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Pont Neuf. Toulouse
Reginald Blomfield. 1908.

Plate I.

July 1921.

PONT NEUF, TOULOUSE.

From a Drawing by Sir Reginald Blomfield, R.A.

Architecture Under Louis XIV and Louis XV.

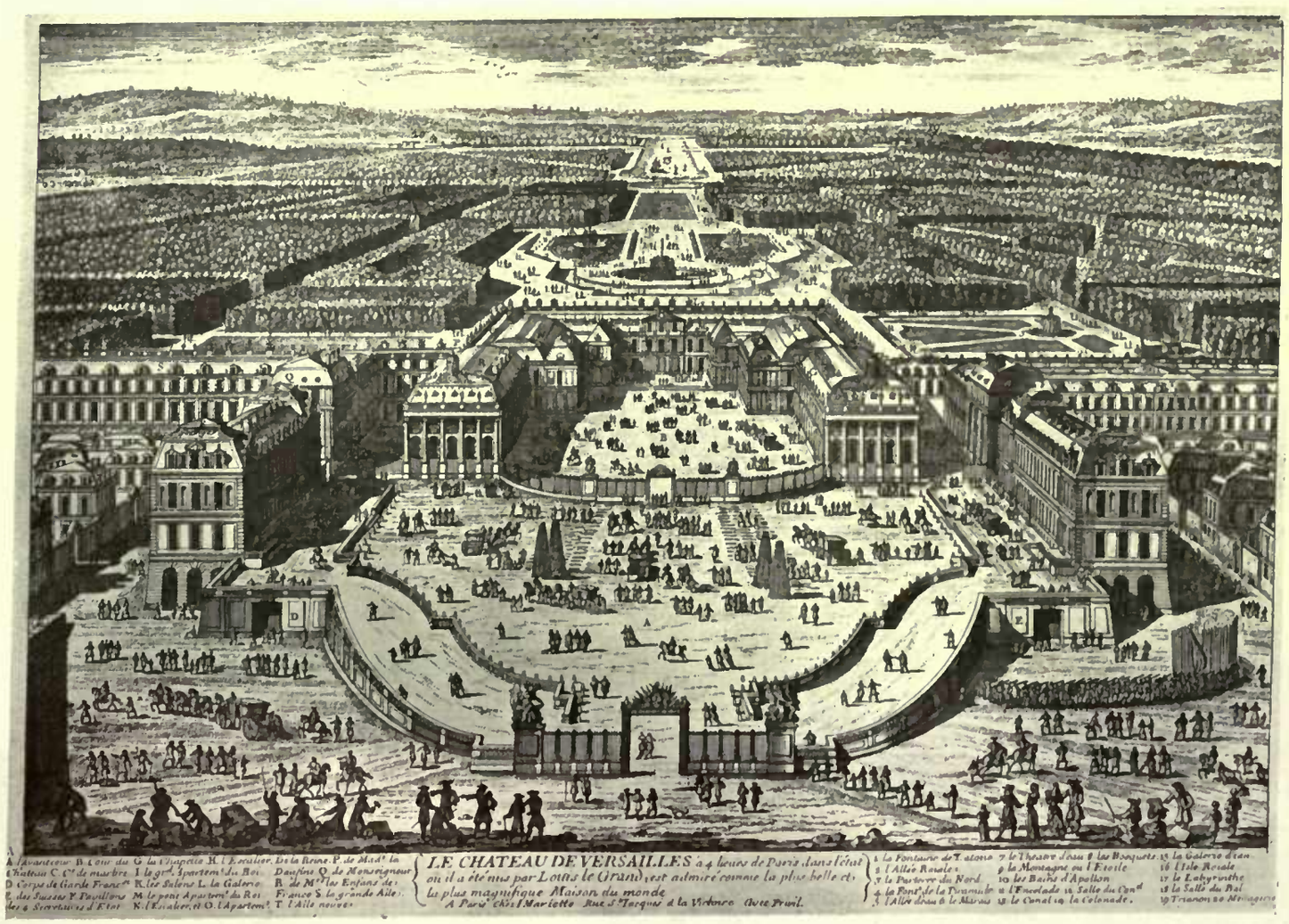
THE appearance of a work by Sir Reginald Blomfield is an event in our architectural history. Whatever reservations may be made as to his judgments on individual men and works, or as to his accuracy on particular points of history, there can be no question of the seriousness with which he approaches the history of his art and the lofty ideals which he invariably sets before its practitioners. And for the forcible inculcation of these ideals—if for none of many other reasons—his "History of French Architecture (1661–1774)" should be read by all who have architecture at heart. To those who with him dissent from the view that architecture should make its sole appeal "through the individual craftsmanship of the individual craftsman" and leave "the master mind out of account," and from "the school which regards architecture as nothing but scientific construction and the scientific use of materials," his vigorous defence of a broader and more comprehensive conception, in which tradition and scholarship find a place, will be doubly welcome.

"That architecture is pre-eminently the art of order and arrangement, τέχνη ἀρχιτεκτονική, is, I am convinced, the only conception of the art that justifies its place of honour and that entitles it to rank as one of the noblest expressions of the human intellect." This *obiter dictum* of his is the keynote to the book, and it is by such standards that he judges the work of the period before us.

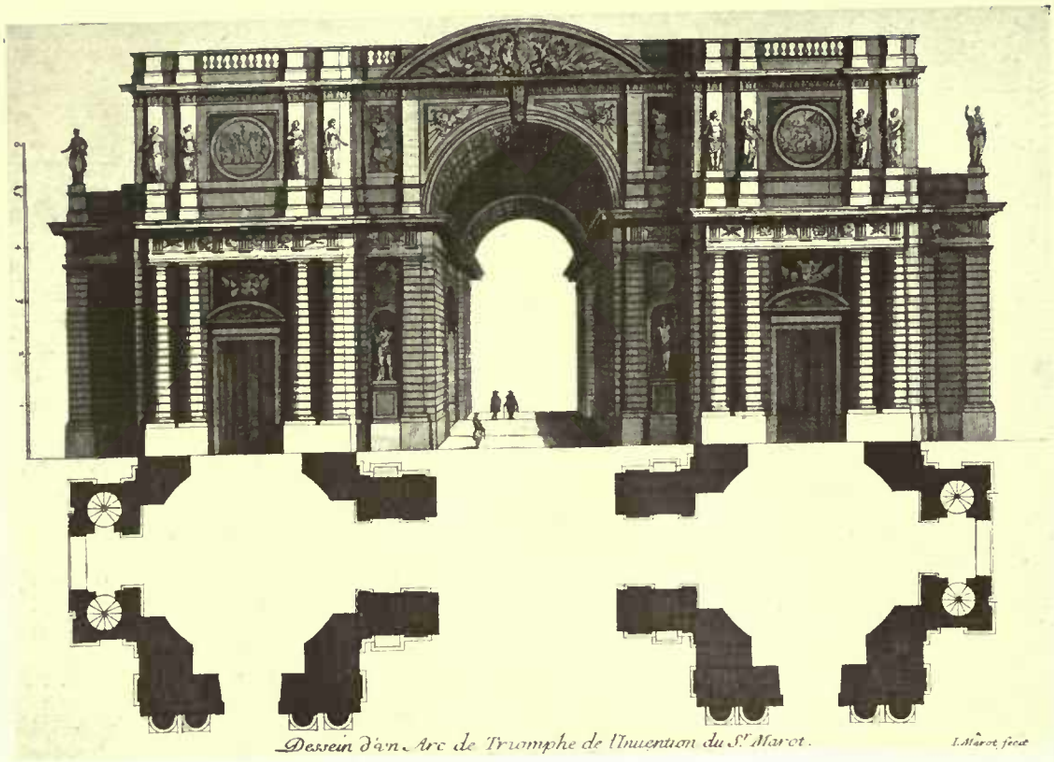
But there are, of course, many more reasons for reading his pages, full as they are of matters of the most varied interest concerning the architects and the building craft in a period which is a specially congenial one to the author, and to which he has devoted years of study.

From the closing years of the fifteenth century, when France began to be involved in the affairs of Italy, her building art, then in the full glow of the glorious sunset of mediævalism, entered upon a period of transformation under the influences of the South.

Its earlier stages, which Sir Reginald has described in his former volumes—not without some impatience at their immaturity—as little more than a garnishing of the native Gothic with tags of Italian embroidery, led in the course of the sixteenth century to the establishment of a genuine national



VERSAILLES: THE ENTRANCE FRONT AS ALTERED BY J. H. MANSART.



DESIGN FOR TRIUMPHAL ARCH BY JEAN MAROT.

vernacular, retaining the vigorous craft traditions of the land and many national characteristics of plan and elevation, and combining them with a classic feeling for broad and monumental qualities. To raise this vernacular—which in the utilitarian spirit of the age of Henry IV assumed a slightly pedestrian character—to a nobler plane, was the work of several considerable architects, culminating in the genius of François Mansart. When Sir Reginald once more takes up his tale, the difficult slopes have been scaled, and he is concerned with that high table-land of mature and accomplished work which stretches unbroken from the Fronde to the Revolution. If none of the eminences which diversify its surface detach themselves with quite the same clear-cut beauty as the great summit on its rim, their actual elevation is only obscured by the average altitude around them.

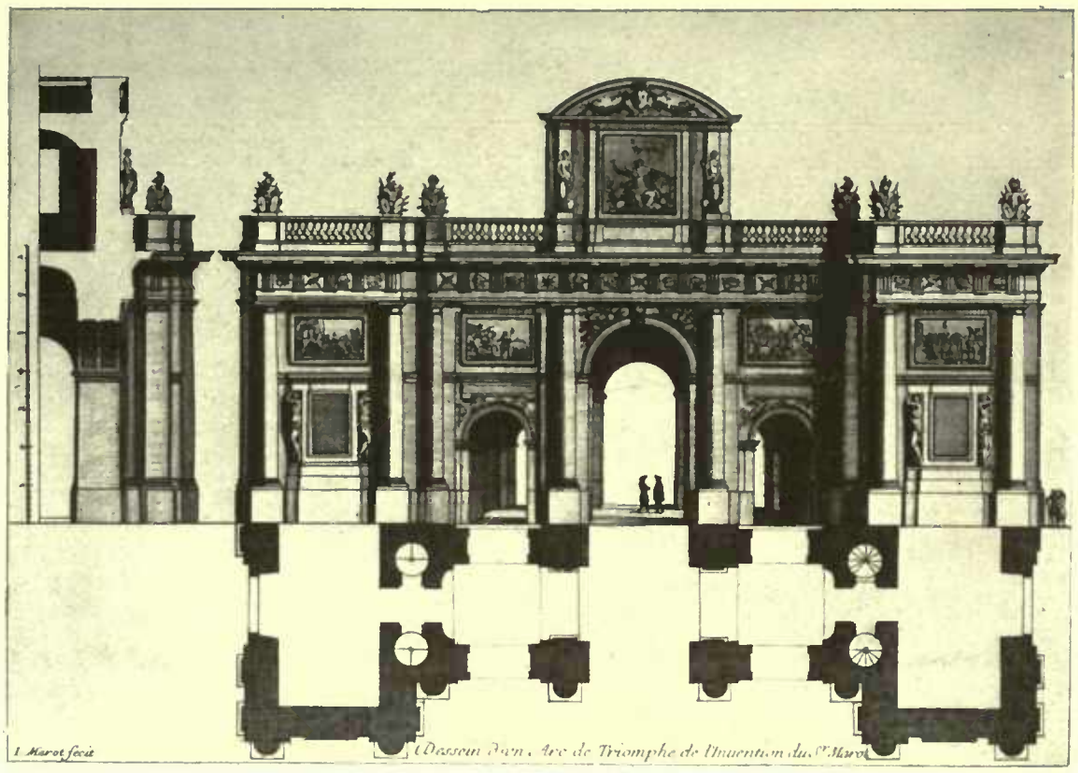
Among the factors which contribute to the maintenance of this high level of architecture under Louis XIV and Louis XV, the author dwells upon the extraordinarily painstaking work of Colbert in the organization of the hierarchy of the royal and national works and the establishment of the Academy as a body to direct taste and advise on technical points of construction, and of its concomitant the school for artists at Rome. The fortunes and varying degree of the influence of these institutions form the subject of many of Sir Reginald's pages, while the remainder are devoted to an account of the careers of individual architects.

In the course of criticism of their works more than one reputation is revised. That, for instance, of Jules Hardouin Mansart, due in part to the glamour of his great predecessor's name, in part to the unrivalled opportunities contingent on his official posts and offices, comes out much diminished. "A most capable and unscrupulous man, a bad artist, and perhaps the most conspicuous example of the architect *entrepreneur*, of the man whose heart was set not on great architecture, but on a great position and a lucrative practice." Such is Sir Reginald's final summing up; and while he admits some merit in his work, he sees reason to believe that his more notable successes are largely due to the talents of his subordinates. Whether he has not been somewhat unduly biased by St. Simon's bitter hostility and given too little weight to Blondel's much more favourable criticism is a question which can only be discussed with full knowledge of the documents.

While the perpetuation of the architectural profession and of certain posts belonging to it in certain families had most valuable results in the continuity of traditions and the maintenance on a high level of average design, Mansart's career as described in these volumes illustrates the drawbacks of the system. The profession tended to degenerate into a close oligarchy, which, like the "noblesse de robe," consisted of a circle of families closely interconnected by marriage, and succeeded in monopolizing for its sons the lucrative posts, attractive openings, and wide influence attached to the Court, the Administration, and the Academy, whether these fortunate youths were of first-rate capacity or not. Outsiders were thus driven to flit as "ghosts" through the offices of the charmed circle, or eat out their hearts in distant provinces supervising the execution—and sometimes correcting the deficiencies—of designs sent down by the magnates in high places.

Among this class was D'Aviler, one of the first Rome students, who "found himself headed off from the quiet, studious future that he might have hoped for with the help of the Academy"—he had begun the studies later embodied in his well-known "Cours"—into the offices of Mansart, where, as he bitterly remarks, he wasted five precious years. He was then sent to Montpellier to complete D'Orbay's triumphal arch, and, more fortunate than many others, was building up a considerable practice in the South when he was overtaken by an early death.

Then there is Desgodetz, D'Aviler's friend and companion in the journey to Italy in the course of which they were captured by Barbary corsairs and endured sixteen months' servitude at Tunis. His sojourn in Rome resulted in his well-known "Édifices Antiques de Rome," "a most remarkable work," says Sir Reginald, ". . . not only in the labour . . . entailed, but in its consummate accomplishment . . . I



DESIGN FOR TRIUMPHAL ARCH BY JEAN MAROT.

doubt if there has ever been a finer collection of measured drawings." This work, which was published in his thirtieth year and distinguishes itself from all previous efforts in the same direction by sticking rigidly to the facts and eschewing the baseless guesses of his predecessors, earned him, it is true, eventual admission to the Academy, but neither brought him an independent practice nor saved him from engulfment in the anonymity of Mansart's offices. It is an attractive conjecture that the orangerie of Versailles, that most majestic and imaginative of the works which saw the light under the name of the plethoric Panjandrum of the Royal works, owes more than a little to Desgodetz and his Roman studies.

Another reputation which Sir Reginald does well to draw from the shadow of a greater name is that of Jacques (V) Gabriel (1667–1742), too long absorbed in the greater fame of his illustrious son, Ange Jacques. They were members of one of the greatest of the architectural families of France. The House of Gabriel flourished at least as early as the accession of the House of Bourbon with Henry IV, under whom Jacques (I) was in practice at Argentan almost till its fall at the Revolution, expiring with Ange Jacques in 1782, and for the greater part of that period at least one member of the family was connected with the Royal buildings.

The Comte de Fels in his work on the last Gabriel says of the latter's father: "Jacques V Gabriel is the one whom the dictionaries designate—no one knows why—as Jacques Jules, although this second name appears in none of the documents relating to him." However, the pedigree given by M. de Fels points to an explanation in a confusion with a cousin, one Jacques Jules (1648–1743), contractor, and architect at Paris, both being great-grandsons of Jacques I.

Jacques V, who was surpassed in the accomplished character of his work only by his son, held official positions which gave him extremely wide and varied opportunities for the exercise of his talents, and he showed himself equal to his tasks. Whether carrying out a municipal palace such as the Hôtel de Ville of Rennes, a scheme of dignified town planning as at Bordeaux, a cathedral as at La Rochelle, an official residence such as the Archevêché at Blois, a private one such as the Hôtel Moras, or works of public utility such as the bridges at Blois, Lyons, and elsewhere, he showed not merely a mastery of the technique of construction and of architectural detail which were the fortunate heritage in more or less degree of all practitioners of his age, but also a boldness of conception and a broad feeling for the grouping of masses, combined on occasion with a playfulness of fancy, very much above the ordinary. Gabriel's work is, however, thoroughly representative of his age, and yet his active career covers the whole period of the rise and fall of the Rococo fashion. Though the Oppenordts and Meissonniers might cut their wildest capers and propose to treat stone as if it were of the consistency of icing sugar, they were powerless to make any serious impression on architecture, and the caprices of their school were confined practically to spots of freakish if often delicate ornament on façades of noble dignity and to the not unengaging enlivenment of boudoirs and drawing-rooms with unfettered scrollery.

Such was the service rendered to eighteenth-century France by the possession of an established tradition backed by acknowledged authority, the absence of which in other countries permitted such debauches as those of the Zwinger or Einsiedlen and the Churriguerism of Spain, and which, had it survived in modern France, would have sterilized the ugly microbe of Art Nouveau.

It is not possible within a short review to do more than indicate a few of the lines of interest which may be followed in this work, and to add that it is admirably illustrated by a series of the author's virile sketches and a generous allowance of reproductions of drawings and engravings of the period dealt with. While most of these will be familiar to its professed students, they are of necessity relatively scarce and not easily to be consulted outside of special libraries. It is therefore a valuable contribution to architectural studies to have placed a characteristic selection within the reach of a wider circle. W. H. W.



AMPTHILL, BEDFORDSHIRE.

The Charm of the Country Town.

VI.—Ampthill, Bedfordshire.

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

THANKS to the innate love of antiquity which the average Englishman has inherited or acquired to a marked degree, the records extant to-day are voluminous in the mass of detailed information they afford. He loves to read about them, even when he is not debarred from the pleasure of seeing them.

Pursuing the object of this series of articles, we come now to Ampthill, in Bedfordshire—a small town, not much larger than a fair-sized village, that by virtue of its natural position proudly claims to be the hill-town of this Ducal shire—a truly exalted distinction. Yet this town is unpretentious to the ordinary eye. It has little claim to formality in the arrangement of its streets, which have developed fortuitously from the time when Domesday Book was set up. It has, in fact, but one dignified approach—that from the west, along the road which is kept as neatly as a park drive from Woburn Town to where it debouches between Ampthill Park and the stately Alameda. Save for this one approach the place does not boast the distinction of being served by a trunk road.



THE "ALAMEDA."

Thanks to its lofty seat in the sheltered hollow near the top of the great mound from which no doubt the town takes its name, Ampthill commands the vast semicircle of surrounding country to the horizon in three directions—east, south, and west. By a slight stretch of the imagination it can, in its dignity and aloofness from other and larger hives of humanity, be likened to an island that stands near to the cliffs of the mainland. Due south sweep the flat lands of mid-Bedfordshire, meadows that are dotted with farms and cottages, lands that are not barren of interest nor yet unduly level, for they are enriched with wooded hollows, and there are minor hills in the middle distance crowned by church towers, hoary with age, that stand up like smaller islets.

Between the base of the town, which adheres strictly to its ancient limitations save where the modern brick and slate run downwards as though desirous of greeting Flitwick, a belt of green surrounds the lower slopes of the hill on which the town stands. Due south, nine miles away, stand the Chilterns, almost lost in a haze of blue recalling the great hills of the south country. Is it to be wondered at that Bedfordshire folk resent the ill-considered reproach that the country is flat, when they can view these undulations that stand magnificently athwart three Roman highways?

From the high places of Ampthill there are perspectives of ineffable beauty—views, however, limited to an eastern, southern, and western semicircle, but views inexpressibly delightful, whether lightened by the warmth of spring sunshine or (at times) swept by masses of clouds that uproll across the heavens in their passage from the Atlantic to the North Sea. From the vantage-points offered by Ampthill roofs, the vistas northerly are shut off by rising ground, but there are points above the town where the picture in both directions stands free.

It is in the nature of hill-towns to withstand the spoliation of progress, even as history records their successful defence in times of siege. In this is to be seen the true secret of the preservation of Amnetulle, Anthill, or Antehill, the sentinel town of the landscape of the home midlands. No place in this island of its dimensions and population enjoys airs more healthful or views more enchanting.

Viewed from the south, even from the near heights of Toddington, the town (if such you may call this neat assemblage of inns, houses, and cottages) scarcely appears between the umbrageous greenery that helps to screen it from travellers by road. There is little more than a hint or so of modern roofs to convey to the curious that an ancient market-town lies sheltered before the hilltop feathered with pines. From the obelisk in the market-place we learn that London is forty-five miles distant, and that Bedford is seven miles northerly.

Yet the place itself, no less than its atmosphere, is at least a century removed from the commotion of everyday bustle.

Travellers in the dark ages journeying east or west, ecclesiastics and pilgrims wending their way on foot from St. Edmundsbury to Woburn and Dunstable Priories, or to the Abbey at St. Albans, must have known the place, not only as a market town, but as a halt with many inns for ease. Early in the thirteenth century the Thursday market was established by grant to Nicholas Poinz and Joan his wife, a privilege confirmed some years later to Joan Albini. Hence it will be deduced that the market town was of importance to the country people for miles around long before the building of the famous castle and the neighbouring great house of Houghton; that the pack-horse tracks from Cambridge through Shefford and Clophill to Dunstable; from Oxford, Leighton Buzzard, and Woburn through Ampthill to Shefford and on to Cambridge; from Dunstable and Toddington through Ampthill to the castle guarding the river at Bedesford, were destined each and several to become important cross-roads in the later history of travel.

So far we have investigated the town from the south. Approached from the north it has nothing of outstanding interest to mark its position, save the noble trees still standing in Houghton Park, or the giant oaks, mighty in their decay, that guard the lower slopes of the "Hill of Difficulty"—much as they did when Bunyan reached Bedford, took the road to London, and found on the way material for his preaching there. A ruined smock-mill marks the outer wood of Houghton Park. At a little distance from it one may see the square tower of Houghton Church ensconced in the trees of Henelage, to which the Conquests gave their name. In the middle distance, on the slopes of the ridge, can be seen the remains of Houghton Towers, the "House Beautiful" of "Pilgrim's Progress," but as yet no sign of Ampthill town, which manages to conceal itself in a remarkable manner from curious eyes. The very shyness and reticence of the town, no less than its remoteness from frequented highways, has aided it in its somnolent privacy. It has never been very prosperous nor unduly celebrated, and certainly no other town of its size in England has escaped so completely the mania for modern improvements that in recent years has changed local topography. Even the railway, which in these times is thought to belong to things obsolescent, skirts the base of the hill a mile from the centre. Hence it is that few travellers by rail from north to south, or vice versa, suspect the existence of the town before the hill, neither has it become suburban in its expansion or unduly disfigured.

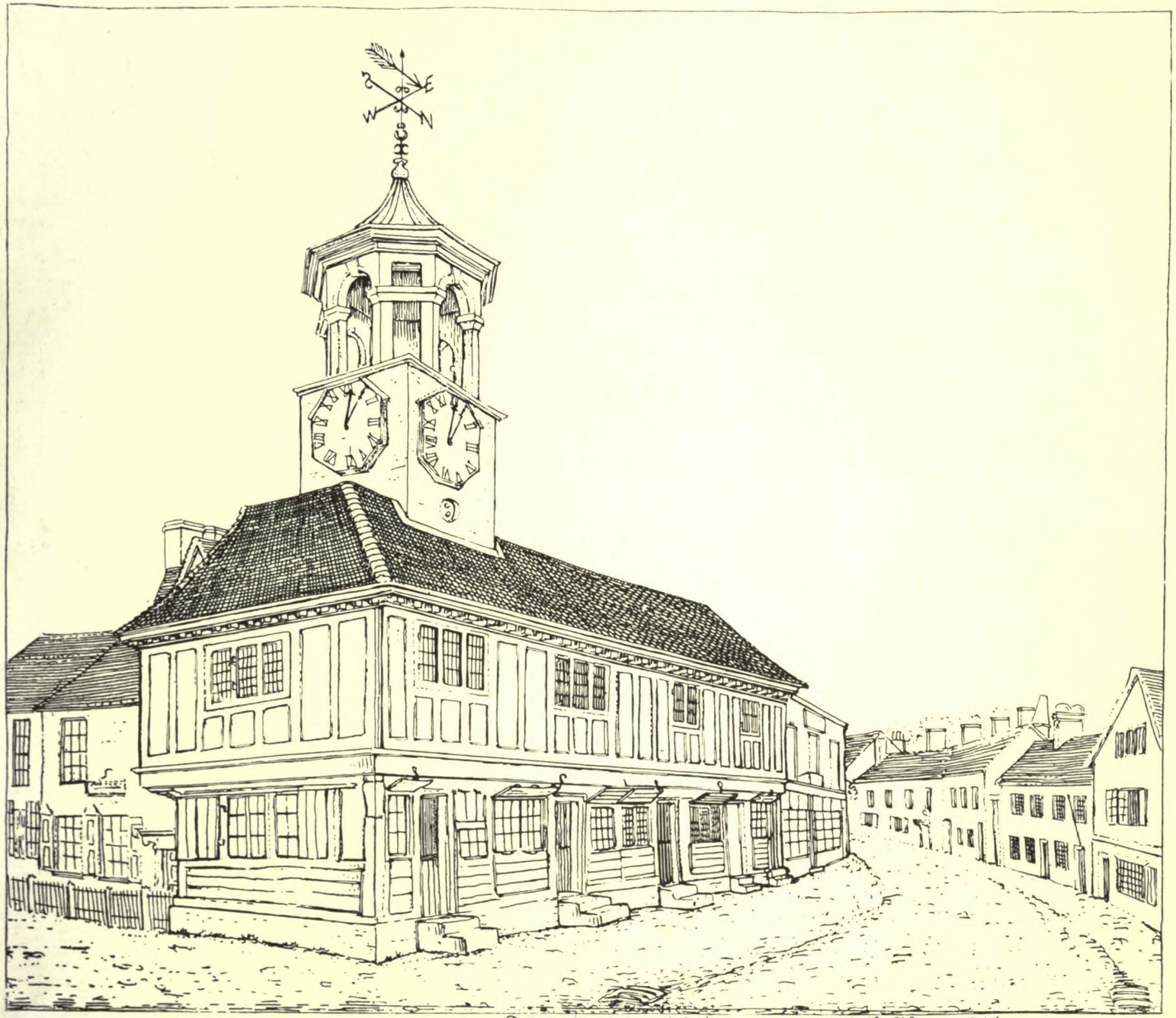
Long before the building of the castle, Ampthill was primarily a market town. It is also probable that a small colony of Flemings carried on the making of cloth within the town some time between the thirteenth and fourteenth centuries. If this be true it is equally certain that King's Lynn was the seaport used by these enterprising clothmakers. The lace-making industry, as well as the making of straw plait, belongs to another chapter of local history. I have said that Ampthill has no pretensions to undue architectural display; the town is none the worse for that, but the local building traditions are among the best of their type in the home counties. Architects famed in history knew the place in its sleepy days; kings and queens had an affection for the neighbouring parks; it has figured in deeds and charters, in court rolls and gifts. So far this account has dealt with the views to the south which can be seen from any roof in the town; what of those to the north? Beyond doubt the finest is the one commanded from the site of the castle in Ampthill Park. The other view from the vicinity of Houghton ruins is almost as good, although deficient in poetic interest. From both eminences can be viewed expanses of landscapes ranging from Northampton to Norfolk. Tradition hath it that on clear days the horizon to the north-east marks the estuary of the Ouse. Small wonder, then, that those who chose the sites on which to build the great houses standing aloof from the humble roofs selected positions commanding the countryside in both directions.

It is the local boast that Ampthill's chief glory is the park and its magnificent and stately oak avenues. In the early years of the sixteenth century there were two parks, known respectively as the Great Park and the Little Park. Henry the Eighth paid frequent visits to Ampthill between the years 1524 and 1532 to hunt the deer; but during the reign of Elizabeth, who had no liking for the castle, in which Catherine of Aragon was virtually kept prisoner during her trial by the ecclesiastical court held at Dunstable Priory, the park and the castle were neglected, and the stock of gums was left to decline.

The story of Ampthill Castle belongs to the early part of the fifteenth century, when Sir John Cornwall, the then Lord of Ampthill Manor, built a "faire castle" there out of treasures taken during the wars with France. No record of this place, once a favourite resort of Henry VIII, now remains. We are told that the area of this castle was a square of about 220 ft. Parry, who wrote a description in the "Gentleman's Magazine," obtained his particulars from a model he had seen that had been made for the Earl of Upper Ossory. According to this description the plan consisted of a large court 115 ft. by 120 ft. Behind this were two small base courts each 45 ft. square, and between these was an oblong courtyard. Marking the junction of the front and back courts the castle had two lateral projections. In front, probably at the centre, were two square projecting towers, and round the building at irregular distances were nine other towers, principally five-sided octagons. When the castle and the parks became a royal demesne Henry VIII frequently stayed there for hunting. In 1528 he wrote a letter to Cardinal Wolsey, of which the following is an extract: "I and my people are well ever since we came to Ampthill on Saturday last, in marvellous good health and clearness of air."

When the estrangement took place between the King and Catherine of Aragon, the Queen decided to live at Ampthill Castle pending her trial at Dunstable. There is an old walled garden of the Tudor period in Dunstable Street, with an eighteenth-century gazebo at the corner; according to tradition it is said that Catherine frequented this garden and taught the townswomen the art of Spanish lace-making. By the close of the sixteenth century the castle was in a ruinous condition. This part of the country, however, still held attractions for royalty, even if Queen Elizabeth could not bring herself to like the abode of painful memories. James of Scotland evidently entertained ideas of improving and adding to the castle. James the First visited the Conquest Family in 1605, the year of the dreadful conspiracy, and stayed two nights at Conquest Bury, the ancient seat: it is more than likely that, as a result of this visit, John Thorpe, the architect, was commissioned to prepare plans for the remodelling of Ampthill Castle for the convenience of the King as a royal hunting-box. Thorpe's plans can be seen at the Soane Museum, but they do not indicate the lines of the mediæval building, the walls as drawn being very thin.

It is evident that nothing further was done to improve the state of the castle, and that the local stone, which formed the walls of the ancient building, was taken by the townspeople and used locally for building material from time to time. The original lodge to the castle was on the site now occupied by the King's Head Inn, and in this regard it is interesting to note that a Tudor window of stone, with a portion of the



THE MOOT HALL, AMPTHILL, BEDFORDSHIRE.

original walling, now forms part of the bar parlour. It is also more than likely that when Lord Ashburnham built his new seat in the park in 1694 the architect used some of the old stonework from the castle for the foundations, for by 1770 every trace of the original structure had vanished.

Ampthill Park House.

Although in strict chronological sequence it would be more correct to proceed with a description of the building of the mansion of Houghton Towers, it has been deemed more convenient to describe Ampthill Park House in order to preserve the connexion with the park and the mediæval castle. The house is essentially a building showing the influences of the school of Sir Christopher Wren. In design the original fabric recalls such a mansion as Belvoir. Search of all known records has failed to reveal the name of the architect, some opinions inclining to Hooke as being the author, and others to the belief that Sir Christopher himself drew the plans. The original entrance front follows the usual recipe for compositions then in vogue—namely, a two-storied range of windows above a basement, with a pedimented feature at the centre, the focal point in the design being an ornate door approached by a flight of stone steps with wrought-iron railings. When Lord Upper Ossory held the demesne as his country seat he caused the brick walls to be dressed with Roman cement, that the mansion might be up to date according to the classical theories current during the second half of the eighteenth century. It is not known with certainty who the architect for the improvements was; in all probability Lord Ossory employed Holland. Lord Ossory evidently desired to make the Park House vie in scale with other great houses, and his architect gave particular attention to the façade overlooking the vale of Bedford; but in addition to stuccoing the original brickwork the improvements embraced two projecting wings, each of two stories, connected to the main building by corridor links, the latter embellished with pilasters and handsome vases. The period of these improvements dates from 1775 to 1785, when Henry Holland, the architect famed for his Græco-Roman taste, was at work in the county. Thanks to the scale of the new work Park House was transformed from a large seventeenth-century mansion into a country palace of the first magnitude.

Lord Ossory engaged Essex, whose forte was Gothic as well as Classic, to design the stone cross on the site of the old castle to perpetuate the memory of Catherine. This stone cross is in all probability one of the first examples of the revival of Gothic. The design consists of a base of three octagonal steps above which rises an octagonal shaft with a richly diapered base; just below the arms of the cross, which are foliated, is a shield bearing the arms of Castile and Aragon, the royal arms impaling quartered a lion rampant and castle. The legend carved on the base is said to have been composed by Horace Walpole :—

> In days of old here Ampthill's towers were seen,
> The mournful refuge of an injured Queen;
> Here flowed her pure but unavailing tears,
> Here blinded zeal sustain'd her sinking years.
> Yet Freedom hence her radiant banner wav'd,
> And love aveng'd a realm by priests enslav'd;
> From Catherine's wrongs a nation's bliss was spread,
> And Luther's light from Henry's lawless bed.

Although it is not possible to overlook Lord Ossory's predilection for stucco and the spoliation of the fair brickwork of Ampthill Park House, it must be ceded to the noble earl that he took a great interest in local affairs, and his influence contributed largely to the improvement of the town. He it was who caused to be erected in the market-place the obelisk of Portland stone with the pump and trough bearing the date 1785, and denoting the distances from London and Bedford. At this stage it will be convenient to leave Ampthill Park and to pass through the town, noting the houses of Stuart and Georgian date, and to proceed between the tower of the church and Dynevor House across the meadows towards the ruins of Houghton Towers. Our walk brings us to the ancient drive fringed with Spanish chestnuts that passes between two fruit gardens of vast size, enclosed by walls of mellowed brick designed to step leisurely as the ground rises. These gardens were formerly part of the demesne of Houghton Towers, and were evidently schemed for the enjoyment of the fastidious Countess of Pembroke. The original approach to the mansion was from the south, not from the north as many suppose. The great avenue of elms (now, alas! demolished) was planted to give effect to the extensive view across the plain to Bedford.



PARK HOUSE.

(To be continued.)



PARK HOUSE, AMPTHILL, BEDFORDSHIRE.

Mr. W. Reid Dick, A.R.A.

His Work Exhibited at the Royal Academy, 1921.

IT is difficult for an artist to grasp the fleeting images that cross his imagination—to crystallize them without losing much of their freshness and interest. Perhaps few artists have such logical minds that they can co-ordinate their ideas and fill in all the details without losing some vital part of their original conception. Perhaps this is why Rodin leaves blocks of uncut stone upon his finished heads, and other more eccentric persons produce work which appears to have been rushed into solidity when it was only half complete.

Mr. Reid Dick has a mind which is imaginative and logical at one and the same time. He can create a work and can also refine it. He can execute its detail and finish it so that it is definite and precise in every line and part. These dual faculties result in sculpture which is full of interest, which seems so simple that it looks spontaneous. Yet those of us who have been responsible for any artistic production know that such results are the outcome of much patient labour as well as considerable skill and knowledge.

"Dawn," a marble head of an infant, is one of those simple works that carry with them an element of charm out of all proportion to their size. In point of fact, the "sitter" was Mr. Reid Dick's own son and heir at the age of two days.

What man, sculptor or otherwise, would not be inspired by such a subject? Many will find pleasure in this small form cut in marble. "John," a bronze, is another stage in the career of the same small boy. This time he has reached the age of seven months. Character is just forming, intelligence dawning. The rounded outlines are full of charm, large eyes opening in wonder on the world around. Like one child—typical of many, and therefore having a wide appeal.

In quite another category is the Bushey War Memorial. More than life-size, designed for the open air, involving elements of composition, architectural adjuncts, and other features, it calls forth qualities which are quite different from those required for naïve modelling like "Dawn" and "John." The Bushey Memorial is remarkable for the simplicity of the idea and of the detail, and for the excellent effect obtained. The architecture consists simply of plain blocks and offsets entirely lacking in mouldings or enrichment, yet wonderfully effective. "Spots" of ornament are created by the use of "1914" and "1918" on either side of the figure. The figure itself contrasts well with its background, is well modelled and in every way attractive. It seems to receive just the value required to make itself the centre of interest.



MEMORIAL FOR BUSHEY.

Here is a successful composition—contrast and effective detail. It is on a high level from every point of view, and will gain immensely when placed in its final surroundings.

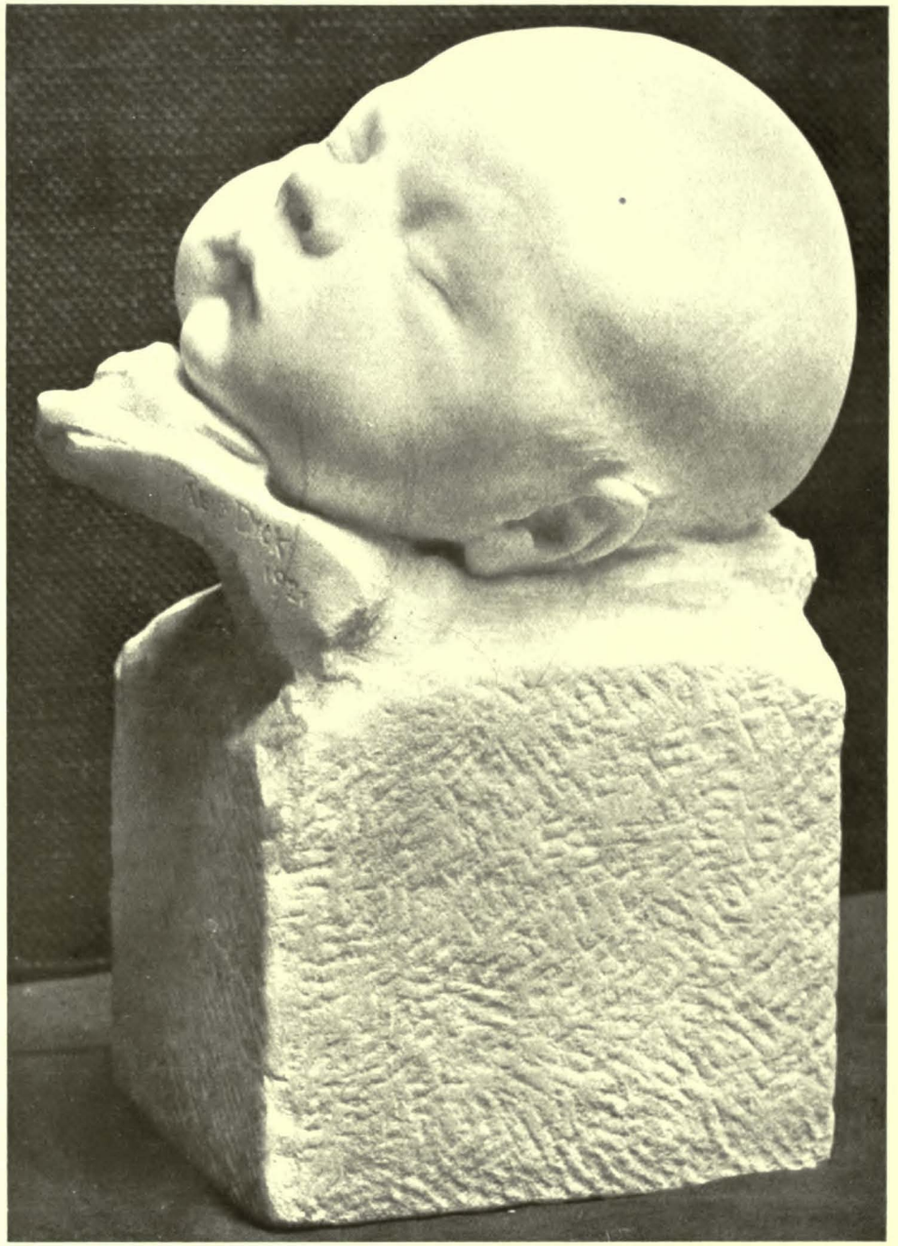
There is more true artistic feeling in monuments of this type than in those more florid and ambitious in character, and they are a delight to the critic as well as to the layman.

As for the material facts, the whole memorial, including the figure, is to be in Portland stone, and is 13 ft. high, the figure being 8 ft. It is to be placed upon an angle site in Bushey Hill, between Bushey and Bushey Heath, with a background of trees—delightful surroundings which should provide just the setting required.



"JOHN" (BRONZE).

Reid Dick, Sculptor, Royal Academy 1921.



"DAWN" (MARBLE).

Reid Dick, Sculptor, Royal Academy 1921.



Plate III. July 1921.

WATERLOO BRIDGE.

From a Water-colour Drawing by W. Walcot.

The New Southwark Bridge.

OCCASIONALLY comparisons may be odious, but they are as often inevitable. How is it possible, for instance, to consider the new Southwark Bridge, which His Majesty the King threw open on 6 June, without reverting to the old and not ungraceful bridge which Sir John Rennie built between 1814 and 1819? Again, that would be a peculiarly concentrative mind which in thought could isolate Southwark Bridge from the series of Thames bridges of which it forms the latest unit. Nor, once more, the subject of reflection being bridges, is it possible to shut off from the mental view all those that do not happen to span the Thames in London. Naturally and spontaneously one ruminates, "Thus and thus is the Thames bridged from the Pool to Putney: then what of the bridges of Paris, for example—to go no farther abroad?"

For the purposes of comparison, the bridges of Paris need not be invoked and examined one by one, nor need any of them be considered in detail. A sweeping glance reveals in a flash their superiority, taken as a whole, to the bridges of London—superiority in numbers as well as in individual merit. Twenty-nine bridges span the Seine; joining the banks of Thames in London there are but a bare half-dozen that properly come into the reckoning. As a matter of fact, St. Paul's Bridge, if and when it materializes, will make but the sixth of the undistinguished series of truly metropolitan public bridges. Even if we were, somewhat recklessly, to count in those minor and generally insignificant bridges—Lambeth, Vauxhall, Chelsea, Battersea, Putney—our grand (or grandiose) total would fall short by half the tale of the bridges of Paris. Our railway monstrosities are, of course, rigidly ruled out; but either with or without their baleful aid it may be averred without slandering London that few and evil are the bridges thereof.

From this sweeping condemnation two—perhaps three, if Southwark Bridge finds the favour that it ought to deserve—should in fairness be excluded. Is not London Bridge generally held to be at least "of fairly respectable appearance," a substantial bourgeois citizen among bridges—sturdy and competent, without pretending to be in the least degree elegant, still less ornamental; well tailored, but no dandy. Every true citizen faithfully subscribes to the pious dogma that in virtue of these qualities it is the finest bridge in the world. It is fully expressive of London, alike of its parochialism and its pride—above all, of its peculiar grime, which is the grime not of manufacture, but of commerce—engendered not of the factory chimney, but of the ship's funnel below bridge. The dome of St. Paul's (which comes naturally into every view of a metropolitan bridge) is said to be the epitome of London; but London Bridge could claim a moiety of the honour.

Neither by size nor by situation can Southwark Bridge hope to compete with its nearest neighbour for the affection of the Londoner. It must depend entirely on its beauty for the attraction of admirers. That it has a certain degree of charm cannot be denied even by the most callously critical; but that it will never be uncritically and in some few instances



THE NEW SOUTHWARK BRIDGE, FROM THE SOUTH-EAST.



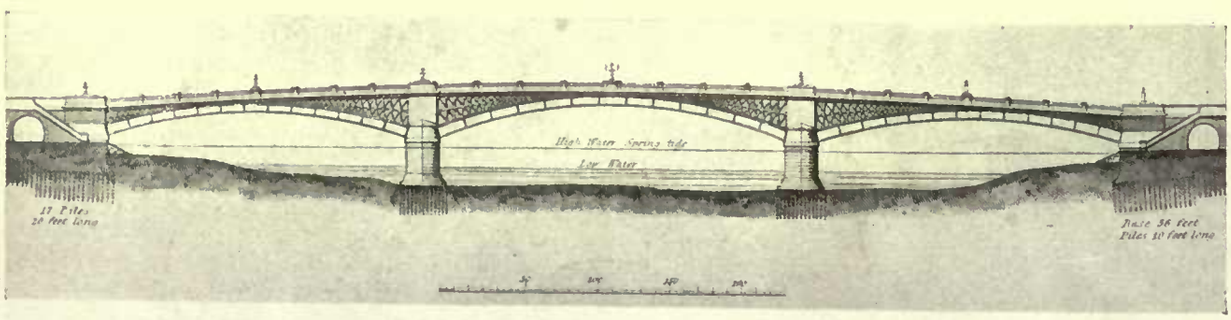
SOUTHWARK BRIDGE FROM THE SOUTH-WEST.

almost passionately worshipped as Waterloo Bridge is can be only too easily conceived. From London Bridge it can by no means wean the constant affections of the stodgy citizen, and Waterloo Bridge it cannot depose from its supremacy as a reigning beauty; but it is unquestionably finer than the other bridges, in respect that it is infinitely more architectural than they.

Moreover, it has been invested with individual character. That is a priceless endowment. Now, the consideration arises that where the earlier bridges of London suffer rather excruciatingly is in the mean bareness of their approaches, their cold disdain of the aid of the sculptor who could give them decoration and dignity. Sir Ernest George, R.A., has seen to it that Southwark Bridge shall not altogether deserve to come into this dismal category.

Pont Alexandre III is always held to be the most exemplary instance of the collaboration of architect, engineer, and sculptor. Southwark Bridge will not supersede it in that proud pre-eminence. Nevertheless, it is pleasant to be able to congratulate very sincerely the architect (Sir Ernest George, R.A.) and the engineers (Messrs. Mott, Hay, and Anderson) on their having united to produce what is indisputably the second finest bridge in London.

It will be useful to append a few purely practical details. In the old bridge there were but three arches; in the new there are five. In reducing the gradient to a maximum of 1 in 45.24 it was necessary to reduce the clearance above high-water level from the 28 ft. 9 in. of the old bridge to 26 ft. in the new; but navigation will not be affected by the change, which is in conformity to the clearance under the other bridges. The roadway is 35 ft. wide, and the two footpaths are each 10 ft. wide, as against the former widths of 29 ft. and 6 ft. 9 in. Sir William Arrol & Co., Ltd., of Glasgow, were the contractors.



RENNIE'S OLD SOUTHWARK BRIDGE.

The Cathedral Church of Christ, Liverpool

Architect, G. Gilbert Scott, A.R.A.

By Hope Bagenal.

ANY thoughtful traveller retracing the pilgrim's way of civilization will find on the threshold of Europe the phenomenon of Liverpool Cathedral. He has, perhaps, some interest in archæology not confined to past centuries, an eye for architectural forms, and will accept evidence that bears on the present as well as on the past. Here is a large incomplete Gothic church, not in ruins, but in process of being built. A building of enormous size, of undefined utility, not an investment. Something, then, that falls in the category of monuments.

The large buildings with an obvious utility that meet his eye will doubtless interest him, but their type he knows well. That transept face standing beyond and above them, with its cheek of shadow, and the flank of an enormous choir behind it, will draw him inevitably. A new cathedral in England is liable to be a different affair from a new cathedral in the States. He will hurry towards it, seeking the kind of evidence that architecture can give to the initiated, with curiosity in his brain and doubt in his heart.

"By their Monuments ye shall know them," might be said of nations, if you will use the word "monuments" in its widest sense. The reflection is driven upon anyone seeing the streets of Liverpool for the first time. The vast flux of modern life, the instability of its results, is nowhere more visible. The width of the Mersey and the height of the various sandstone ridges on its bank have given a natural scale to the city which has been consistently dwarfed. The three great buildings on Pier Head are jammed so close together that half their value is lost. St. George's Hall reposes its majestic length like Hyperion asleep in a litter of small objects; and the effect of setting back the Adelphi Hotel is to render almost unbearable the trivial dimensions of Lime Street. Only here and there Liverpool asserts itself above Liverpudlia.

It is everywhere apparent that that which is utilitarian *only* is not only ugly, but negligible and to be swept away. Uses change with the fluctuations in wealth, and with the uses the utilitarian buildings. The useful building becomes with fearful rapidity the useless and to be superseded. Only the thing that dares to be beautiful can eternally attract and subdue to itself generation after generation and become more circumstantial with the years. In other words, only the "monumental" has the element of permanence necessary to architectural evidence. But then the standards must be æsthetic! The criteria—the criteria of "beauty."

All this time you are to imagine our traveller drawing nearer to his goal. Here is St. Paul's Church, the dock labourers sitting in groups on its steps. It is a gritty perpendicular. The new cathedral must be something different from that. It must have a new beauty; and new beauty is the one thing in life most difficult to judge. It will be no discrepancy in the evidence if it is condemned wholesale by the populace, if it is dubbed anomalous, ugly, "out of keeping with the age." No discrepancy if it is branded by the critics as not "sound construction truthfully expressed," as not "adequately fulfilling its function." Alas! Liverpudlia is full of buildings that all too accurately express and fulfil both. No, neither populace nor critics can help the real collector of evidence. He must go towards a new beauty with nothing but his own humanity and sincerity. He must go towards it as towards heaven.

The neighbourhood of St. James Mount, one of the sandstone ridges roughly parallel with the Mersey, has been difficult to spoil; slums and mean streets creep up the western slope from the river; but on the top there is a space about four hundred yards north and south by three hundred east and west, consisting of open ground. This ground has been half quarried away until it has formed a little valley, now overgrown with shrubs and trees, and formerly used as a burial-ground. Along the ridge a space about three hundred feet wide remains unexcavated. On the east the quarry is overlooked by what was once a fine and complete terrace of classical houses, but which, during the last century, was half demolished and rebuilt in a Victorian manner.

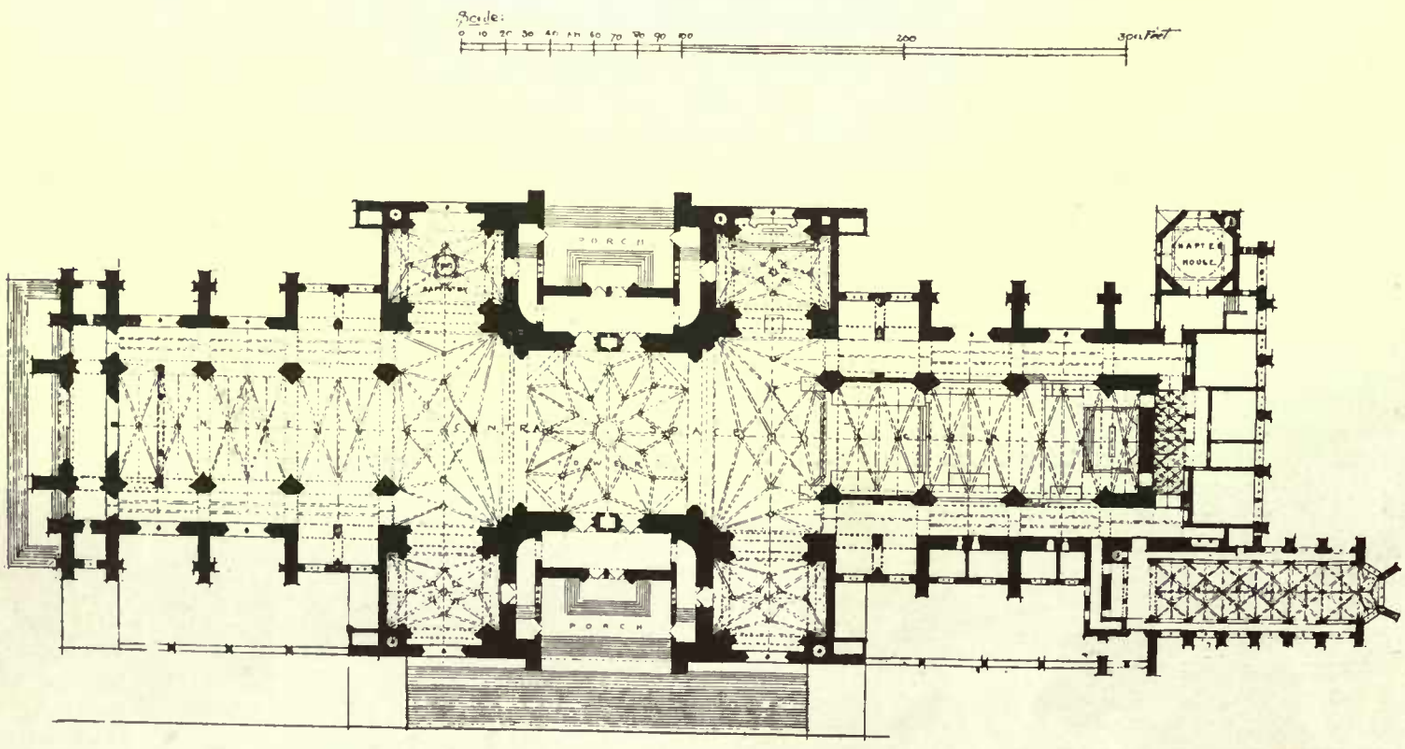
The site is that thousand by three hundred foot of ridge. A cathedral *there* could be seen for thirty miles along the Mersey; westward, also, to the Dee, and south to Chester. On one side it would overlook a riverside population of a million on the most strategic acreage in the world; and the Cunarders berthed below it would measure it with their length. On the other its plinth would descend 20 ft. to the tops of quiet trees, and its vast pious shadow be cast appropriately over the graves of city fathers.

And there Mr. Gilbert Scott's cathedral is being built. Mr. Scott's grandfather was an archæologist of encyclopædic knowledge, his father an artist of great talent. He has himself inherited exceptional facility in Gothic forms, but his attitude to the question of style is an interesting one. Styles, in his opinion, are only ranges of values in form; and they are for those who can use them. If you can once dissociate Gothic from its antiquarian barnacles, you can use it as a scale delicate and powerful and possessed of a range wider than any other. In his own words, "The element of vitality in Gothic is a matter of the sections of mouldings. The shadows and high lights must be on a system of your own. In Classic, of course, the system of lights and shades—in other words, the system of mouldings, for a given effect—is already worked out, but in Gothic you've got to work it out for yourself." The absence of finality in Gothic fits it specially for the architectural expression of religious ideas. Mr. Scott does not maintain, however, that Gothic is the only language for that purpose. There are religious values in Renaissance, but they are limited. The artist is free to choose which best suits his ideas. Our thoughtful traveller might reflect, therefore, on three things: on the obvious need in Liverpool for a great building expressing the permanent, on an epic site, and last, but not least, on an artist with a mind of his own.

The building lies north and south, the rubrical "east" pointing south. The plan (p. 14) is free from the dominance of any tradition. It is composed of well-known elements about a new focal point—namely, the central tower rather than the "east end." The plan consists of three enormous cells. A central space, 72 ft. by 200 ft. in length, is formed by a central tower with the crossings of two pairs of transepts, one on each side of it. Eastward is a choir in three bays, and westward a nave in three bays. Beyond the nave again is a

narthex, and beyond the choir an ambulatory with a Chapter House on the "north" and Lady Chapel on the "south." The internal length is approximately 480 ft., the length of York Minster, and considerably greater than the long dimension of many a French cathedral. But this English length is not used in the English way. Even at Westminster Bentley was influenced by the English idea of length and by the desire to secure monumentality by means of a succession of unit bays vanishing eastwards. So great is the length of some of our mediæval churches that the effect is that of two or three successions definitely broken by the crossings, and forming, as it were, tunnel beyond tunnel to the sacred east. The grand point of view was therefore just within the entrance at the west end, and the conception was symmetrical about the long axis only. In this plan, however, the conception is symmetrical not only about the traditional long axis, but also about the short axis. The axes of two conceptions have intersected. The point where they intersect is necessarily the dominant, and inevitably the focus has shifted from the "east end" to that new point. The difference is that the new point is both the focus of the design and the grand point of view. The worshipper (æsthetically) is not 500 ft. from the focus, but at it and upon it. He has not now the old simplicity of the single symmetry and the single direction. Instead he must look on every side, behind and before and above him, if he desires the whole. Into this central space the lesser cavern of the choir will enter at one end, and of the nave at the other. Vertically overhead at a height of some two hundred feet an octagonal lantern is designed to have a crowning and centralizing effect, which will be emphasized by the upward lift of the vault over the crossings from the height of the choir arch, some three feet to the height of the tower arches. Here, then, is a unity not found in the Renaissance cathedrals of St. Peter and St. Paul, in both of which the dome or double axis motif disputes the nave or single axis motif as the major feature of the plan. Symmetry about the short axis is marked by the great flight of steps leading up, on the side towards the river, to the large porch. The principal entrance is here, and not at the "west end." Looking at the perspective drawing by the late Charles Gascoyne(Plate IV) the reason is obvious. This aspect from the river and from Birkenhead is the aspect from which the building must assert itself. The whole length must speak. Not as a mere flank to a "west end," but as a principal front. Mr. Scott has been led to remodel his design by the most logical of forces—the psychology of his site. If we consider the elements separately the tower is the dominant on the elevation as on the plan; next in value comes the group formed by the tower with its flanking transepts; and, finally, the group formed by the centre group flanked in its turn by nave and choir. The disadvantage of this unity is that the design is terribly dependent on its own completeness, and will never be at its best as a fragment. Something more than the picturesque is involved. That splendid porch without the tower above it will be as incomplete æsthetically as, in the region of ethics, an invitation to worship without a belief in God. But this drawback is, perhaps, inevitable in any modernist design. Mr. Scott is here designing with groups of masses rather than with groups of lines. The effect is of æsthetic values in three dimensions—an effect rare enough, and especially rare in modern Gothic. Gothic elevations, as a rule, convey the impression of being engraved. This is modelled. In English Gothic, however, the existence of the large central tower has always involved an inherent domination of the length over the "end," and an inherent instinct for the group. Salisbury is notorious for its side view, and the satisfaction it gives arises from a certain unity. It would not take much to make its groups roughly symmetrical. Mr. Scott's design has a new beauty; but, after all, it has an ancestry.

For many reasons the first view of the actual building is bewildering. The stone is red sandstone from Woolton. It weathers a greyish pink, in smoky atmosphere, and it is here used with a half-inch joint. The mortar used is a black cement mortar, which is to be raked and pointed in white. The sandstone has none of the sweetness of limestone ashlar, and is a material requiring its own idiom. Mr. Scott has obviously experimented with it in the Lady Chapel. This building,



LIVERPOOL CATHEDRAL: REVISED PLAN.

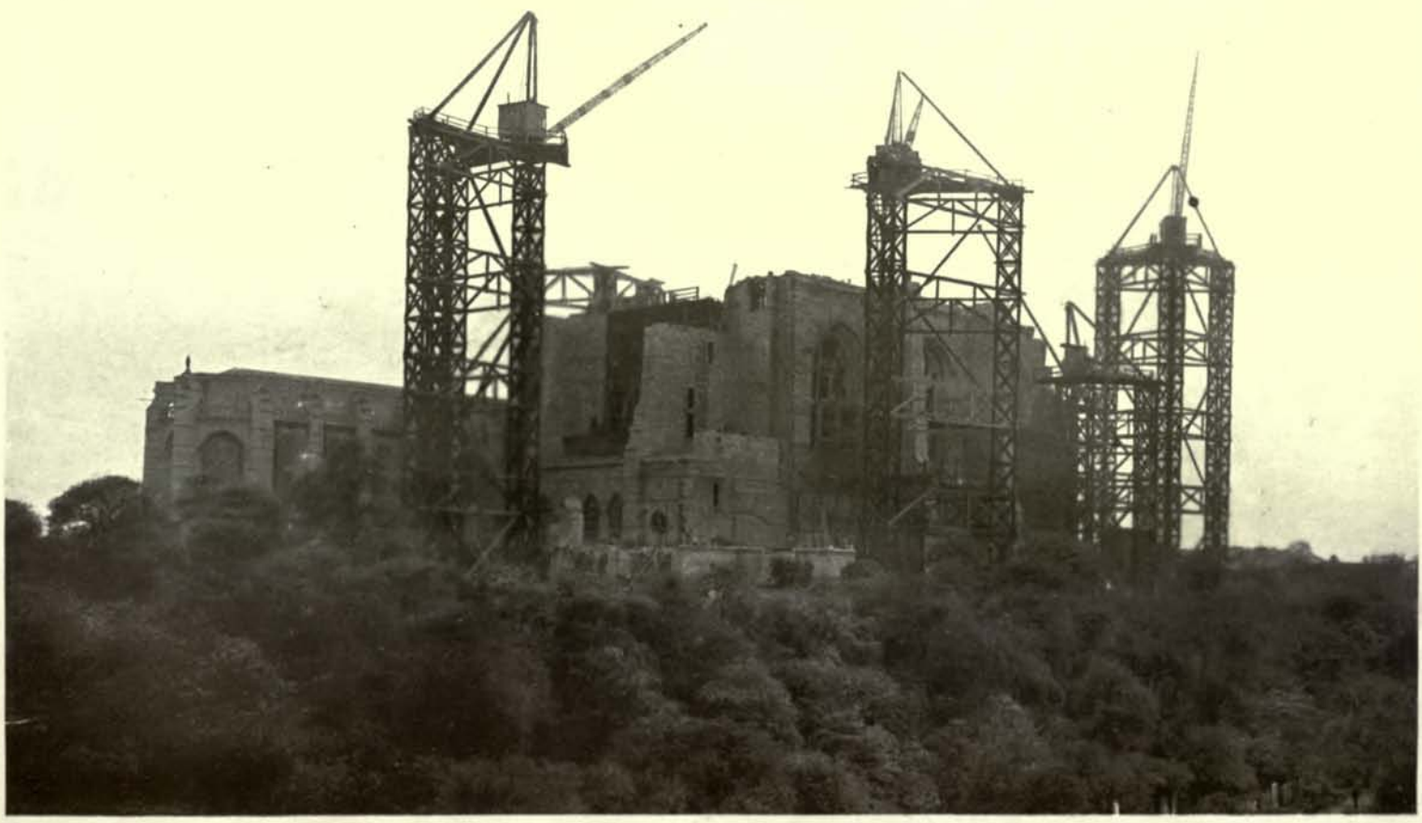


Plate IV. July 1921.

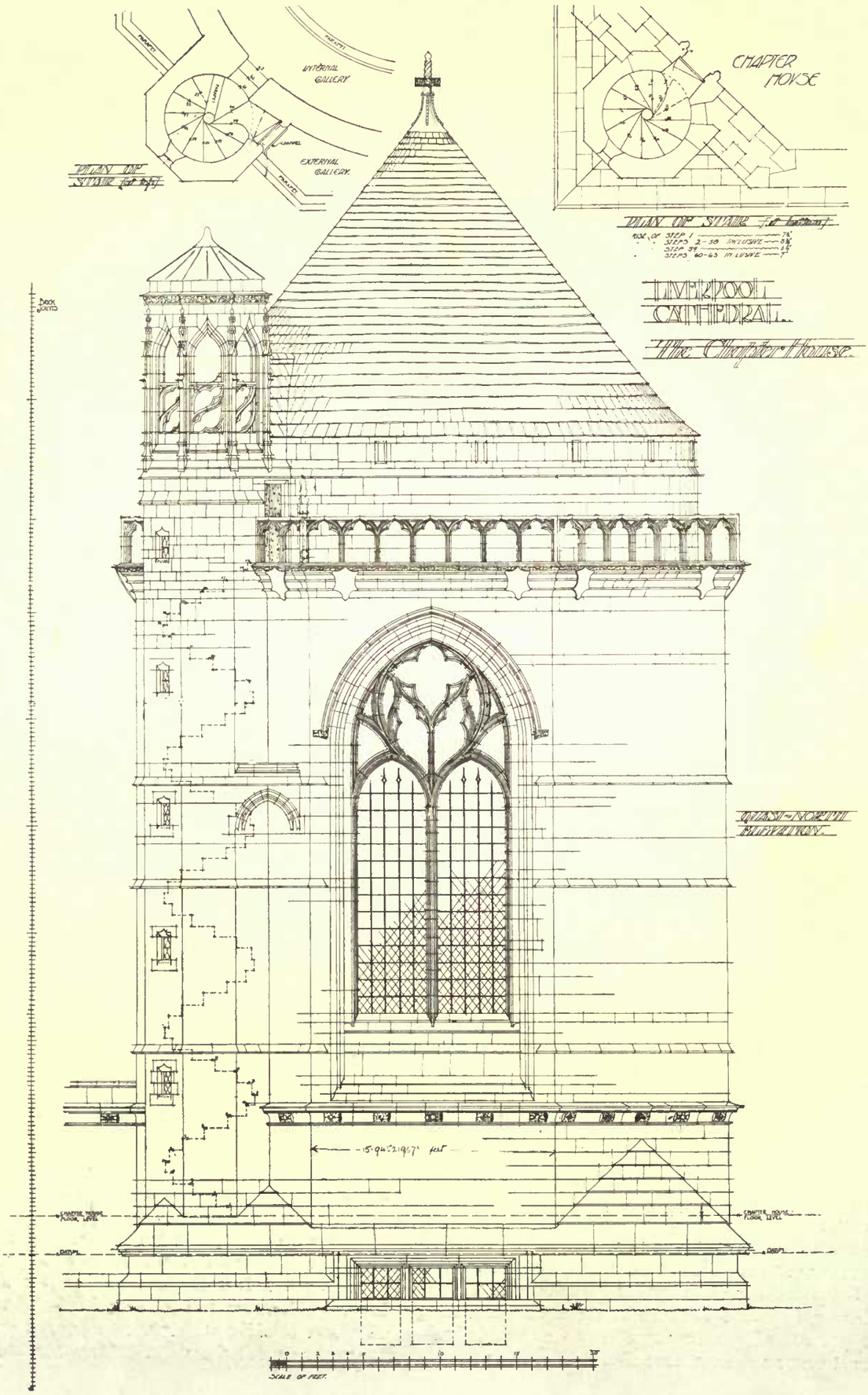
PERSPECTIVE VIEW BY THE LATE CHARLES GASCOYNE.



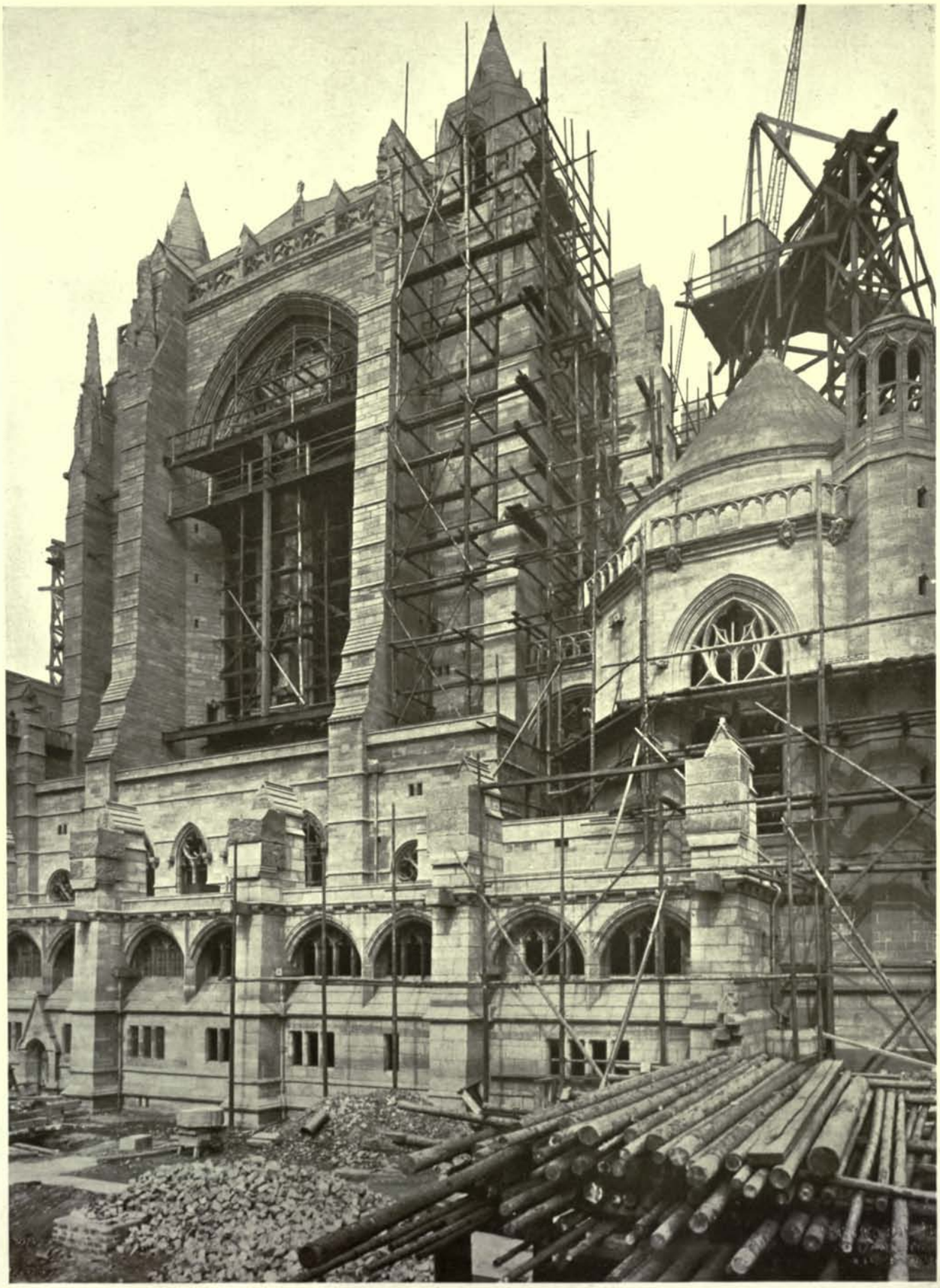
GENERAL VIEW FROM CEMETERY. 1909.



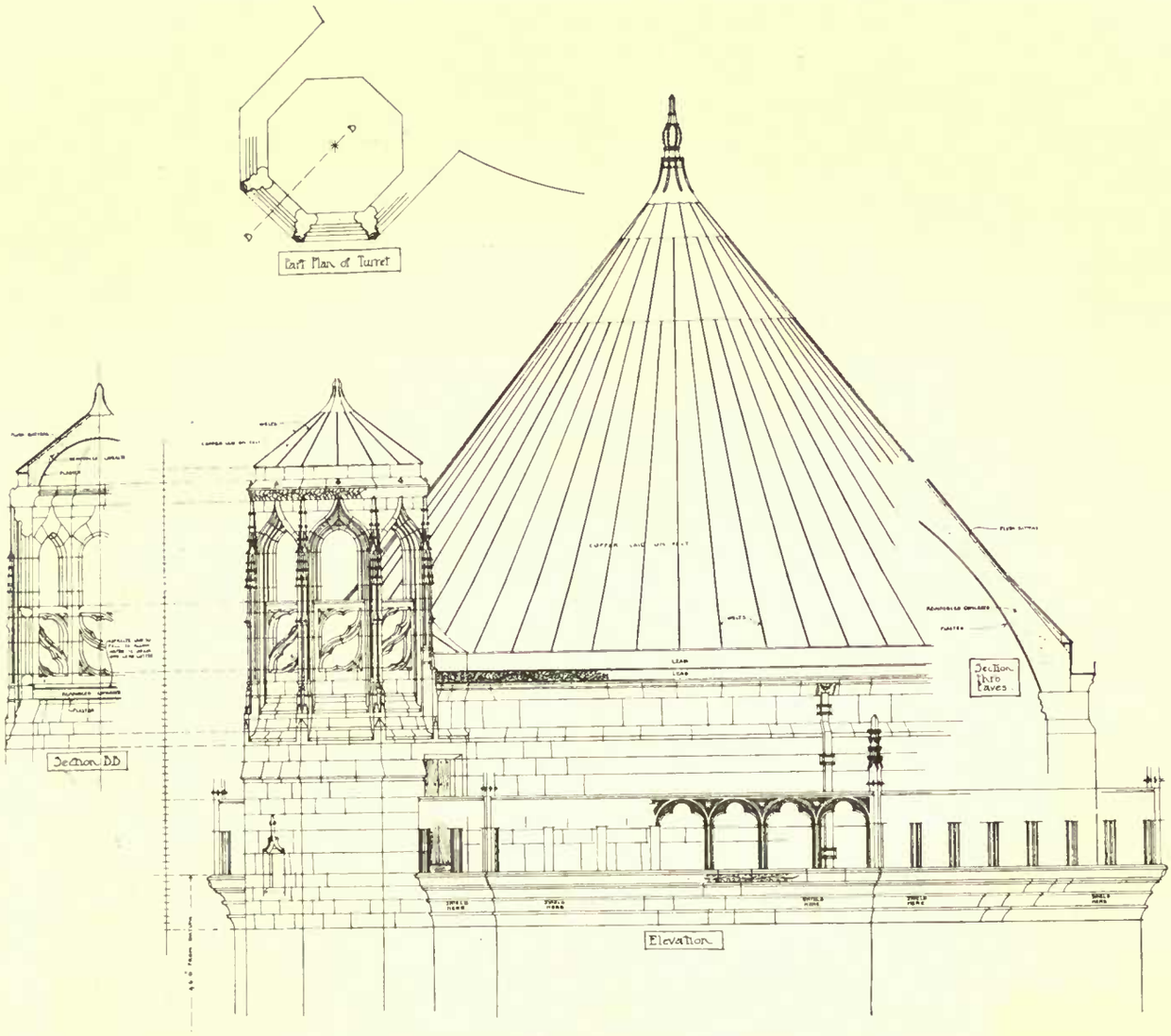
GENERAL VIEW FROM CEMETERY.



LIVERPOOL CATHEDRAL: THE CHAPTER HOUSE.



EAST END, SHOWING CHAPTER HOUSE ON RIGHT. 11 MAY 1915.



ROOF OF THE CHAPTER HOUSE.

This is a later solution of the roof of the Chapter House. This is as built. The design grows and alters as the work proceeds.

now complete, is too well known to require much comment. It is interesting as containing the elements of the cathedral choir, namely, the regular upward buttresses, the single window to each bay, the cornice to mark the thrust-line with arcading above it, and the horizontal attic screen at the top. The idea is here already. But entering by the wide porch Mr. Scott's talent is at once clearly seen. Here is something more than an idea. True Gothic, like Mogul architecture, should have a special quality in its concavity. The inside of its outside should have a hewn or sculpturesque feeling. The inadequacy of mere lines to get this feeling is as true within as without. Mass, or its converse space, is equally required. The interior of the Lady Chapel is finer than any illustration suggests. It gets something of that sculptured concavity. Its beauty can only be realized within its walls. The visitor on leaving the Lady Chapel suddenly feels that the cathedral choir, big as it originally appeared, has grown bigger. The impression of size increases hourly. Its scale is really first grasped in front of the east end. Here is the grand manner, the unmistakable answer to the grand site. The two lower rows of windows at its base are vestries, above them the ambulatory windows are seen between the feet of the buttresses; the whole of this lower part is completed by a marked horizontal string before the east window begins. The buttresses go upward with enormous effect, the strength of which is enhanced by the plain splayed reveals of the window. The arch of the window only is moulded, the mouldings dying on to this splay. Above the window-head the spandrel wall is finished by a cornice and balustrade very slightly pitched up from the horizontal and stopped by the buttress heads, which at this height have light-heartedly sprouted pinnacles. Appearing above the Chapter House can be seen the upper part of one of the great side buttresses surmounted by a carved figure. The three side buttresses of the choir flank seen on the angle are very fine, each with its plain surface just touched by the cornice at the point of thrust, and above that point becoming quite legitimately ornamental and sentinel. One of our illustrations shows the pleasant balance of the "east end" group of Lady Chapel, Choir, and Chapter House. The Chapter House is an octagon on plan with four short and four long sides, the windows being in the short sides. In the elevation Mr. Scott's later method of contrasting wall-surfaces with window-openings charged with thin moving tracery can be well seen. The little building has an airy beauty seen above the tree-tops. An illustration is given of the working drawing for the copper roof which is now built.

The development of treatment from the Lady Chapel "westward" is very noticeable. The modern architect finds that he can no more build a Gothic cathedral all in one piece than the mediæval builders could. The development is

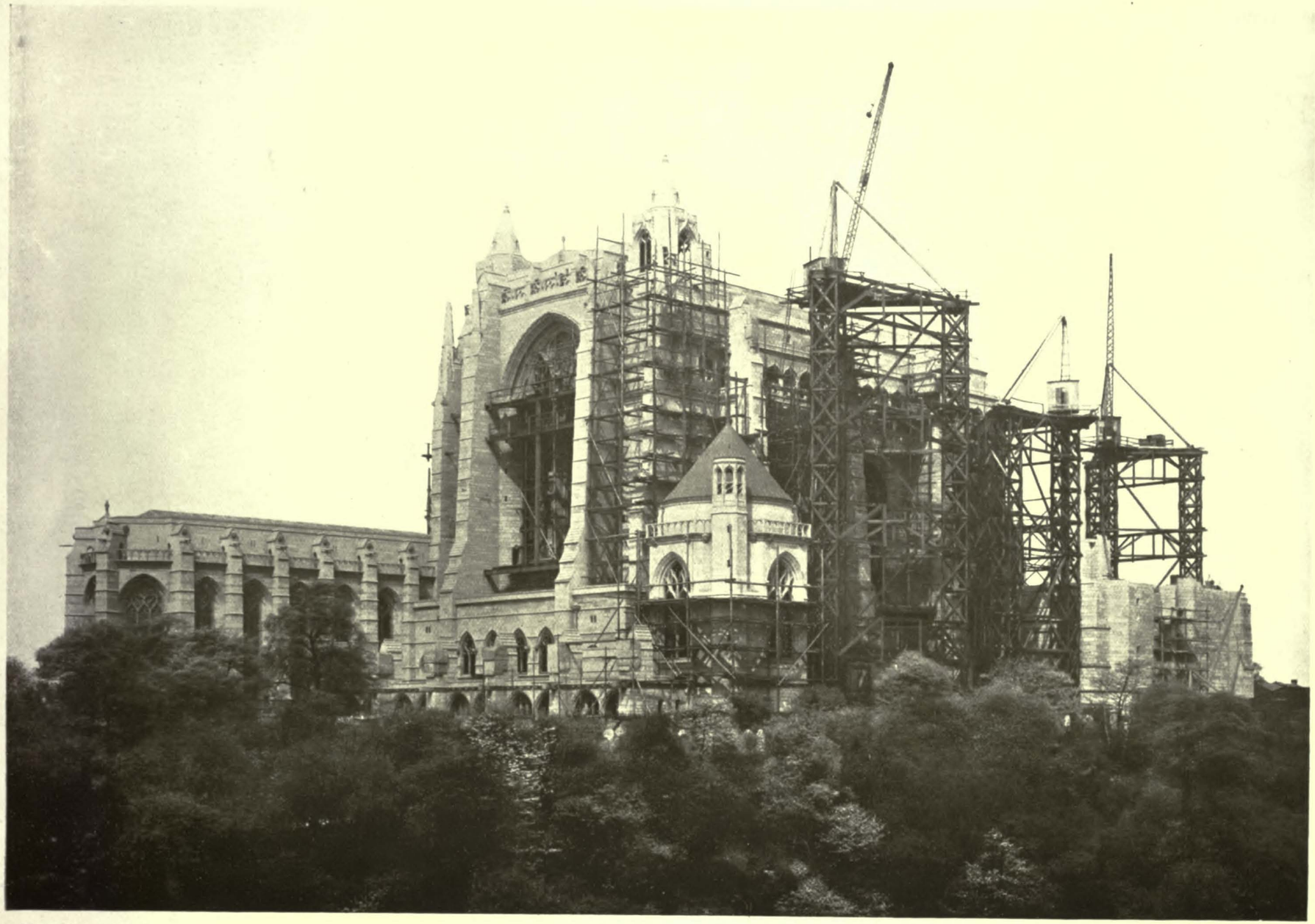


Plate V.

July 1921.

LIVERPOOL CATHEDRAL FROM THE CEMETERY. 20 MAY 1915.



Plate VI. July 1921.

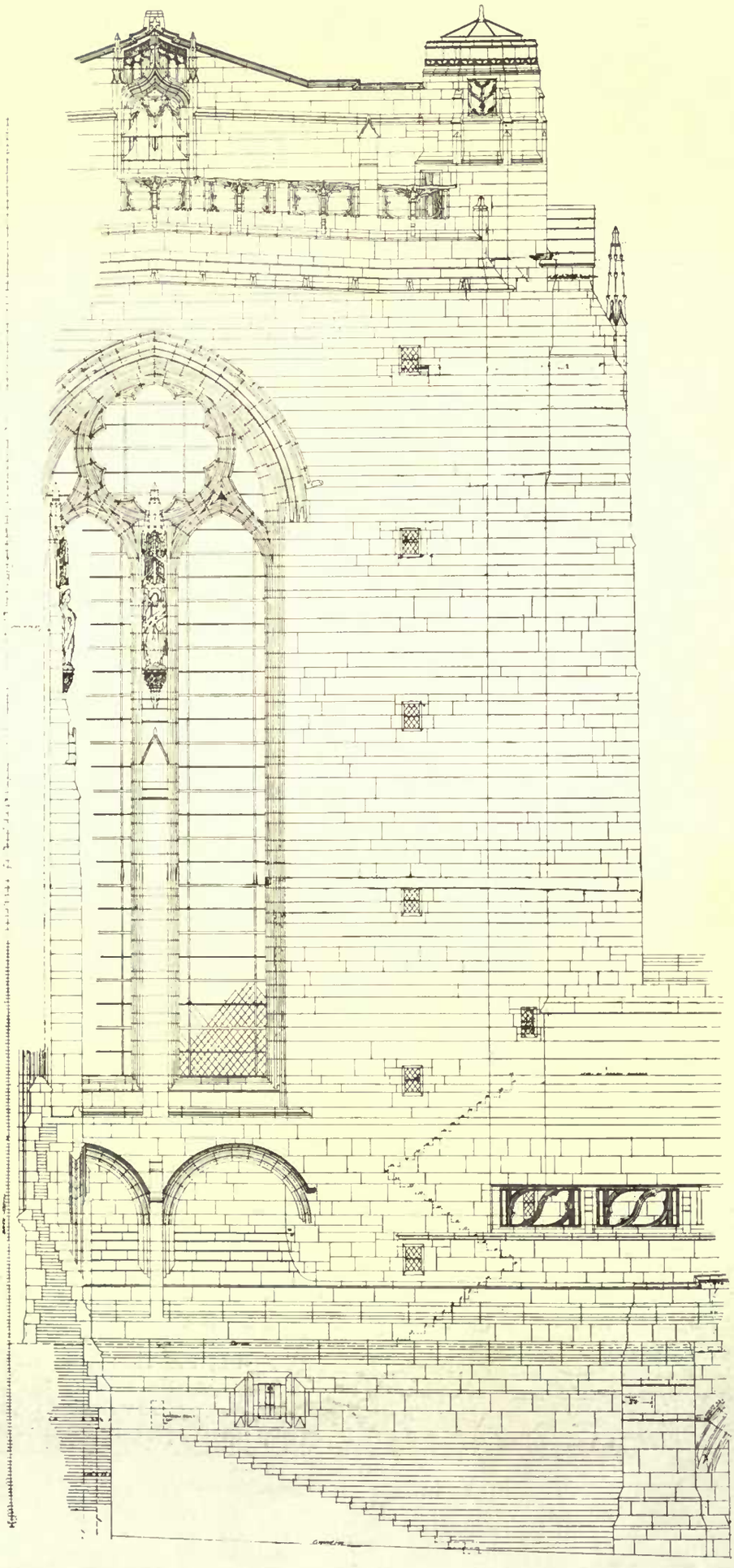
LIVERPOOL CATHEDRAL. FEBRUARY 1920.



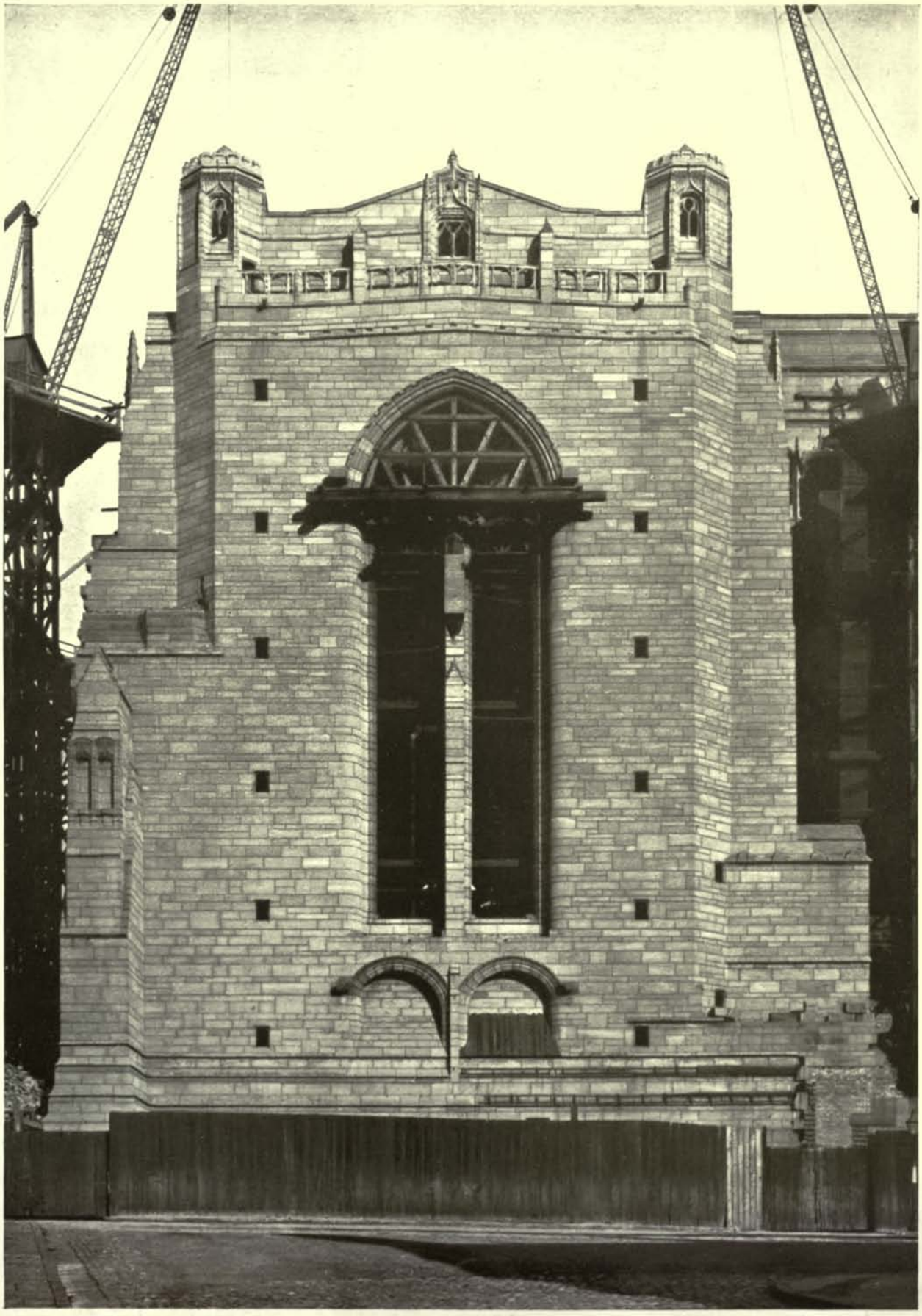
ENTRANCE TO LADY CHAPEL.

undoubtedly towards a greater mastery of a difficult material. In the choir, unlike the Lady Chapel, the windows between the buttresses have considerable jambs. Sharp lines are less used, surfaces are broader. The latest phase is illustrated in the recently completed transept face. On paper, however, the improvement is less noticeable than is actually the case. The broad splay is worth many edges, and the smaller more irregular courses give a more obvious scale than a multitude of strings. The working drawing is given. The tracery is more restful than in the earlier windows, but there is a vigorous kick in the balustrading. The turrets at the top are without the pinnacles that are found on the east end, and are happier without them. The explanation of the pinnacles on the east end, however, can be found in the perspective drawing of the length. They are required for the long front, as a kind of lift at each end of the roof line. The section through the transept giving the vaulting shows also the beautiful detail of the arcaded walking-way along the choir and behind the buttresses. A photograph shows the extrados of the transept vault now covered with a concrete roof.

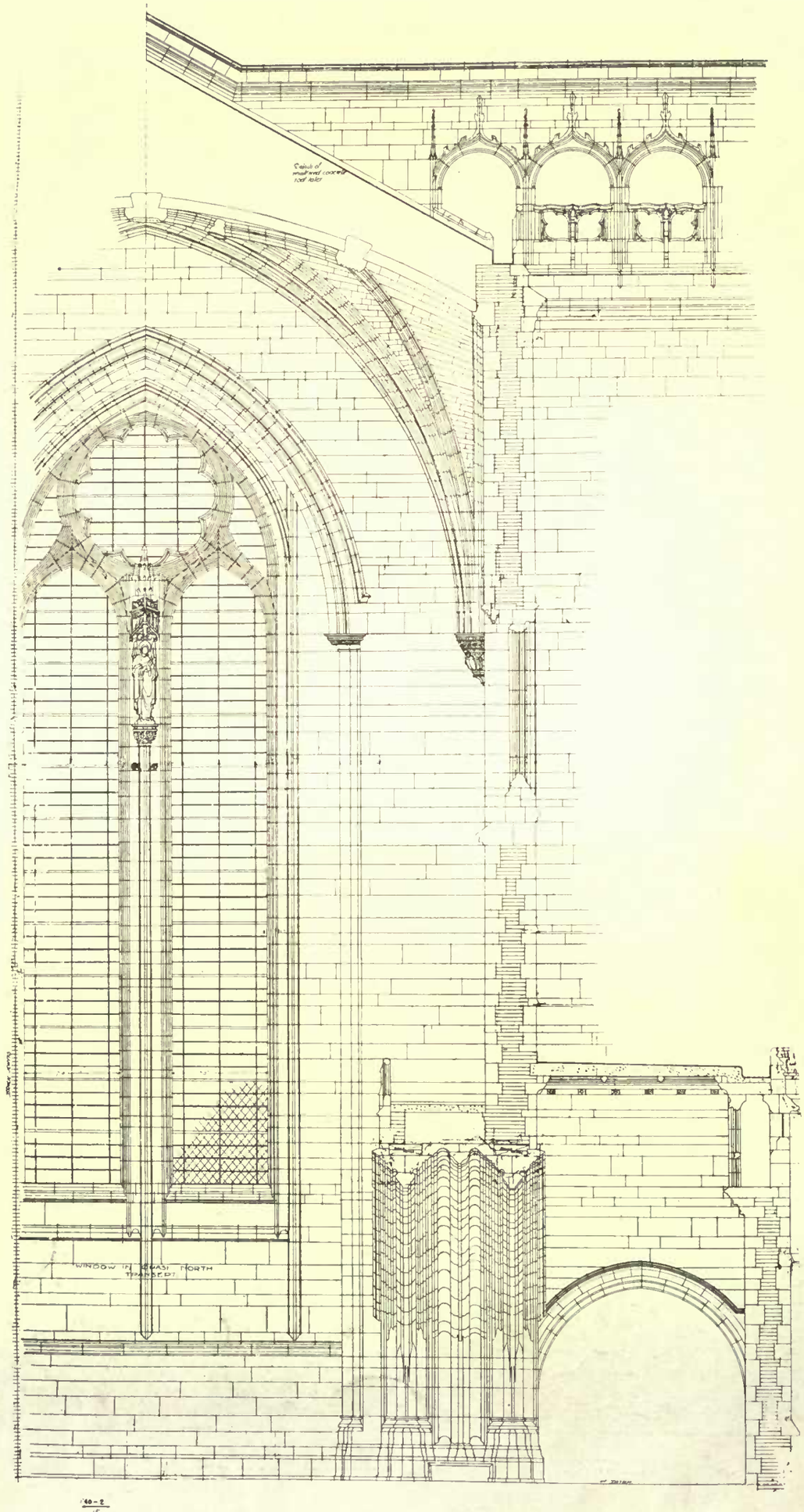
The general vaulting is shown on the plan (p. 14). The choir, having a span of 47 ft. 3 in., is covered by means of a pair of quadripartite vaults to each bay. The necessary intermediate ribs are developed from a respond over the apex of each main arch. The vertical design of the bay is not the ordinary progression of arcade, triforium, and clerestory. It consists instead of a tall arcade of a height to include the first two stories: above that the main vault begins to spring; and a blind gallery separately vaulted takes the place of a clerestory. The illustration shows the magnificent scale of the vault, and the effect produced by the darkness of the gallery spanned by a delicate breasting. The choir is lit in each bay by the single large window in the external wall set 13 ft. 6 in. back from the arcade wall. These windows resemble aisle windows in their position, but aisles are only developed by piercing the lateral wall between bay and bay as at Westminster Cathedral. These lateral walls are produced and form the buttresses, and by this means some thirty foot of buttress stands behind the thrust points of the main transverse arches of the vault. The main ribs are 3 ft. deep. A 9 in. slot takes the filling, which consists of courses of long stones, each course forming an arch, in the French manner, between rib and rib. The vault is therefore domical. Its height from floor to crown is 116 ft., approximately 13 ft. higher than the vault of Westminster Abbey nave. The plainness of the ribs is set off by a fine ornate boss at their point of meeting. To understand the construction of a vault of this size it is necessary to get close to it. A considerable vertical journey is necessary for the purpose. But a little lift is provided, which has been contrived in the scaffolding on the outside wall. The charmed traveller ascending can see through the frequent cracks a series of splays, gutters, window-heads, and portions of buttress pass down below him. When he steps out there are still enormous walls extending above him. He is in the walking-way that runs in the thickness of the wall round the choir, crossing the head of the east window. A few steps westward along this walking-way, through an opening inwards and up some steps, brings him on the level with the top of the vault at a spot where it is in process of being built. This is the great vault over the first bay of the central space. Looking at the plan it will be seen that the problem is to cover the crossing space between choir and tower from four points of support on one side to two on the other; and at the same time the height has to be raised 3 ft. The space to be



LIVERPOOL CATHEDRAL: END ELEVATION OF QUASI SOUTH TRANSEPT, NEXT CHOIR.



VIEW OF SOUTH-EAST TRANSEPT. APRIL 1921.



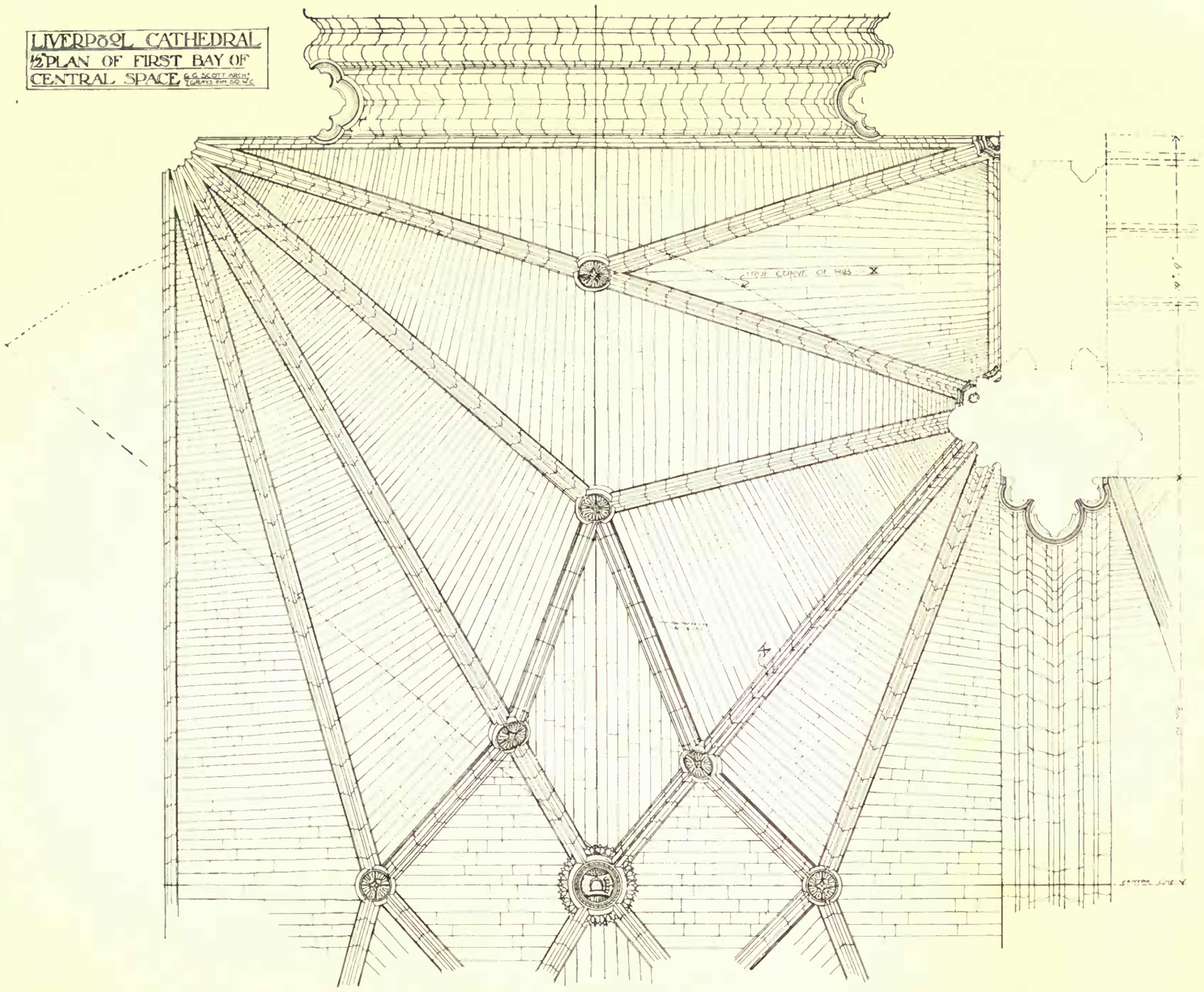
LIVERPOOL CATHEDRAL: CROSS SECTION THROUGH QUASI SOUTH TRANSEPT.



ROOF OF TRANSEPT. JUNE 1918.



CHOIR VAULTING. MARCH 1914.

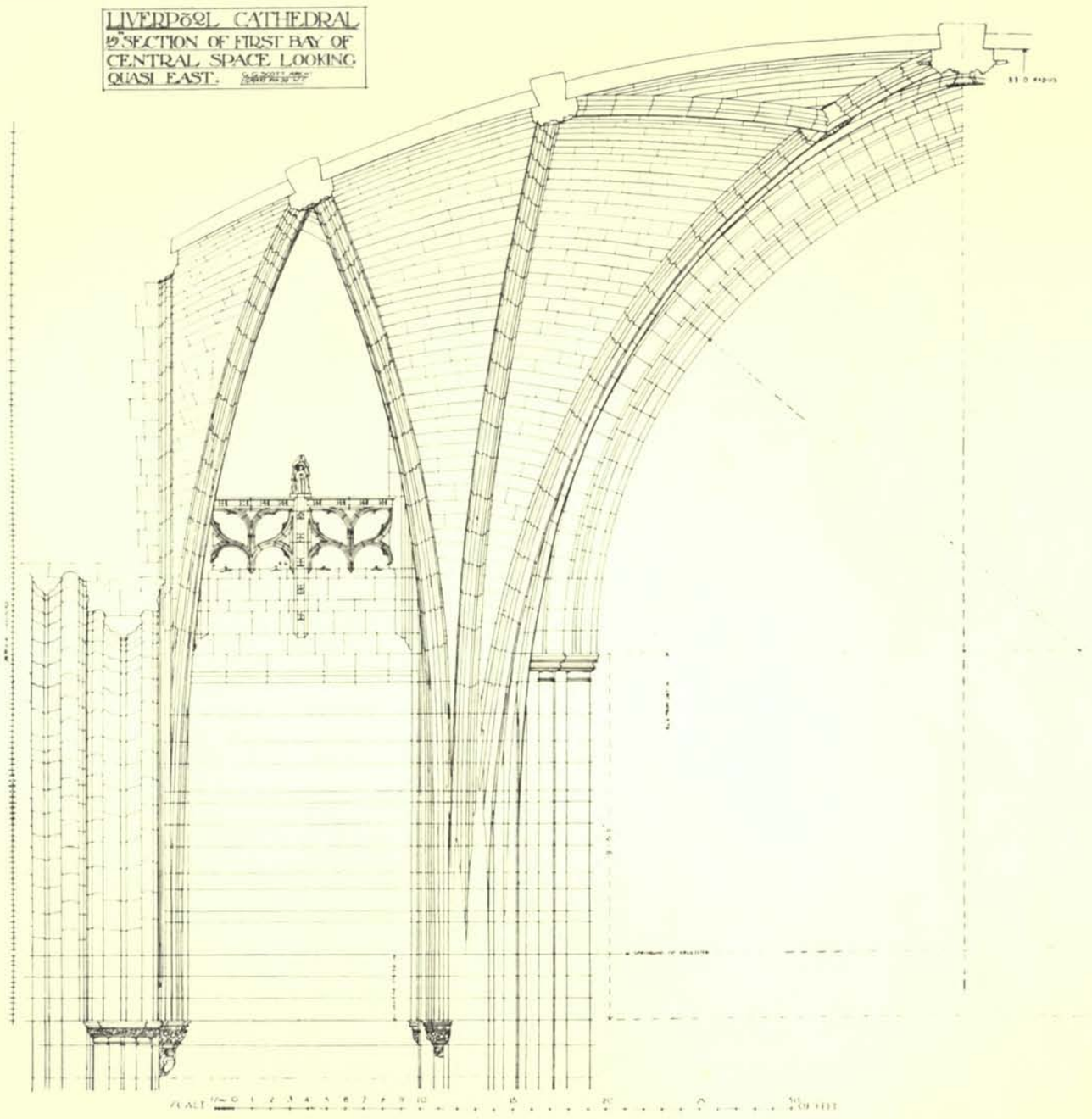


PLAN OF VAULTING TO FIRST BAY OF CENTRAL SPACE.

covered is approximately 50 ft. by 87 ft., and the part plan shows the setting out of the ribs. They consist of eighteen main ribs strengthened by eight liernes; and the filling, like the choir vault, is in long courses slightly cambered. The spectacle of this work from above is scarcely to be described. Each monstrous rib, a bridge in size, goes outward to find the forehead of its partner some twenty, thirty, or forty feet away in space. The ribs are wide enough for an able-seaman to walk across safely. Below them the eye drops down the timbers of the centering and finds here and there a gulf without bottom. From the walls the vault filling is beginning to creep out between rib and rib; each course continued on until it finds its true abutment against a wall. Only thus can any lateral thrust on the ribs be prevented. Men, like dwarfs, work here and there on platforms, or descend ladders from regions unknown; and if the traveller shall dare to lift his eyes he will see, some forty feet in the air, the jib of the Scotsman crane swing clear with another section from the hands of the masons, lifted incredibly from the earth and lowered now without haste to a position where it is likely to spend the next thousand years.

Descending from this drama, however, to the floor of the church, the visitor has still perhaps the most interesting and the most critical experience before him. He has to sit quietly within the completed choir and allow his impressions to clear. He must get into contact with the huge forms around him. This is the test after all—the slow spark, the salutation in the mind of the temporary dwarf man. The peculiar gift of Architecture is to use immediate physical impressions to produce a mood. The beholder climbs, falls, explores, breathes, rests: the whole physical organization of a man is enlisted to imaginative activity. The senses lead forward and convince the soul.

Here he may note with his brain that the mouldings are broad and soft—are "Perpendicular"; but that the massiveness of the walling is "Romanesque." He may note the foreshortening of arches which he knows from recent inspection to be of great height; or that, internally, the sandstone, unsmoked and unweathered, has preserved its warm tone and responds admirably to the soft blaze of the glass. But all these things are unimportant beside the increasing consciousness of the fact that the whole enclosed space is somehow



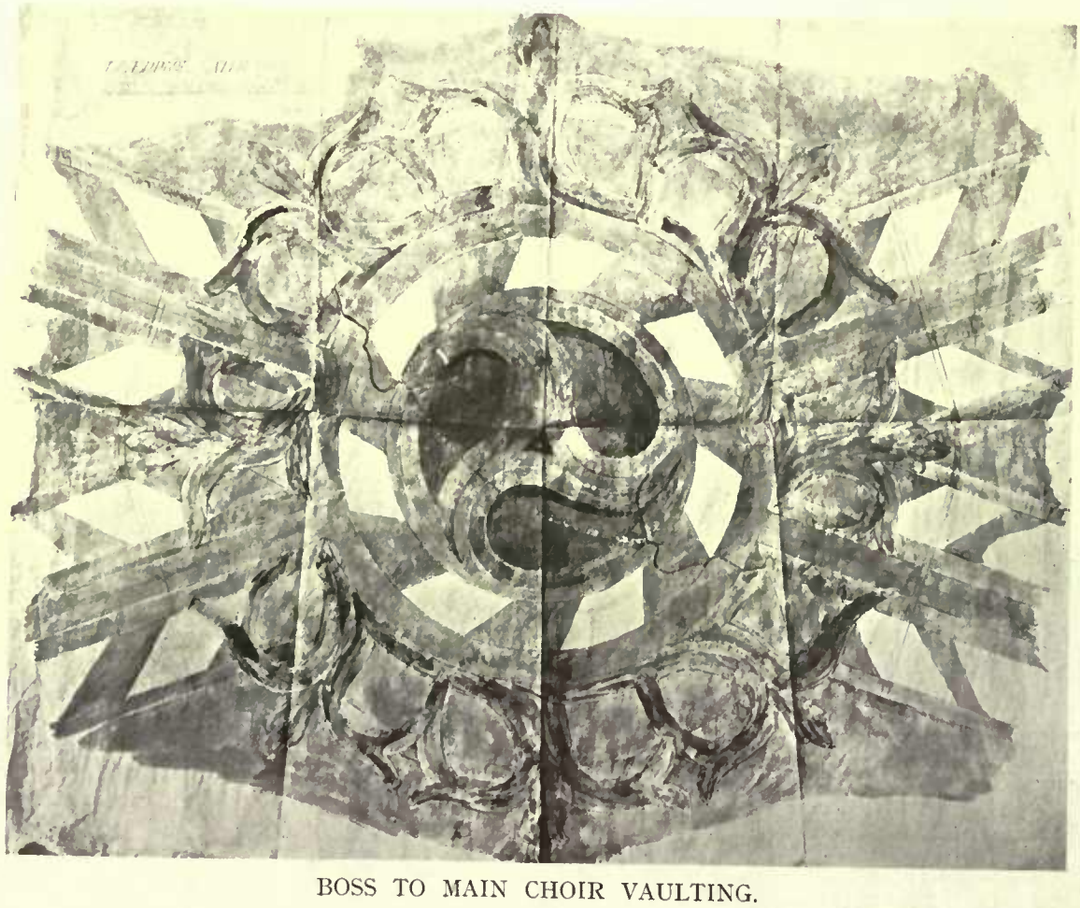
SECTION OF VAULTING TO FIRST BAY OF CENTRAL SPACE.

satisfying, that it is to be possessed and enjoyed without reason. Externally, in spite of a compelled admiration, there was present the consciousness of the taste of the individual artist, an apprehension of the danger involved in expanding a single personality to so large a size. But within, the apprehension has vanished. The artist has achieved the impersonal. The choir is a fragment only, but the internal effect can be appreciated, like the first movement of a symphony, both for itself and for the expectations it gives rise to. The direction of movement, as in French Gothic, is upward. But it is leisurely and complex. The three great bays must first be explored. Since there is no clerestory, these bays, recessed and pierced, are the chief sources of light, and the eye travels towards light as inevitably as along the edges of shafts. Each bay encloses a lofty space, itself beautiful and satisfying; and there are three such spaces. They are of a shape that is enhanced by being set three together, each similar, but, owing to perspective, each made to appear different, and with its window more screened. Possessing these singly and in trilogy, the eye goes to the apex of one of them, and thus finds the springing of the vault. The choir vault actually seen at its remote height is of a strength and scale which no illustration can give. On each side the seven springings are separated from each other by the gloom of the gallery behind them, so that the eye owns only the two elements of the vault, the Atlas ribs and the large side-lit faces of the panels. The panels have a functional beauty of their own, appearing to contribute to the stability by means of their long cambered courses. In each apex, much in shadow is the gentle assertion of the boss, an æsthetic object (owing to its construction and its ornament) as dominant here as a rich key-block to an arch. "Why," the visitor may ask himself, "have I never *understood* Gothic before?"

If the peculiar gift of architecture is to enclose a great space within the orb of the human senses, its peculiar charm is by the same process to inspire the mind by identifying it immediately with a vast achievement of order over chaos. A cathedral appears as large as a mountain, as hollow as a sea

cave; but its forms and its construction are ours, and intelligible to us. They are *planned*, therefore they are human, and an image of human aspirations. Both the thought and the activity of creative effort are ingredients of the enjoyment derived from architectural experience. But a change in human values, especially a change in the nature of the reaction between sense and spirit, will bring inevitably a change in the humanist values looked for in architecture. That which we now desire to identify with ourselves is not that which the public of the great architectures of the past desired. The language of Gothic remains, but what it shall say must inevitably be something corresponding to new desires. In a religious building that which we desire is difficult to analyse—it is something specially individual and specially inclusive. The motives of life and of belief, seeking new images, are aware only of their own passion and their own power. At such times in history a new image will sometimes gather inarticulate forces into an incandescent point and appear like a revelation. In the world of form who shall say that the language of Gothic with its enormous spiritual content cannot be used in a new image? The two obvious factors in religious thought are the humanist attitude with its anxiety for a perfect and harmonious world-scheme on the one hand, and on the other the intensely individual revelation of a Christianity that has survived scientific criticism. These two factors must be acknowledged in any large religious conception, and their paths recognized. The path of the one horizontal with man's achievement, owning the beauty of the physical world and seeking its perfection in time; that of the other striving always upwards beyond the "final," beyond the ascertainable. But at the point of juncture of these two paths, at the cross so formed, may be found, perhaps, a balance between the two conceptions, an equilibrium of effort capable of translation into a building motive as powerful as the old motive of salvationism and the fear of hell. Some such duality can be discerned here—in the architect's design, both in the double symmetry of his plan, referred to at the beginning, and (in the perspective drawing) in a new unity for old forms. But, more important still, it can be felt with an unfamiliar satisfaction within the completed choir. The finality of that vault closes, as it were, upon the confines of the senses, but not without a suggestion at the crossing of a new direction. The mind made greater and possessed of an image of perfection is not left quite satisfied, but is summoned to itself, and made aware of a more inward centre and a more remote and nobler synthesis.

[As the illustrations to this article are somewhat numerous, it has been thought advisable not to interrupt and cumber the text with frequent references to the pages on which they respectively appear, but to append here a summary of their inscriptions, together with indications of the pages on which the illustrations are to be found. The references are: Revised Plan, page 14; Perspective View by the late Charles Gascoyne, Plate IV, facing page 14; General Views, pages 15 and 17, and Plates V and VI between pages 18 and 19; The Chapter House, page 16; East End, page 17; Roof of the Chapter House, page 18; Entrance to the Lady Chapel, page 19; End Elevation of Quasi-South Transept, page 20; View of South-East Transept, page 21; Cross Section through Quasi-South Transept, page 22; Roof of Transept, page 23; Choir Vaulting, page 23; Plan of Vaulting to First Bay of Central Space, page 24; Section of Vaulting to First Bay of Central Space, page 25; Boss to Main Choir Vaulting, see illustration below on this page. The drawings reproduced on pages 16 and 18 and the photographic view on page 17 afford an interesting gloss on the observation that "The design grows and alters as the work proceeds." Mr. Scott has been rather exceptionally fortunate in his enjoyment of unrestricted liberty in the revision and development of his design.]

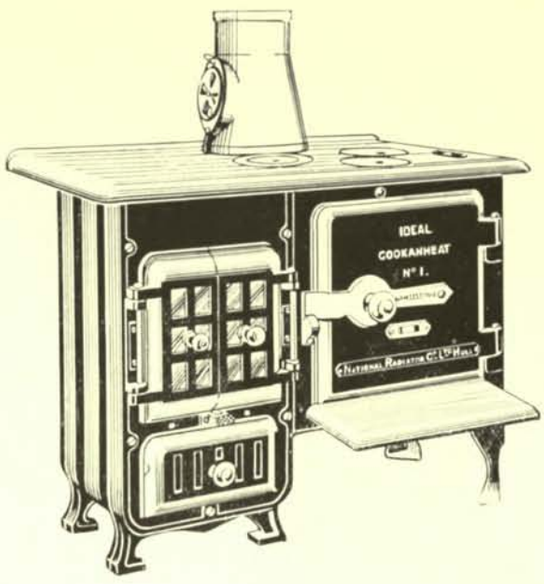


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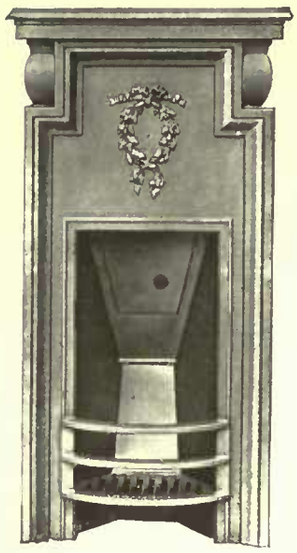
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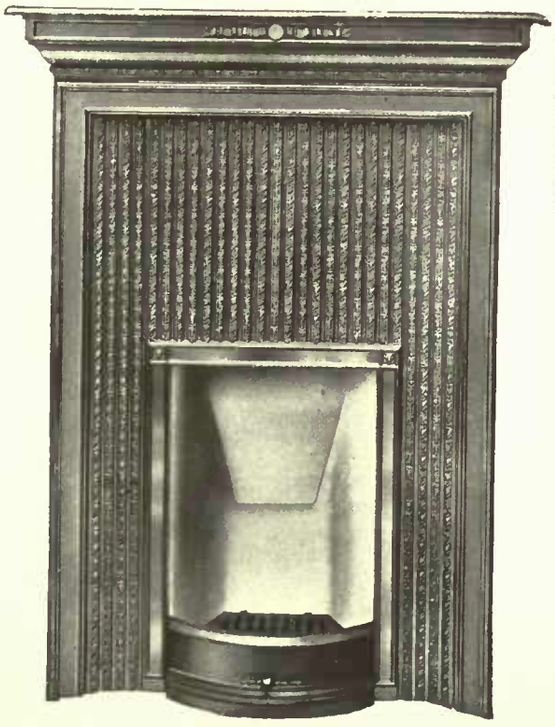
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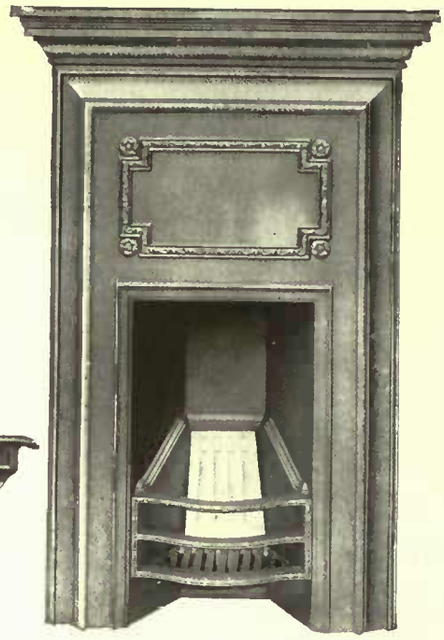
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Publications.

Architectural Criticism.

The essays here collected and published in book form for the first time were written between the years 1885 and 1896, and many of them were marked by the writer himself for reprint, an intention effected only now, twenty-five years after his death. It is well to be in this way reminded that journalism can be made consistent with fine literary style, sincere criticism, artistic emotion, and even political honesty, by referring each passing event to its permanent principle in ethics. The essays, which are forty in number, fall into three groups, the first, and smallest, political, giving its title to the volume, which is perhaps unfortunate and misleading; the second, and, fortunately, the largest, literary; the third, being the last six in the book, architectural. Two appendices follow: the first recalling the author's daring proposal to create Mrs. Meynell poet laureate; and the second furnishing a bibliographical list of his writings. The essays on architectural expression and criticism, if not original in conception, being of the nature of book reviews, contain bold opinions strikingly conveyed; such as this on the architect who is emotionally an artist: "A little parish church in his hands will often give an impression of actual greatness which another architect will not be able to put into the bulk of a cathedral"; or this challenging assertion. "Only when Christianity is extinct can Gothic architecture become so," made on the ground that the true power of the Church is its growing sacramentalism, "which causes that purest expression of sacramentalism, the Gothic temple, to sprout naturally from the earth in every parish of England." Equally provocative of Nonconformist objection is his dissertation on the difference between churches and preaching halls. The author detests "modernism," whether in religion or architecture; but even those who disagree will admire bold opinions boldly expressed in sinewy English, which, considered as journalism, is remarkable at once for its decision of thought and purity of style. The concluding essay, on Japanese houses, is a delightful summary of the domestic conditions of a race "which combines the simplicity of the savage with some of the refinements and subtilties of the purest civilization. . . . That which distinguishes Japanese art and house-building from those of the real savage is that, as far as they go, the former are products of true artistic consciousness." The point from which the writer viewed domestic architecture is set forth with the same never-failing perspicuity: "The vulgar duplication of parts, which is the guiding rule of beauty in the building and decoration of the modern British householder, appears to be the abhorrence of the Japanese; and in its elaborate avoidance we find a principal clue to the singular character of all that may be called artistic in Japanese decoration." Here, as in the preceding essays, Patmore has displayed his wonderful strength in clearly perceiving underlying principles, and setting them in clear relief from accidentals: "The sense of beauty shown in Japanese decoration is extremely acute and, at the same time, extremely limited in its development. The individual characters of plants, flowers, and birds are grasped and depicted with what seems an almost magical power of perception. A Japanese decorator will reveal more beauty in a crooked stick of plum or cherry tree, with a bud on one limb of it and a blossom or two on the other, than our best European painters know how to evoke from an entire conservatory of flowers. A consequence of this intense perception, and one of the chief means of conveying it, is the principle of isolation, which may be considered as making a third with the principles of contrast and emphasis in Japanese decoration. Thus a flying heron or a spray of foliage will cross a single corner of the leaf of a large screen, all the rest being a vacant field of black varnish . . . An exceeding perfection exceedingly limited is also the character of the faculty of composition or arrangement in Japanese art."

WALTER WALSH.

"Courage in Politics and other Essays." By Coventry Patmore. (Mr. Humphrey Milford. 210 pages. 7s. 6d. net.)

Publications Received.

"A History of French Architecture from the Death of Mazarin till the Death of Louis XV (1661–1774)." By Sir Reginald Blomfield, R.A., Litt.D., M.A., F.S.A. Two volumes. Price Four Guineas net. Published by Messrs. G. Bell & Sons, Ltd., York House, Portugal Street, London, W.C. 2

"Examples of Scottish Architecture from the 12th to the 17th Century." A Series of Reproductions from the National Art Survey Drawings. Published by a Joint Committee of the Board of Trustees for the National Galleries of Scotland and the Institute of Scottish Architecture.

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

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.

Current Architecture.

The general contractors for the erection of Liverpool Cathedral are Messrs. Morrison & Sons, of Wavertree, Liverpool. The heating is by Messrs. G. N. Haden & Sons, Ltd., of Trowbridge; and the stained glass is by Messrs. James Powell and Sons of Whitefriars, and by Messrs. Burlison and Grylls, and by Kempe & Co.

Chronicle and Comment.

Salient Features of the Month's Architectural News.

Mr. Marcus Stone's Furniture.

At the sale of the contents of the house of the late Mr. Marcus Stone, R.A., 8 Melbury Road, Kensington, a set of twelve mahogany Chippendale chairs realized £99, and a Chippendale writing-table £75.

Death of Professor Havard Thomas.

By the sudden death of Mr. J. Havard Thomas, Professor of Sculpture at the Slade School of University College, London, we lose an exceptionally accomplished modeller, who might have achieved popularity if he had not preferred to remain an artist to the finger-tips. His "Lycidas," however, which is now in the Tate Gallery, and his fine groups for the Cardiff municipal buildings, brought him a modicum of the notoriety that he had always shunned.

The Dublin Customs House.

Very little but the "shell" has survived the wilful and wanton destruction by fire of James Gandon's Customs House in Dublin. From these sorry remains it may be possible to restore the exterior to some semblance of its former appearance; but the interior seems to have been irretrievably ruined. It will be sadly recalled that in the Easter rebellion of 1916 Gandon's other fine building in Dublin, the General Post Office, suffered a similar fate. Such barbarous outrages are a rude shock to one's faith in sanity and civilization.

Death of Sir Rowand Anderson.

Sir Robert Rowand Anderson, F.R.I.B.A. (Royal Gold Medallist, 1916), who died at Edinburgh on 1 June, aged 87, was, on the formation, in 1916, of the Scottish Institute of Architects, appointed by acclamation its first President. He had done much scholarly work in the restoration of ancient abbeys and cathedral and other churches, designed the McEwan Hall in Edinburgh, and had worked strenuously and sagaciously in the promotion of architectural education in Scotland. He was the author of a book on Mediæval Architecture, and of a folio of examples of street architecture in France and Italy.

Smoke Pollution Preventable.

Having experienced the charm of a smokeless London, the inhabitants will not easily tolerate a resumption of the old conditions of a polluted atmosphere. Dr. J. S. Owens, superintendent of the Advisory Committee on Atmospheric Pollution to the Meteorological Office of the Air Ministry, has expressed the opinion that it is quite practicable to improve the atmospheric conditions of London, and that it lies with the public themselves to say whether they will have a pure or an impure atmosphere. Domestic fires, he said, discharge into the air of London about two-thirds of the whole quantity of smoke that pollutes it. He recommends that smokeless fuel, either solid or gaseous, shall be used for domestic fires; while nuisance from industrial smoke could be prevented by suitably designed furnaces properly worked. Fogs will then be banished, and buildings will not be disfigured by accumulations of grime, nor destroyed by the severe operations by which it is periodically removed at great expense.

Rome Scholarship and Jarvis Studentship.

Mr. S. Rowland Pierce, who has been awarded this year the Rome Scholarship in Architecture, is an original member of the Architectural Association Atelier, and holds an appointment on the A.A. staff. Mr. Edward William Armstrong, who has won the Jarvis Studentship, which is awarded to the student or associate of the R.I.B.A. who comes next in order of merit to the winner of the Rome Scholarship, is a native of Fielding, N.Z., and served in France with the New Zealand Expeditionary Force before entering the A.A. schools with a New Zealand Government scholarship.

Church School Buildings.

Speaking at the annual meeting of the National Society, the Archbishop of Canterbury suggested an arrangement with the State for the use, for educational purposes, of buildings belonging to the Church; and the Marquess of Salisbury moved a resolution to that effect. This idea was put forward ostensibly to relieve the State of the difficulty—"largely a matter of money for buildings"—"of giving effect to the ambitious schemes of Mr. Fisher." That the State is not at all likely to make use of church buildings on the terms offered is the less to be regretted when one remembers the deplorable condition into which, for lack of funds, Church school buildings have been too often allowed to sink. Nor should any sort of makeshift arrangement be allowed to postpone still further the building of schools that have been long overdue, or to appear to countenance for a moment the unwisdom of begrudging to education less than a fraction of the amount per head of the population lavished on luxuries.

R.I.B.A. Provincial Conferences.

To Liverpool has fallen the honour of being the scene of the first of the annual conferences which the R.I.B.A. has decided to hold alternately in various great provincial centres. The Liverpool conference was held on the 24th and 25th June, and the Liverpool Architectural Society did everything possible to ensure the comfort of the visitors and the success of the meetings. In the Institute Journal it is explained that "the underlying idea of these meetings is to bring London and provincial architects into closer and more effective touch with one another, to enable provincial members of the Institute, whom distance debars from attending meetings at head-quarters, to discuss with their metropolitan brethren the professional problems of the moment, and to bring home to the general public the organic unity of the architectural profession. Opportunity will be afforded under agreeable circumstances for the interchange of ideas, for comparison of methods, and for the statement of experiences under new and changing conditions." Admirable ideas, adequately though tersely expressed.



"Waterloo Place." From an original by Francis Dodd.

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The Prince Opens a School of Architecture.

In the course of his triumphal progress through the West of England, the Prince of Wales opened the new Bristol School of Architecture, which has its home in the West of England Academy. This new school owes its inception to the Bristol Society of Architects, whose members have raised the funds necessary to found the school, of which Mr. H. Chalton Bradshaw, A.R.I.B.A., winner of the British Prix de Rome, 1913, has been appointed head master. The school is affiliated to the Architectural Association (London), whose curriculum will serve as a basis of operations.

"The Last Word in Post Offices."

Under this heading a cablegram from the New York correspondent of "The Times" states that the "mammoth" new Government Post Office building at Chicago, of which the construction has just been begun, will be provided with a special kind of roof on which mail-carrying aeroplanes will alight, and from which they will "take off." Mail sacks will move about the building by means of moving bands, and underground electric railways will connect the building with all the chief railway termini. Cannot the A.A. organize an educational trip to Chicago to visit this "mammoth"?

A Paris "University City" Scheme.

Lodgings in the Latin Quarter have been notoriously inadequate for a long time. Heroic remedies are to be tried. A site of rather more than two-and-twenty acres having become available by the demolition of fortifications near the Parc de Montsouris, hostels for students are to be built on it, and a restaurant, a library, and a recreation-room are to come into the scheme, of which the cost is estimated at rather more than the equivalent of a million and a half sterling. Towards this sum a donation of £200,000 has been received, and Canada, Sweden, Argentina, and other countries who will share in the advantages of the scheme, have promised to support it.

Ken Wood, Hampstead.

Success should certainly attend the effort to preserve Ken Wood, not merely because of the beautiful natural scenery of the spot, but because set in the midst thereof is an interesting house that Robert Adam finished for Lord Mansfield. Its chief architectural glory is its library, with its fine painted "barrel" ceiling, its fluted columns with gilt Corinthian capitals, its sculptured friezes, and its bookcases of Adam design. The Preservation Council which has been formed has secured from Lord Mansfield an option to purchase the house, with the estate of 220 acres, for £340,000—a price that is considerably less than the owner could get from the building syndicates that are anxious to purchase.

Octocentenary of Reading Abbey.

On the 18th of June, the eight hundredth anniversary of Reading Abbey was commemorated by the unveiling, at the hands of the Dean of Winchester, of a memorial stone in the abbey ruins near the spot where Henry I was buried. Two "monastic episodes," written by the Rev. P. H. Ditchfield, were subsequently performed in the abbey ruins, and a rendering of old English music was an appropriate reminder that the famous old English classic song, "Sumer is icumen in," was written by a monk in Reading Abbey some 700 years ago. An instructive feature of the celebration was the exhibition, in the Reading Art Gallery, of documents, books, pictures, coins, and seals relating to the abbey.

A Stained-Glass Memorial Window.

The stained-glass window here illustrated has been erected in the great east window of St. Magnus Cathedral, Kirkwall, to the memory of the late Sheriff George Hunter Macthomas Thoms. Mr. James Ballantine, F.S.A.Scot., was engaged to design and complete the work. The window consists of four lights with lancet heads and wheel tracery of twelve diverging rays ending in trefoil arches. The subjects of the stained glass are the Crucifixion and the Ascension, extending across the four lights, and divided by finely designed architectural canopies and bases of an early period.



Designed by James Ballantine, F.S.A.Scot.

Use has been made of the tracery to display, in addition to the Emblems of our Lord's Passion, shields bearing heraldic arms of considerable archæological interest. The treatment of the stained glass is carried out in the spirit of the finest period of mediæval work, and the colour scheme, of a restrained and limited character, harmonizes with the early architecture of the cathedral.



Royal Society of Medicine, Henrietta Street, W.

J. BELCHER, R.A., and J. J. JOASS, Architects.

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A Fragonard Exhibition in Paris.

Nearly 300 of the works of Fragonard—100 paintings and about 200 drawings—have been exhibited (from 8 June) at the Musée des Arts Décoratifs, in Paris. All the great Paris collections were well represented, the Banque de France lending the very precious "Fête de Saint-Cloud." Of the artist a Paris correspondent of "The Times" has said very truly that "of all French painters, no master is more typically French than Fragonard; no artist is less accessible to the foreign eye; no brush has used more idiomatic touches. The result is that Fragonard's pictures have nearly all remained in France, and that for lovers of Fragonard a pilgrimage to Paris is as necessary as a month in the Prado for the admirers of Velazquez." Again, this observation is very true, and its expression approaches epigram: "Fragonard ignored prudery; but his audacity never verges on the indelicate." Surely, as a master of technique, Fragonard is unrivalled—a claim that was fully established when, many years ago, some very fine examples of his work were exhibited at the London Guildhall.

Sir William Orpen's "Chef."

As the Chantrey Trustees were disappointed of their desire to purchase the "Chef" for the nation, the picture having been partly painted in Paris, whereas the conditions of the Chantrey bequest stipulate that any work purchased with its funds shall be entirely produced at home, Sir William has presented the picture to the Royal Academy as his diploma work. This extremely generous act will no doubt be highly appreciated by the public, to whom the picture will always be freely on view. They will realize that the picture having become so famous, the artist might have realized a small fortune by its sale to one or other of the numerous competitors for it.

"Art in Common Life."

This movement is not being allowed to languish for want of attention in the newspapers, and a most encouraging letter on the subject has been contributed to "The Times" by Mr. W. de Forest, President of the Art Commission of the City of New York, and of the Metropolitan Museum of Art. Quoting from an article in that journal a passage approving of the suggestion "to improve the proportions and design of such common street objects as lamp-posts, letter-boxes, sand-bins, railings, posters, and flashlight advertisements," Mr. de Forest reminds us that in New York an Art Commission is an integral part of the municipal government. "No structure can be placed on public property, whether it is a building, a statue, or a lamp-post, unless it has been approved by the Art Commission," which, he adds, has devoted quite as much attention to such common street objects as it has to "statues, fountains, and million-dollar bridges, and court houses." It is easy to agree with him that "the smaller structures, indeed, are of greater importance artistically than many of the larger ones; for lamp-posts, letter-boxes, railings, and street signs are indefinitely repeated." Moreover, common things appeal to the common person as being his concern; hence they educate him as a building or a group of statuary would not, being thought beyond him. It is art in common life that must receive first aid.

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A STAINED-GLASS WINDOW BY MR. FRANK BRANGWYN, R.A.

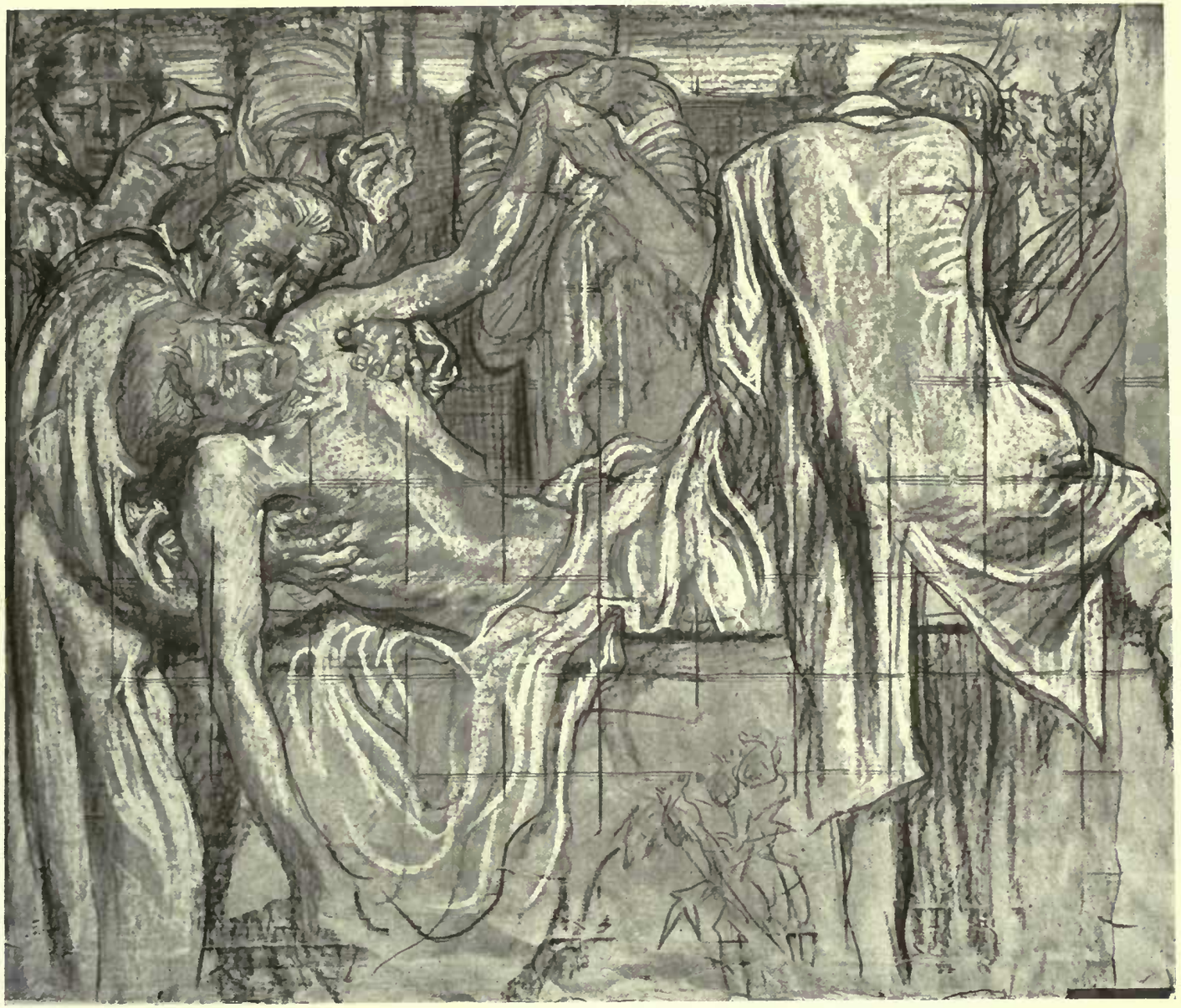


Plate I. August 1921.

STUDY FOR DESIGN OF CENTRAL FIGURES.

A STAINED-GLASS WINDOW

by

Mr. Frank Brangwyn, R.A.

ART has been somewhat loosely defined as an improvement on Nature; but in the form of the stained-glass window it is Nature that improves Art. That is one of its fascinations. In no other branch has Nature been so completely enlisted as an ally; yet there is none from which the natural is more completely divorced. Of necessity it is highly conventional. Its limitations are severe—both of medium and of tradition.

But, all this notwithstanding, in no other kind of art is Nature more truly the co-artist. The radiant sun and the lowering sky both lend their happy aid. Here Art and Nature meet and become one. The human hand weaves the pattern and mixes the colours. Nature does the rest. Who that has seen the glorious rose window of Notre Dame lit up by the midday sun can forget the magic of its beauty? Who that has seen it will deny that this in very deed is highest art? And to those who dream and draw in marble and in stone, whose art gives to mankind its palaces and its cathedrals, the stained-glass window must make a special appeal. Undoubtedly it does; but the pity is that it has not to-day the importance it once enjoyed. The fact that it suffers in common with the equally delightful art of mural decoration is no real consolation. Both are intimately linked with architecture, but that has not saved them.

There are still left a few craftsmen who struggle to carry on the ancient tradition, but there is only too good reason to fear that with them will die out the secrets of this fine craft. Those secrets are mainly concerned with the making of the rich glowing colours on which the art almost wholly depends. The colouring of glass is a delicate matter. There is much more in it than meets the eye; the faithful reproduction of the artist's design is not a mere mechanical process. It is a matter of high skill, loving thought, delicate and devoted craftsmanship; and if the craftsman goes, the art goes too.

That is why it is welcome news that a new war memorial window has just been completed to the design of Mr. Frank Brangwyn, R.A. It is welcome because artists of his standing are rarely employed in such work. It is welcome because it may perchance lead to a revival of the art; and we are sure we shall not be misunderstood if we add a word of congratulation on the fact that the window has been placed in a Congregational church—Abington Avenue, Northampton. It is twenty-four feet or so high, and about ten feet across, and there are four main lights. The artist has taken as his subject the Crucifixion scene, and has chosen the moment when the body of Christ is being removed for burial. The colours are rich and low in tone, and the whole effect is austerely impressive. The design has been admirably reproduced by Messrs. P. Turpin & Co., of Berners Street, W.C. The head of it is Mr. Paul Turpin, who has carried out many important decorative schemes under Mr. Brangwyn's supervision.

There is a strength about this memorial window which compels attention, but the most striking note is that of a deep reverence. The composition is skilful and sure. The symbolism is introduced quietly and naturally. The two thieves are one on either side, both facing the Cross that represents the hope of mankind. In the background is Jerusalem, and behind the Cross a crowd of spectators. The familiar figures of those who mourned Christ occupy the foreground, all subordinated to the Saviour, whose noble face, serene in death, has a compelling dignity. His right arm touches some flowers which, with the splendid robe of the man on the right, give a high decorative value to the lower part of the window. In the midst of the flowers lies a skull, while on the left a young girl looks down upon the glowing blossoms. Above, a choir of cherubim acclaim the Saviour of Men. It is all, of course, an allegory. Christ is dead—dead for mankind. But He will rise again. The skull tells of the grave. The flowers speak of resurrection. The child is the spirit of youth. So the artist has in poetic symbolism suggested the real meaning of the sacrifice these young men made that the world might be free; and he has, with fine instinct, made his memorial a message of hope rather than a dirge of despair.

It is an epic in stained glass—a song of hope; an inspiring psalm, not of death, but of life. CROSSLEY DAVIES.



CARTOON SHOWING THE GENERAL SUBJECT.



Plate II. August 1921

CARTOON FOR THE FOUR MAIN LIGHTS.





STUDIES FOR DETAIL.

The Rococo of To-day.

Marine Hotel, Amsterdam.

Von der Mey, Architect.

THE characteristic of early rococo work was its unconscionable light-heartedness. One might almost call it unprincipled. Materials were denied their structural rights. The artist seemed to aim at provoking a start and a smile from the beholder: familiar shapes were impressed for strange purposes, and unexpected features—like the open-mouthed yawn of a lion's mask, forming the enclosure of a window—were tributes to the ingenious fancies of the modeller. It never had much of a footing in England, but it flourished in the Low Countries and Germany more than it did in Italy, although the "grotesques" made their first appearance there. An underlying vein of seriousness is discernible there, in the breezy statues of Bernini and the great scenic frontispieces of the Roman fountains. In the great men's country-villas the hydraulic engineer was the master, and controlled the fashion of the waterworks, directing the extravagancies of the mason and the sculptor, since the success of his effects was at stake. It is true that the Farnese Theatre at Parma—*teste* Guardi at the National Gallery—anticipates somewhat the exuberance of the nineteenth-century treatment, but on the whole the setting is gravely and carefully archæological, to the best knowledge of what the classical theatre (as regards its scenery) may have looked like. But the English people had no use—in their homes—for the gaiety that was in Venice, and were fearful lest it should get a footing there. The plays of Beaumont and Fletcher, Ford, and Webster—although the scene is laid in Italy and the *dramatis personæ* bear Italian names—reflect the poets' and spectators' horror of the dissolute Court of James I. Hamlet and Prospero had little to say in favour of Court life, so different from that pictured in "Love's Labour Lost"; and Jacobean architecture, whilst it reflects the vanities of the Masques, and the childishness of much of the aims in vogue,



THE MAIN ENTRANCE.



MARINE HOTEL, AMSTERDAM: GENERAL VIEW.

Von Der Mey, Architect.

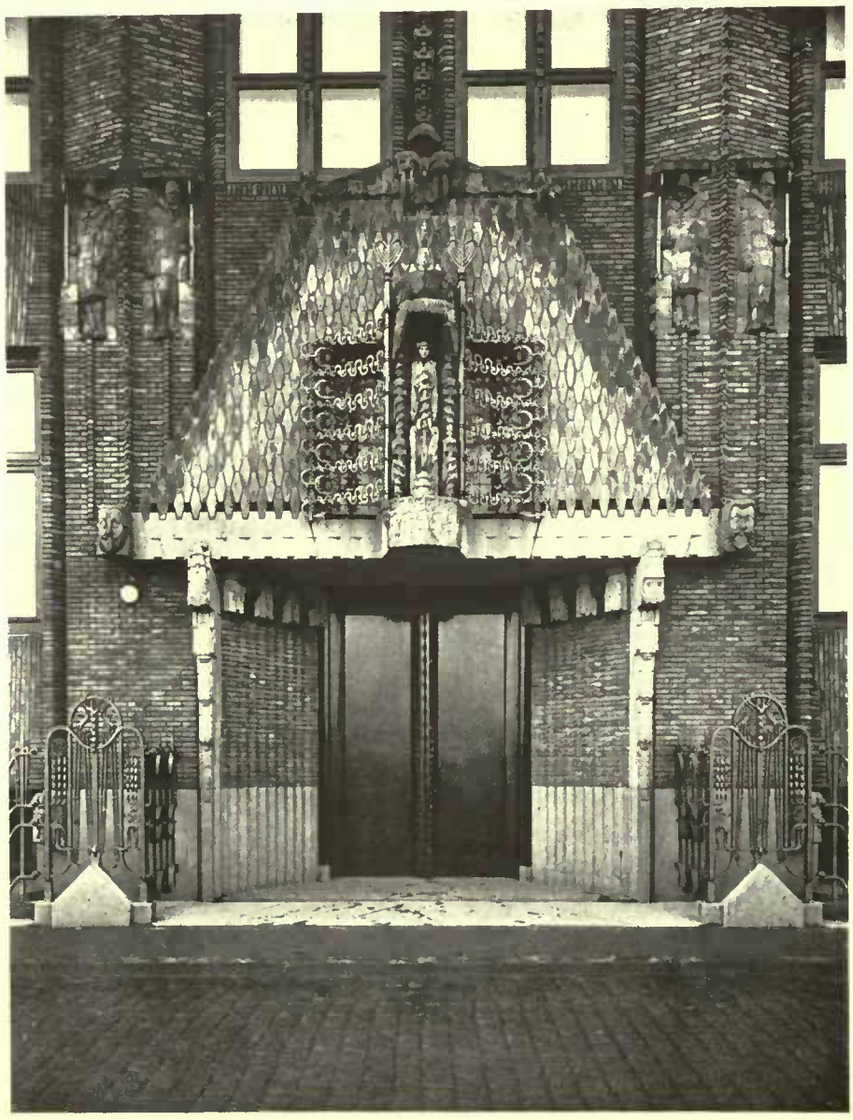
remains, at any rate, clean. No doubt the impurity in high places was checked, to a very considerable extent, by the growing strength of Puritanism, which even in the days of the Restoration formed really the backbone of English opinion.

The position of Court favourites was too precarious to justify their expenditure in architectural magnificence or adventure: the fate of Lord Clarendon's house was sufficiently dramatic as a warning. It was left to quiet retired moderate men like John Evelyn to carry on the tradition of domestic architecture.

That the temper of the English people was serious is shown by the public buildings—Greenwich Hospital for instance, and the rebuilt city churches and St. Paul's after the disastrous fire in London.

Playfulness in stone or stucco has never been a part of our national characteristic—sly hits at ecclesiastical and political failings excepted—and it is fair to state, in general terms, that after the time of Henry VII such instances of whimsical delineation as are extant are the work of foreign craftsmen. Even in the time of the Restoration drama the theatres were austere in their façades and decoration: it was not till the nineteenth century that idle decoration was plastered over their insides, and a display of meaningless ornament was held to be the proper treatment for our places of amusement.

One of the pernicious effects of this heartless ornament is that no one can be bothered to look at it. Its absence possibly might be felt as suggesting that the bareness was indicative of an unfair parsimony towards its patrons. I don't know how it may be in Holland, but here, in any of our large mercantile cities, such a building as the Marine Hotel here illustrated would invite little more than a passing attention. Traffic considerations, one must admit, often interfere with a careful examination of what the architect has tried to tell us; but we can't plead the hurry and stress on our pavements as a complete justification. However, in this particular case we have the illustrations to consult at our leisure; and truly we must spare some of this last commodity to appreciate the fare that is set before us.

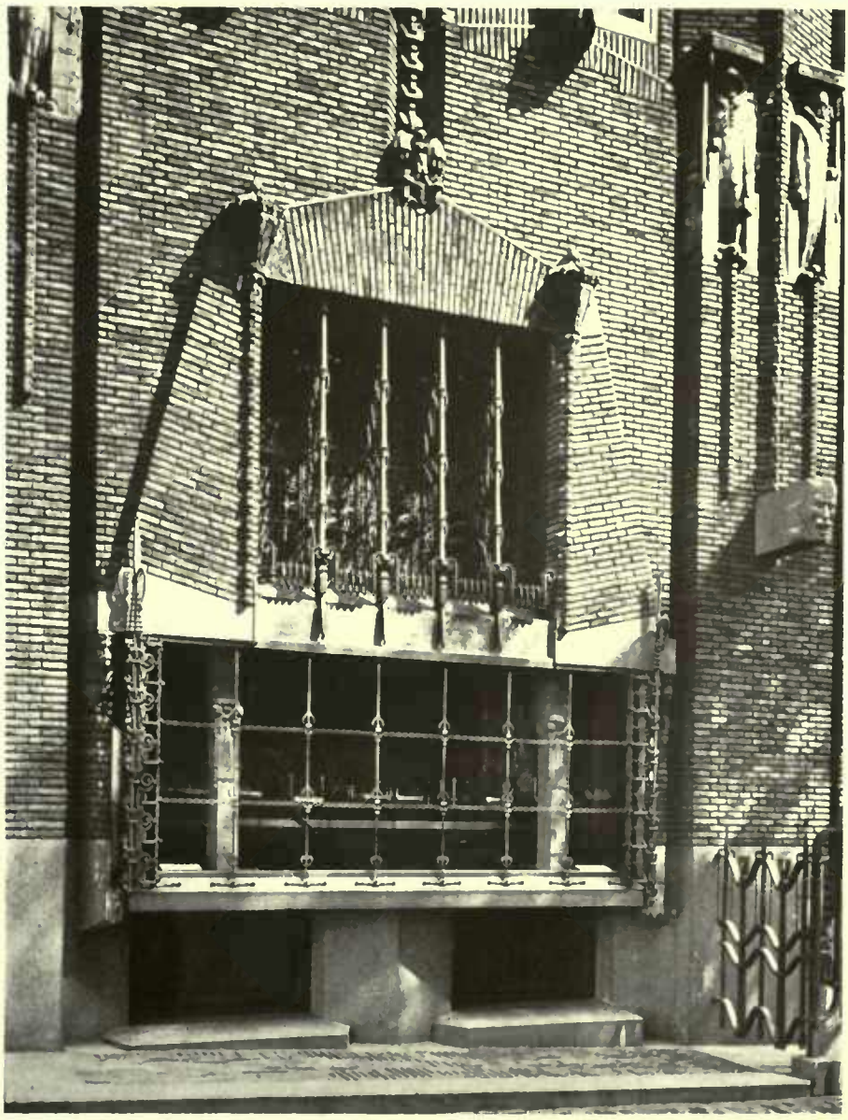


DETAIL OF A DOORWAY.

The building is a Marine Hotel, and the architect has been in most deadly earnest: not for a moment can you forget the sensations of men "who go down to the sea in ships" and the attributes of the ships themselves. Every feature contributes to the salt-sea harmony: the smooth ripple of the wavelets on the sandy shore in the terminal gable; the boisterous cascades of water raised by the wind; the cork jacket that is to buoy the shipwrecked mariner against death. Nothing that the artist touches but what is redolent of the sea, whether it be marble, brick, or metal. The immensities and wonder of travel

are figured in the statues of the Indian and Atlantic Ocean standing at the entrance, and drawn on the panes of the glass lantern. The signs of the Zodiac (I could wish that a crab rather than a lobster was given for Cancer as more familiar) accentuate the length of the voyage and the guidance of the stars, and everywhere there is a tangle of ropes and cordage. Rudders, homeward bent, jut out from the hotel promontories—fishermen, sailors, captains (I miss Vanderdecken !), sea-dogs, and pirates maybe—help to consolidate the building. It would take a Dutchman to do justice to all the imagery, and even he, I suspect, would have to be something of an historian. The walls are saturated with it—they drip sheaves, blocks, tackle, belts, without stint. Lanterns for the ship's stern emerge from the brickwork. It would seem as if the chandler's shop had been rifled and all the marine stores overhauled.

The result, it must be owned, is over-busy; but then the architect is a young man, and he has designed an hotel, not a residence. One would not wish to live in such a world of allusion, nor is one asked to; on the other hand, it is delightful to find, wherever the eye lights, such evidences of care and design. His hand is patent everywhere, and it is the hand of a poet. Call it dithyrambic if you will, there is room for this on the quayside. If the occupants of the hotel are landlubbers and affect, in their superiority of taste, "the cold hand of that friend (Palladio) of virtuous poverty in architecture," the sailors of the shipping near by will be more sympathetic. The visitors will inspect the model of the ocean liner (not quite at home in its surroundings), questioning the position of the berths they have engaged, the saloon accommodation, and the provision for "wireless"; to the crew there are matters of far more serious import, and it warms the hearts to see that they have been recognized, and treated with the consideration that they deserve. I must suppose that the street boy of Amsterdam is better taught than the gamin of our streets, for there is much sculptured decoration within his reach, capable of being touched up, if not improved; and though, in the pictures, it is looking all so new, there has been time for some puerile additions and subtractions, the guardians of public security notwithstanding.



DETAIL OF A WINDOW.

A word must be said about the entrepreneurs of this building: it must have required some courage to sanction and undertake so unusual a design. No paper elevation could do justice to the conception, so much depended on the way it was carried out, and it implied a confidence that is as touching as it is rare. One may cordially wish them prosperity in their adventure, as one can unreservedly applaud the result of their undertaking.

HALSEY RICARDO.

The Châteaux of the Loire.

By H. Elrington.

THE Châteaux of the Loire are so famous that most educated people have some idea about them, more or less formulated. They "beckon" with their deathless charm even those whose interest in and knowledge of architecture is of the slightest. It scarcely needs education to appreciate the obvious beauty of such places as Chenonceaux and Azay-le-Rideau, the broad and stately Loire, or the no less delightful Indre; and sunset over the Landes of Charlemagne may have power to witch the eye of one absolutely ignorant of the history of that momentous battle-field. But if even the uninitiated are able to appreciate something of the attraction of that district of old Touraine which now is known by the name of its two principal rivers as the Department of Indre et Loire, it is difficult to over-estimate its interest for the student of history and archæology. To English people it has, moreover, the attraction that our own Angevin kings have left the impress of their personality so strongly on its architecture that in Touraine they still speak of the "Plantagenet style."

Roughly speaking, there are three types of châteaux in Touraine: 1. Those that are solely Mediæval in their architecture and associations. 2. Those in which Mediæval architecture joins hands with that of the early Renaissance. 3. Those which may be reckoned as purely Renaissance.

In the Mediæval period we find characteristics of Romanesque and Norman work first, and after that Gothic; but the particular type of early Gothic called "Plantagenet" is more clearly expressed in the ecclesiastical than the secular buildings.

In the second period Gothic merges into early Renaissance, but here also it must be remembered that the variations of Gothic are not likely to be as clearly expressed in Domestic as in Church architecture.

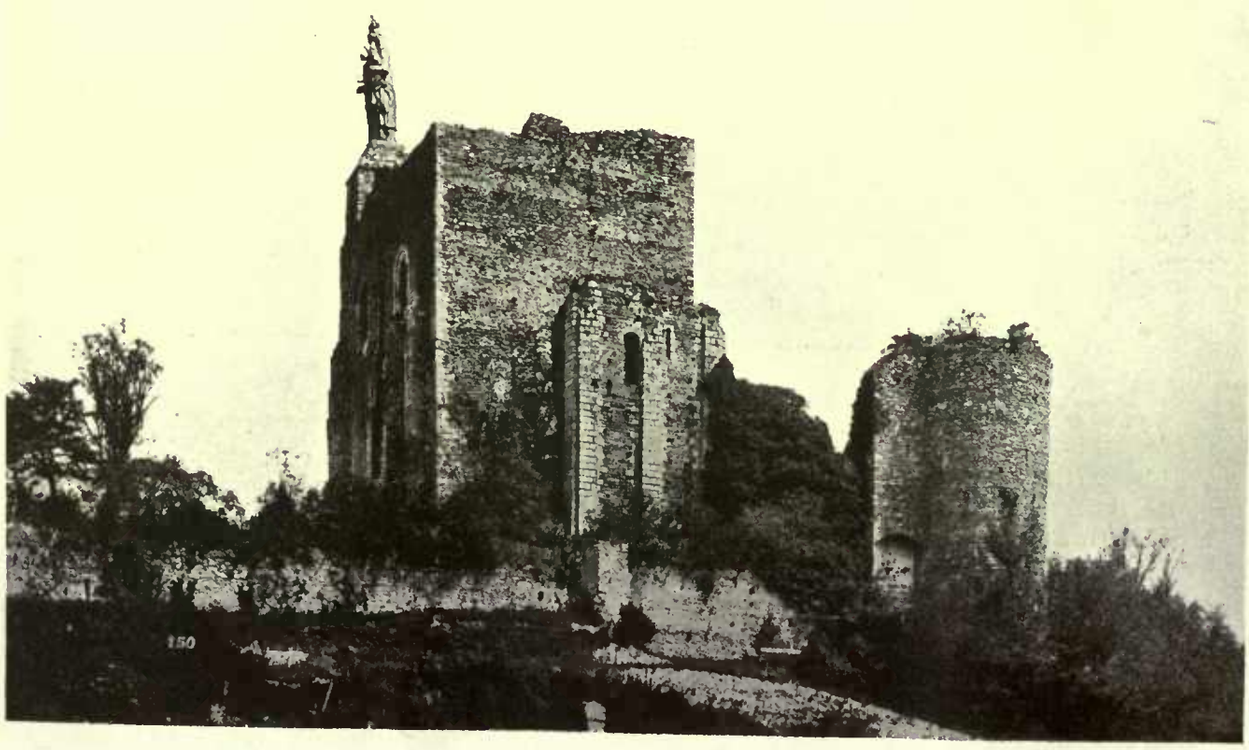
As one wanders through Touraine, one sees here and there a lone square tower, somewhat sinister of aspect, standing up against the sky. Such towers belong to the early part of the first period. They take us back to the days when the ancestors of our Plantagenet kings—the Counts of Anjou—struggled with the Counts of Blois for the supremacy of Touraine. Such towers are generally to be found not far off from some ancient highway which indeed they were built to dominate.

Fulke Nerra, Count of Anjou and ancestor of Geoffrey Plantagenet, was not only a great builder, but a great strategist, and he sought to hold his rival the Count of Blois in check by means of a chain of forts which commanded the principal roads. The tower of Montbazon (see illustration) is a good specimen of these towers, which though built for strength, not beauty, have yet a rude grandeur of their own. The figure of our Lady on the top of one of the corners is modern.

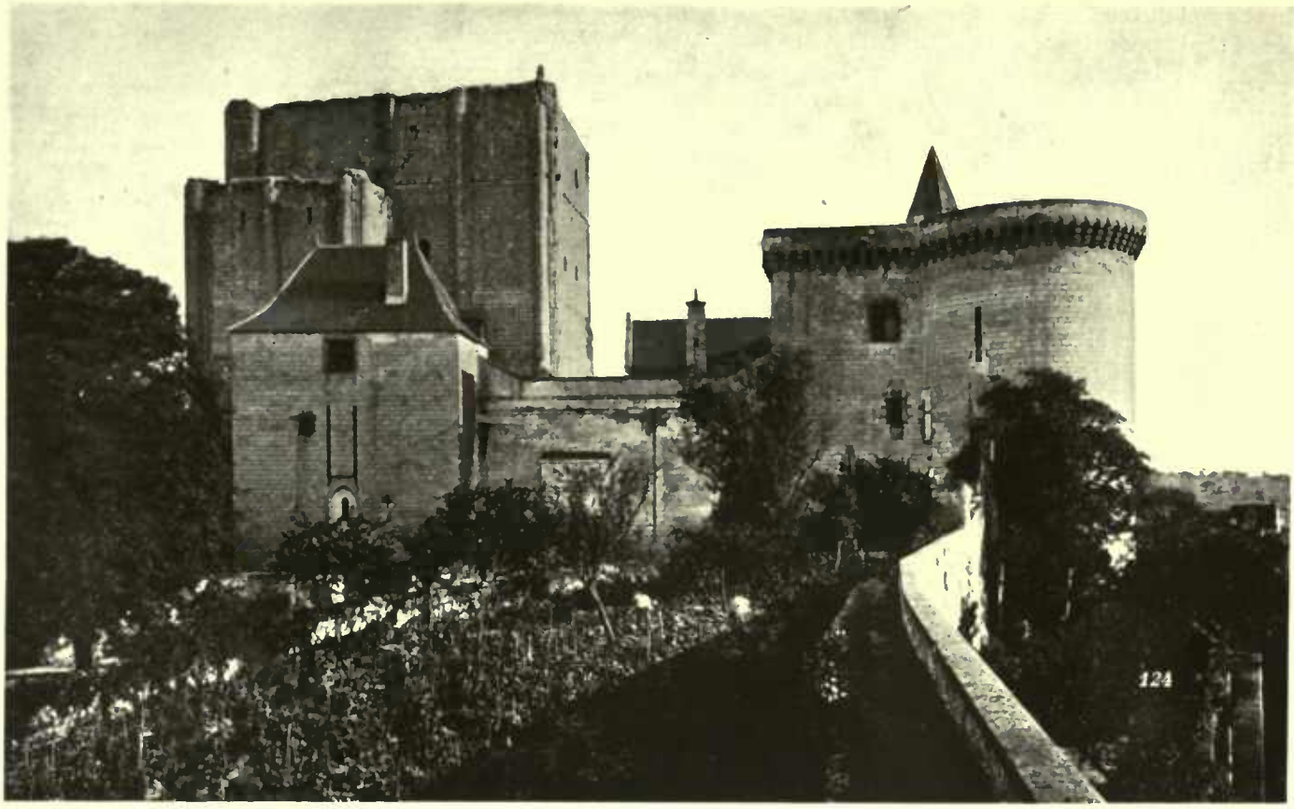
Montbazon (Voie de Châteroux) at first sight appears to have little to distinguish it from one of our own Norman keeps. It is square, a pattern adhered to later on when the Kings of England occupied Touraine, whereas the donjons of purely French origin are round. Whenever in Touraine one sees a square tower, one may take it for granted that it belongs either to the days of English occupation, or to a still earlier period, as in the case of Montbazon.

The round-arched windows and flat buttresses of Montbazon are characteristically Norman; but in the rubble masonry, and in the construction of the shallow, slightly pointed arch in the front of the bastion, there is a suggestion of Irish Romanesque. From a castle of this type the black falcon, as men called Fulke Nerra, was wont to swoop down upon his prey.

The ideal way to study the châteaux would be to follow their architectural sequence, and beginning at these towers either actually built by Fulke Nerra or showing his influence,



RUINS OF THE CHATEAU DE MONTBAZON.



LOCHES: THE DONJON AND THE TOWER.

work one's way on through the different periods until one reaches such a perfect specimen of Renaissance architecture as Azay-le-Rideau. The ordinary tourist, however, is often hampered—especially at the present time—by difficulties of locomotion, and has therefore in his sight-seeing to jumble his periods.

The writer, however, is not hampered in this way, so I pass on from Montbazon to those castles which are typical of the second period without taking into account their topographical connection, beyond the name of the voie or route on which they are to be found.

The Donjon of Loches (Voie de Châteroux) (see illustration) is perhaps as good an example as one can have of the earlier part of the second period. It is attributed to Fulke Nerra and the first year of the eleventh century, but it is apparent that it differs greatly from the older type, both in the character of the squared and dressed stones of its masonry, and in its buttresses, which instead of being flat are shaped like pilasters; also in the clearly marked stringcourse round the upper story. This tower was a bone of contention between Richard Cœur de Lion and John Lackland, the latter having possessed himself of it during his brother's captivity.

In 1204 it was fortified by Robert de Turnham and Girard d'Athée, and under them resisted for a year Philip Augustus. It appears to me that though the original building may be of the date of Fulke Nerra, its present general aspect may be due rather to the restorers of 1204.

As a fortress the strength of Loches is remarkable, which is not surprising if one bears in mind that military architecture is said to have reached its height in the donjons and keeps of Loches, Chinon, and Montrichard. A relic of the sieges of Loches remains in the Porte de Sortie; it was by means of an underground passage leading to this—the entrance to which is still visible—that the castle was revictualled in time of siege.

The effect of enormous strength in the walls and fortifications of Loches is enhanced by the height of its position. In its general appearance it has much in common with our own Edwardian castles. Characteristic of itself, however, and worthy of special note is the Tour à la Becque, which lies to one's left as one stands on the battlements overlooking the town.

To the right in illustration is seen the Tour de Martelet, which is obviously of later date than the donjon, probably fifteenth century.

The castle of Loches is connected in somewhat grisly fashion with the memory of Louis XI, who used its towers as state prisons. Here, amongst others, was imprisoned Philippe de Commines, the famous historian and personal friend of the king. Ludovic Sforza (il Moro) was imprisoned in a lower cell than Commines, and is said to have died of joy when released. The tower contains a terrible type of *oubliette*. In the round tower was the cage in which Cardinal Balue was shut up.

The Château Royal, a substantial but unpretentious building with stepped gables and tourelles at the angles, may be reckoned a fifteenth-century building. It is distinguished by the steepness of its site. In front of it is a long terrace which dominates the town. Charles VII at one time occupied the Château Royal, in the precincts of which is the tomb of Agnes Sorrel, a woman who deserved a better fate than to be a king's mistress. The château is also connected with the memory of Anne of Bretagne, who married first Charles VIII, and had for her second husband Louis XII. Her oratory is also within the precincts of the château. The two columns of the altar suggest Cosmati influence. Under the richly cusped Gothic arches of the reredos is carved the knotted rope, and on the walls to the right and left the ermine, both badges of Anne of Bretagne. On one of the walls is shown an inscription scratched on the stone by one of the Scotch Guard, "The wrath of man worketh not the righteousness of God."

Langeais (Voie D'Angers) was in its origin, like Montbazon and Loches, one of the châteaux forts of the days of Fulke Nerra, but the actual château as one sees it to-day

belongs to the end of the fifteenth century and Louis XI. The only traces of the purpose for which it was built are to be found in the steepness of its site and in the square keep standing in a remote corner of the enclosure. This tower belongs rather to the type of Montbazon than Loches.

It has been well said that Langeais," with its grey girdle of machicolations, its towers octagonal and round, and its three corps de logis which look down on the town and command in the distance the winding course of the Loire, its buildings, at once slender and strong, where the necessities of defence are blended without collision or abruptness to that art, childish sometimes, but always graceful, which preceded the Renaissance, offers an extremely remarkable type of the seignorial dwellings of the Middle Ages."



LANGEAIS—ENTRANCE TO THE CHATEAU.

The three tiers of corps de logis referred to are very apparent in the photograph (see above.) It should be noticed that the machicolations are very marked and characteristic.

Of somewhat the same type as Langeais is Luynes (Environs de Tours) (see illustration, p. 37.) Its foundation goes back to feudal times, but it was reconstructed in the fifteenth century, the sign-manual of which period it exhibits. It, like Langeais and the other castles which may be reckoned fortresses, occupies a very strong position dominating completely the picturesque little town at its feet. It also resembles Langeais in its pilasters like towers, at once slender and strong, with their conical coverings, and the arrangement and character of the windows is somewhat similar. It is apparent that these two castles mark an epoch in building and that, with the exception of their capacity for defence, they show distinctly different characteristics from those of the earlier period. The square tower of Fulke Nerra at Langeais serves but to emphasize this difference, for though within the enclosure it stands apart from the more modern buildings. His tower is essentially mediæval and international; it would not look more out of place anywhere in England or Italy, or on some lonely Irish hill-side, than it does in France, whereas the fifteenth-century buildings of Langeais and Luynes are absolutely French in design, and if we find buildings like them elsewhere it is only in some place where French influence has been strong, as at Holyrood.

Next to these in succession comes Amboise (Voie de Blois) (see illustration, p. 37). It, like Langeais, is truly a castle of the Loire, whereas Montbazon and Loches are on the Indre. The town lies in the valley of the Loire, but the fortress rises on a hill which was in turn " Oppidum " Gaulois, and " Castrum " Romanum.

To come to later times, several kings have had a hand in the making of Amboise, since it was built by Louis XI, restored and enlarged by Charles VIII and Louis XII. Francis I. continued their work. The porcupine—badge of Louis XII—



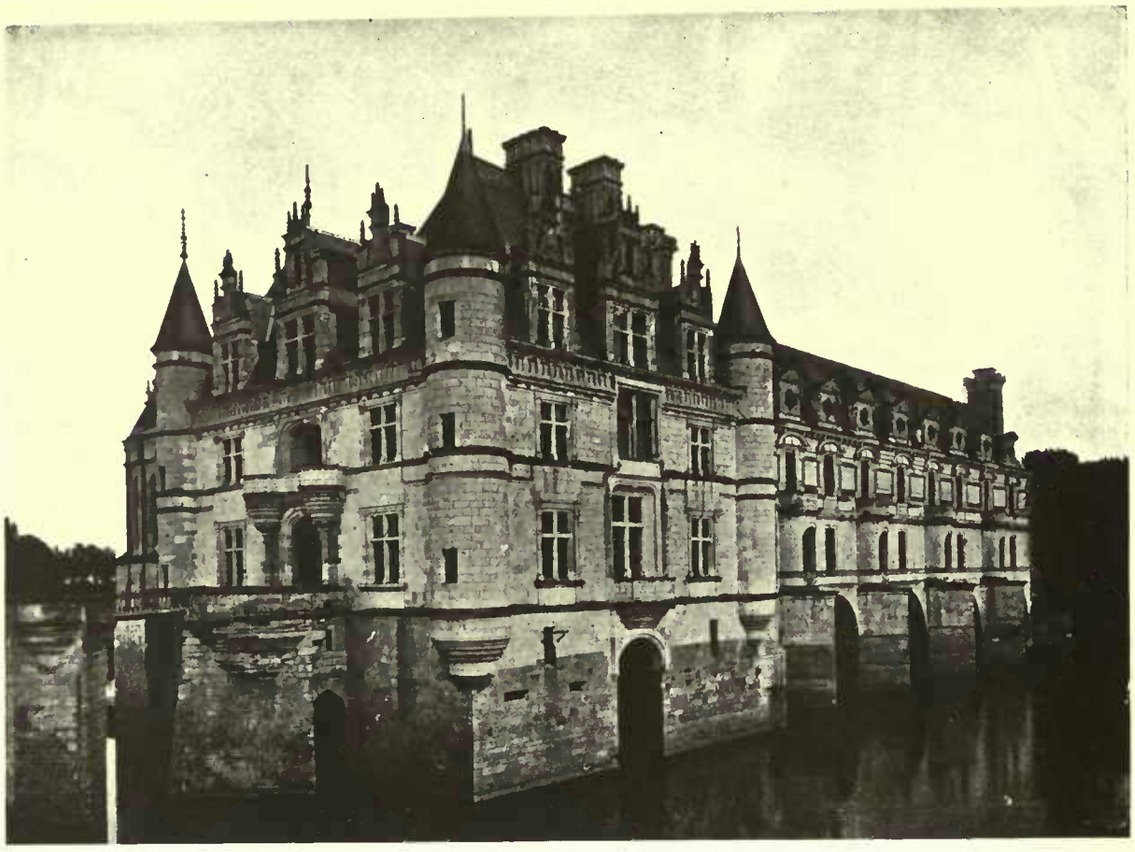
CHATEAU DE LUYNES.

may be seen over the door, passing under which Charles VIII received the blow which caused his death. The castle forms an immense trapezium, of which only a part remains. To the time of Charles and Anne of Bretagne belongs the exquisite Chapel of St. Blaise, with frieze of St. Hubert, and the superb tower, the staircase of which was made of such a gentle slope that horses and carriages could ascend. The novel-reader will probably remember that in "The Lightning Conductor" this staircase is made the scene of an ascent in a car.

Amboise is reckoned the cradle of the Renaissance, and it



CHATEAU D'AMBOISE—SHOWING CHAPEL OF ANNE OF BRITTANY.



CHENONCEAUX: WEST FAÇADE.

is here one seems to part with the Middle Ages, for at Chenonceaux, Azay-le-Rideau, and Chambord they may be said, with the exception of the old Tour de Marques at the former, to be left behind, and we find ourselves face to face with the French Renaissance in its glory. Chenonceaux (Voie de Vierzon) comes naturally first of the three, not so much on account of the Tour de Marques, as because the form of its staircase marks the beginning of a period. Chenonceaux was the first place in France where the winding circular mediæval pattern was abandoned for the Italian plan. Chenonceaux has been called, of the "jewel case that is Touraine, the most pure, the most harmonious, the most artistic jewel—if one considers its marvellous situation it is left without a rival." It stands (see illustration) literally in the Cher, the foundations of the kitchens and cellars resting on the rocks of the river. The great five-arched bridge which connects it with one bank is reckoned the *chef d'œuvre* of Philip de L'Orme. The great gallery on it was due to the initiative of Catherine de Médicis.

Chenonceaux was built by Thomas Bohier, who being much with his master Charles VIII in Italy, has caused it to be closely connected with the Italian Renaissance. It passed from the hands of the Bohiers to the Crown, and Henri II gave it to Diane de Poictiers; but Catherine de Médicis, on the death of Henri, effected a somewhat forcible exchange of castles with Diane, and took Chenonceaux for herself, devoting much of her energies to its improvement.

Essentially French as the *tout ensemble* of the château is, the details of the somewhat top-heavy capitals of the entrance are a little suggestive of English work of the Georgian period.

A French writer has said of Chenonceaux: "There can be nothing more charming than the site, the river, the gardens, the chapel, the grand-salles—in one word, the details and the ensemble, which one may call a fairy-like creation."

Side by side with the above may be put the same writer's description of Azay-le-Rideau (Voie des Sables) (see illustration, p. 39), which can scarcely be bettered, it is such a faithful picture of this, perhaps the most perfect, specimen of Renaissance work in Touraine. This treasure of the Indre stands "in the midst of a smiling valley, wrapped in the arms of the Indre; in its sovereign grace one might call it a dream of the 'thousand and one nights,' or of an ideal princess of the Renaissance."

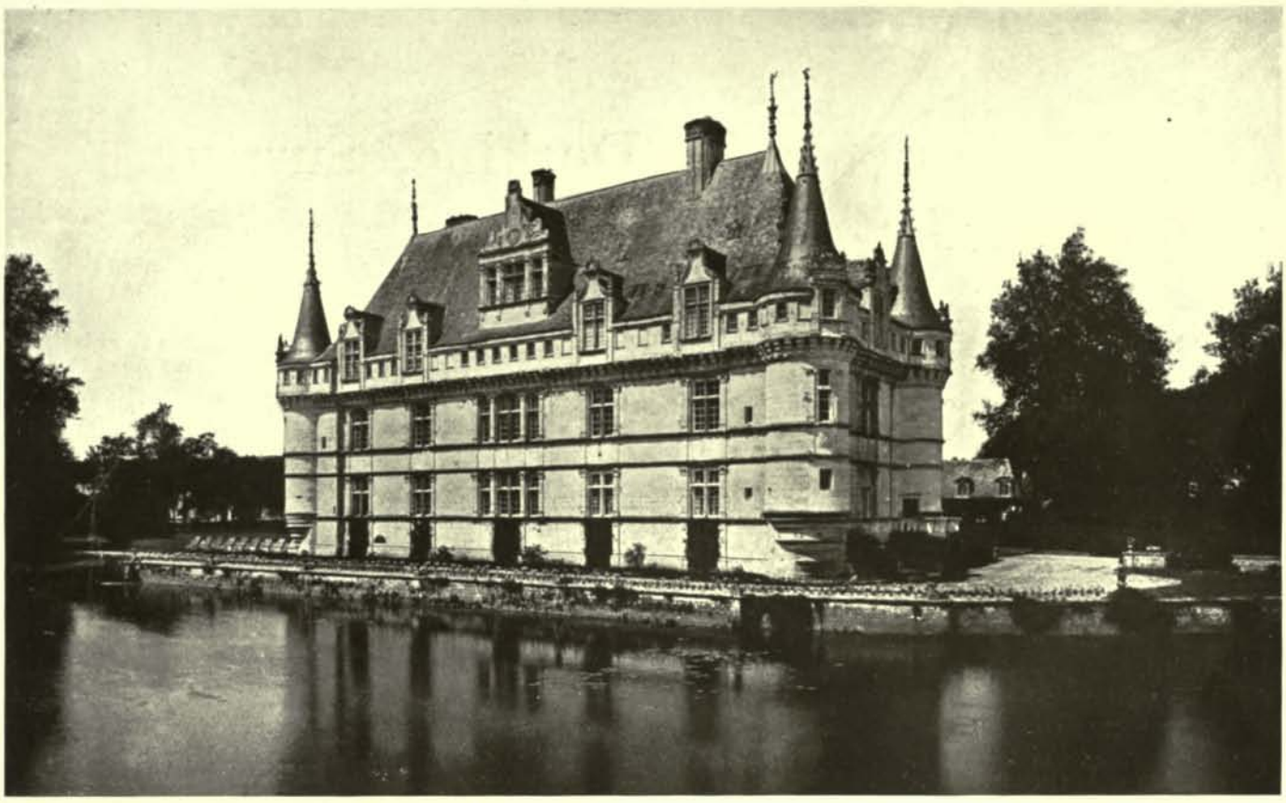
The façade of the entrance is "decorated with a fine lacework of sculpture, whilst that of the opposite façade preserves a graver aspect, as does also the façade du nord."

The decoration of Azay is pure Renaissance, never florid, outside or in.

Like Chenonceaux, Azay-le-Rideau belongs to the first half of the sixteenth century; in the beauty of its site and grace of its architecture it may be said to rival it, but it cannot compete with it in historical interest, except that the salamander sculptured on its decorations reminds one of Francis I.

For beauty Chenonceaux and Azay are unrivalled, but for boldness of design and originality of plan and general magnificence one must go to Chambord. Unlike those castles on which different sovereigns have impressed their cachet, Chambord belongs wholly to the Renaissance and Francis I, and in its almost arrogant size seems to be curiously characteristic of that somewhat flamboyant monarch. Eighteen hundred workmen are said to have been employed on it, and nearly fifteen millions expended. It contains four hundred bedrooms and sixty-three staircases.

Chambord stands in the middle of a flat, wide-spreading country, and its position suggests one of the reasons why Francis I chose the site to build on—that the country about was a good hunting ground. Its aspect owes nothing to its site, for the river Cusson, on the banks of which it stands, is a humble little river, in no way rivalling the Loire, Indre, or even the Cher.

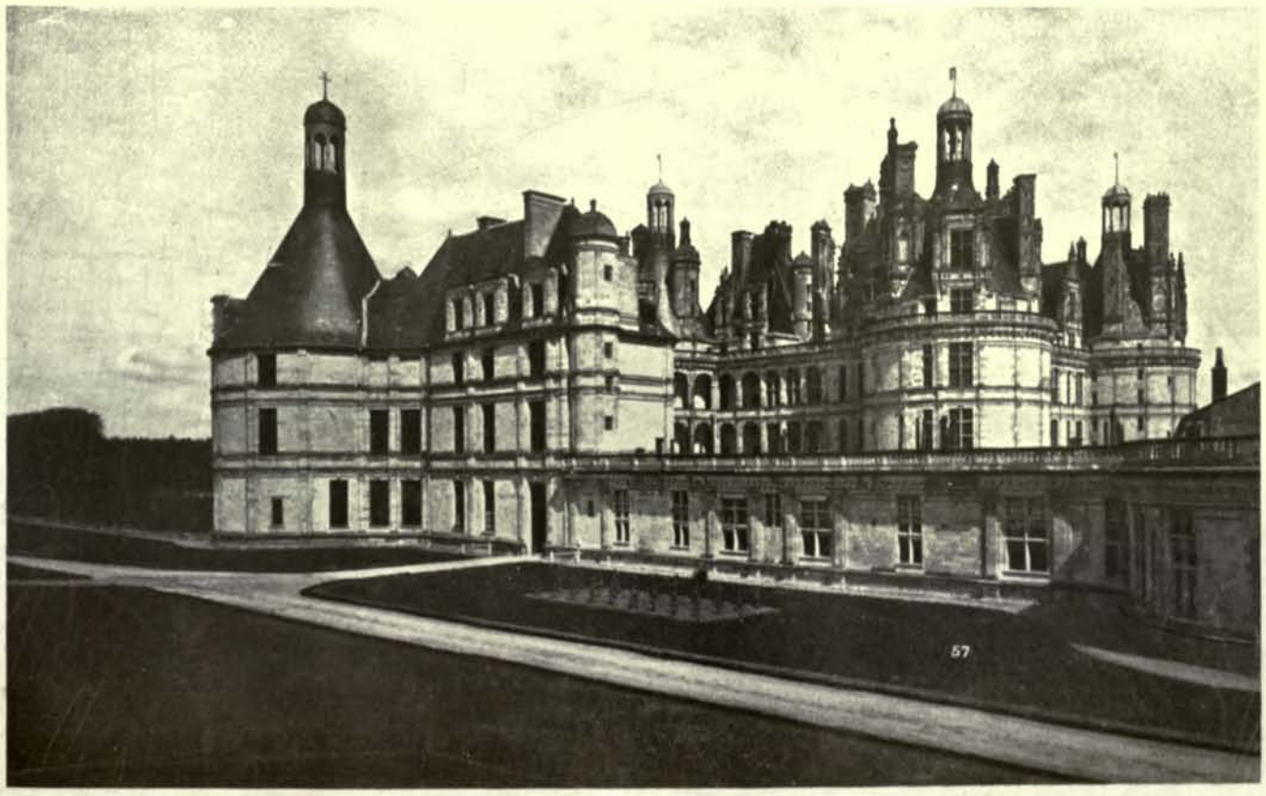


CHATEAU D'AZAY-LE-RIDEAU: SOUTHERN FAÇADE.

The castle, flanked by four huge towers (see illustration below), encloses a rectangle, inside which rises another building also rectangular, flanked by towers similar to the others. The decoration of the lower part of the château is simple to severity, but the upper part, with the chimneys, exhibits a more florid type.

The principal staircase of Chambord is an architectural curiosity. By the disposition of its double flights of steps in spirals, it is rendered possible for one person to mount and another to descend without meeting. Though various architects were employed in the building of Chambord, its initiative may be said to be altogether due to Francis I, as the slight alterations made in the seventeenth century scarcely call for comment.

Molière presented "The Bourgeois Gentilhomme" for the first time at Chambord, on which occasion Louis XIV witnessed the performance. The king's logis was on the great staircase, the piece being performed in one of the Salles des Gardes.



CHATEAU DE CHAMBORD.

Norbury Park, Dorking, Surrey.

Alterations by Messrs. Mewès and Davis, Architects.

A GLANCE at the history of the Norbury Park estate will fitly introduce the dwelling it surrounds. This house occupies a dominating position to the west of the Leatherhead-Dorking road, and commands some of the finest views in the delightful county of Surrey. The estate is first mentioned in the Domesday Survey of 1086, when it belonged to Richard Tonbridge, son of Earl Gilbert; the tenant at that time being one Oswald, who had been already in possession in the time of Edward the Confessor. The overlordship of the manor then passed through the hands of the De Clares, Earls of Gloucester, to the Despencers. In the fifteenth century it was vested in Isobel, Countess of Warwick, and from her it passed to Anne Beauchamp, wife of Warwick the Kingmaker. At her death the property reverted to the Crown.

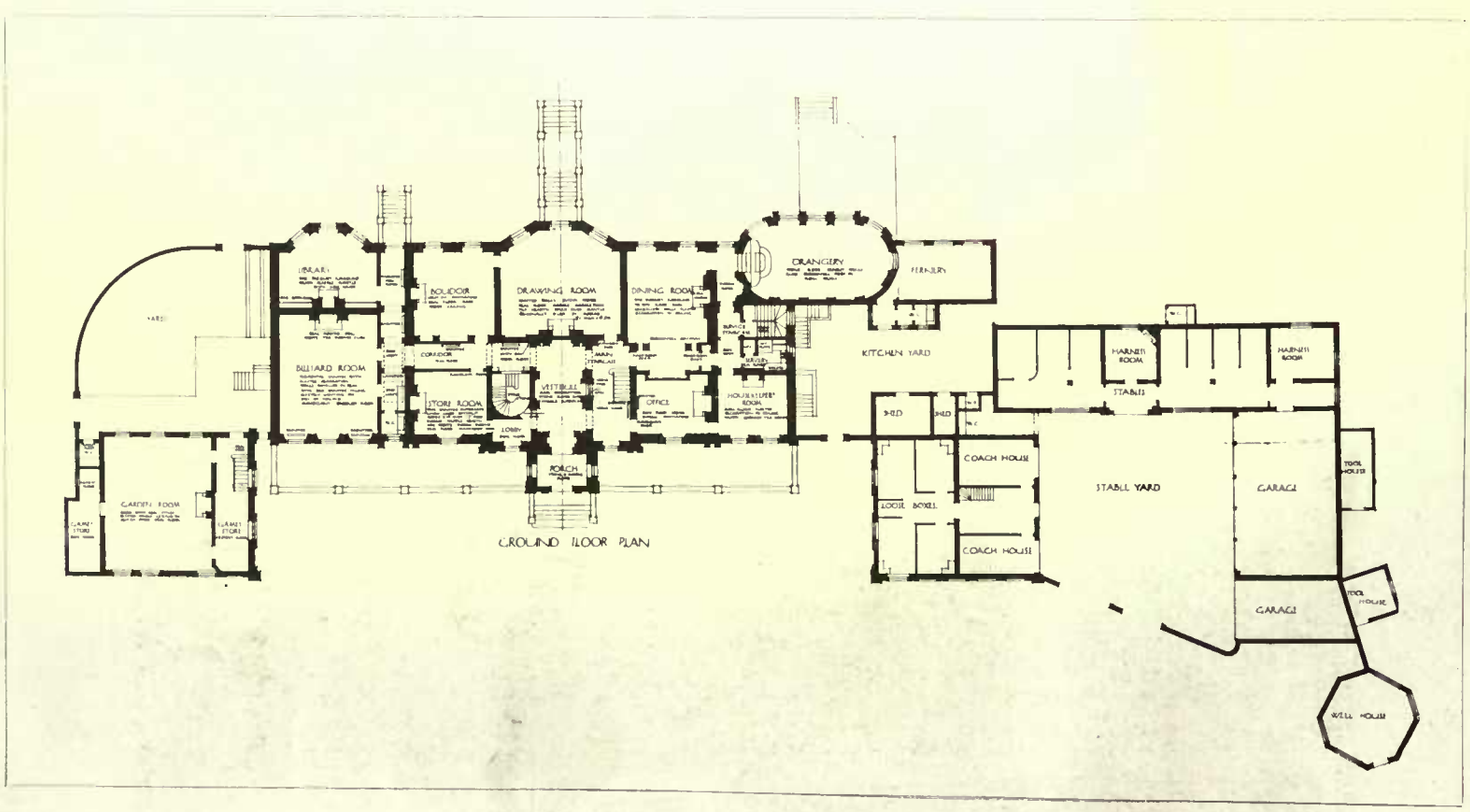
The next tenants were the Dammartins, from whom the land passed to the Husees, the latter holding the manor for several centuries, until, through male heirs failing, it was on three occasions acquired through marriage, with consequent change in the names of the owners. For several generations —until 1676—Norbury remained in the hands of the Stydolfs. The estate next passed by marriage into the hands of the Tryons, with whom it remained until 1766, when the long chain of family descent was definitely broken.

The further history of the manor is that of successive sales. The builder of the present house was Mr. William Lock, who bought the property in 1774. The house therefore was planned in Late Georgian times, the elevations of the two flanking wings bearing testimony to the excellence of the design. The reproduction from an old print shows the house as it appeared about the end of the eighteenth century. The main building was, however, refronted and altered about 1860, though, fortunately, the fenestration was not greatly changed.

The brickwork of the north front was covered with a plaster decoration typical of a Victorian rendering of the Elizabethan style. This had deteriorated, owing to the effect of the weather on the inferior materials used, combined with the growth of ivy which had destroyed the mortar. The architects decided to adopt a treatment which lent itself to the formal spacing in the English Renaissance style, the whole being surrounded by a rich main cornice and balustrade.

Flooring, roof levels, and windows were in no way disturbed, and the existing porch was retained on plan, the front wall being rebuilt in Portland stone, with twin columns and a large arched doorway between them.

The remainder of the north façade was carried out in cement with false joints and rusticated quoins. The design of the existing wings was retained, and these were merely renovated. Several alterations, however, were made to the internal decorations of the hall, dining, and drawing rooms. The



PLAN.



AN OLD PRINT OF THE HOUSE.

drawing-room is the most famous feature of the old house, being the "Picture Room," as Fanny Burney called it, and containing paintings on hard and durable stucco by Barret, Cipriani, Gilpin, and Pastorini.

The landscape in the paintings on the walls, showing views of Cumberland scenery, is reputed to be the work of Barret, the figures being painted by Cipriani, the cattle by Gilpin, whilst the ceiling and sky are by Pastorini.

The dining-room has been redecorated in a scheme of green and white, but no structural alterations were made, the existing columns and pilasters being retained. A new chimney-piece has been chosen, and an overmantel has been designed to form a frame for an existing picture by Rosa Bonheur. The room, which is one of the best in the house, commands a magnificent view of typical Surrey scenery.

Originally the two pedestal vases in front of the porch were unsuitably placed on the south front, and accordingly have been moved to their present position.

The most notable feature in the surrounding woodlands is the Druids' Grove, where are some of the finest and oldest yews in England, reputed on good authority to be in some cases two thousand years old.

Sir William Corry, Bart., is the present owner of the property, and in his keeping its historic interests will be safeguarded.

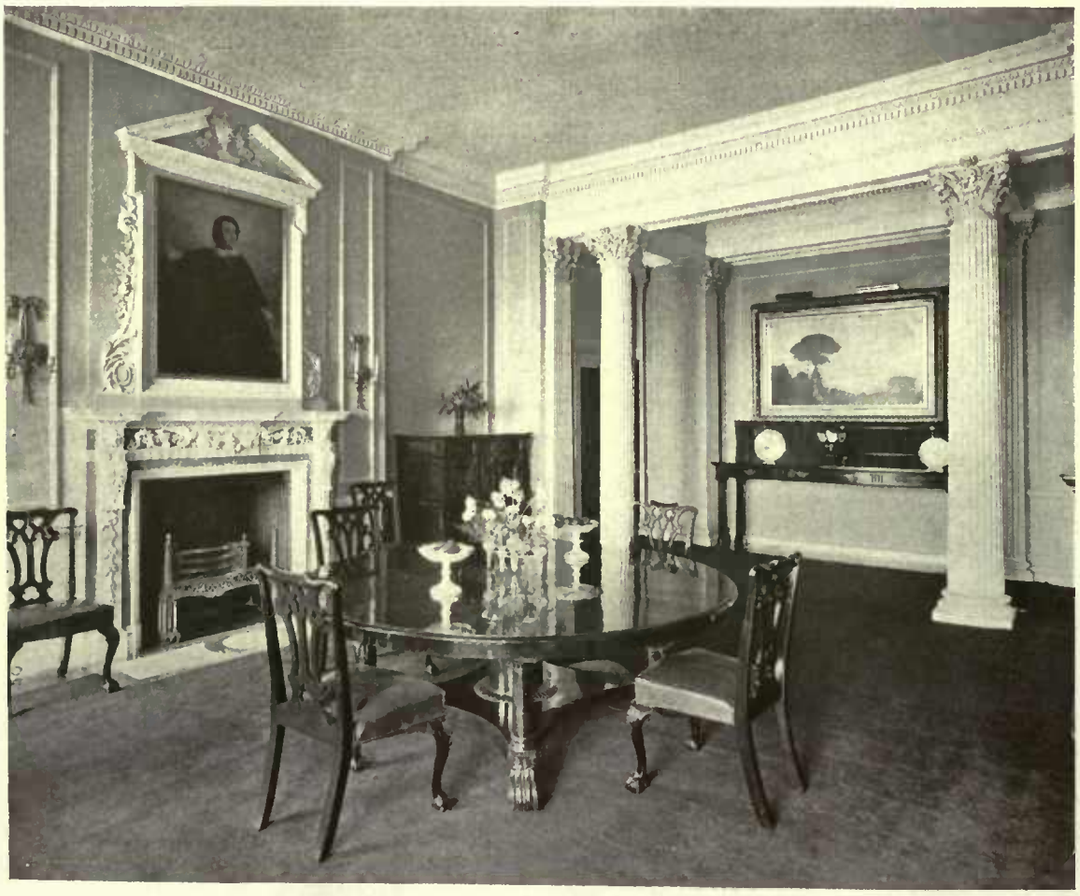
The architects were Messrs. Mewès and Davis, and the contractors Messrs. Trollope and Colls, London.



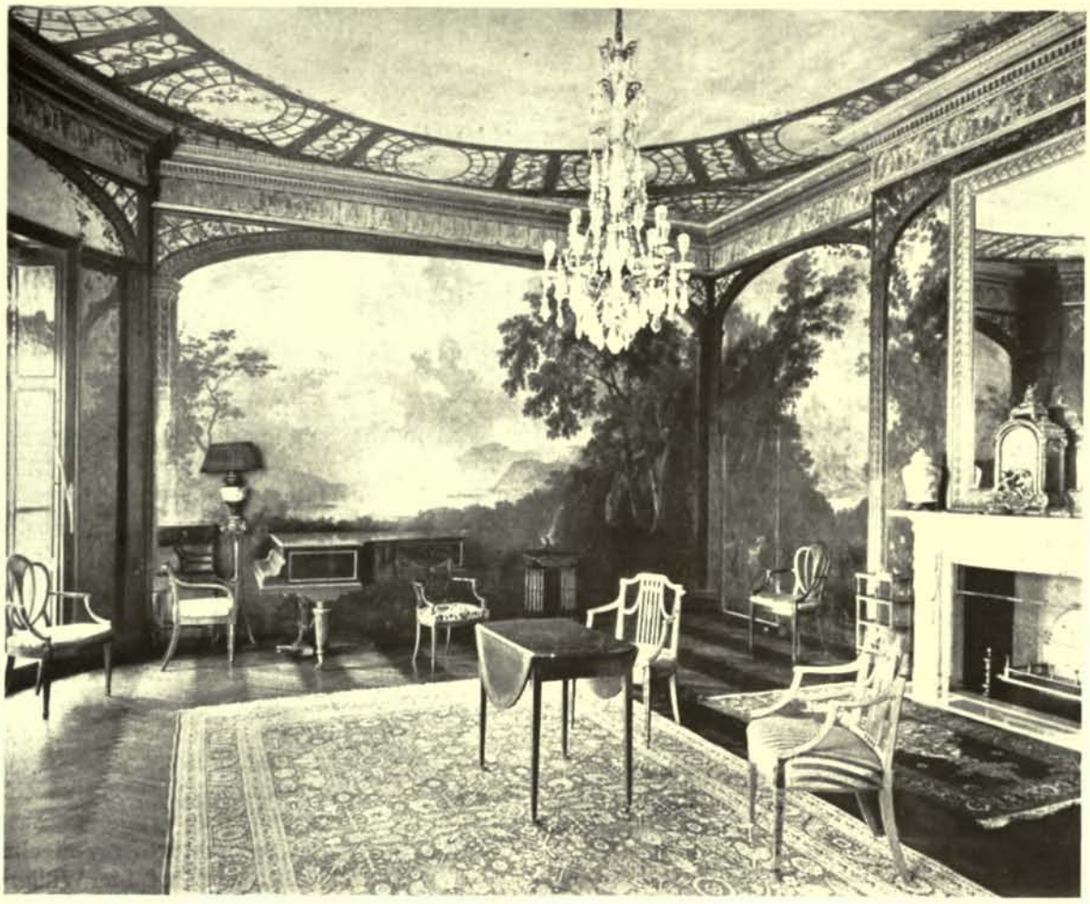
A LATER PHASE.



ELEVATION AS ALTERED BY MESSRS. MEWÈS AND DAVIS.



THE DINING-ROOM.



THE DRAWING-ROOM.



THE DRAWING-ROOM.

The Charm of the Country Town.

VI.—Ampthill, Bedfordshire. (Part II.)

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

FROM careful investigations it can be stated that Houghton Towers, planned in 1615, followed the usual disposition of rooms arranged by John Thorpe on Du Cerceau patternings. Tradition states the mansion to be the work of Inigo Jones; the fabric, however, is more probably the outcome of the labours of John Thorpe, who was employed at Toddington Manor, and also to prepare the plans for the remodelling of Ampthill Castle as a residence for James the First. Inigo Jones was evidently called upon to finish Thorpe's work and to build the loggias in classic taste as well as to complete the internal decorations. It will be of interest to know that a straight joint exists in each case between the loggias on the north and west fronts and the main walls of the building. The mansion was projected as a residence for the noble Mary Sidney Herbert, Countess of Pembroke, who took over the interest of the park from Sir Edmund Conquest in 1615 and began building operations in the same year. Scarcely was the house completed and work begun on the stables, where a few stalls from the pencil of Inigo can still be seen, when, in 1621, the countess died; but she had lived to see the building of the house beautiful of her dreams, and had entertained King James the First beneath the roof a few months before her death.

In the year 1623 the estate was surrendered to the king by the younger son of the countess, Philip, Earl of Montgomery, and it was then granted to Thomas Lord Bruce, and it remained in the family until it was purchased in 1738 by John Duke of Bedford. Some eighteen years later the building was repaired, and alterations made in the west wing under the direction of Sir William Chambers to fit Houghton as a residence for the Marquis of Tavistock. The marquis, however, did not long enjoy the demesne, for he met with a fatal accident while out with the Redbourne Hunt, and died from the injuries he sustained on 13 March 1767. The house was deserted for some little time, and then became the temporary residence of the Earl of Upper Ossory. Finally history takes us to the year 1794, when the house was dismantled and unroofed. At this date the rebuilding of the Swan Hotel at Bedford was determined upon, and, judging from the style of the work, it is evident that Henry Holland was the architect. Many of the fittings from Houghton Towers were taken to Bedford to be re-used in the building of the inn. The main staircase is a noteworthy example of this regard for the use of existing material. This late seventeenth-century staircase had been inserted as an additional means of access to the upper floors of Houghton Towers in the time of the Bruces; its position in relation to the Jacobean staircase can still be traced on the plaster finishings in the ruined mansion. It is more than likely that many of the fire-places designed by Sir William Chambers for the Marquis of Tavistock were purchased locally, together with other internal fitments, and used to enrich houses in the town of Ampthill. In no other way is it possible to account for the architectural character of many features now extant in houses comparatively small which were building in the town at the time the great house was dismantled. In addition, many of these features reveal characteristics associated with the early work of Sir William Chambers, the king's architect.

Regretfully we turn away from the ruins of the once stately mansion, picturesque in its decay, shamefully neglected, enmeshed with ivy, and with full-grown trees between its walls. Once strong, it is now a frail shell. Gone are the majority of the trees that formed the great avenue down the slope over the vale of Bedford; vanished are the pleasure gardens, the terraces, and the lawns. There are no traces of the enclosing garden



HOUGHTON TOWERS, AMPTHILL.



VASE ON POST FORMERLY AT HOUGHTON TOWERS.

walls of brick, the wrought-iron gates, or the cool retreats. Save for some venerable yews, a few ancient hollies, and some fir trees, there is little to recall the early seventeenth-century pleasance. Making our way back to Ampthill, we encounter on the right-hand side of the Shefford Road, at the eastern entrance to the town, the grounds of Ampthill House, now the seat of Mr. Anthony Wingfield. On a site near the entrance to this estate stood, until the early part of the last century, the seventeenth-century house of the Nicolls family, who acted as keepers of the parks under the Bruces. Robert Nicolls, the Governor of Long Island, was born here. He was killed in action with the Dutch in a fight for New York in the year 1672, as is recorded on a monument, together with the cannon ball that caused his death, standing in the chancel of the parish church. Some distance from the site of this dwelling the new house was built in 1829, probably from the design of William Kendall, who at that date prepared many plans for Messrs. Cubitt, the builders who carried out the work for a member of the Morris family. The front of this house shows all the features of the Greek taste of the first quarter of the nineteenth century. The planning is simple and direct, the staircase imposing and restrained, while the umbrella skylight over recalls the work of Sir John Soane and Basevi. We are learning to appreciate the fact that the building traditions of the eighteenth lingered on well into the nineteenth century, and we are thankful in these modern times to encounter houses with features of Quaker immobility.

So far we have made a survey of Ampthill from the outside; we have studied its environs rather than its centre; we have found it to be a place of early origin set jewel-like amidst natural parks of unsurpassed beauty. Our investigations have led us to study the great families whose activities helped the town's prosperity and aided its traditions. From the architectural standpoint we have discovered it to have been the experimental ground for some of the best work of the seventeenth and eighteenth centuries. How many towns of the same size can boast of the names of such famous architects as John Thorpe, Inigo Jones, Sir William Chambers, and Henry Holland? Small wonder is it that past writers on architectural matters, without going deeply into the subject, have always ceded to the town some tribute of architectural attainment.

In the early eighteenth century the town, in imitation of the London fashion, began to assume a new mantle of brick to face its mediæval body. In the year 1725 Sir Simon Urlin built Pauncefort Lodge, now known as Dynevor House, and proceeded to lay out the park-like gardens and plant a stately avenue of elms. This three-storied house expresses the better type of Georgian residence of the day—the rubbed brick cornice frames the tier of windows with well-intentioned discipline. Many of the rooms are panelled, and the moulded work of the staircase, with the shaped curtail and heavy balusters, appears as a woodcut from a contemporary builder's guide. Foulislea, another distinguished house, stands on the south side of Church Street. This house belongs to the middle period of the eighteenth century, and contains a representative oak staircase. Some alterations were carried out at the close



GATES FORMERLY AT HOUGHTON TOWERS.



WOBURN ROAD, AMPTHILL.

of the eighteenth century, when the windows were resashed and a drawing-room added on the first floor at the back. Foulislea is built of the local orange-coloured brick; it is three stories in height, with a square bay carried up over the highly Ionic porch as though the designer wished to emulate in miniature the stately entrance to Houghton Towers. Having glanced at these important bastions to the town, and having noticed that Foulislea has been repaired and loaned to serve as a hostel for ex-Service men, we can once again turn to the church of St. Andrew, note Brandreth House, which may well have been built by John Wing of Bedford, and also the small Georgian house on the south side of the road finished with dove-grey paint. From thence we proceed along Church Street to enjoy a perspective that has changed but little since the prosperous days of the eighteenth century.

A hundred and fifty years ago Ampthill was sufficiently attractive to the eyes of our Georgian ancestors to receive especial attention in contemporary guide-books, British gazetteers and directories. The "Directory for Bedfordshire," published in the year 1785, describes it as follows: "A small town, but the most pleasant and nearest (to Bedford) in the country, being agreeably situated on a loomy hill, and pitched with pebbles. The houses in general are well built, with a few handsome, whence the prospects are extensive. The town is rendered lively by a brisk trade and good markets, and contains besides the church a Quaker's meeting, and one of Anabaptists." That it was a prosperous place can be gauged from the following: There were two attorneys in the town, George Hooper and George Woodward. John Morris, the brewer, who indulged in building in imitation of the Earl of Upper Ossory, was in partnership with J. Humphrey and R. Kent. There were two bricklayers, namely William Flowers and John Flowers; and the independent carpenters consisted of William Hensman, James Hart, and John Travell. There were three surgeons in the town; and the surveyor and schoolmaster, Henry Hurst, was evidently consulted by all and sundry in connexion with the attorneys for the measuring and conveyancing of land.

Most country towns have produced at some period or the other a master clockmaker. Ampthill, in this regard, can boast of the prowess of Ebenezer Hanscombe, who, in addition to making watches and selling books, turned out some highly respectable grandfather clocks, and a few of the bracket variety. It is interesting to learn that many of Hanscombe's



WOBURN STREET, AMPTHILL.



Plate III. August 1921.

FOULISLEA HOUSE, AMPTHILL, BEDFORDSHIRE.

(From a drawing by Hanslip Fletcher.)

clocks still measure the hours under the tiled roofs of the town. In 1785 the principal inns were: "The White Hart," landlord Thomas Cooke; "The King's Arms," William Davi; "The Queen's Head," Humph. Cart; "The Cross Keys," Widow Rees. The market was held on Thursdays. Fairs on 4 May and 30 November.

As our tour of inspection has brought us to Church Street, and as a glance at the fronts of the houses tells us that little has been changed since those days, save that the pebbles have been covered with tar, and that a particularly gloomy court-house stands on the left-hand side of the street, we can conjure up in our minds a picture of the town as it formerly appeared, and the excitement of the townspeople each Thursday and Sunday when the stage wagon from Ampthill to "The Windmill," St. John Street, Clerkenwell, set forth with its adventurous passengers.

In those days many inns were used as "Post and Excise Offices." At Ampthill "The King's Arms" served this purpose. The post arrived at one o'clock, and set off again at four in the afternoon. Finally we come to the period when coaching reached its zenith, and when at least four coaches daily clattered through the streets of the town. At a later period—to be exact, when the London and Birmingham Railway had penetrated into the Midlands as far as "Denbigh Hall"—the mails were brought from the train at Leighton Buzzard through Woburn, a practice that to some extent survives to this day, for residents not infrequently receive letters bearing the cryptic legend, "Holyhead Night Down Mail."

Before examining the town houses and cottages in detail the inns shall receive attention. "The King's Arms" is of interest not only because it was at one time the post office, but on account of the fact that the early Georgian front of purple-coloured brick, with red brick dressings, masks a mediæval building. In the parlour can be seen some fragments of oak panelling dating from the spacious days of Elizabeth. The eighteenth-century open staircase is eloquent of local craftsmanship, especially the turned balusters. In the yard at the side, formerly the posting yard, from whence rumbled stage wagon, perched chaise, and Felton's improved travelling carriages, can be seen a plaster panel on the wall bearing the date 1677, a raised fleur-de-lis occurring between the six and the seven; over the date are the initials "W. H." separated by a small crown. It is probable that this yard, in the late seventeenth century, formed part of "The White Hart" premises, and that the panel with its initials and date refers to that hostelry. The Georgian front of "The White Hart" is Hogarthian in its amplitude; its brickwork, no less than the lacing of its sashed windows, is suggestive of gargantuan feasts, old ales, good wines, comfortable beds, and all that one associates with the real enjoyments of other days. This spacious inn, with its skeleton geometrical staircase of the late period, its welcoming bay in the bar snuggery, and the movable plaster ornaments and busts that greet the traveller in the hall, has an atmosphere of welcome foreign to the splendour of modern inns. Of the other inns of the town "The King's Head," formerly "The Queen's Head," adjoins the site of the Moot Hall in Woburn Street, and, as already mentioned, includes some fragments of the wall to the original castle lodge. In Bedford Street are two inns of moderate size, the architecture of which belongs to the humbler traditions of the middle of the eighteenth century. The first, "The Crown and Sceptre," adjoins the famous Ampthill Brewery, while "The Prince of Wales" stands on a partially open site on the opposite side of the street near to the schools. There are also a few alehouses, erected at the close of the eighteenth century, which recall types made familiar by George Morland. For close on a century and a half Ampthill Brewery has provided employment for many of the townspeople. John Morris, who founded the brewery in connexion with John Humphrey and R. Kent, was a Quaker whose ambition it was to improve and embellish the streets of his native town. He derived his chief income from the brewery, but he was not above opening an ironmonger's shop in which brass locks from Birmingham, candlesticks from Soho, garden implements of every description, lanterns and saucepans, were exposed for sale for the convenience of the good townsfolk, as well as for the needs of Park House, Southill, and Woburn Abbey.

(To be concluded.)



THATCHED COTTAGE AT AMPTHILL.

Etchings by Walter M. Keesey, A.R.E.



KING'S, CAMBRIDGE.



Plate IV. August 1921.

ST. ETIENNE, CAEN.



Plate V. August 1921.

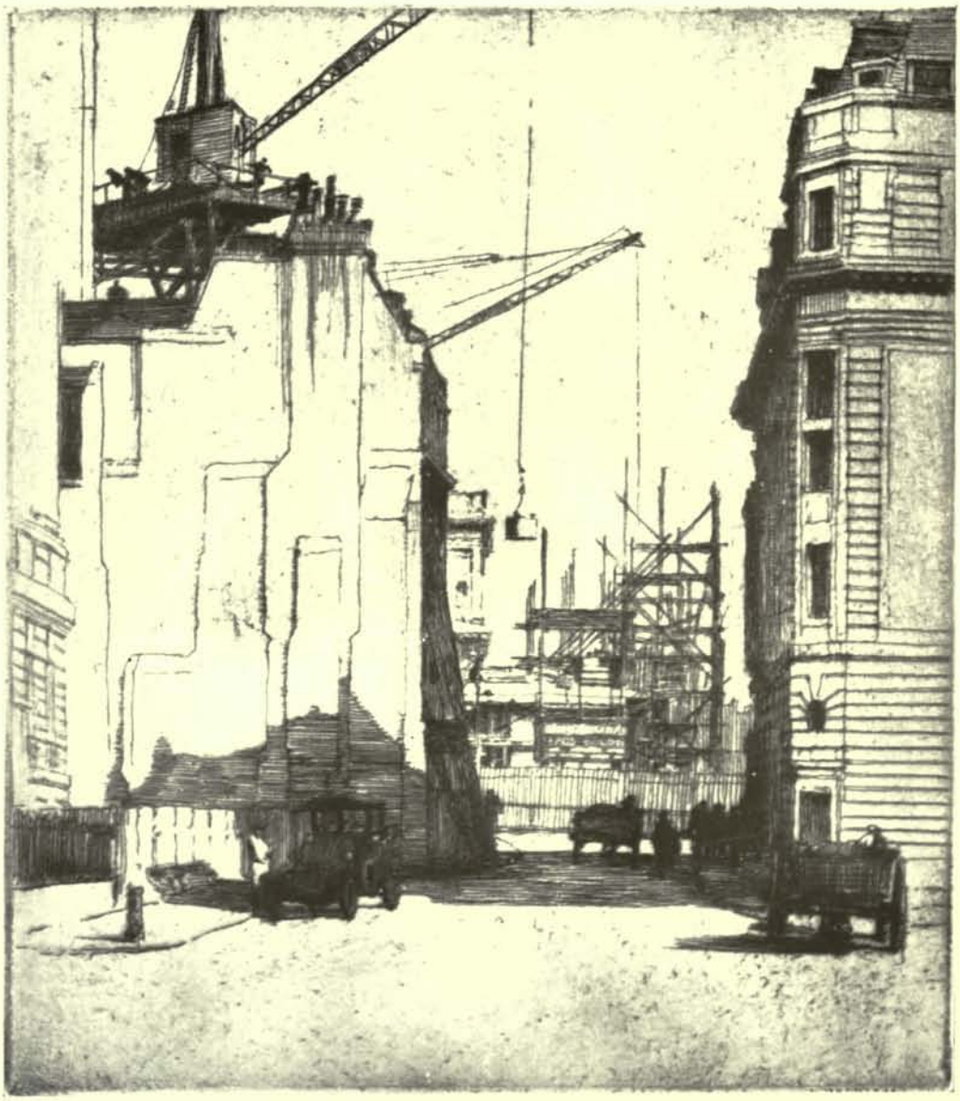
ARRAS CATHEDRAL, 1917.



Plate VI. August 1921.

PARK LANE, W.

ETCHINGS BY WALTER M. KEESEY, A.R.E.

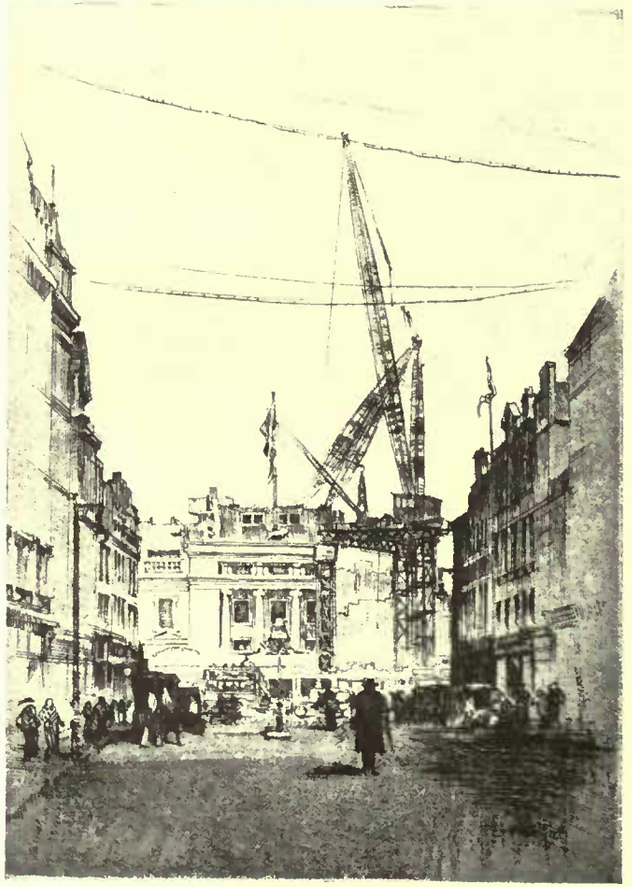


WESTMINSTER.

ETCHINGS BY WALTER M. KEESEY, A.R.E.



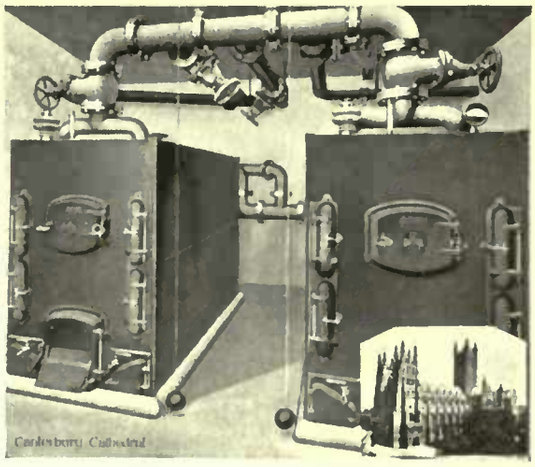
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Ideals at Canterbury.

The accompanying illustration shows the two No. 3-F-120 Ideal Sectional Water Boilers recently installed at Canterbury Cathedral for heating the 4½ miles of piping and coils which distribute warmth in this historic building.



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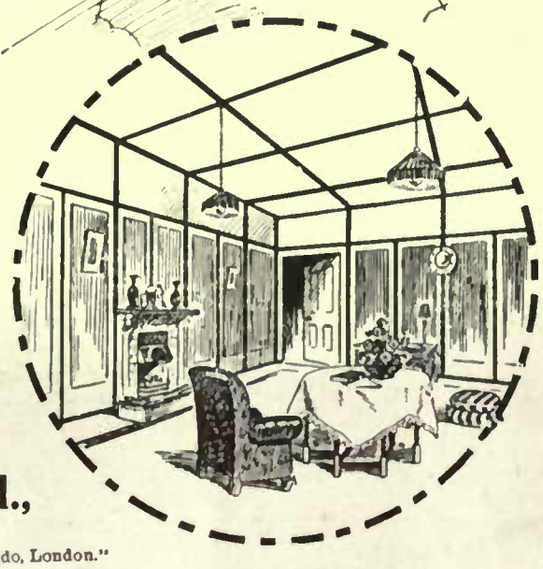


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Publications.

The English Village Church.

Mr. Alfred Hopkins, in illustrating more than a hundred typical English village churches, has rendered a service that had been too long neglected. It was so obvious a thing to do that it was therefore left undone. While it is quite possible that most, if not all, of the churches that Mr. Hopkins shows have been illustrated before, this has been done usually in a very casual way, and the examples are for the most part widely scattered, mainly in magazine articles, and, for purposes of study and comparison, might almost as well be non-existent. Here we have an album of carefully chosen specimens of a singularly interesting class of building. No attempt is made to arrange them in any of the conventionally approved classes of style or date; the plates follow each other in alphabetical sequence, so that style and date are left to speak for themselves. Moreover, the plates are free from the intrusion of text. What the collector of the examples has to say about them is kept apart from the plates, whose interest is therefore what may be called a straight issue. It must be confessed, further, that the text is such delightful reading as to deserve to escape the interspersion of plates, to which, however, due reference is always made, so that the reader can easily turn to them if he wants them, or avoid them if he does not care to interrupt his reading.

It is quite evident that the author is thoroughly in love with his subject, and he is well within bounds in saying that "Even the casual observer who spends a holiday in the English country must be impressed with the number and excellence of these small churches, and every one is so rich with ancient history that it makes its appeal quite as strongly to the stranger as to those who have grown up under its benign influence." This is to pay the average Englishman a rather undeserved compliment. Often he does not know or care nearly so much about his architectural inheritance or environment as the American visitor can teach him to know and care. His enthusiasm, if any, is nearly always kindled by the stranger within his gates.

Mr. Hopkins realizes quite clearly the diversity of interest that renders the village church the pre-eminent influence in every community. Religion, history, filial piety, cling to the venerable fabric. "Nor can anyone interested in architectural design look at these little buildings without being conscious of the straightforward, earnest artistry which produced them. . . . They all teach a lesson of sincerity of purpose which the modern architect will learn, only if he goes about his latter-day problems in the same simple, unaffected way, and forgetting in a great measure the tiresome technique of our modern fashion of doing things." If the appetite of the observer be healthy, he will prefer the clean-cut sturdiness to crumbling decrepitude.

Most of Mr. Hopkins's examples have been chosen from Oxfordshire and Gloucestershire, with occasional excursions into Berks, Bucks, and Wilts. He could hardly have gone to a more fertile field; yet it could be wished that he had gone also to other counties that are no less rich in church buildings, and are equally strong in local character. Still, the examples he supplies show immense variety of tower and steeple, arch and roof, door and window, and of every other feature that admits of variation in shape and disposition; and the illustrations, combined with the judicious appreciations in the text, should promote very agreeably the study of church architecture.

"The English Village Church: Exteriors and Interiors." By Alfred Hopkins. 112 Plates. New York: 418 Madison Avenue. London: Technical Journals, Ltd., 27-29 Tothill Street.

Constructional Steelwork Data.

Trustworthy data for steelwork design are so absolutely indispensable to all concerned in such work, that Messrs. Archibald D. Dawnay and Sons, Ltd., are to be commended for their enterprise in supplying this need, and for the care they bestow on the revision of each new edition of "Dawnay's Handbook." Tables for every usual phase of steelwork construction are given in neat and handy form, not the least commendable feature being the supreme legibility of the figures. These relate to the dimensions, properties, and safe distributed loads for steel joists of given section; for compound girders; for steel channels, steel joist stanchions, steel channel stanchions, solid steel columns, cast-iron columns, tees, angles, and so forth, through the whole range of ordinary requirements. Moments of inertia are detailed in a series of tables, and the shearing and bearing values for bolts, rivets, and nuts are listed, and the tables giving these are followed by tables in which black and red figures show respectively weights per foot-run in lbs. and areas in square inches of steel flats and of angles and tees. Other tables relate to the weights and areas of round and square steel, of corrugated sheets, and of galvanized iron fittings; while miscellaneous tables deal with the conversion of British and metric measures, floor loads, weights of building and roofing materials, and of various substances. There are also notes on wind-pressure and on spans of timber purlins. Finally the Handbook, which is illustrated wherever necessary, gives in an appendix the new British standard sections.

"A Handbook containing a Collection of Tables and Data for the Design of Constructional Steelwork." Computed by the Technical Staff of Archibald D. Dawnay & Sons Ltd., London and Cardiff. Head Office and Works: Steelworks Road, Battersea, S.W.11.

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

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.

A Brangwyn Exhibition.

A selection of etchings by Mr. Frank Brangwyn, R.A., is now on exhibition on the walls of the Architectural Reading Room at 27 Tothill Street, Westminster. All the subjects selected are of architectural interest, and admission to the exhibition is free.

The Moulin Rouge.

There is now every likelihood, it is stated, that the Paris Moulin Rouge, which was destroyed by fire in February 1915, will be rebuilt. The greater part of the cost will be covered by the sum due from insurance companies.

"An Adam Gem."

Chandos House, Cavendish Square, has been offered for sale. It has on its ceilings medallions painted by Angelica Kauffmann, and the interior, with its finely carved mahogany and its elegant marble mantelpieces, is regarded as one of the finest existing examples of the work of the brothers Adam.

Crystal Palace Park.

The Trustees of the Crystal Palace, which was preserved for public uses by the efforts of "The Times," have turned a portion of the grounds (about twenty acres) at the Penge entrance into a park (to be called the Crystal Palace Park), which is now open to the public free of charge. It includes tennis courts and bowling greens, for the use of which a small charge is made, as in the case of the L.C.C. parks.

Whistlers at Christie's.

Two Whistlers were among the various etchings recently sold at Christie's. One, "The Riva," was bought for 130 gns., and the other, "The Riva, No. 2," fetched 110 gns. It is perhaps invidious to compare these prices with the 210 gns. given at the same sale for D. Y. Cameron's "Ben Ledi," but it is always interesting, if artistically impious, to compare relative prices. In this instance they seem to indicate that for the moment the robust virility of Cameron is preferred to the fastidious virtuosity of Whistler.

Ken Wood for the Public.

Islington Borough Council have considered a recommendation of the Parliamentary and General Purposes Committee with regard to the proposed acquisition of Ken Wood, Hampstead, for the public. The committee recommended to the council to make "a substantial contribution" towards the purchase money, subject to the necessary sanctions being obtained. Mr. C. G. H. Fletcher (Town Clerk) said the area of the estate was between 220 and 240 acres. The option of purchase extended to 1 September, and the amount asked for the estate was £340,000. Alderman Montford moved that the council's representatives at the conference should be authorized to mention any figure up to £20,000 as the contribution Islington was prepared to make, subject to the necessary sanctions being obtained. After this had been seconded, an amendment that the figure be £5,000 was put to the meeting and lost.

The Stead Memorial in New York.

A replica of Sir George Frampton's Thames Embankment memorial to the late Mr. W. T. Stead, who went down in the "Titanic" on 12 April 1912, has been erected at the Fifth Avenue entrance to the Central Park, New York.

Fall in the Cost of Building.

It is cheering news that there is everywhere observable a pronounced downward tendency in prices. In particular, architects will note with satisfaction the adjustment of wages in the building industry (by the National Wages and Conditions Council for that industry), bringing them down to a point that should give an immediate impetus to all kinds of building. It is a descent not only of wages, but of manna in the wilderness.

Chippendales and Sheratons at Lechlade.

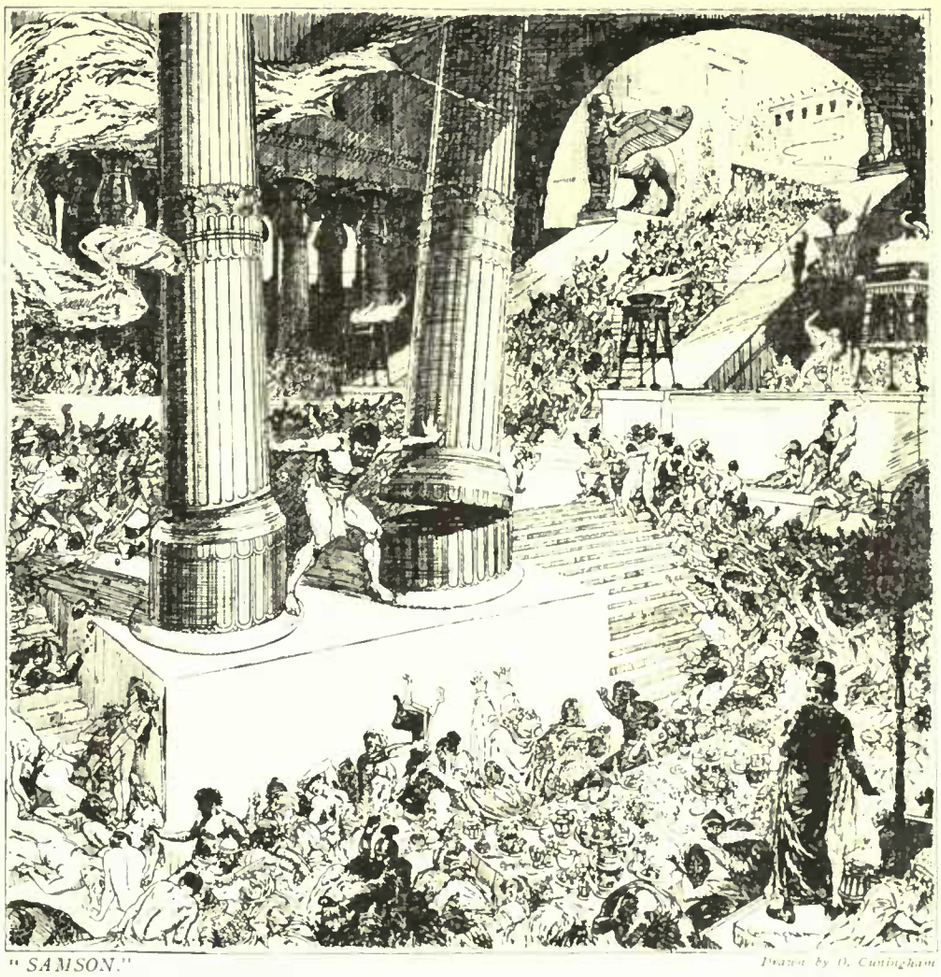
Some high prices were realized for Chippendale and Sheraton pieces at the sale of the contents of Lechlade Manor, Gloucestershire. A Sheraton clothes press made 42 gns., a Chippendale table 52 gns., a Chippendale settee 60 gns., sixteenth-century pole screen 42 gns., set of seven Hepplewhite carved mahogany chairs 130 gns., set of eighteen Hepplewhite rail-back chairs, finely carved, 950 gns., a pair of Chippendale elbow chairs 55 gns., Sheraton bow-fronted sideboard 55 gns., Sheraton mahogany sideboard, serpentine front, 190 gns., pair of Sheraton mahogany urns 65 gns., and a Chippendale bookcase 170 gns. The sale occupied seven days.

Devonshire House Gates.

Lieut.-Colonel A. Murray (C.L., Kincardine) asked the representative of the First Commissioner of Works, in the House of Commons, if he could make any announcement regarding the projected erection of the Devonshire House gates in connexion with the Queen Victoria Memorial. Sir J. Gilmour replied: Yes, sir. Permission has been granted by the First Commissioner to erect these gates at the Piccadilly end of the northern avenue of the Queen Victoria Memorial. No charge will fall on public funds, as the cost of purchase and erection will be met from balances of the original memorial fund. The area of the park will only be curtailed by ten square feet. It will not be necessary to cut down any trees. The City of Westminster has assented, and there is no proposal to make a roadway.

A Bit of Old London Bridge.

Sir Hercules Read, President of the Society of Antiquaries, writes as follows:—"In making excavations for new premises on the north side of the river, one of the arches of old London Bridge has been laid bare. It is evidently of mediæval date, though the precise period is at present uncertain, and it has been strengthened by supporting ribs, one of which is dated 1703. As the operations of destruction are apt to be rapid in cases of this kind, I venture to deprecate any interference with this arch until we have means of assuring ourselves that it is not worth preserving. The architect of the London County Council has notes of the find, and has taken photographs as a record, but I venture to urge that what may be a valuable bit of old London should not be hastily swept away."



"SAMSON." Drawn by O. Cuttingham

Illustrating the Test of Thrusting Stress.

The strength of Portland cement when under a thrusting or crushing stress, is regarded as of the greatest importance. In practice, concrete is subjected to very little pulling or tension, but it is generally under severe compressive stress.

In the selection of a waterproofer, it is important to choose a medium which has no deleterious effect upon cement. Portland cement treated with 'Pudlo' Brand cement waterproofing powder has been tested by Messrs. David Kirkaldy & Sons, and their reports show that the addition of this waterproofer slightly increases the compressive strength of the cement. This increase of strength affords valuable and convincing proof that, in addition to fulfilling its functions as a waterproofer, the powder has a beneficial effect upon the strength of the structure in which it is incorporated.

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London's New County Hall.

Mr. H. J. Greenwood stated at a recent meeting of the London County Council that the embankment in front of the new County Hall would be opened in the latter part of next year. He added that the embankment would be 800 ft. long and 40 ft. wide.

Louvain's New Library.

The foundation stone of the new library of the University of Louvain was laid on 28 July on the site of the library which was destroyed by the Germans in 1914. The Universities of Allied countries were largely represented at this function, the French delegates including M. Raymond Poincaré, former President of the Republic.

The Church House, Westminster.

The Corporation of the Church House have acquired for the purposes of the National Assembly another of the houses in Dean's Yard, Westminster, which occupy the site upon which the new Church House is to be built. The Church House is thus now in possession of Nos. 8, 9, 10, 11, and 12. The financial departments of the National Assembly will be moved to 12 Dean's Yard at an early date.

Architectural Criticism.

The desirability of publishing in the Press the same kind of reasoned criticism of new buildings which they made to each other in private was urged by Professor C. H. Reilly at the conference of the Royal Institute of British Architects—the first of the provincial conferences arranged with the object of promoting professional unity—at Liverpool. One hundred architects from all parts of the country attended. Professor Reilly held architecture was too much of a mystery at present, and public interest should be stimulated. He suggested public exhibitions and newspaper criticism, and also that they should crown the best building of the year, a matter to which the R.I.B.A. Council has already given its attention.

Re-planning London.

The Committee appointed by the Minister of Health to consider and advise on the principles to be followed in dealing with unhealthy areas has presented its final report. An interim report was published last year. Mr. Neville Chamberlain, M.P., was chairman of the Committee. The Committee reports that clearance and reconstruction on any large scale can hardly be attempted until the existing dearth of houses has been substantially reduced. Pending reconstruction, it is suggested that unhealthy areas might be materially improved if they were compulsorily purchased by local authorities and the houses altered, repaired, and managed on the Octavia Hill system. Where dense overcrowding exists, as in the London area, it is recommended that the future demolition of houses to make way for factories should be checked, and that the building of garden cities in the neighbourhood should be encouraged. It is recommended that the garden city movement should be supported by State assistance in the early stages by a loan secured as a first charge on the land developed. It is also proposed that some competent person or persons should at once be authorized to prepare a plan for the reconstruction of London and the surrounding districts, and that an inquiry be at once instituted into the nature, scope, and functions of a new authority or combination of authorities to give statutory effect to such a plan. Surely it is not necessary to remind the Ministry of Health Committee that excellent reconstruction and Civic Survey plans have been prepared by the London Society and the R.I.B.A.?

The Restoration of Reims Cathedral.

Mrs. Aubrey le Blond, hon. secretary of the Reims Cathedral Restoration Fund, has received from the Vatican a most cordially sympathetic letter, in which this graceful (and, let us hope, prophetic) passage occurs: "Under such favourable auspices, and with the help of such enthusiastic workers, the Cathedral of Reims will, before long, be restored to her former splendour. Thus the sublime ideals of worship and of art, of religion and of patriotism, blend once more in perfect accord."

A Threatened Gem of Architecture.

Mr. Nathaniel Lloyd, O.B.E., sends us a photograph, which we have much pleasure in reproducing, of that fine old house in High Street, Croydon, called "Wrencote." The house, Mr. Lloyd writes, "has fallen upon evil days. Its fine iron railings are insulted by cinema posters, and it is advertised to be sold, 'or would be let on building lease.' The Croydon Town Council,"



our correspondent continues, "used to have a bad name as vandals" (the reference is doubtless to the case of the Whitgift Hospital, but certain members of the Council were among the sturdiest defenders of those fine old almshouses), "but it may be that the present councillors are men of education and foresight who can realize the value to the borough of such a fine building. They ought to strain a point to save it, if only for use as offices for a borough accountant's or other department. The proportions of the front are admirable, and I have seldom seen so fine a cornice. The only flaw is the terra-cotta panels which have been inserted on each side of the entrance doorway." Mr. Nathaniel Lloyd's scholarly appreciation of good architecture, and his rare skill in photography, are well known to readers of the REVIEW, in whom his plea for the preservation of "Wrencote" will arouse full sympathy.



"Waterloo Place." From an original by Francis Dodd.

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National Housing.

The substitution of Sir Alfred Mond for Dr. Christopher Addison as Minister of Health was a recasting of the parts of King Log and King Stork. Dr. Addison did too much; Sir Alfred Mond seems determined on a policy of masterly inactivity in the matter of housing. Building subsidies are to cease, and local authorities are being warned that Government has grown cold towards their schemes. It was always said, in answer to complaints, that high prices of labour and materials made building progress slow. Now that prices have come down, the State housing scheme is to be abandoned.

Research on Cast Iron.

Cast iron is now to become the subject of research by an association of the industry under the ægis of the Department of Scientific and Industrial Research. The British Cast Iron Research Association has as its main objects the promotion of co-operation amongst firms engaged in the allied industries connected with the production and utilization of cast iron in Great Britain, with a view to organizing a scheme of research on this material, and also the distribution among its members of technical and other information relating to the production, treatment, manufacture, and use of cast iron. The association will be controlled entirely by the industry, subject to the statutory and other duties imposed upon the association by the conditions of the Government grant, which for the first five years will be on the pound to pound basis conditionally up to £5,000 per annum.

Mr. Marcus Stone's Pictures.

The remaining works of the late Mr. Marcus Stone, R.A., formed part of the sale at Messrs. Christie's recently, "A Reverie" fetching 140 guineas (Lee). The late Mrs. Greenfield's small collection included Lord Leighton's Academy picture, "Sister's Kiss," 1880—530 guineas (Sampson). Sir William Orpen's "The Costermonger," 1905, sold for 110 guineas (Carroll); a drawing by Copley Fielding, Harlech Castle, 380 guineas (Bowden); and one by J. M W. Turner, a view along the Ganges, with pilgrims, engraved by T. Higham in White's "Views in India," 185 guineas (Agnew).

Stowe House for the Public.

Stowe House, Buckinghamshire, has been acquired for £50,000 by a gentleman (Mr. H. Shaw, of Beenham Court) who proposes to present it to the nation. It has been suggested, however, that in these days of rigid economy the cost of maintaining it may prevent acceptance of so handsome but so inconvenient a gift. The house was originally built by Peter Temple in the time of Elizabeth, and rebuilt by Sir Richard Temple, Lord Cobham, Pope's friend; and Kent, Vanbrugh, and Capability Brown rather over-elaborated the extensive grounds, in which the various temples—to Virtue, to Victory, and what not—are, as even Walpole remarked, quite twice too many. More than 4,000 "lots" were listed in the catalogue of the sale, which was timed to last nineteen days.

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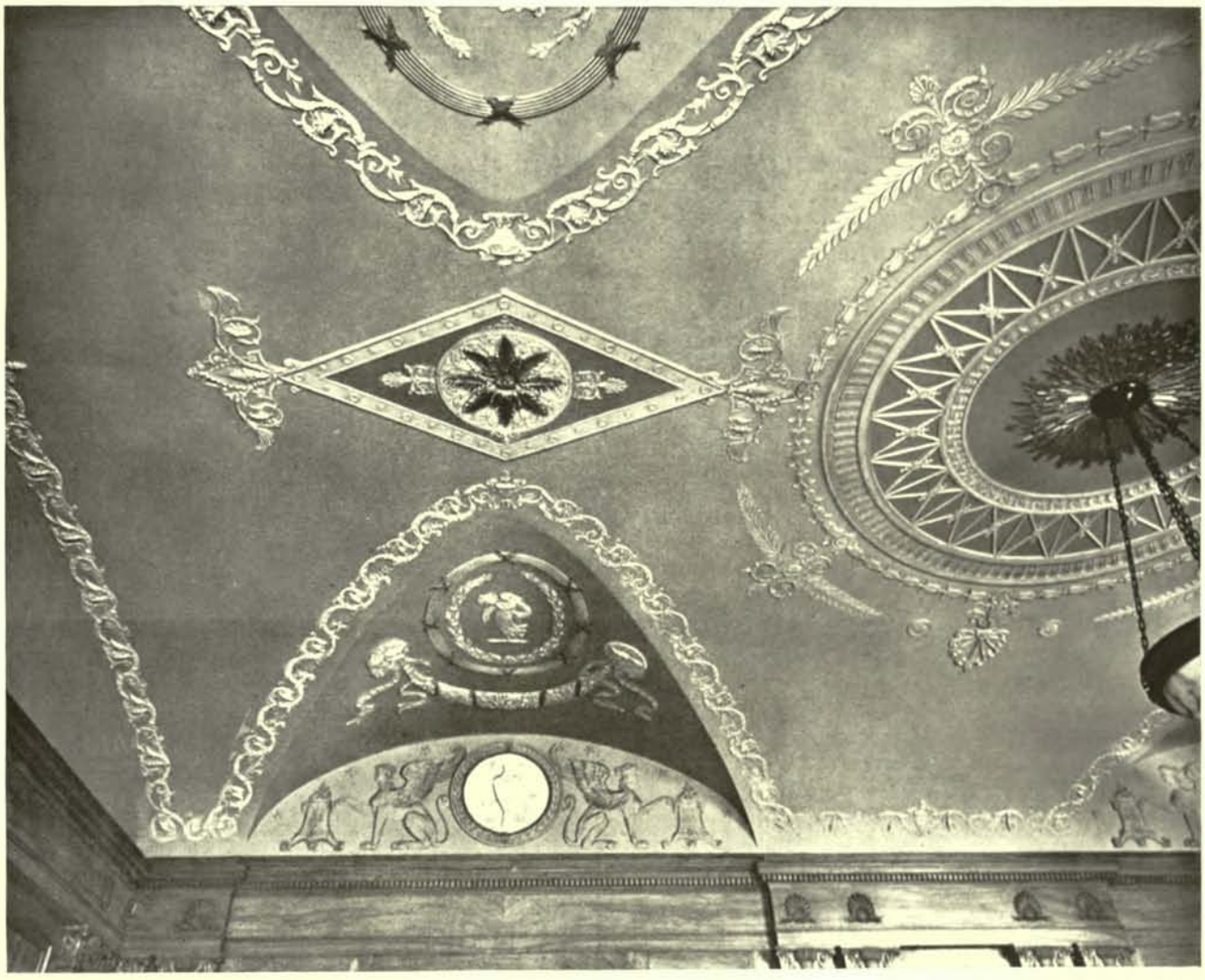
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Hampton Court Palace.

The King, on the advice of the Lord Chamberlain, and on the recommendation of the First Commissioner of Works, has consented to the opening to the public of the Wren Orangery at Hampton Court Palace, in order that the nine large tempera paintings by Andrea Mantegna, representing the "Triumph of Julius Cæsar," may be again shown to the public under more favourable conditions than have ever been possible before. A charge of twopence to visitors will be made on account of the heavy expenses which the Commissioners of Works have been put to in making the orangery in a condition to house this historic and interesting collection.

Exhibitions of Egyptian Antiquities.

An exhibition of antiquities discovered at Tel-el-Amarna during the excavations organized by the Egypt Exploration Society in the winter of 1920–21 was held in the rooms of the Society of Antiquaries at Burlington House from 5 to 13 July, and was open free to the public daily from 10 a.m. to 5 p.m. Tel-el-Amarna, the capital of Akhenaten, the monotheistic king of Egypt, who reigned about 1370 B.C., was being excavated by the Germans before the war, and many valuable and interesting specimens of the peculiar art of the period were found by them. The site has now been given to the Egypt Exploration Society, and their first post-war expedition was superintended by Professor T. Eric Peet, who gave a lecture on the season's work in the rooms of the Royal Society on 7 July. During July there has been held also, at the University College, London, an exhibition of many remarkable finds made by the British School of Archæology last winter.

Office of Works Salaries.

Lieut.-Colonel Sir J. Gilmour, replying for the First Commissioner of Works in Parliamentary debates, states that the number of officials in the Office of Works who received a salary of £1,000 or over in June 1914 was four. At present there are twelve officials whose substantive salary amounts to £1,000 or more, in addition to which there are sixty-four officials whose substantive salary is less than £1,000, but who receive £1,000 per annum or over when war bonus is included. The latter number will be reduced by about twenty-two on 1 September next.

BOROUGH OF CHELMSFORD.

WAR MEMORIAL.

The War Memorial Committee of the Borough of Chelmsford invite architects and others to submit to them designs and estimates of cost for a memorial to the men of Chelmsford who fell in the late war.

It is proposed to erect a Memorial in the centre of Tindal Square, Chelmsford, on the site at present occupied by a statue to Lord Chief Justice Tindal.

The sum of Ten Guineas will be paid to the person whose design is selected, and Five Guineas to the person whose design is adjudged next in order of merit.

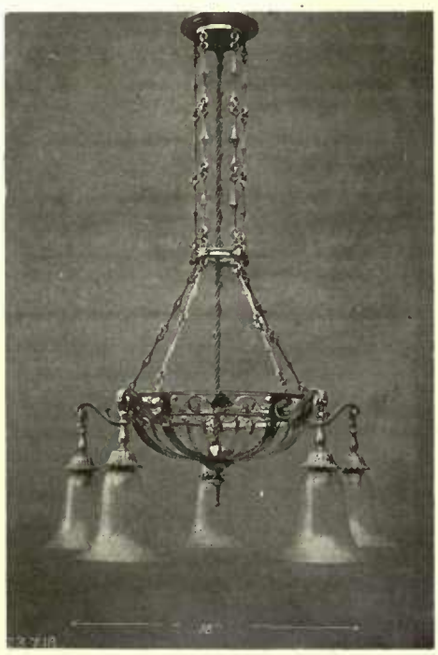
Any further particulars may be obtained from the Town Clerk, Chelmsford.

Designs and estimates to be sent to the undersigned on or before 31 August 1921.

REG. C. KNIGHT,
Secretary

Municipal Offices, Chelmsford.
12 July 1921.

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Plate I. September 1921.

STA MARIA DEGLI FIORE, FLORENCE.

From a Water-colour Painting by W. Walcot.

The Eighteenth-century Architecture of Bristol.

By C. F. W. Dening.

IN considering the eighteenth-century architecture of Bristol it should be borne in mind that its development here was not the gradual evolution generally associated with the production of "styles" or "periods," for the preceding century was a time of great depression and stagnation in building. Indeed, at the end of the seventeenth century the city was still tinged with the spirit of the Middle Ages. The streets were narrow and tortuous, and the houses with overhanging stories were crowded together, shutting out both light and air. Latimer records that in 1638 buildings with overhanging stories were still being erected, and in an ordinance for the Tilers' and Plasterers' Company, passed by the Council in 1671, it was decreed that if a member should cause any gentleman's house to be lathed outside or in with sappy laths he should be fined 6*s.* 8*d.*! It may be taken that practically to the end of the seventeenth century the method adopted for the small amount of building in progress was that of the timber-framed structure. With the dawn of the eighteenth century the reaction came. This was an age of prosperity to the city, and, consequently, of great building activity. The continuity of the former evolution of style being broken, the new buildings at once assumed that advanced character which was only obtained in other districts by a gradual growth. Latimer speaks of "the rage for building," and a comparison of the plans of Bristol at the end of the seventeenth and beginning of the nineteenth centuries shows the extent of the remodelling, the new portions being set out in a formal and architectural manner, the most important feature of the planning being the provision of open spaces or squares. The finest and largest was laid out in the Marsh—now Queen Square—by the city surveyors. A minute of the council in 1669 records "towards discharging the heavy debts of the Corporation, ordered that the Mayor and Surveyors view the void ground in the Marsh, and consider how it may be leased in plots for the uniform building of houses by persons willing to accept leases of the same for five lives; Reserved rent 12*d.* per foot at the least for the frontage." It was not, however, until 1701 that the first house was erected, but by the end of the century six or seven other squares, together with numerous streets and many important buildings, were completed.

The use of brick as a local facing material is first mentioned in 1698. Bricks, however, were in use in 1671 for fireplaces and chimneys. If one excepts isolated cases of detached houses, then generally the majority of the buildings during the first fifty years were of brick, with a very sparing use of stone; but towards the latter part of the century brick as a facing almost entirely disappeared and was superseded by stone. John Wood of Bath is credited with having introduced Bath stone into Bristol, but there are many instances of this being used before his connexion with the city. Undoubtedly his work at the Exchange revived the use of this easily worked stone, and we find important public buildings carried out entirely in this material, which is, perhaps, more in sympathy with the Renaissance or Classic Palladian treatment of buildings assuming a monumental type.

Mr. Mowbray Green, in his fine work on the eighteenth-century architecture of Bath, says: "The styles of the eighteenth century may be divided into three groups—that of the first twenty-five years when the houses had gabled roofs and façades with large sash windows surrounded by bolection mouldings, and when the interiors were panelled with wood and the rooms small and comfortable; the next fifty years when the work was modelled on the Classic Palladian manner, with a rusticated basement, a two-storied order and a crowning cornice and parapet, and a Mansard curb roof over, while the interiors became spacious and dignified and plasterwork was brought into general use; and the last twenty-five years when the free manner of Robert Adam came into vogue and the strong methods of the earlier times gave way to detailed and abundant decoration." The eighteenth-century architecture of Bristol may be similarly divided; the one great difference between Bristol and the sister city of Bath being that, while the latter retained the gable as a treatment of the façade for the first quarter of the century, this feature had almost disappeared in the former with the beginning of 1700. The work which was modelled on the Classic Palladian manner lingered here for another decade. In fact, to the end of the century very little of the trace of the brothers Adam or the suggestion of the Greek Revival is seen externally. Internally, however, the influence of the Adam period "arrived" in the closing years of the century.

To trace briefly the general development throughout the century: the earliest work shows the fronts almost entirely of brick, the window-heads having flat arches usually of brick, and immediately above the ground- and first-floor window-heads either a plain projecting brick or moulded stone stringcourse. The crowning modillion cornice is of wood, the bed mouldings of which start from the top of the window arch. The roofs—which are hipped and pierced with dormers—discharge into boxed gutters, the quoins are chamfered long and short alternately; but, later, square channelled blocks of a uniform width give a pilaster-like effect. Doorways are often surmounted with a shell hood, elliptical or semicircular in elevation, either in stone or wood. The sash windows have the boxings wholly exposed externally, surrounded by a moulded architrave, the fillet of which is nearly flush with the brickwork. The development during the first two Georges shows the window-frames recessed in a 4½-in. brick reveal, but still having the whole of the boxings exposed externally; also the introduction of a freestone key, plain or grotesque, or triple keys to the window arches which assume a segment form. The crowning cornice of wood gives place to stone, and a parapet conceals the lower portion of the roof. With the advent of George III the distinctive stringcourse of the preceding reigns disappears. The window-boxings show internally; externally stone architraves, plain or moulded, surround the openings; basement stories are rusticated; a two-storied order is introduced, and the doorways are features of interest. At the end of the eighteenth and beginning of the nineteenth century windows are without architraves or keys; fronts become flat and uninteresting, and are executed mostly in ashlar work; mouldings assume an impoverished appearance, and often the only feature worthy of note is the adaptation of an order to a doorway or a scrap of vigorously wrought smith's work, such as a lamp bracket, gate, or railing panel.

The evolution of the work outlined above should be taken to apply generally to the gradual development and decline of the eighteenth-century work as exhibited in the street façades of the city.

Internally timber-framed partitions sub-divided the rooms of each floor and remained in vogue for a considerable period. In the principal apartments, and in many instances throughout the house, these were panelled from floor to ceiling, the panelling being of deal or mahogany, rarely of oak; the framing usually had an ovolo moulding, and the panels were raised and splayed. In later work the panels project beyond the face of the styles, and are surrounded with boldly projecting bolection mouldings after the manner of Wren's work at Hampton Court. The typical example of a panelled room has a dado, capped by a moulded dado rail, 3 ft. to 3 ft. 3 in. above floor; panels in varying widths (which become wider towards the end of the century), in one height, finished with a well proportioned and detailed cornice, which in later work is usually modillioned and enriched, and often has a complete entablature. With the introduction of brick or stone partitions the panelling gives place to wall decoration of applied mouldings, and enrichments in plaster and composition, set out in the form of large panels, but more especially enriched friezes in the style of the brothers Adam. The sole surviving portion of a dado is often marked only by a rail, and the former lavish use of mahogany is now confined to the door.

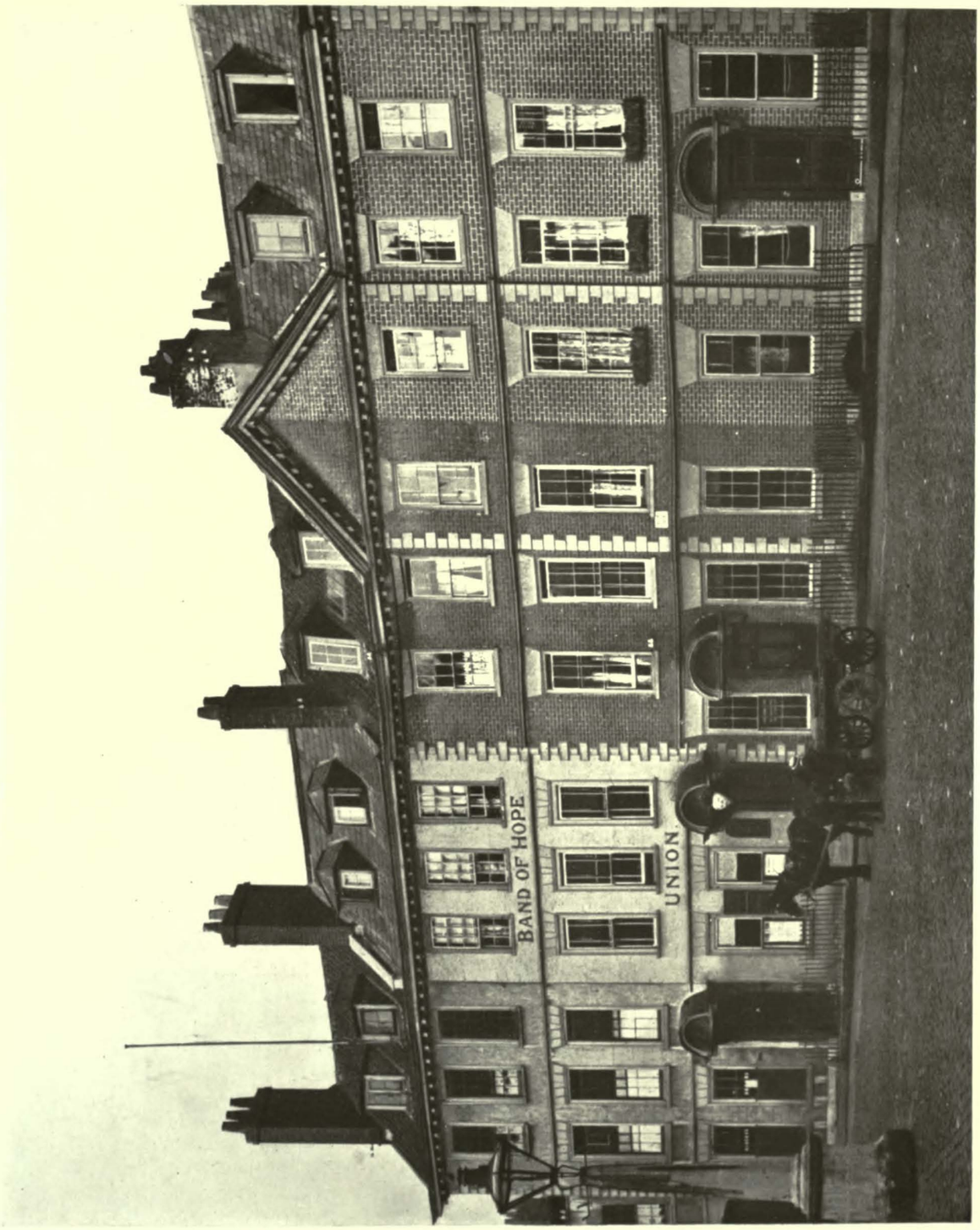
The custom of papering walls became general about 1758. An advertisement in "The Bristol Intelligencer" states that a house in Queen Square had "wall papers affixed thereto." In 1741 superior paper-hangings cost from 12*s.* to 13*s.* per yard.

There is little record of those responsible for the bulk of the work in Bristol during the eighteenth century. The works of eminent men such as Vanbrugh and John Wood are summed up in the former's work at Kingsweston, and the latter's at the Exchange and Markets. James Gibbs of Aberdeen designed the monument to Edward Colston in All Saints' Church. Of the lesser lights John Strachan is credited with much work here, and also at Bath, where he worked in conjunction with Wood. Thomas Paty and his sons, William and James, carried out a great deal of their own designs, and executed a large amount of wood-carving. William Halfpenny, architect and carpenter, published many treatises on architecture, but only one example of his work can be definitely assigned to him, viz., The Coopers' Hall, Old King Street. He submitted a design for the Exchange—a rusticated basement supporting a two-storied Ionic order—but it lacked the simplicity and dignity of Wood's façade, and the whole scheme was not to be compared with Wood's. Halfpenny, in one of his publications, shows a sketch of a church for Leeds, but this was not carried out.

In the introduction to "The Art of Sound Building," published in 1725, William Halfpenny says: "The reason that first induced me to publish the work was the daily errors that I saw workmen commit in framing their works for buildings on account of their want of knowledge of proportions contained in this book, being the only thing that I know of that is wanting to make the art of building compleat. It is certainly every man's duty to reveal whatever he thinks may be of service to the public, so I have shewn the nature of all kinds of arches in this work, and laid down easy and practical ways of working and drawing them, so that any workman with a little pains may understand the nature, true abutments, and intersections of all kinds of arches from whence he may strengthen and very much beautify them, especially irregular groins which have been made very ill, for the want of knowing when the arch of either span being given what must be the arch of the other so that the intersection of them shall beget the groin to stand perpendicularly over its base." That he was an authority of the time is shown by the couplet, "With angles, curves, and zig-zag lines, from Halfpenny's exact designs." It is uncertain



DOOR-KNOCKER, No. 17 COLLEGE PLACE.



ST. JAMES'S SQUARE, 1707–1716.

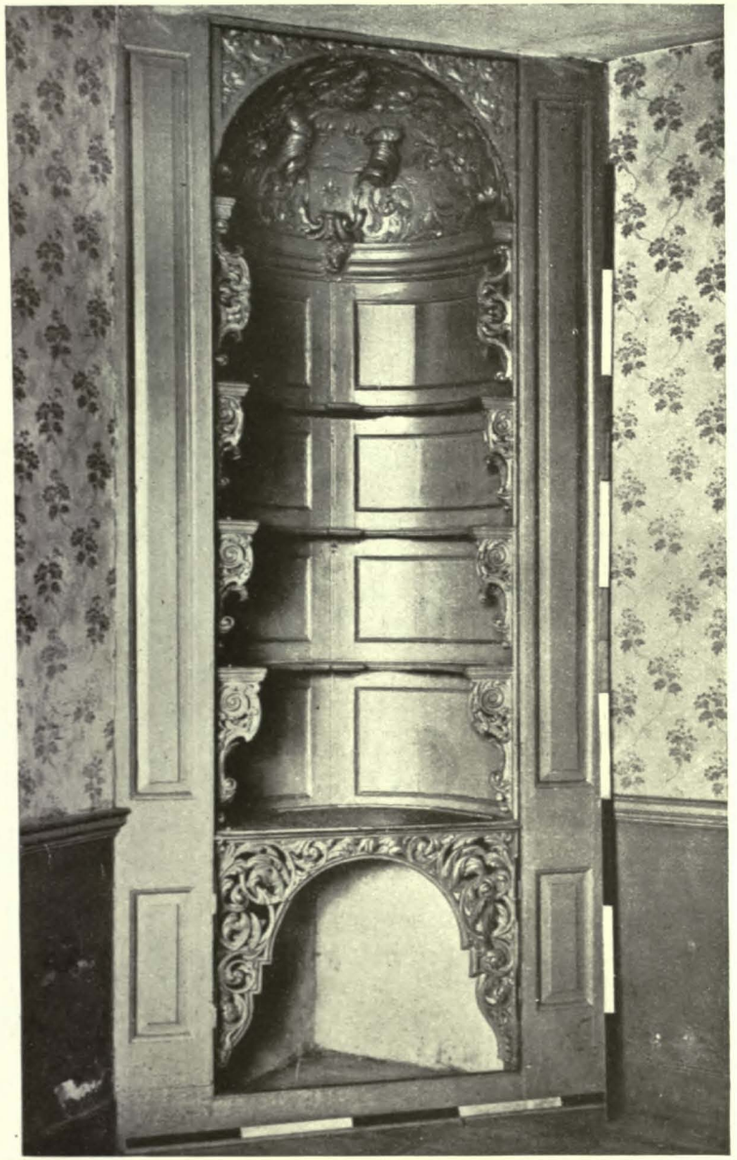


ENTRANCE FRONT, KINGSWESTON HOUSE.

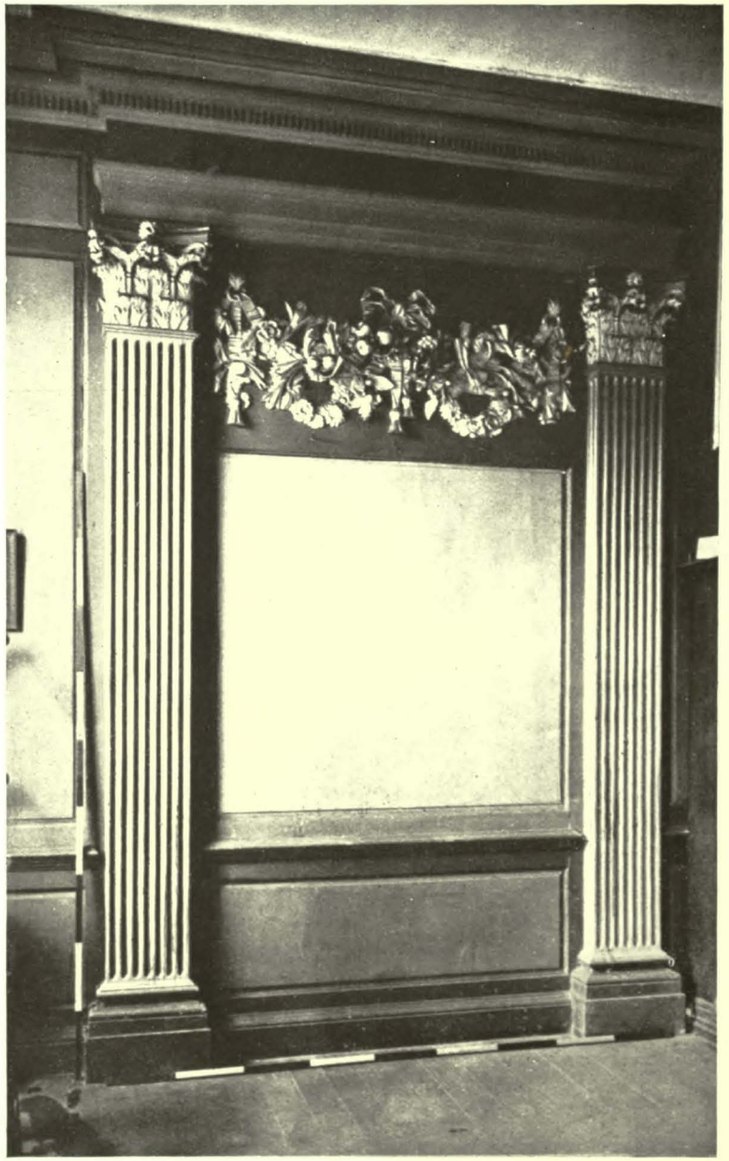


Plate II. September 1921.

GARDEN HOUSE, KINGSWESTON.



ALCOVE, STONEY HILL. c. 1700.



FIREPLACE, No. 40 PRINCE STREET.



REDLAND GREEN CHAPEL.



REDLAND GREEN CHAPEL.



DOORWAY, TAYLORS COURT



DOORWAY, TAYLORS COURT.



DOORWAY, No. 1 TRINITY STREET.



DOORWAY, No. 46 ST. MICHAEL'S HILL, 1711.

whether Halfpenny was a native of Bristol, but it is probable that he practised here.

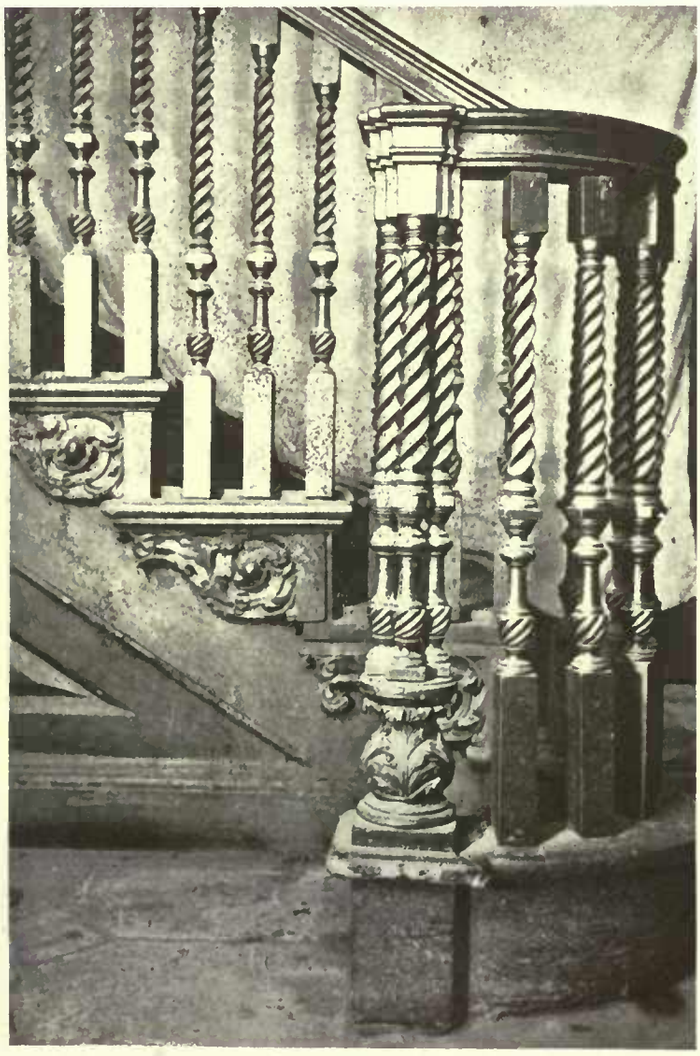
The brothers Court must have been responsible for some well-designed and executed cabinet work and furniture, as is evidenced from the charming instance of their Communion-table for Christ Church. William Paty, who rebuilt Christ Church, was paid at the rate of five per cent. on the cost for "working drawings, elevations, and sections, together with explanations of the same." The Patys were not only architects, but workmen, and that they were excellent in their dual personality is convincing from their remaining works.

An advertisement in Felix Farley's Journal of 23 January 1801 refers to Mr. Paty's decease, and this and others are worth quoting :—

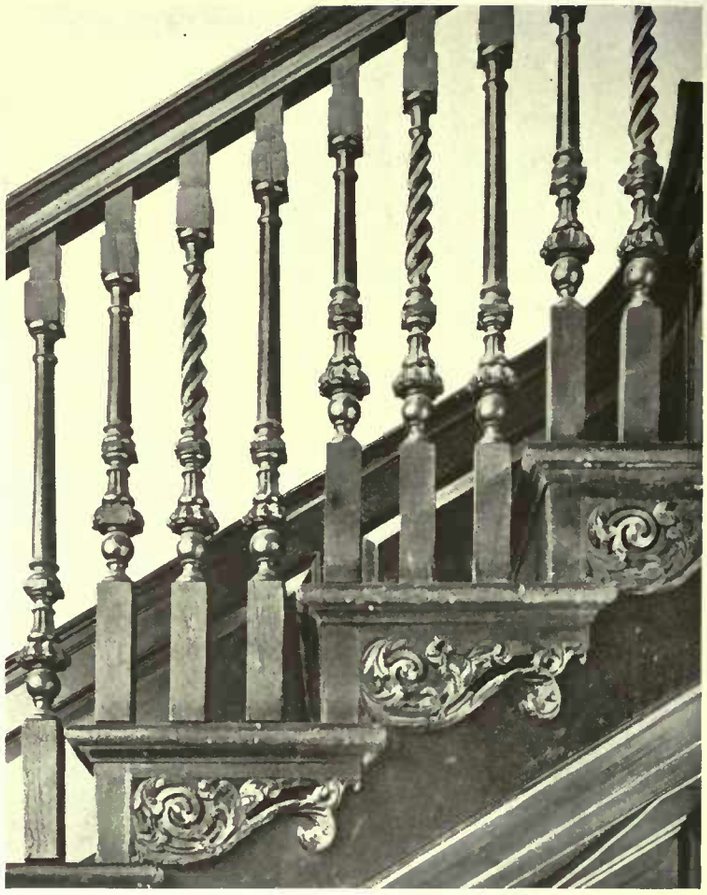
"To Architects and Statuaries.

"A very desirable opportunity. In consequence of the death of Mr. Wm. Paty of this City, Architect and Statuary, his Capital and extensive Business will be disposed of together with his large stock of Statuary, veined and a variety of excellent other Marbles. Also some very good Models, Drawings, Plaster Figures, sundry other implements, etc. The purchaser may be accommodated with roomy and convenient workshops and extensive yards, as well as with a very desirable Dwelling House adjoining thereto."

Paty had an assistant by name James Foster, and it was Foster's intention to carry on the "architectural business" at his house, No. 24 Orchard Street; but this was not to be, as witness the following advertisement from Felix Farley's Journal



DETAIL OF STAIRCASE, No. 15 QUEEN SQUARE.



DETAIL OF STAIRCASE, No. 15 QUEEN SQUARE.

of 16 March 1801 : "The public are respectfully informed that Mr. Henry Wood, Architect and Statuary, from London, having engaged and succeeded to the business of the late Mr. Paty, continues and carries on the same at his house and yards at College Place. His engagements in many of the first buildings of the kingdom enable him to say, those who may honour him with employment in the Architectural, Statuary, and Building Line, may depend on having their business in those departments executed with propriety and taste."

James Foster had to abandon the architectural business, for by June we find he entered into partnership with two others, and they executed monuments and chimneypieces in marble with peculiar taste and elegance.

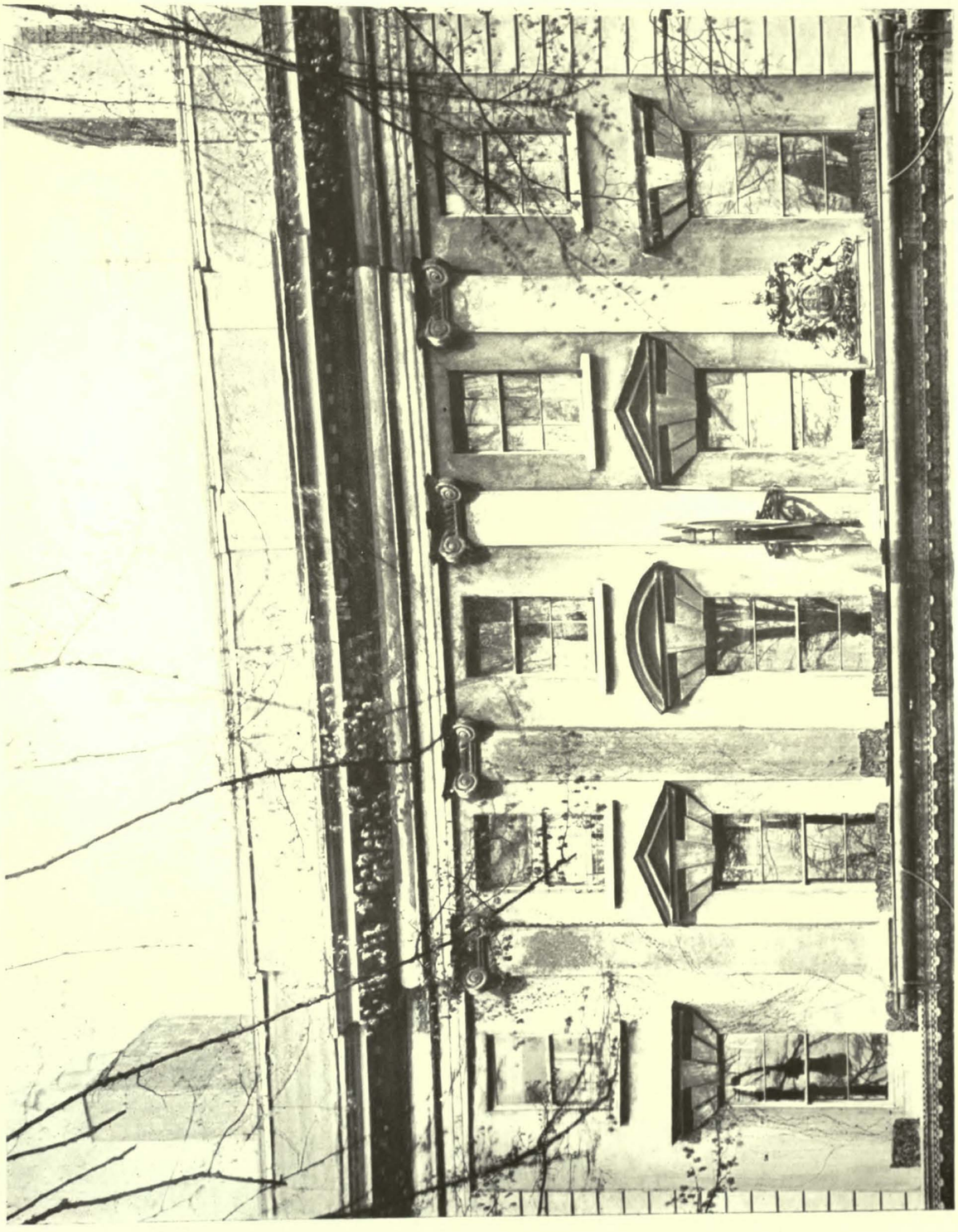
Before commencing business on his own account a man was required to serve seven years' apprenticeship in Bristol to a member of his trading company. No carpenter was to meddle with the work of a joiner, and vice versa. Neither joiners nor carpenters were to furnish customers with tacks, bolts, hinges, etc., or to make use of any tools, save those made by the Smiths' Company. Articles produced by suburban joiners and carpenters, including rough boards and planks, were forbidden to enter the city. Tilers were forbidden to lend a ladder to a carpenter or mason. Interloping artisans from the neighbouring districts and enterprising country youths seeking to raise themselves by exchanging a rural for a town life, but unable to pay an apprentice fee, were hounded out of the city as soon as they were discovered, and people harbouring such "inmates" were prosecuted.

In 1766 the Master of the Company of Carpenters, having received a paper signed by a number of journeymen desiring their wages to be advanced to 12*s.* a week, the Company resolved that every master should pay them according to what they earned or deserved and no more.



Plate III. September 1921.

OLD LIBRARY, OLD KING STREET.



No. 30 COLLEGE GREEN.



ASSEMBLY ROOMS, PRINCE STREET.



Plate IV. September 1921

COOPERS' HALL, OLD KING STREET.

62 B

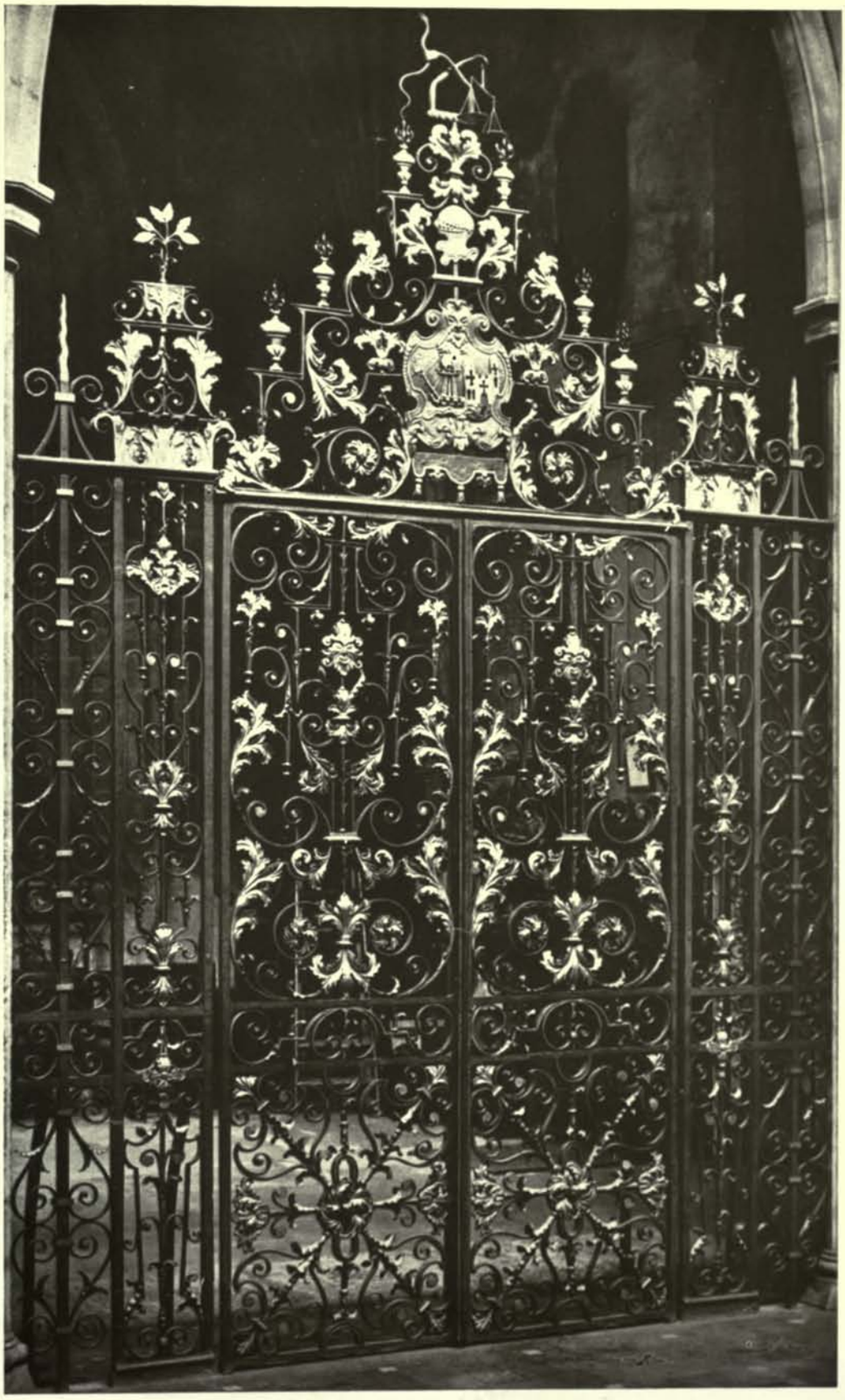


Plate V. September 1921.

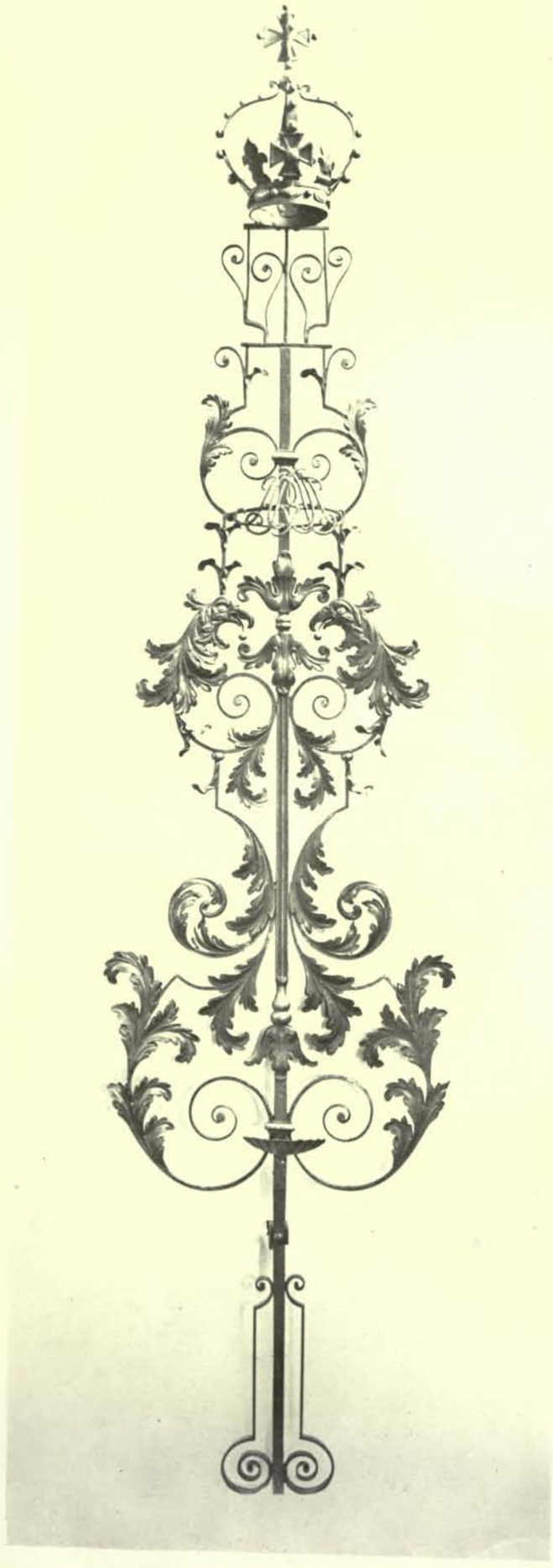
WROUGHT-IRON GATES, ST. MARY REDCLIFFE.



FIREPLACE, No. 7 GREAT GEORGE STREET.



FIREPLACE, No. 7 GREAT GEORGE STREET.



SWORD STANDARD, ST. NICHOLAS CHURCH.

Architects of the Eighteenth Century who carried out Work in Bristol.

ALLEN, JAMES. Architect and Carver.
Rebuilt St. Thomas, City. 1793.

CHAPMAN, JAMES.

COURT, WILLIAM AND C.
Communion Table, Christ Church. 1791.

ELTON, JOHN.

FOSTER, JAMES.

GRIFFIN, JOHN, OF BRISTOL.
Ornament Plaster of the Exchange.

GIBBS, JAMES, OF ABERDEEN. 1682–1754.
Monument to Edward Colston in All Saints' Church, City.

HAGAR, DANIEL. Architect and Builder.
St. Paul's Church, Portland Square, under direction of the Rev. Dr. Small. 1794.

HALFPENNY, WILLIAM.
Coopers' Hall. 1744.
King Street and Assembly Rooms.
Submitted Design for Exchange.

HALFPENNY'S PUBLICATIONS.
"Art of Sound Building." 1725.
"Perspective made Easy." 1731.

HALFPENNY, WILLIAM AND JOHN.
"Royal Architecture in the Chinese Taste," published in parts between 1750 and 1752.

HENWOOD, LUKE. Architect.
31 College Street.

MITCHELL, OF LONDON.
St. Peter's Reredos. 1697.

PATY, THOMAS.
St. Michael's Church, Wood-carving.
Redland Green, excepting Busts, which are by Rysbrack.
40 Prince Street.
Designed Market House for Corporation.

PATY, WILLIAM AND JAMES.
Sons of Thomas Paty.
James did Interior Theatre Royal. 1764 to 1766.

PATY, WILLIAM.
Christ Church Reredos and Christ Church. 1790.

PATY, THOMAS.
Ornament Carver of Exchange. 1783.

STRACHAN, JOHN.
Started Practice about 1726.
Redland Court. 1730.
St. Michael's Hill House. 1730.
Redland Green Chapel. 1743.

VANBRUGH, SIR JOHN.
Kingsweston. 1715.

WOOD, HENRY.

WOOD, JOHN, OF BATH. 1704–1754
Corn Exchange. Completed 1743.
Markets. 1745.

The British Memorial Clock-Tower, Buenos Aires.

Sir Ambrose Poynter, Bart., F.R.I.B.A., Architect.

THE British Memorial Clock-tower at Buenos Aires was erected by the subscriptions of the British community in the Argentine Republic, and of various firms and companies interested in that country, as a memorial to the Centenary of the Declaration of Independence signed in the old Town Hall of Buenos Aires on 25 May 1810.

At the time of the celebration of the centenary of this historic event of 1910, more than one of the foreign communities determined to offer a monument to the Government as a testimony of the liberal policy towards foreigners followed by the Argentine Republic from its very inception; a policy from which the Republic itself has derived enormous benefits.

Of all these monuments, the Clock Tower presented by the British community is the most conspicuous in form, and not the least artistic in its appearance. A fine site was given by the Municipality of Buenos Aires on the reclaimed ground which skirts the River Plate, near that part of the docks where the chief passenger steamers arrive and depart, and in front of the terminal station of the Central Argentine Railway.

A competition for the most suitable design resulted in the choice by the committee of that sent in by Mr. (now Sir) Ambrose Poynter, F.R.I.B.A., the eldest son of the late Sir Edward Poynter, Bt., P.R.A. The conditions called for a tower to contain a clock of large dimensions, and there was also to be a gallery or balcony, accessible to the public, from which a view of the Port of City could be obtained.



GENERAL VIEW OF TOWER.

The style selected by the architect was a severe version of Elizabethan; that is to say, of the style current in England at the time of the second and permanent founding of the city of Buenos Aires by the Spaniards in 1582. The design is particularly interesting in that there are no examples in existence, either of Elizabethan clock towers or of any towers at all of that date in this country, to serve as examples or models; and the design may therefore in that respect lay claim to originality.

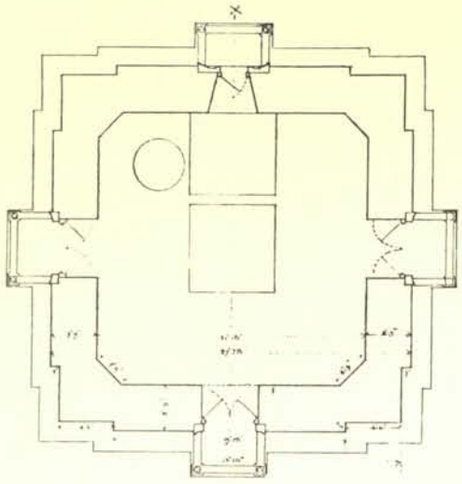
The tower itself is some 220 ft. (about 70 metres) high to the top of the gilded ship—suggestive of the seaborne commerce of Great Britain and of the coat-of-arms of the City of Buenos Aires itself—which surmounts the weather vane. The tower is thus about as high as the western towers of St. Paul's Cathedral, while the four dials of the clock itself are each over 14 ft. in diameter. The tower is built of brick and stone; while the balustraded terrace, with a fountain placed at each corner, which forms a plinth to the tower, is of granite.

The two lower stories of the tower, forming its base, are faced with Portland stone; each face of the lowest story has a recessed arch framed in by columns which form a support to the great carved and coloured coats-of-arms, placed alternately, of the Argentine Republic and Great Britain; whilst on the metopes of the Doric cornice which runs below them are carved the Rose of England, the Dragon of Wales, the Thistle of Scotland, and the Shamrock of Ireland. As will be seen from the detail, the architect in his Doric cornice has reverted to the Greek plan of placing a triglyph, instead of a half metope, at the angles.

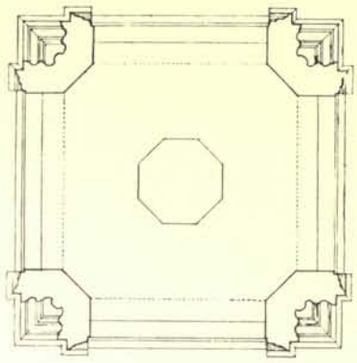
The main shaft of the tower is of concrete faced with thin red brick, specially imported as were all the materials used from England; this is undoubtedly the finest piece of brickwork in South America, where as a rule the bricks and their setting are so rough that it is considered better to cover them with plaster in imitation of stone.

This brick shaft is crowned by a wide cornice with a wrought-iron railing, to the level of which the public can ascend by a lift; whilst almost immediately above comes the clock-room and the four 14-ft. dials of the clock. Above the dials rises an octagonal turret of Portland stone, in the upper part of which hangs the great hour bell; while in a cage below are the smaller (but still large) bells on which the chimes and quarters are struck. The whole is covered by a copper dome surrounded by gilt vanes and surmounted by a weather vane with the gilded ship already mentioned.

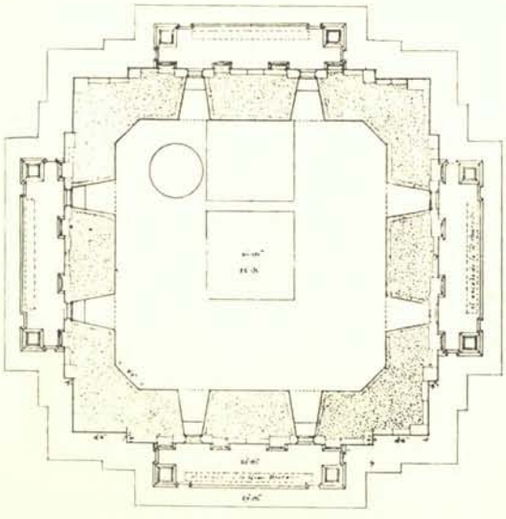
The foundation was laid on 11 November (also an important date in Argentine history, the anniversary of the day when in 1816 the country's independence was finally acknowledged by Spain) of 1910, by Sir (then Mr.) Walter Townley, the British Minister to the Argentine Republic; but owing to the delay in clearing the site, work was not begun till May 1912, while the structure was finally completed in time to be handed over to the safe-keeping of the Municipality of Buenos Aires on 25 May 1916, the centenary year of the Republic's final achievement of independence.



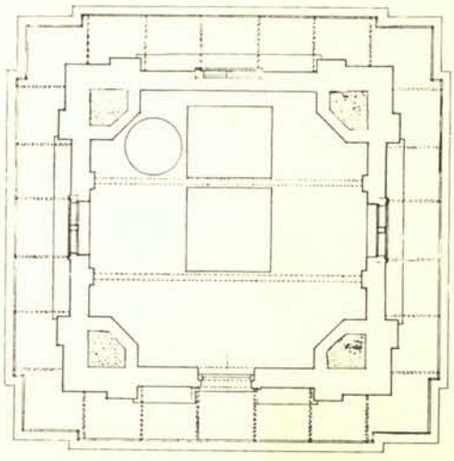
NIVEL C-C



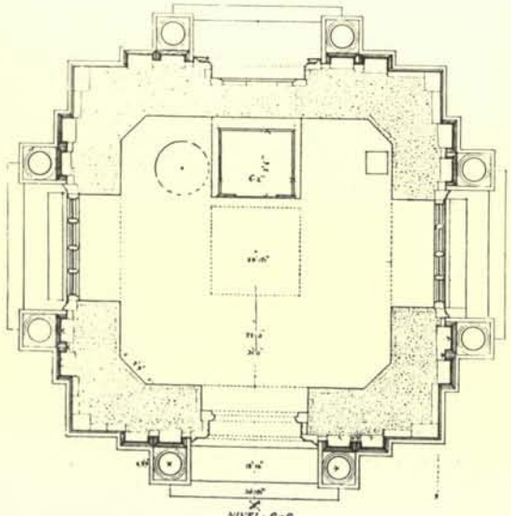
NIVEL F-F



NIVEL B-B

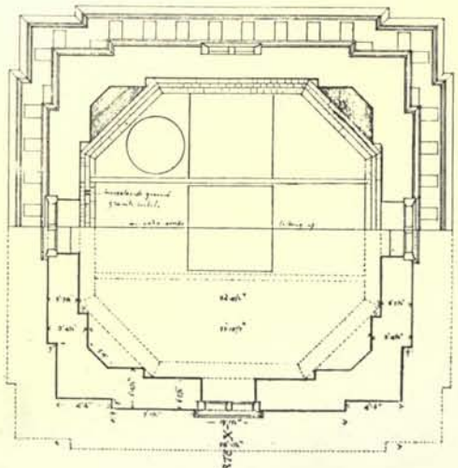


NIVEL E-E



CORTE X

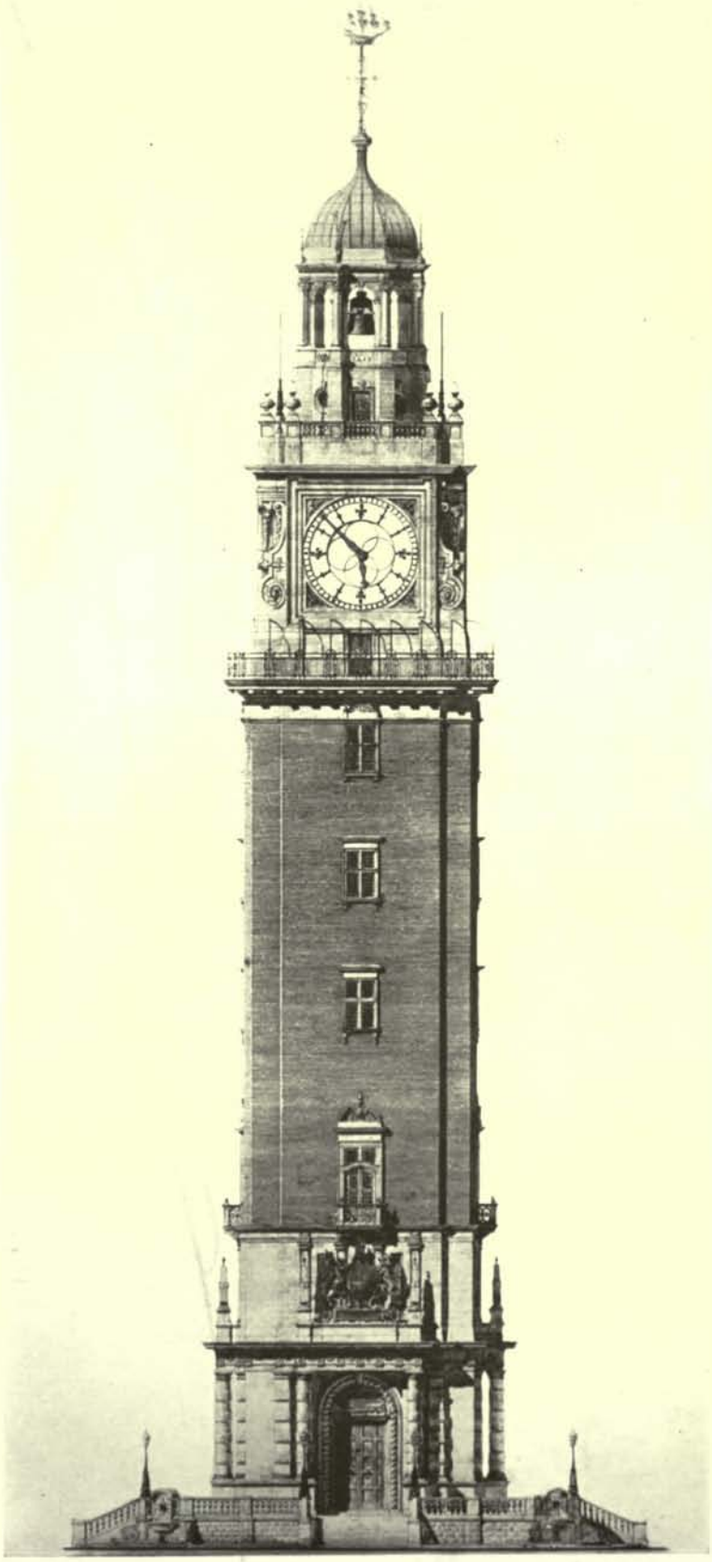
NIVEL A-A



CORTE X

NIVEL D-D

PLANS OF THE FLOORS AT DIFFERENT LEVELS.



ELEVATION OF TOWER.

Akhetaten, the City of the Sun's Horizon.

Erroneously called Tel-el-Amarna.

By Claire Gaudet.

THERE is never any telling what the spade may bring to light, what fresh links in the chain of history it may provide, or what further evidence in confirmation of facts hitherto conjectural it may reveal. It will, therefore, be good news to many to know that the Anglo-American organization known as the Egypt Exploration Society obtained the concession to excavate at Tel-el-Amarna, and that during the winter months the explorers were busy on the site, a work which before the War was in the hands of the Germans.

Tel-el-Amarna is familiar to us all as the place where the famous tablets were found, whose tragic story, like that of Carlyle's lost volumes of the French Revolution, leaves one full of that bitter regret which stupid blunders, and not the inevitable, alone call forth. These tablets, consisting of a correspondence mostly from Syria, inscribed in cuneiform on the wet clay, were found by the natives in what proved later to be the Record Office of King Akhenaten, when rummaging among the ruins for bricks with which to build their own modern houses. Samples of the precious "find" were sent by dealers to Paris, where they were proclaimed to be forgeries! The natives, disappointed with their discovery and thinking the tablets worthless, sent them *by the sack-load* to Luxor to get what they could for them as curios, and in the transit numbers of these valuable records got broken and ground to powder! It was in the hope of filling the blanks caused by this loss, and, perhaps, of unearthing fresh inscriptions, or even of finding other literary treasures, that the expedition set forth.



COLUMNS IN THE ROCK-CUT TOMBS.

The city of Akhetaten is unique in character, and whatever the present excavations may reveal, we know from those undertaken by Professor Petrie in 1891 that in all probability they will only relate to events which took place almost within a quarter of a century. Still, there is always the possibility that antiquities or records relating to earlier times may have been transported to the King's new city with his court.

The pre-War German operations appear to have been mainly along the two sides of the street of the High Priest, and also in the cemetery, which could be worked without much expense. Professor Eric Peet, who was in charge of the present expedition, left the German area untouched. Therefore this, the first year of English enterprise, has been chiefly devoted to a general survey of the ground to be worked, with a view to systematic and well-organized research, entailing carefully made maps and plans (not having the German records), as well as detailed photographs of the sites uncovered. One of these was the house of Ranefer, "chief groom (?) of His Majesty, and Master of the Horse of the whole stable." The other excavations were in a small walled village at the foot of the hills, where the white ant had never visited, and, consequently, the many domestic objects in wood, basket, and mat-work were found in good condition.

Above the village numerous funerary chapels and tombs built in the hill-side were opened; they yielded some interesting stelae, in one case showing the gradual return to the many gods of the country. These chapels were built in mud-brick, had two courts, an outer and an inner court, with a shrine and niches.

The founder of the city, Amenhotep IV, known as Akhenaten, was one of the most striking characters in Egyptian history. He was an idealist, a poet of no mean order, an artist, and a philosopher. His motto in life, which he caused to be inscribed on all his monuments and on his cartouches, was "Living in the Truth"; and he appears to have lived up to its philosophy as closely as he could. As a ruler he must have been possessed of considerable strength of character to have succeeded so completely in overthrowing pantheism and the powerful priests of Amen, and to have brought about the drastic changes in religion and art which characterize his reign.

Akhenaten is known as the "Heretic King" who renounced the gods of his ancestors and proclaimed that there was one God, and one God only, the unseen power that lay behind the disc of the sun and the sun's life-giving rays. The worship of the "Aten," or disc of the sun, had been started by his father Amenhotep III some years before his death, but it was Akhenaten who made it the state religion, and, in answer to a direct "call," founded a new city in an ideal spot away from the contaminating influence of the traditional worship. The city, with all its activities, he entirely dedicated to the one God.

The site chosen was, according to Professor Flinders Petrie, one of the most perfect possible for a great town—a wide and gently sloping plain on the eastern bank of the Nile, hemmed in by rocks which descend almost to the river and in which the tombs and boundary stelae are cut. It is about one hundred and sixty miles from Cairo, and covers an area of five miles in length by three in breadth, the main street of the city following the river bank. A great deal of the more important stonework was removed by Akhenaten's successors after the town was abandoned, and used for building material elsewhere.

Here, for the first time, dwelling-houses with all their details of plan, but stripped of their contents, have been found. The house of Ranefer is a typical town house in one of the main thoroughfares; it was brought to light last winter, and gives us yet another instance of the house of the well-to-do ancient Egyptian. These houses appear to have all been built on much the same principle, in conformity with the necessities of the climate and times. The entrance was usually on the north side, in order to admit the cool breeze; occasionally it is to be found on the west, but *never* on the south. The house, when not in a street, stood on a platform a foot or two above the level of the plain, enclosed in a fairly large garden, with granary, stables, bakehouse, ornamental water and trees. It was usually rectangular on plan, and approached by a flight of low lean-to steps ending in a porter's lodge, which was possibly a kind of roofed porch, open on the three sides. The steps and porch were outside the main wall against which they rested. The rooms were grouped around the central hall, which must have been the general sitting-room, especially in winter, as the hearth for the fire was in this apartment. A raised bench placed against the wall in front of the fire was a feature found in several cases. There was no central opening in the roof, which was usually supported by one, and sometimes by two or four columns. The light was possibly admitted by a wide door. The other rooms which were grouped around the central hall were lit by clerestory windows, the usual Egyptian method of lighting; but it is to be remembered that an opening measuring a square foot is quite sufficient to give light to a room in Egypt. For the first time the master's rooms and other bedrooms have been discovered.

It appears that the strict harem system of a modern Arab house can in no way be taken as a guide for the customs prevailing in ancient Egypt, while at the same time the separation of the apartments of the men and women servants formed an important condition in the plan of a dwelling-house.

Hitherto our knowledge of the life and customs of the ancient Egyptians has been derived from the dead, their funeral furniture and inscriptions; but at Akhetaten we have first-hand information regarding the actual life of the people, with their industries, workshops, and factories; and in this regard the town so closely resembles the buried city on the Bay of Naples that it has been called the "Pompeii of Egypt." But no sudden catastrophe appears to have been the cause of the desertion in this case, which is attributed rather to the death of the one moving spirit who alone seems to have had the strength to fight against the traditions of the ages.

In founding the city, building operations were undertaken on such a vast scale that in many cases the work was abandoned before completion, the workmen doubtless having been called away for more pressing duties. According to the inscriptions on the boundary stelae the city, "The Horizon of Aten, Akhetaten," must have been founded in the second year of the king's reign, and already in the fourth year he records the existence of numerous temples and palaces, as well as royal and private tombs. The boundary stelae, fourteen of which have so far been found, are cut in the rock and are usually of the same form. From the rounded top the Aten sheds his rays, which have hands at the ends bestowing gifts and blessings. The king and queen are seen adoring with outstretched arms, and the two princesses are holding sistrums. Then come the long inscriptions of dedication, one of which ends with the words: "The great living Aten my father, my wall of a million cubits, my remembrances of Eternity, my witness of that which belongs to Eternity!"

The literary beauty of the inscriptions has been attributed to the king himself, and it has been suggested that the "Hymn to the Aten" on the tomb of Aÿ is the original of the 104th Psalm. Certainly it bears the very closest resemblance ("Archæological Survey of Egypt," N. de G. Davies).

There seems to be some connexion between the sun-worship of Heliopolis and Akhenaten's creed. The retention of the Mnevis Bull, the incarnation of Ra, is the only survival of animal worship reminiscent of the pantheistic cult, and it is thought quite possible that this was a concession to popular beliefs retained only in the beginning of the new religion.

Here is matter for further investigation; for Heliopolis, the City of On, is where Moses studied the lore of the Egyptians, and one fact stands out paramount, and that is that we have for the first time documentary evidence—apart from the Bible—of the worship of one God only. It therefore seems quite likely that the knowledge of the God of the captive Hebrews filtered through, and for Egyptian purposes was interpreted in the Heliopolitan form of worshipping "the unseen power behind the sun," for Akhenaten reigned about eighty years after the death of Moses. That there is some connexion between the God of the Hebrews and the one God worshipped by Akhenaten would perhaps explain the otherwise extraordinary callousness on the part of the king regarding the loss of city after city in Syria, where the conquests of his predecessor had established Egyptian suzerainty comprising the whole of Syria to Northern Mesopotamia, the upper and lower Euphrates, and the Tigris up to Nineveh. Never again did Egypt hold such sway.

It is the story of the gradual loss of all this territory which is unfolded letter after letter in the Tel-el-Amarna tablets. The correspondence is one long record of heartrending appeals for help from the Syrian vassal-kings.

Abdkhiba, king of Jerusalem, writes, saying: "If no troops are sent the land will belong to the Khabiri" (Confederates, Hebrews). And in another letter he says: "The whole territory of my lord the king is going to ruin."



COLUMNS IN THE ROCK-CUT TOMBS.

Abdkhiba, who appears to be a staunch subject to his king, got himself into trouble because he reproached Akhenaten's envoy with favouring the Khabiri ! Was ever such a situation ! The unfortunate Abdkhiba, doing his utmost to save the city and be loyal to a king who in his heart was favouring the monotheistic Hebrews, while that monarch would not raise a finger to oppose them, but preferred to allow the conquests of his forefathers to slip away one by one.

Abdkhiba's end is uncertain; in the face of his loyal letters it seems unbelievable that he, like the other princes, joined the Khabiri, when they found that help from Egypt was not forthcoming. That he fell in the taking of Jerusalem seems a more generous conclusion. The reign of Akhenaten marks the high-water line of Egyptian civilization.

Former excavations revealed a closer intercourse with Crete than had been suspected, and it is hoped that further information regarding that intercourse may yet come to light. A considerable amount of imported Cretan pottery was found, showing commercial dealings with the Mediterranean; but, above all, the new realistic movement in Art, that searching after Truth which underlay all Akhenaten's activities, showed strong Cretan influence, and it is thought that a great deal of the work must have been executed by artists and craftsmen imported from the island.

The spiral, a typical Cretan form of ornamentation, is found for the first time in Egypt, inlaid in the fragment of an engraved glass bowl, made to imitate fine limestone. Rich blue glass volutes ornamented the bowl, which is said to be reminiscent of the blue glass and alabaster frieze found at Tiryns.

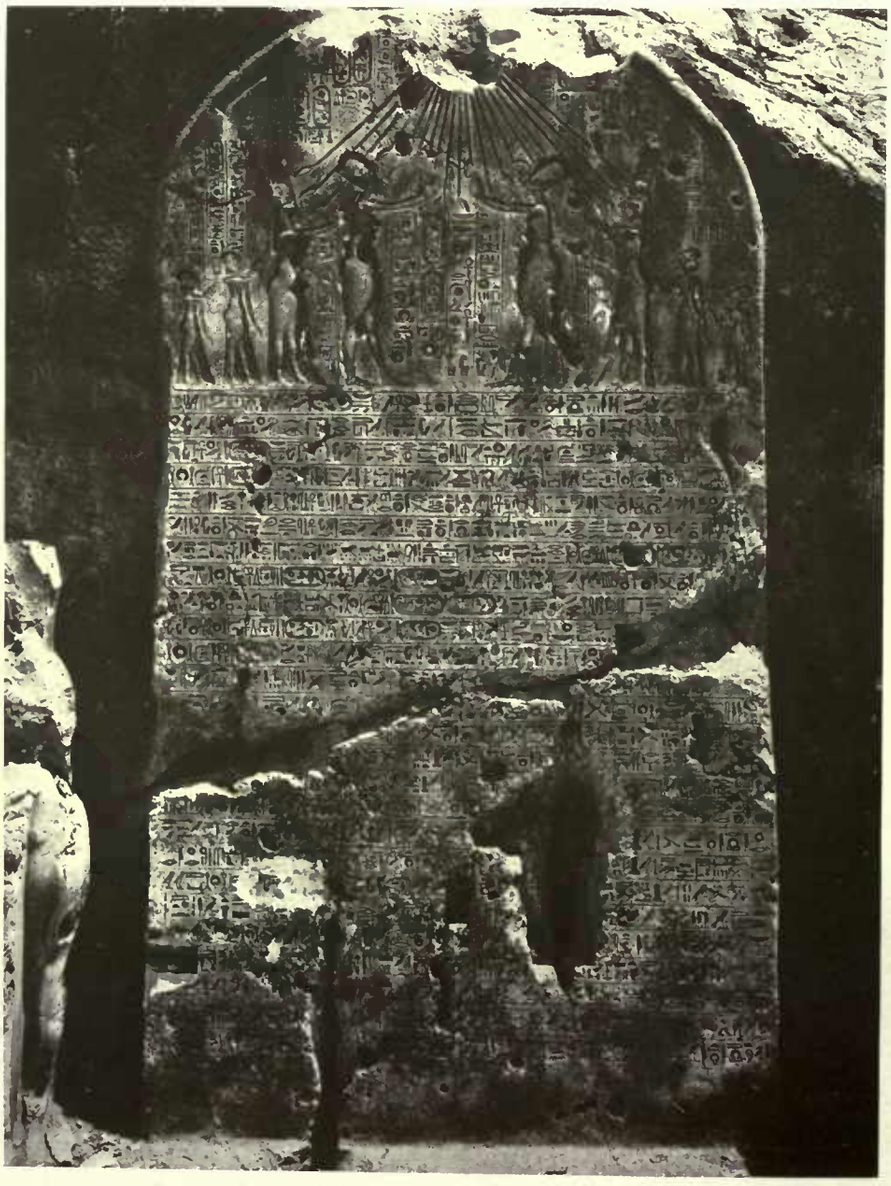
Three or four glass factories were found in the city, and two glaze works. As is so usual in Egyptian excavations, the rubbish heaps from these factories were again the means of furnishing the most useful information. One secret discovered from the refuse was the means by which the blues were obtained. The wonderful glass bottle in the form of a fish, found this year, is a beautiful piece of work; it is about six or seven inches long, and resembles in shape a well-fed carp. Its scales and fins are marked alternately in dark blue, deep yellow, and silver-grey. Its open mouth is most realistically rendered, and it is indeed a beautiful piece of naturalistic craftsmanship.

Apart from the glass-making and glaze factories, glass engraving and cutting reached a very high degree of proficiency. It is thought that the industry of glass-ring making and engraving lingered on in the city for some few years after it had been deserted as the centre of a religious cult and as a royal residence, for the factories seem to have been the last to move away.

To read the description of the wonderful inlay of light and dark blue and red coloured glazes in the capitals is like reading a fairy-tale rather than the account of architectural detail in the palace of an Egyptian king 1370 years before Christ. Gold was used in the joints, which were raised lines of stone between the colours, giving the same effect as the champlevé and cloisonné work of the jewellers of the time. But everything of value in the shape of building material from the temples and palaces that could be removed was taken bodily by subsequent rulers and used elsewhere. Fragments only remain from which the whole can be reconstructed.

Akhenaten reigned about seventeen or eighteen years. Having only daughters, his sons-in-law succeeded him, but after his death little by little the priests came into power once again. In time the Aten worship was completely abandoned, and with it the city which had been the centre of the cult. Horemheb, who had striven so hard to keep the empire together when Akhenaten was losing hold on his Syrian territory, finally abolished the monotheistic worship when he came to the throne after the death of Akhenaten.

He started the reconquest of Syria, which Seti I and Rameses II continued, but never again did Egypt regain the vast territories over which she once held sway. Akhenaten in his zeal had proscribed the worship of Amen and all the other gods, whose names he caused to be obliterated whenever they were found; he even had his father's tomb opened in order to erase the hated name of Amen from that of his father. With the return of pantheism matters were now reversed, and it was upon the name of Akhenaten and his God that the reinstated priests retaliated, and every monument and record bearing his name was defaced or obliterated.



BOUNDARY STELA.

Méryon.

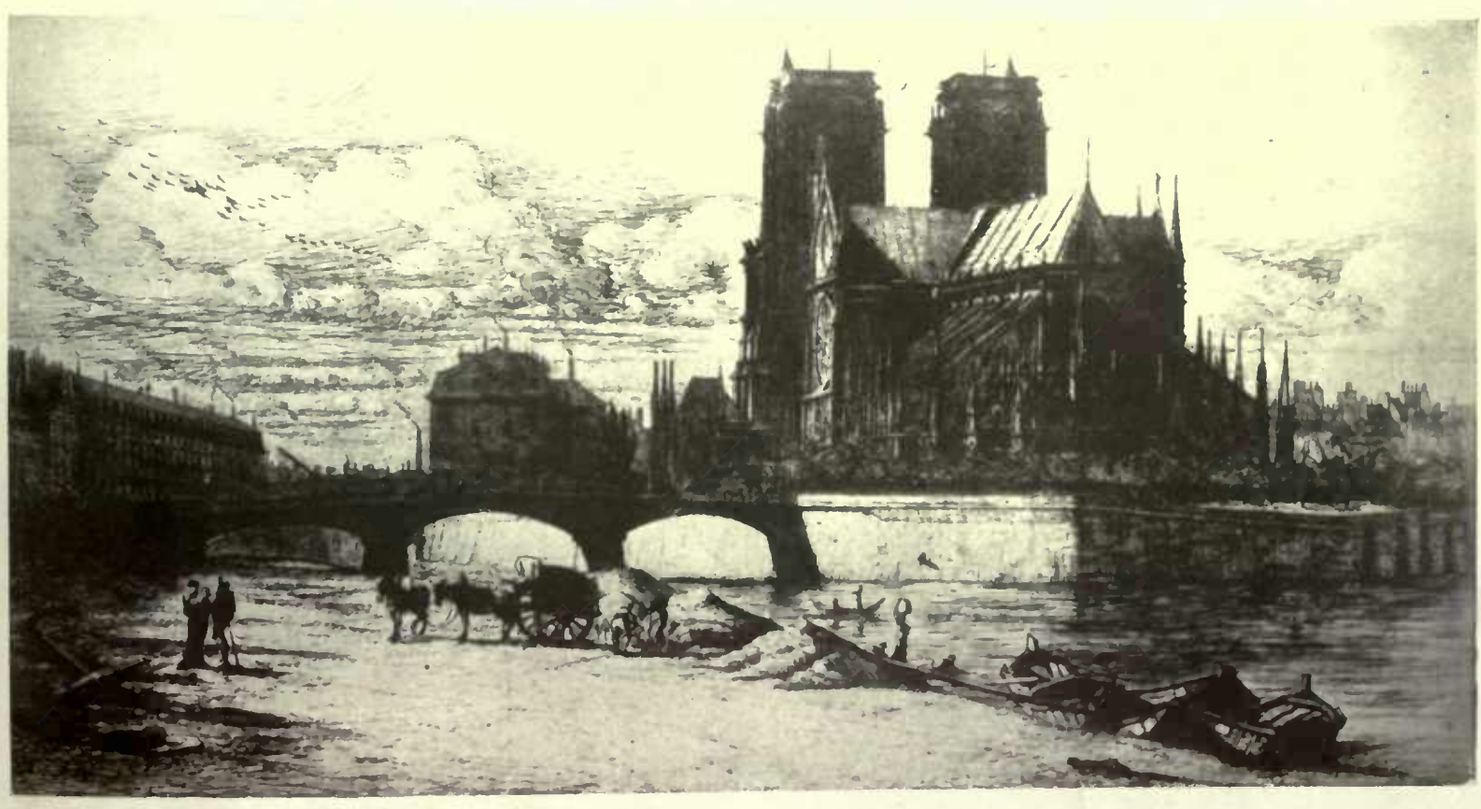
A Note of Appreciation.

By E. Beresford Chancellor, M.A.

OF the centenaries occurring during the present year there is none which is more charged with significance than that marking the birth of Charles Méryon. Sixty years ago the name of Méryon was practically unknown even in his native Paris. In 1853 his now famous "Galerie de Notre Dame" had been refused by the authorities of the Salon, and his noble series of etchings, which to-day only the wealthy can afford to buy, were hawked about the French capital, and with difficulty found a market at a few francs apiece. Here and there a collector of more than ordinary intelligence recognized the greatness of Méryon's work, and had the foresight to purchase those impressions of his Paris views which resume in themselves all the mystery and the beauty which mediævalism has bequeathed to a generally regardless posterity. When Méryon died he may truthfully be said to have been the third greatest etcher the world had then seen, and with Albert Dürer and Rembrandt he makes up the trio of consummate craftsmanship in this direction of pictorial art.

To-day there can be few who do not at least know his name. His "Stryge" is as famous in its way as the Ansidei Madonna or the Mona Lisa. His genius has at last come to its own by a path beset with difficulties, with unrequited labour, with misery and sorrow. His inalienable legacy emerges triumphant, and even in England his name and achievement have secured something like a sure basis of fame. An esoteric few among us have recognized his greatness for many a year; and it is appropriate that we should, on this side of the Channel, celebrate his centenary, because he was himself half an Englishman. His father was that Dr. Charles Lewis Meryon who was so intimately associated with Lady Hester Stanhope, and who in 1845 produced those memoirs of that gifted but eccentric lady which must be well known to many who have never realized any connexion between their otherwise little remembered author and the famous artist. His mother was a certain Pierre Narcisse Chasponse, a dancer at the opera, with whom Dr. Meryon formed a liaison, the result of which was Charles Méryon who was born on 23 November 1821, in a nursing home kept by Dr. Piet, in the Rue Feydeau, in Paris.

We know how the boy was brought up under the tender care of this unfortunate mother who died insane in 1837; how at the age of five he was sent to school at Passy, and how he later accompanied his mother to the south of France. It was probably soon after his mother's death that he entered the Naval School at Brest, in 1837. Two years later he went to sea, and in the course of various voyages visited New Zealand, New Caledonia, and other distant spots, of all of which he made sketches and laid up unforgettable memories. For he was



THE APSE OF NOTRE DAME, PARIS



THE VAMPIRE.

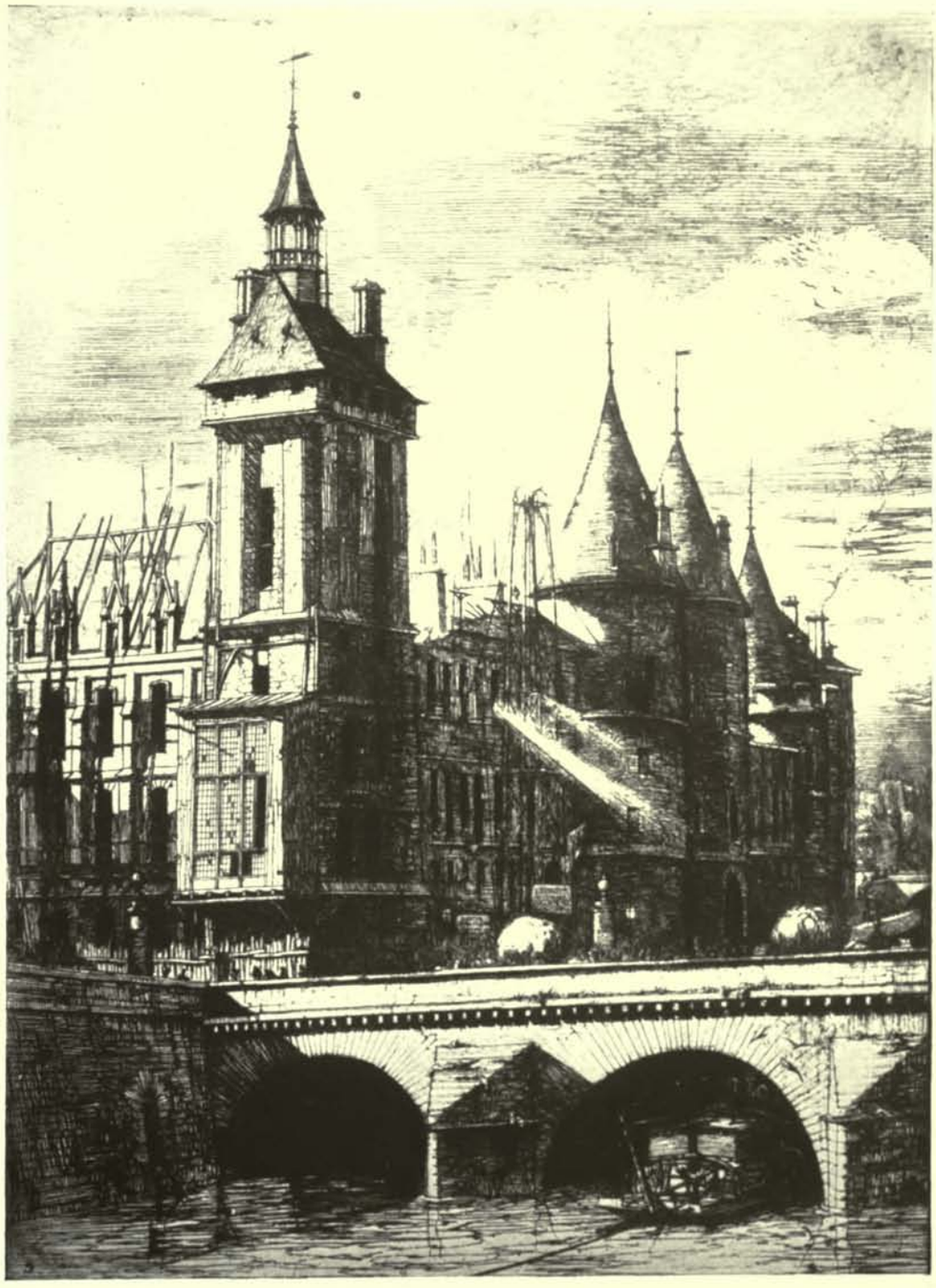
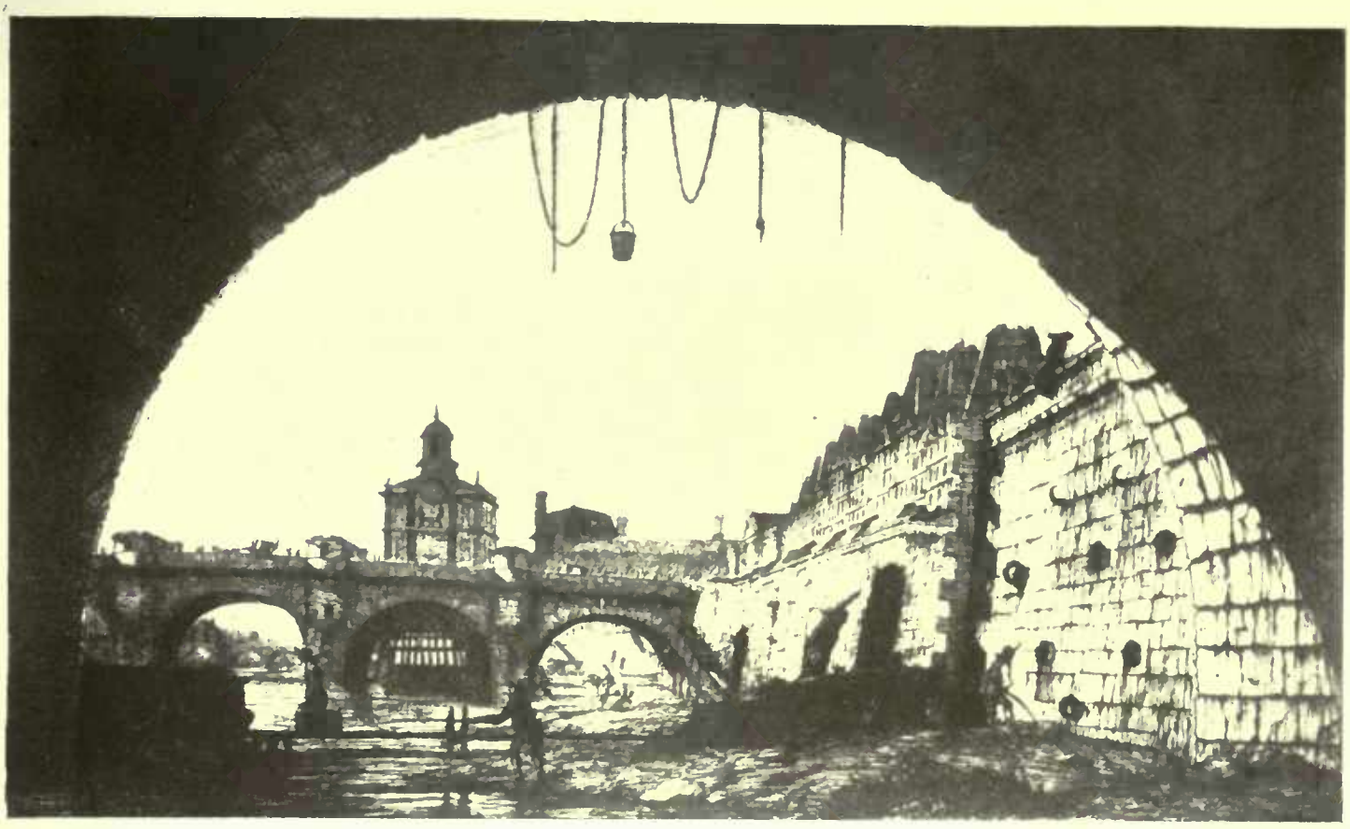


Plate VI. September 1921.

THE TOUR DE L'HORLOGE.



THE PONT NEUF AND THE SAMARITAINE.

already an artist, and with an artist's eye saw and recorded innumerable effects and crowded his sketch-books with traits of character and outlines of natural and artificial beauties. So much did travel for his development; but his vocation was not the sea, and when, in 1847, on his return to Paris, he asked and obtained six months' sick leave, we may be sure that he had come to a turning-point in his career, and had settled on the course he meant to pursue. To this end he gave up the Navy, and settled himself in the Rue St. André des Arts, renting a studio in the neighbouring Rue Hautefeuille. Anyone who knows this still old and picturesque quarter of Paris will see in this selection of an abode a certain significance. For Méryon became the pictorial historian of mediæval Paris, and it is due to his record that much of that alluring quality of the great city is made sentient to us to-day. He became a pupil of Philippes, and was employed at the Ministry of War; but while there he was found to be suffering from an affection of the eyes, and thus, being unfit for colour work, he entered the studio of M. Bléry, the engraver, with whom he remained six months.

From this point begins his real life-work. Leaving his former lodgings, he took rooms in the Rue St. Etienne du Mont, described by Burty as "un appartement où les chambres sombres se succedaient comme les cabanes dans l'entrepôt d'un navire." Here, from 1850 to 1854, he produced that remarkable series of etchings of the Paris of legend and history, of which the first, and in many respects the most important, was "Le Petit Pont." Under any circumstances this would be a wonderful performance, but as the first of a series which were in marked advance of anything previously done by Méryon, it is nothing short of marvellous in technique and artistic perception. Here we get no tentative attempt, but the full flower of his creative genius. It is the keynote of those pictures of old Paris wherein the city's sinister beauty and mystical charm are not merely adumbrated, but emerge complete. The majority of Méryon's etchings of Paris were exhibited in the Salon from 1850 to 1867, and the "Eaux Fortes sur Paris," as one set of them was called, appeared as a collection in 1852, including the glorious "Abside de Notre Dame," the "Pont au Change," the "Stryge," and "La Morgue."

In 1856 Méryon went to Belgium at the invitation of the Duc d'Aremburg, at whose château at Enghien he produced a variety of work. Two years later he was back in Paris; but his brain had become affected, and a few months after his return he was placed in the asylum at Charenton, "suffering from melancholy madness aggravated by delusions." After a time, however, his health improved so much that he was able to leave the asylum. For some years he worked on, leading a fitfully bizarre kind of existence, coming in contact with but few people; a gloomy genius eating out his heart in solitude. This went on till 1866, when a recurrence of madness again caused him to be sent to Charenton, where he died two years later (14 February 1868).

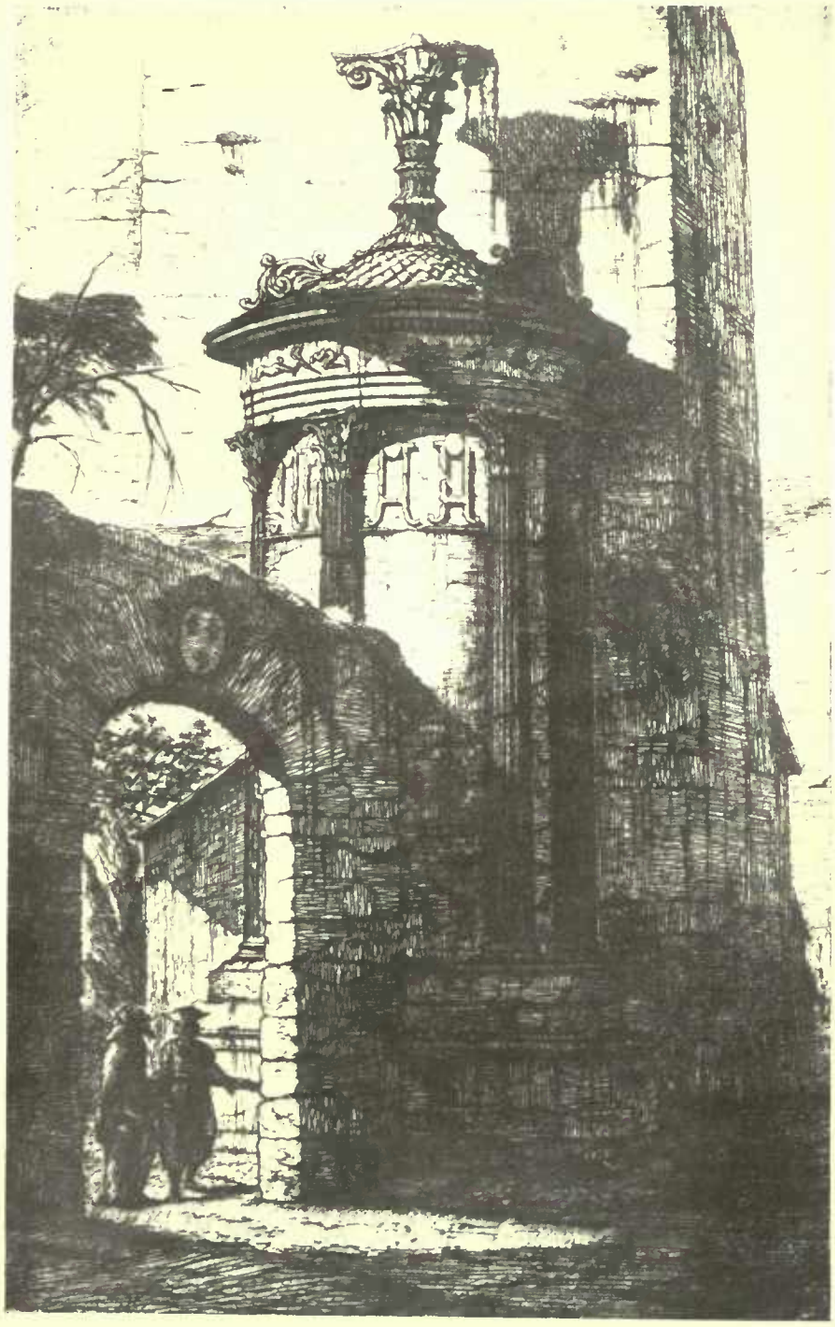
Méryon's portrait has been left us by the Bracquemond he so much admired. His blocked out features seem made as a subject for Rodin; the long hair, square-cut beard, and square forehead, shadowing regardful eyes, remind one of a Russian peasant. Thus he must have appeared to his friend Burty when the latter visited him in 1856, and found him working in a room with bare walls, engrossed in his tireless labour, and recking little or nothing of the world surging around him.

Although Méryon is known chiefly by his famous etchings of Paris, he did much other work; studies of animals, shipping (the results of his early voyages), a long view of San Francisco, a series of five notable etchings of old houses at Bourges, and various portraits of friends. The meticulous care he expended on his labours is proved by the many versions existing of his etchings. The list of his plates given by Bryan numbers no fewer than ninety-seven; and the various states are reproduced

in the second volume of "Le Peintre-Graveur Illustré," together with a memoir of Méryon by M. Delteil (1907). There have also been published a Descriptive Catalogue of his output by the Rev. J. J. Heywood (Ellis and Elvey), and "Old Paris, ten etchings by Méryon, with a preface by Stopford Brooke," issued by the Autotype Company, of Oxford Street; while in 1914 Messrs. Henry Young and Sons, of Liverpool, produced a small volume containing twenty reproductions, with an essay by P. G. Hamerton. In 1879 the Burlington Fine Arts Club held an exhibition of his works.

Like so many great etchers, Méryon was a topographer at heart. He saw the most interesting portions of Paris becoming a prey to the builder. Nothing could save these picturesque relics, these stones worn away by memories, from being improved out of existence; but their outward form could at least be preserved, and the artist set himself to do this. Now, although there are few things more attractive in their way than these remains of the Paris of ancient times, there are few things more sombre or sinister in character. The "Moyen Age" has this essential significance, and it is the "Moyen Age" that has left in the city the best and most picturesque of its structural features. Méryon's mind was attuned to these characteristics, it possessed something analogous to what he found exemplified in the architecture that was gradually disappearing around him, or in what he painfully realized was soon destined to disappear. Hence it comes about that his etchings bear the impress of a sinister mystery—the result of an objective and subjective treatment. Those ancient *tourelles* which stand, or stood, at street corners; those baleful bridges and desolate quais which seem to dream of things done long ago and ill done, became his selected subjects; that Rue Pirouette whose opposing houses almost touch one another seems the inevitable background for some Hugoesque drama, and is sentient of those many tragedies unknown to history, but which are the backbone and unalienable setting to tragedy.

The Seine is, in his output, a river of mystery and dread, from whose depths are retrieved the victims of some "foul and midnight murder." Notre Dame lives again, under his expressive burin, as a place of mysterious happenings. Looking at it, whether its twin towers rise above the Petit Pont or whether we see it from the east with its flying buttresses spread out like the claws of some gigantic dragon grasping the ground in an ineradicable clutch, we see in it not the temple of an ancient religion, but something which the blood of succeeding ages has watered, and in which are perpetuated the crimes of the past; and the dreadful "Stryge" takes on a still weirder aspect as it gazes enigmatically and ironically at Paris, from the weather-worn cornice on which it has leant through successive ages.



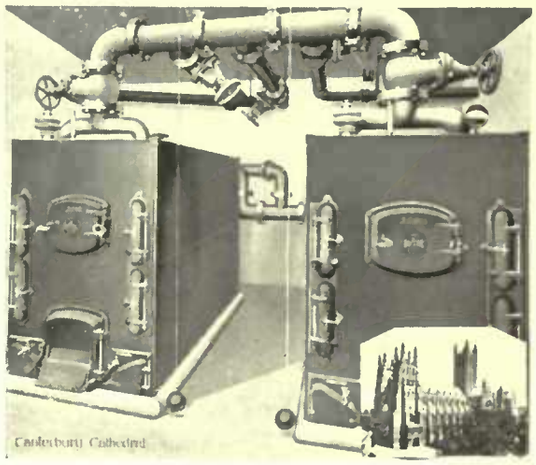
ENTRANCE TO THE CONVENT OF THE FRENCH CAPUCHINS, ATHENS.

Nothing proves better how great an artist was Méryon than this particular etching. This strange blossom evolved from his unique temperament brings before us the mystic figure fashioned by some sinister humorist of long ages ago; but in its contemplation we forget the earlier craftsman, and think only of the genius of our own century who perpetuated it by his exquisite graver, and who has given to it an added touch of mysterious allurement and mastery, and stamped it with a further immortality. In spite of criticism on certain technical points—a want of tonality in the etching owing to the insistent darkness of the street below the Tour St. Jacques, which it has been objected destroys something of the atmospheric effect—it remains probably the most famous of all existing etchings.

If Méryon has been long in coming to his own; if his life was a distracted and sad one; if in his despair at the want of recognition he destroyed many of his plates, he is now at least regarded as not only one of the foremost etchers of all time, but as an influence, which is after all the best test of enduring artistry; and when we look at the etchings of Mr. D.Y. Cameron (his "Pont Neuf" is sentient of Méryon), or Mr. McBey, and the rest, individual and original as they are, our minds nevertheless revert mechanically to the great man whose achievement has been for so much in the formation of these successors, but who lived miserably, and laboured with such little encouragement these seventy and some years ago.

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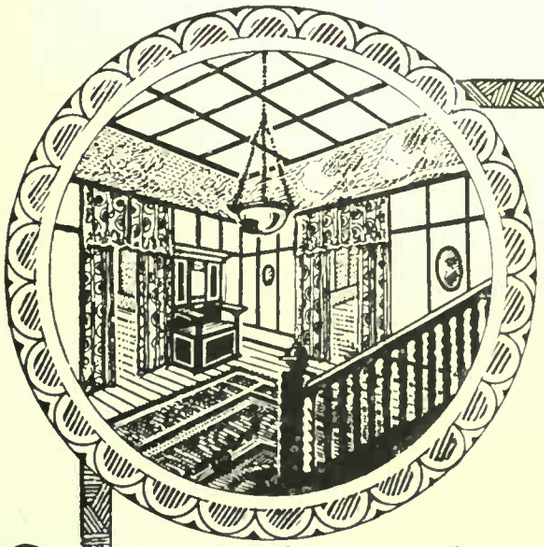
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Publications.

"Homes of the Past."

Mr. Helm's book is, as he tells us in his sub-title, "A Sketch of Domestic Buildings and Life in England from the Norman to the Georgian Age," and in the foreword he says that one of the primary objects of his book is to encourage the conviction that we, who so loudly condemned the vandalism of the Germans in their treatment of Belgian and French architecture, should do much more than we have hitherto done to guard our rich, but rapidly diminishing, heritage of material beauty for the benefit of ourselves and of our descendants.

"How our forefathers lived at any particular time, in what sort of dwellings, how their rooms were furnished, what kind of meals they took, and so on; such questions have always been highly attractive to most fairly educated and reflecting people," writes the author, who advocates the preservation and maintenance, on behalf of the public, of a typical house of moderate size—neither castle nor cottage—of each of the periods with which he deals, such house to be furnished, as far as possible, with original furniture of its own time, suitable to its character. Thus, instead of seeing private houses filled with miscellaneous furniture, or visiting museums where furniture of all ages is, at the best, arranged progressively in galleries, those concerned to know what the home of a family in any age from the twelfth to the eighteenth century was like could visit, say, "The Tudor House" or "The Restoration House," and enter for the time being into the atmosphere of a past period more fully than is ever possible in a museum.

In appendices Mr. Helm has fully given the French and the English laws governing the preservation of ancient buildings and furniture, and, as in divers other matters, it would seem that they order these things better in France. "In the case of domestic architecture in French towns," says Mr. Helm, "a principal reason for the survival of so much fine mediæval work is to be found in the greater extent of freehold property in France as compared with England. Such streets of very ancient dwellings as may be seen, for instance, in Rouen, Vitré, and Guérande . . . can hardly be found anywhere in the British Isles."

Our own Ancient Monuments Act is too permissive, lacking the drastic power of the French law concerning "Monuments Historiques." "A priceless relic of a great past is here to-day and is gone to-morrow, because it is nobody's business to preserve it, and it suits the convenience or the pocket of some Philistine, native or naturalized, to destroy it, or to mutilate it past recognition. Only the arm of the law, raised at once in prevention, can save such relics from ruin." Mr. Helm proposes, as the best means by which the preservation and equipment of representative old and beautiful examples of English domestic architecture may be secured, that the French system of maintaining National Monuments should, with certain changes and additions, be adopted in this country by amendments of the Ancient Monuments Act of 1913, with certain new clauses providing for the purchase and upkeep of scheduled houses, to be carried into effect either by the State or by the National Trust.

Having thus troubled our conscience and awakened our pride, the writer proceeds to take us as far back into the past as to when man lived in a cave, or in dwellings nearer in their architecture to those of the bird or beaver, than to the simplest and rudest "Home" as we know it to-day. Boothby Pagnell, a well-preserved Norman house of the twelfth century, is the earliest particular example taken by the author, who remarks that this house, which stands in the grounds of a comparatively modern residence in Lincolnshire, is so little altered by man or by time that its first occupants, if their simple needs in furniture and utensils were supplied, would find small difficulty in settling down again, after more than seven centuries' absence, could some Merlin's enchantment enable them to "revisit the glimpses of the moon." "Their old house stands, facing eastward, with its base now almost concealed by grassy mounds. Around it there used to be a moat, long since filled up and now difficult even to trace. The length of the building is about 66 ft.; its breadth, excluding the wing on the west side, is about 35 ft. The walls, very strongly built, are some 30 in. thick. . . . The irregular shape of the large stone which forms the lintel of the central doorway is a pleasing memorial of an age when mechanical accuracy had not become a curse in architecture. A modern mason would carefully have cut the top edge parallel with the lower. The modern architect, too, unless he were learned from experience, would very likely have omitted the rough rounded arch built into the wall above the doorway; though without such relief from the vertical strain the lintel would almost certainly have broken, as has actually happened in many modern instances." Little Wenham Hall, near Ipswich; a house at Alfriston, Sussex; Ockwells Manor, Berkshire; Hall's Croft, Stratford-on-Avon; House in Neville's Court, Fetter Lane; No. 80 Pall Mall, and House in Queen Anne's Gate, are other houses touched on at length, and all are delicately illustrated by pen-and-ink drawings by Mr. A. C. Chappelow.

In his last chapter Mr. Helm gives a delightful picture of a visit to one of these old houses, protected from destruction or restoration by the State. "Three or four friends might arrive near midday, and spend an hour about the house before sitting down in the hall to a plain cold meal such as might have been eaten there when the walls were newly built. After the meal, a stroll round the garden would be enjoyable before the further examination of the house and its contents. At the usual tea-hour some light repast might be taken under a shady tree or in a leafy arbour. But, since anachronisms must so far as possible be avoided, the actual beverage, tea, would not be procurable, except at the Restoration and Eighteenth Century houses. Delightful old-fashioned flowers, pinks, honeysuckle, sweet-william, sweet-briar, lavender, rosemary, and thyme, would perfume the place, and the absence of those hot-house hybrids which bring the intense artificiality of modern life even into the midst of lovely gardens would strengthen the impression of a plainer and perhaps more wholesome world than the day's experience would have provided."

It will be seen that Mr. Helm is a man of sentiment, but without an appeal to sentiment these homes of the past will not be saved. We have allowed the author to speak a great deal for himself, feeling that he best could put his own case.

H. J.

"Homes of the Past." By W. H. Helm. Illustrated by A. C. Chappelow. John Lane, The Bodley Head, Limited. Price Two Guineas.

Illustrated Books for the Blind.

That those unfortunate people who suffer under the terrible affliction of blindness are enabled by the wonderful system of Braille to read and enjoy the best literature is, of course, an achievement of incalculable blessing; but that it is now possible to present the blind man with a copiously illustrated volume, which is perfectly easy of comprehension to one *au fait* with Braille's characters, is little short of miraculous.

As is well known, the characters of Braille's alphabet are formed by an arrangement of dots in relief, consisting of varying combinations of from two to six dots in an oblong of which the vertical side may contain three and the horizontal side two. Sixty-three combinations are thus possible, covering the alphabet, punctuation marks, abbreviations, musical signs, etc. The Braille characters are easily written by means of a metal-pointed style with which the dots are impressed on the paper. The writing is done from right to left, so that when turned over the dots are in relief, and can be read by anyone with a knowledge of Braille characters.

George Eliot once said that "Blindness acts like a dam, sending the streams of thought along the already travelled channels, and hindering the course onward"—an old truism which has been greatly mitigated by the production in Braille of such books as Mr. and Mrs. Quennell's popular work, "A History of Everyday Things in England."

To the average person blessed with sight, the text of a book in Braille conveys no more than odd hieroglyphics, and his interest is consequently little more than one of sympathetic consideration for those deprived of the faculty of good vision. With regard to an *illustrated* book for the blind, one's interest becomes a great deal more than mere sympathy. In the book referred to above there is an extraordinary charm in the simplicity of the Braille translation of Mr. and Mrs. Quennell's attractive drawings. The skilful way in which the essentials of these drawings are preserved infuses a considerable degree of the spirit and character of the originals in a manner whereby the blind may, by very little mental effort, appreciate considerably the pictorial side of an excellent book. It is obvious that the Braille rendering of these drawings is the work of an artist, and it is curious to notice that in cases of architectural subjects no attempt is made to depict the buildings in perspective, but only to give an elevation.

Reproductions of examples taken from the Braille translation illustrate the character of this extraordinary achievement, and are of especial interest when compared with their respective illustrations as they appear in the ordinary edition. Such an achievement must indeed do much to mitigate the danger of melancholia which accompanies the loss of sight; for it must be a great relief to the studious man who is blind to find that he can continue his learning, that the blind architect may be enabled to exercise his critical faculties upon plans and elevations depicted in this manner, or that the artist deprived of sight may still be able to enjoy some appreciation, however little, of the beauty of form in pictorial art when translated into the Braille system.

"A History of Everyday Things in England." By Marjorie and C. H. B. Quennell. Published in two parts by B. T. Batsford, Ltd., London.

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

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 30*s*.

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.

"The Carpenter's Shop."

Great satisfaction will have been felt by lovers of art that Millais's "Carpenter's Shop" has been secured for the nation. At one time it seemed impossible that the ten thousand guineas required could ever be obtained, and national gratitude should be offered to the National Art Collections Fund for the great effort that is represented by this success. Mr. Arthur Serena, whose generosity took the fund over the final hurdle, is the donor who also made possible the acquisition of Breughel's "Adoration of the Magi."

Sherborne Abbey.

Extensive alterations of and additions to the Lady Chapel at Sherborne are proposed. Used for secular purposes since the dissolution of the monastery, it is now to be restored to the Abbey as a war memorial. The Abbey itself is one of the finest fan-vaulted buildings in the kingdom, and any action which might mar its beauty would be a matter of more than local concern. The church authorities at Sherborne, however, having complete confidence in their architect, have decided to proceed with their plans, and have ordered the demolition



"Waterloo Place." From an original by Francis Dodd.

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of certain parts of the Lady Chapel to be begun forthwith. The Society for the Protection of Ancient Buildings has entered a formal protest, and has submitted an alternative scheme which, while permitting the chapel to become once more a part of the Abbey, would obviate the necessity of its extension and the introduction of new work.

Germany's Housing Problem.

Germany has as serious a housing problem as this country, and, according to the London correspondent of the "Manchester Guardian," is finding it equally difficult to solve. The Minister for the People's Welfare has stated officially that the shortage of houses is approximately a million. Building costs are, however, ten times what they were in 1914. In 1919 and 1920 some 60,000 houses were built with State aid, amounting to nearly two milliard marks. Over 20,000 houses for miners in addition have been built, financed by a special tax of six marks per ton of coal paid by the consumer. The increasing costs have made it difficult to build at all this year, and so the German Government are at their wits' end trying to find the money. One proposal made by Dr. Kampffmeyer and Dr. Wagner is that all houses should be taken over by the State, with compensation to their private owners, at the pre-war value.

Disappearing Old London.

Housebreakers are busy demolishing the old mansion traditionally known as the "Upper Flask," situated at the top of Heath Street, Hampstead, and long associated with the summer meetings of the celebrated Kit-Kat Club after its migration from King Street, Westminster. The house was purchased several years ago by Lord Leverhulme with a view eventually to devoting the site to some useful public purpose. A maternity hospital for Hampstead is about to be erected there. The "Upper Flask" was originally known as the "Upper Bowling-green House," when first opened by Samuel Stanton, vintner, in 1707. It was noted for its fine views, fine wines, and spacious gardens provided with the inevitable bowling green of the time. On gala nights it was quite a sort of little Vauxhall. Its healthy situation may be gathered from the fact that it stood on a level with the cupola of St. Paul's Cathedral—some say even higher. It was used as a tavern until it became the property of George Steevens, the greatest of Shakespearean scholars, who transformed it into a fine mansion at a cost of quite £2,000, adorned it with fine lawns bordered with sycamores, elms, and acacias, and died there in 1800. Steevens was fond of privacy, and enclosed the house and grounds with a high wall. The Hampstead rustics of the time regarded the abode and its tenants with suspicion, and declared that at night strange sounds were heard from within. Probably they came from Steevens during the agonies of composition. Whatever their cause, the house and its tenants gained an unpleasant reputation for uncanniness. The old mansion was occupied as a dwelling-house almost down to the time of its last purchase, and, in spite of the numerous alterations it had undergone at various periods, it retained to the last many of its old architectural features.

The Passing of the "Stately Homes."

Even the best of optimists will be shaken by the Duke of Portland's declaration to his tenants that, owing to heavy taxation, there could be little doubt that those who came after him would be unable to live at Welbeck Abbey. Stowe has changed hands, and Gwydyr Castle has changed hands, and all within the last few weeks. If these seem all, one has only to look through the "property pages" of the big dailies, and one will come to the conclusion that most of the mansions in the country are up for sale. "Not Amurath an Amurath succeeds," and it happens but rarely that when these great houses pass into other hands, their traditions are cared for and carried on.

Palestine Excavations.

Reports received recently from Palestine show that much valuable work is being done under the antiquities ordnance at Ascalon. The great cloisters with which Herod the Great adorned his birthplace have been identified and excavated, and the exploration of Tiberias and the area in the vicinity of the Synagogue of Capernaum has had equally interesting results. At the latter site a hexagonal court with Mosaic pavement and ambulatory has been uncovered, and a discovery of sculpture and pottery has been made at Cæsarea. Steps are now being taken to preserve and protect the Crusaders' Tower at Ramleh, the ancient Church of Jifna at Ramallah, the Crusaders' Fortress at Athlit, and other monuments, in addition to the upkeep of the Citadel and Walls of Jerusalem, which are entrusted to the Pro-Jerusalem Society. The Mosaic pavement, with early Hebrew inscriptions and other decorative designs, found last year near Jericho, has now been completely excavated and removed for conservation in Jerusalem, while a fine sculptured sarcophagus, recovered in fragments from Turmus Aya, has been reassembled and exhibited in the Citadel. Good progress is being made meanwhile with the organization of a central museum of antiquities in Jerusalem. Already six thousand objects have been catalogued, and the collection will shortly be open to the public. It is also proposed to organize collections of sculpture and architecture and other antiquities of peculiarly local interest at Tiberias, Acre, Athlit, and Ascalon.

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The Lighting of St. Marie's Church, Rugby.

In connexion with the artificial lighting of churches, nothing finer has ever been accomplished than the installation at St. Marie's Church, Rugby. St. Marie's is a Roman Catholic church of Gothic architecture. The walls are of a very light stone-colour, relieved by a decorative design around and between the pointed arches. The roof timbering is blue with silver stars painted upon it.

Formerly the church was lighted by means of gas standards. These may be seen in the photographs. They are not, however, used at all nowadays, and will shortly be removed. It need hardly be said that the gas lighting was extremely unsatisfactory. For one thing, the illumination was insufficient and unevenly distributed. For another, it gave rise to a great deal of glare, which must have been very uncomfortable to the congregation.

If the positions of the standards are studied, it will be seen that one or other of the lights interrupts the line of sight between almost any part of the nave and the chancel. Apart from the discomfort obviously caused by this arrangement, it had the further disadvantage of preventing the congregation from obtaining a clear view of the altar and pulpit. Another objection to the gas lighting was that at night the ceiling and upper parts of the walls were left in darkness. From the architectural point of view this is a very serious objection, because the whole interior design of a building of this character and period is based upon top lighting. In the daytime, of course, the church is lighted mainly by the clerestory windows. At night, however, the appearance of the interior was changed and distorted by the alteration in the plans of lighting.



ST. MARIE'S CHURCH, RUGBY: THE CHANCEL.

(*Continued on page* xxxviii)

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Architectural Decorations



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The present installation at St. Marie's Church consists of Mirolux trough reflectors containing 40 and 60 watt Mazda vacuum lamps. The nave is lighted by fourteen troughs. These reflectors are fixed on the east side of the arched roof beams between the clerestory windows. Several great advantages proceed from this disposition of the light units. To begin with, neither the lamps nor reflectors are visible to the



ST. MARIE'S CHURCH, RUGBY:
THE NAVE.

congregation. The light comes from the same level as the windows, and, like the daylight, illuminates the entire cubic area of the nave from floor to ceiling. There is an ample illumination at pew-height, and the congregation are able, not only to read with ease, but also to look towards the chancel without the slightest discomfort.

The chancel is lighted by means of six Mirolux troughs. Owing to the general eastward direction of all the lighting and the greater wattage employed in the chancel, the altar and reredos, and especially the rood cross, are more intensely illuminated than the body of the church. The lighting, as it should do, helps to focus the attention of the congregation upon these three predominantly significant features. This again is simply a night-time reproduction of the daylight effect aimed at by the architect.

The photographs illustrating this description were taken at night solely by the light of the Mazda installation, and have not been retouched in any way. Mr. Shenton, engineer of the Rugby Urban District Council Electricity Supply, must be accorded much of the credit for this installation. The wiring, which is on the surface, is carried out on the Henley Wiring System, with twin lead-covered cables, painted to match their surroundings. This system, owing to the small section and flexibility of the wires, is very suitable for such an installation as this. The wiring in St. Marie's Church is practically invisible. Control of all points is centralized in a distribution-box fixed in the vestry. The whole of the work was carried out by Mr. Shenton's department, under his personal direction.

Mirolux trough reflectors and Mazda lamps are manufactured by The British Thomson-Houston Company, Ltd., of Rugby and 77 Upper Thames Street, London, E.C.4, to whom requests for further information on the subject should be addressed.

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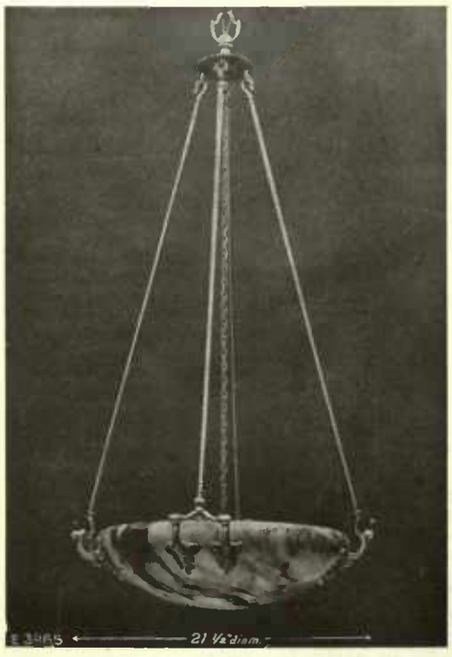
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Plate I. October 1921.

CHURCH OF ST. PETER, TOSCANELLA, NEAR VITERBO.

From a Water-colour Painting by W. Walcot.

South-western France and Albi.

By Henry M. Fletcher.

BRIVE is the gateway of the south-west. A comfortable day's travel from Paris, and a pleasant resting-place to break your journey; an old town ringed with a boulevard, and a new town radiating round it; stone houses with slate roofs; a solid church, dark and cool, with round columns of surprising height; two or three Renaissance courtyards, slumbering amid their delicate arches, turrets, and dormers; formal alleys under secular plane-trees bordering the still Corrèze; nothing for the tourist to gape at, nor anywhere a false note; the cool silver harmony of provincial France.

From Brive the railways branch in six directions; if you can find a train, you may go where you will. The country and the rivers are enchanting everywhere, with the mingled grandeur and freakishness of limestone regions. The lover of rivers, indeed, may scarcely keep a whole heart—Dordogne, Lot, Aveyron, Tarn, and Aude will tug him in various directions, and now and again the straight poplared reaches of the Canal du Midi will call him softly. But in the end he will own Dordogne for queen of them all.

Among so many towns and villages no man may judge. From Limoges to Toulouse, from Bordeaux to Carcassonne, an architect can hardly go wrong by any route. He will find work of all ages and every kind of builder: Romanesque in the tunnel-vault of St. Sernin at Toulouse, and the strangely Oriental domed churches of St. Emilion, Cahors, and Souillac; early Southern Gothic in the vast spans of Albi, St. Vincent at Carcassonne, and the cathedral naves of Toulouse and Bordeaux; Gothic of the three-aisled northern type in St. Nazaire at Carcassonne, St. Salvi at Albi, Mende Cathedral and the choirs of Toulouse and Bordeaux; mediæval domestic everywhere, but pre-eminently at Cordes, Rocamadour, and the enchanting little "bastide" of Monpazier; fortresses at Cahors, at Carcassonne, at Biron, Najac, and thick-sown along the railway from Figeac to Albi; a queer overloaded Renaissance in the old hotels at Toulouse, and some fragments at Albi; the stateliest eighteenth-century on the quays and in the theatre at Bordeaux; here and there the modern Beaux-Arts touch in the two great cities; everywhere, and perhaps most satisfying of all, the common French vernacular of the last three centuries, so sparing in features, so infallibly graceful and effortless in outline and mass.

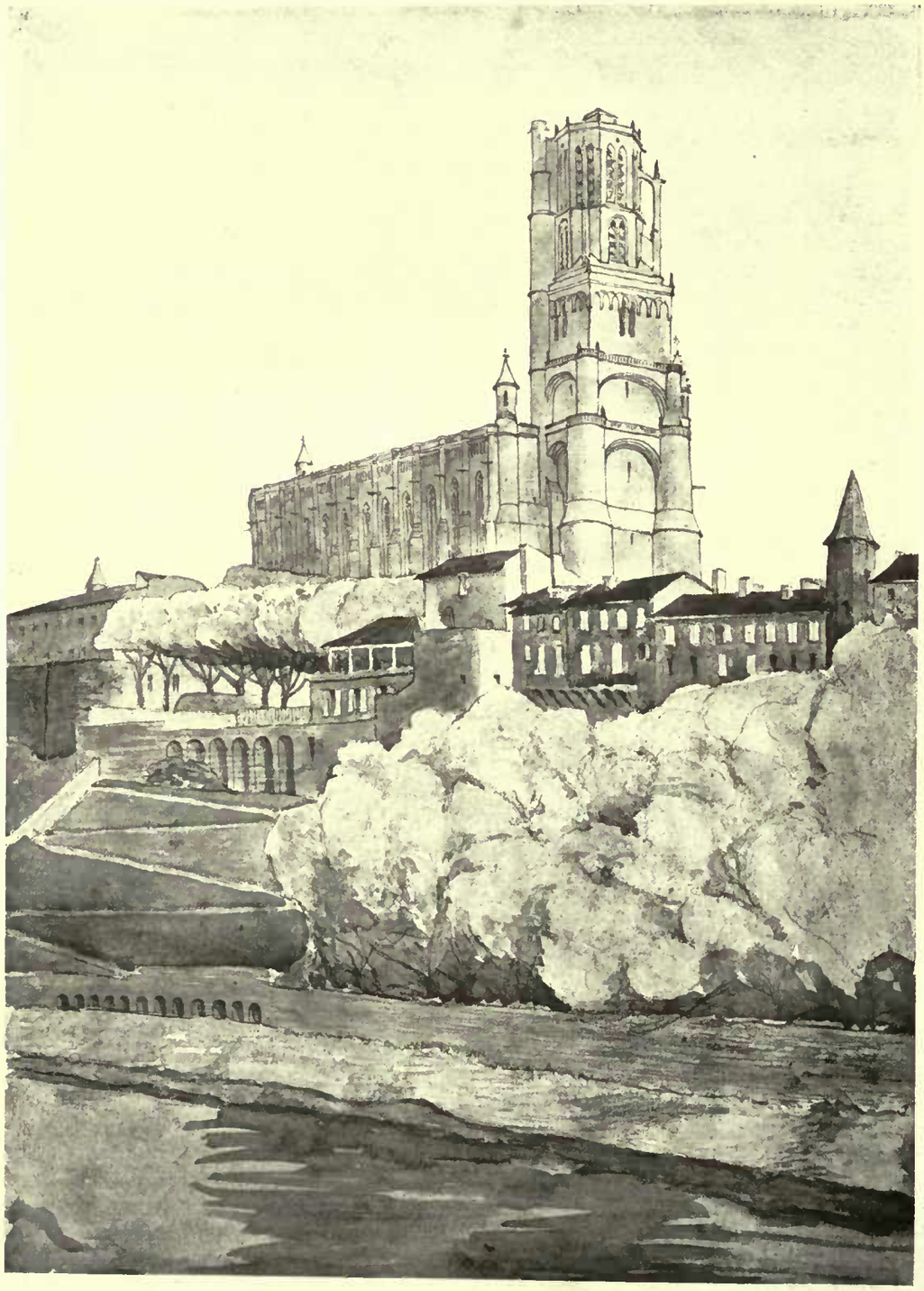
Albi has much in common with the brick towns of North Italy. A torrential river, which a storm in the hills will change in a few hours from clear olive-green to surly red; piles of dusty pink brick rising out of it, fretted with putlog holes and slashed with shadows from flat-pitched pantile eaves, sheltering timber-posted loggie; narrow twisting alleys; shutters blue and green and white and grey; arbours of wistaria and avenues of plane in the wide dust-coloured boulevards; black-garmented crowds loitering, chaffing and chaffering round the canvas booths in the broad "places," punctuating their bargains with the drum-roll of the southern "r," the brassy staccato of the southern "ong" and "ang"; stir and bustle and hot sunlight everywhere. But Albi is Albi, and not any other town in Italy or France, by virtue of one possession—its cathedral. "Possessor," perhaps, rather than "possession," for Albi does not possess the cathedral; the cathedral possesses Albi.

They have used it cruelly. The old builders left it incomplete, carried the walls no higher than the tops of the windows, and clapped on a low-pitched roof with broad eaves at that level. Would we had it now! The shadows, changing ever in depth as the sun rose and fell and chased them round the varying planes of nave-wall, circular buttress, and apse-splay, must have been fascinating in their multiplicity. But the tie-beams pressed upon the vaults and threatened them with collapse. César Daly devoted too many years of a long life to repairing the vaults and finishing the unfinishable. In making a new roof, not content to repeat its old form, he raised the walls some twenty feet, diminishing thereby the apparent height of the tower, crowned them with a Gothic cresting, and surrounded the apse with turrets of an appalling ferocity. Time removed César, and the new generation his cresting and turrets. They finished the wall with a thick level band of stone, and replaced his seven pepper-pots by three of a tempered clumsiness. But the majesty of the original design has vanquished the freaks of French restorers, and the pink brick elephant of a building, in spite of them all, still stirs you with awe and reverence, almost with terror.

The exterior is bare to austerity, a sort of classic Gothic, making its effect at one blow; 120 ft. sheer rises the brick cliff that covers the transverse walls which take the thrust of the vaults. But a hint of the wealth within is given by the fortified gateway, the flight of steps, and the great stone baldaquin porch of sixteenth-century Gothic by which the cathedral is entered halfway along its southern flank.

Structurally, the interior is as bold and as simple as the exterior, bold in the 60-ft. span of the vaults, simple in the unbroken procession, from west end to apse, of the two ranges of chapels, fifty-eight in all, windowed above, lightless below, except for the small lancets inserted later in the apse. Fergusson, reading no doubt from the plan, says: "Where, as at Alby, the lower parts of the recesses between the internal buttresses were occupied by deep windowless chapels, and the upper lights were almost wholly concealed, the result was an extraordinary appearance of repose and mysterious gloom." Let no one enter with any such expectations. Repose, yes; but no gloom or mystery. The light from the opposite windows floods the lower chapels and spoils all Fergusson's eloquence. If you judge the southern sun by English standards you are bound to go wrong; and seeing that the windows in question are some 40 ft. high and 6 ft. wide, they may well prove equal to their work. And if wrong about Albi, what is to prove you right about the Parthenon?

But though the structure is simple, the decoration is rich beyond parallel this side of the Alps. The jubé, the stone screen which separates and surrounds the choir, is a miracle of carving and sculpture. The carving is French in its delicacy and grace, the sculpture French in its unshrinking naturalism of comedy and tragedy, so that even to-day you may see, chatting in the market-place outside, the types of its prophets, queens, and saints. The frescoes, which cover walls and vaults from end to end and from ridge to floor with an infinity of patterns and arabesques and bands and subject panels, are pure Italian. The colours used are few. Red and yellow ochres, black, white, and grey, with a little green, make up the palette for walls and piers; and it repays to walk through the upper chapels and notice how rough and slapdash is the treatment of the patterns that look so regular from down below. These old Bolognese painters knew that, with thousands of yards to cover, the scale must be bold, and exactness of setting-out must be eschewed,



ALBI CATHEDRAL FROM ACROSS THE RIVER TARN.

76a

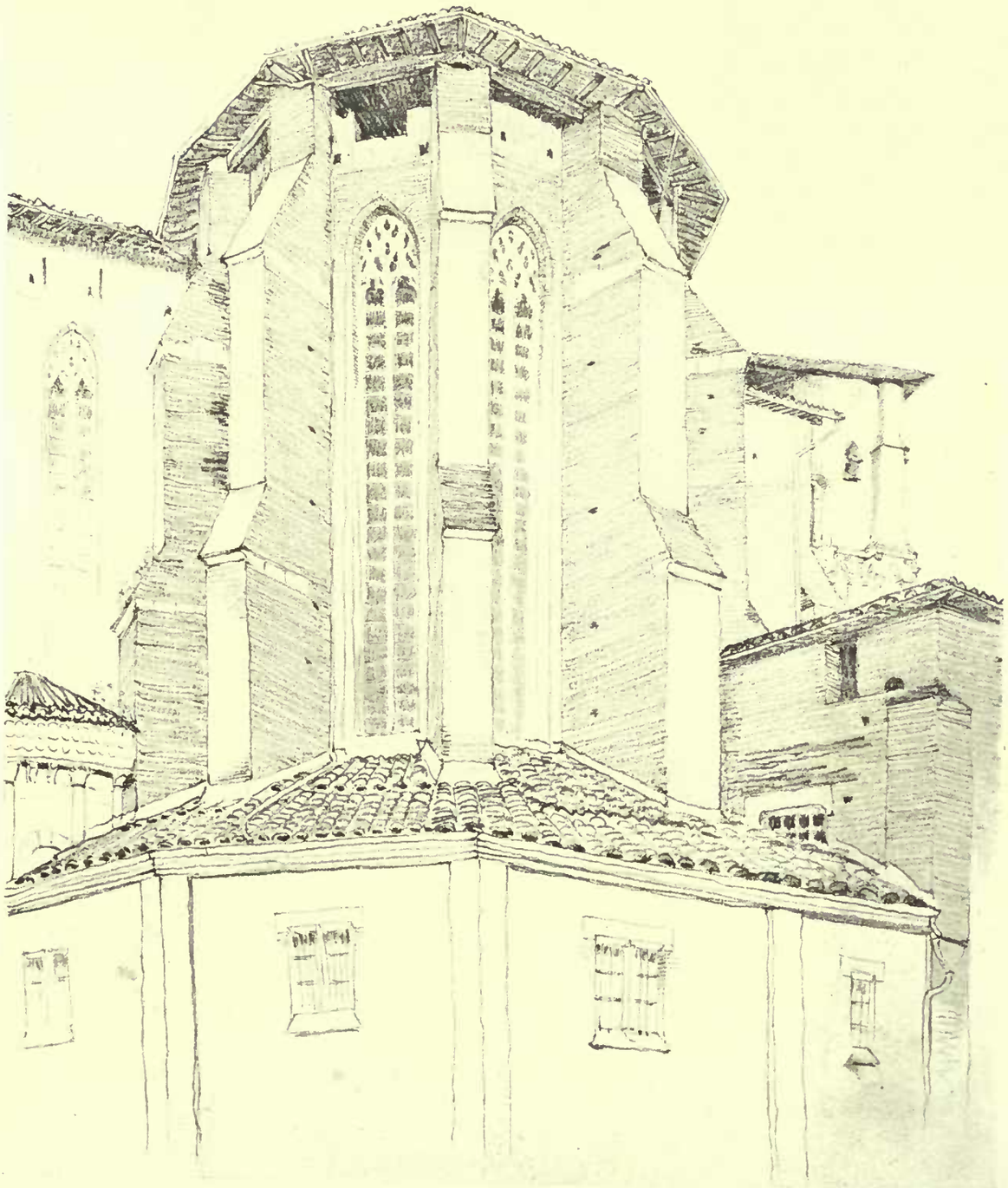


Plate II. October 1921.

CATHEDRAL OF STE. CECILE, ALBI: THE APSE.



ALBI CATHEDRAL: THE NAVE, LOOKING WEST.

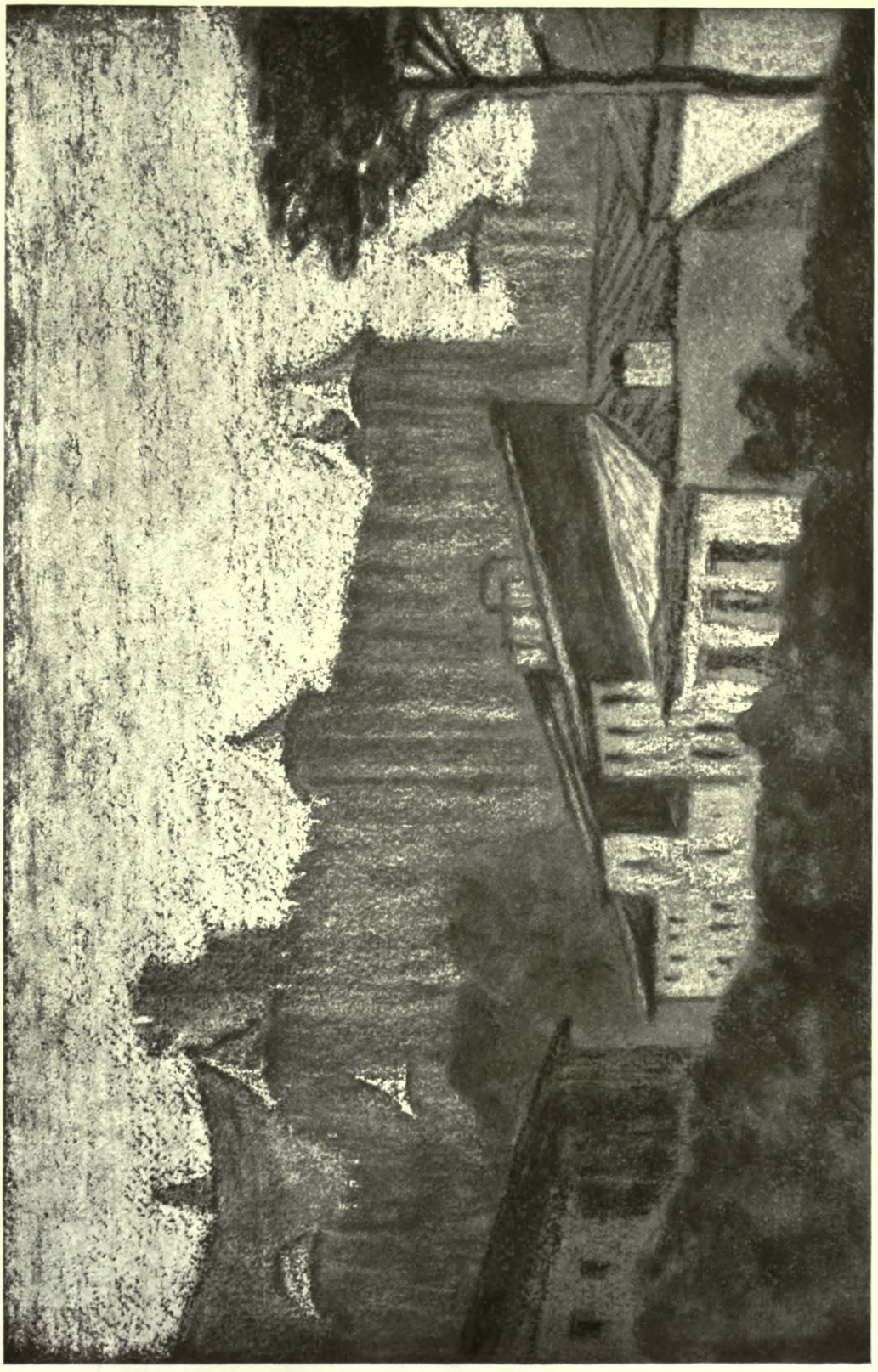


ST. SALVI, ALBI: THE APSE.



Plate III. October 1921.

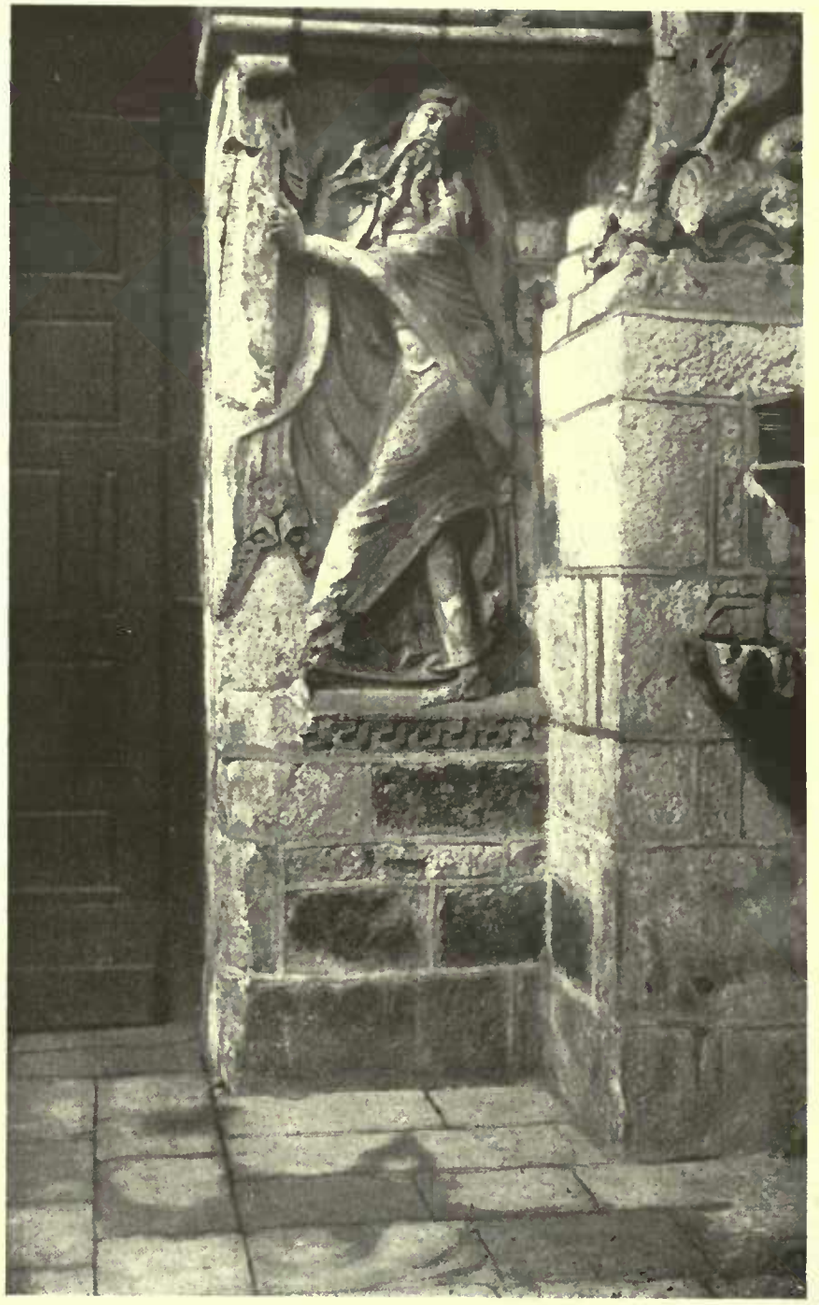
SOUILLAC: THE NAVE, LOOKING WEST.



CARCASSONNE: THE CITÉ, FROM THE OLD BRIDGE.

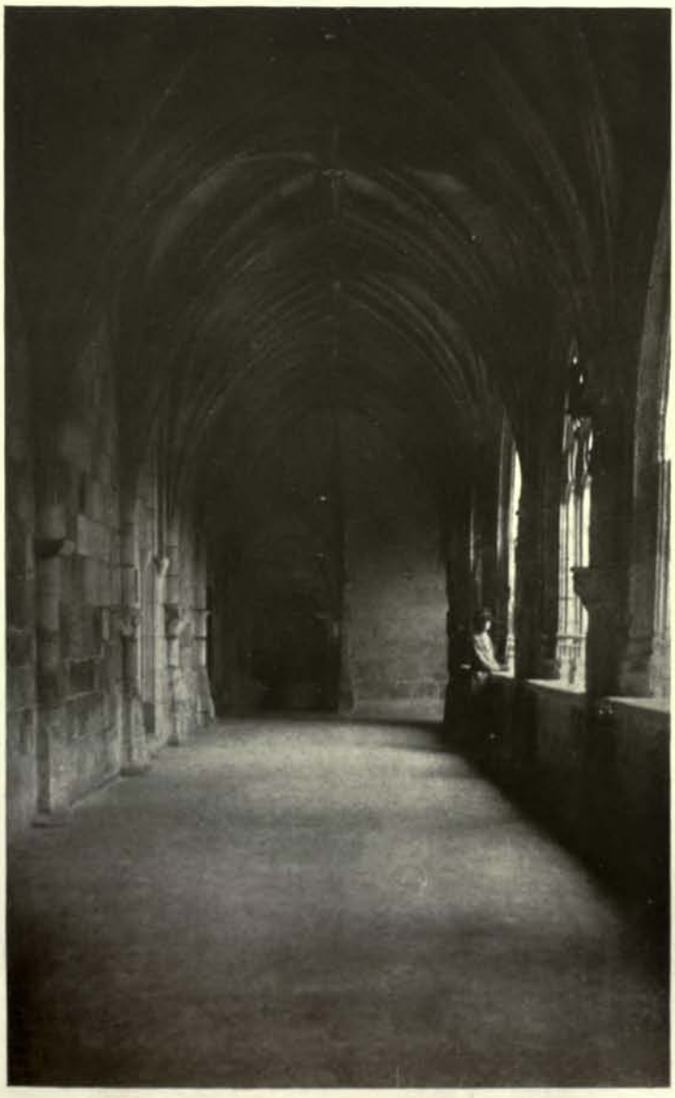


ALBI CATHEDRAL: THE AMBULATORY.



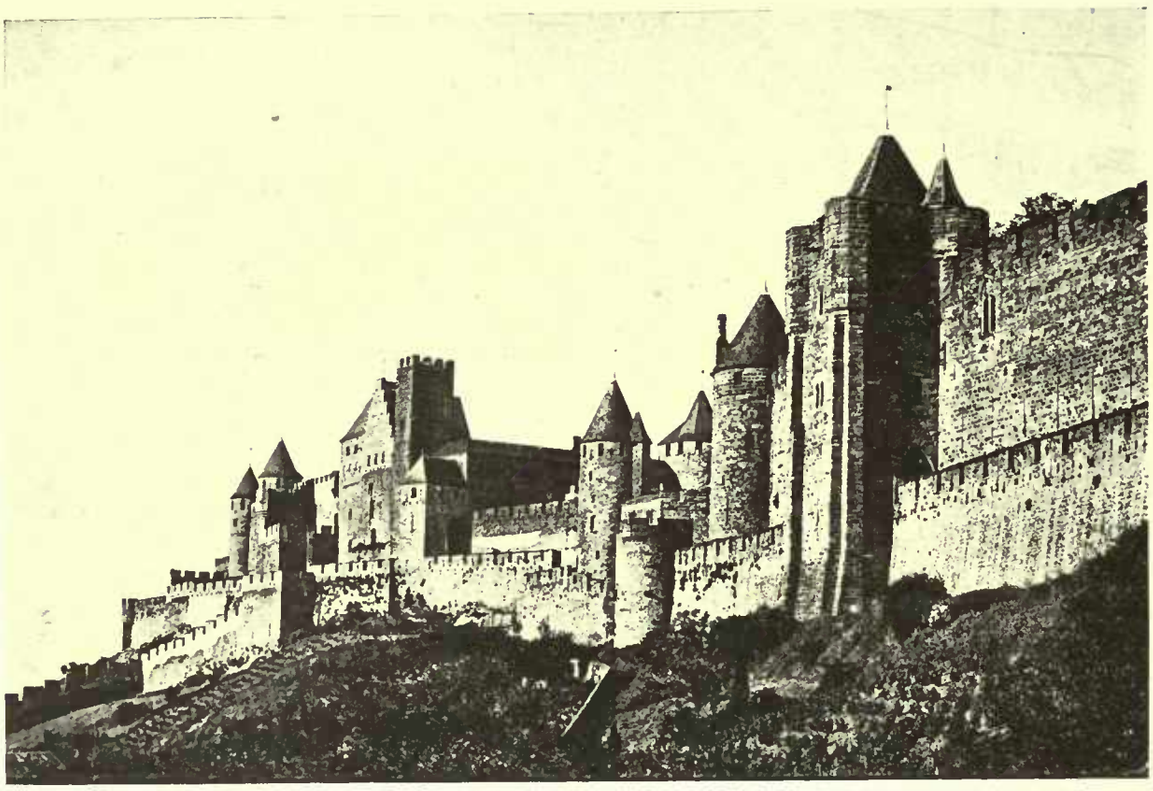
SOUILLAC: ISAIAH.







CAHORS CATHEDRAL: THE CLOISTERS.



CARCASSONNE: TOUR DE L'EVEQUE.

or the work would appear finicking and mechanical. The vaults are blue, and the vaulting-ribs gold, a heavenly blue and a golden gold. After this cathedral all others look naked, and to know the truth about mediæval colour there is no help for it—you must journey to Albi.

Carcassonne is the real South, of cypresses, stone-pines, and judas-trees, where little is cultivated but the vine, and the talk of the streets and the washing-pool has scarcely any audible likeness to French. The view from the walls of the Cité is surely one of the great views of Europe, and worth a pilgrimage to Carcassonne, as the sight of the incoming spring-tide would be worth a pilgrimage to Mont St. Michel, even though its rock were bare of buildings. Of the Cité itself what can one say? Mr. Belloc observes scornfully that "no one of weight has talked nonsense here against restoration, for the sense of the past is too strong." For a historian it may be so; for an architect the sense of the past is pretty thickly overlaid by that of the present, or rather by that of the last century and Viollet-le-Duc. Without a careful study of old prints and documents it is hard to be sure what he has or has not done, but his spirit hovers everywhere, uncomfortably predominant; and in the Visigothic tower, the one of all others whose authenticity would be priceless, it stalks naked and unashamed. One must admit that here again, as at Albi, the scale is so vast that on a general survey restoration counts for less than in other monuments of a more delicate finish; none the less, in this clear atmosphere and blazing light, the sharp clean texture is trying to an eye accustomed to see mediæval castles veiled in the lichens and haze of a northern climate. In the morning from the old bridge over the Aude, or in the evening from the plateau outside the Porte Narbonnaise, the walls and towers are seen with the sun behind, in mass and not in detail, and the great fortress comes into its own, with the restorer's scrapings obliterated.

Of certain things in Carcassonne, however, one can speak without reservation. There is a Louis XIV gate to the lower town, the Porte des Jacobins, astylar, strong, nobly proportioned. There is St. Vincent in the lower town, a fourteenth-century parish church as high as Westminster Abbey and twice as wide—70 ft. clear span. The glass is dark, and the decorations are dark and stupid; but the proportions are unspoilable, and there is a universal welcome in its generous spread. The seventeenth century has played charmingly with the two western chapels on each side of the tower, throwing columned screens across their openings for a high light to penetrate, in one case through a pierced arch, in the other through a fantasy of rococo clouds. In the upper town is St. Nazaire, an exquisite interior, the nave and its aisles bare Romanesque, blossoming into the richest fourteenth-century in transepts and choir. Instead of walls or open arches between the chapels, traceried screens, designed like unglazed windows, connect the piers of the transept to its east wall, with a magical effect of elaboration in an unexpected place. The glass is fine, and so are the tombs of the bishops. The ancient gentleman who shows the church would have it that these had never been touched by the restorer's chisel, but Carcassonne is not a place where such statements can be taken lightly; and indeed one's reception of all statements by Meridionals is coloured, unfairly maybe, by memories of Tartarin. Occasionally such scepticism is inevitable, as when an old lady at Rocamadour informed us that Notre Dame de Paris, which she had once seen, compared with the church of her native village of Martel, was "unë tout petitë moustique à côté d'un gr-ros bœuf!"

Toulouse, as a town, is no good. It seems to rouse the same feeling of distaste in all its visitors. Hot, windy, dusty, squalid, with an ineffective river-front and boulevards of bourgeois vulgarity, it hides yet a good many precious jewels in its head. St. Sernin, inside and out, is perhaps the climax of the Romanesque churches of Southern France. The grouping of the apsidal chapels round the octagonal brick tower is unsurpassable. So is the nave, a narrow, lofty, grey, solemn tunnel. And in the north-eastern chapel of the north transept is a gilded crucifix of the eleventh century which is surely the climax of Romanesque sculpture. The chapel itself would kill anything less nobly inspired. It is dark and profusely



CAHORS: LE PONT VALENTRÉ.

decorated, in a style recalling Hamlet's uncle's oratory, with rolls, zigzags, and chevrons in hot, heavy colouring. The Christ is colossal, probably seven or eight feet high, simply modelled and austere, without contortion, one of the few not unworthy conceptions of the Man of Sorrows. Whether because of the lighting, or from want of appreciation, it seems impossible to find any illustration of this sublime figure.

The church of the Jacobins, now the chapel of the Girls' Lycée, if its present condition suggests that a course in cleanliness is not included in the Girls' Curriculum, is nevertheless noble architecture, and one of the rare instances of a two-aisled centrally-arcaded church. The easternmost pier stands at the centre of the apse, which is consequently vaulted like the half of a chapter-house such as those of Wells and Westminster. The vaulting of the two aisles, or naves, being plain quadripartite, the culmination of richness at the sanctuary is magnificently logical. The defect of the plan is the position of the high altar, behind the eastern pier.

The cathedral of St. Etienne is, and has been since the fifteenth century, perhaps the most bizarre building in Europe. The nave is of the southern type, aisleless and vast. Fashion changing, they started to rebuild the whole church on the northern three-aisled plan, and with a totally different axis, but never got beyond the choir. The clash of axes and scales, as you enter by the west door, is startling beyond description, and even the sumptuous tapestries with which the church is hung from end to end, and the glorious glass of the choir, only emphasize the extreme oddity of the structure.

At Cahors we are back in the limestone. A charmingly placed city, in a long narrow loop of the River Lot, with high bare hills all round, so that in the days before artillery nothing was needed to make it impregnable but a strong wall across the neck of the loop, and the famous Pont Valentré, defended by three towers, one on each bank and one in the centre, for communication with the other side. A painter's town, perhaps, rather than an architect's; but the cathedral is not to be missed. The west front is really one great oblong tower, wrought at the top into the semblance of three, and consists of a childlike collection of beautiful fourteenth-century details, stuck about at random. The interior shows once more the imposing effect of an unencumbered floor, covered here by two 50-ft. Romanesque domes and an apse. On the south side is a fairy Gothic cloister round an old acacia, with pitch-black holes under the eaves, and creamy stone carvings and lierne vaulting. We foreigners must worship it under a vow of secrecy, for it has never been touched since the year it was built. One day a French architect will discover it, and then good-bye, little cloister!

Time fails to tell of other wonders: of Castres, with the garden that Mansart laid out for the bishop; hill-set thirteenth-century Cordes, where, except in the tiny square at the top, you walk at an angle of forty-five degrees; Edwardian Monpazier, its market-place surrounded by huge arches that spring straight from the ground; Castelnaudary, where you may not only sing, but buy and eat, Glorias and Alleluias; Rocamadour, the magical village, where the houses and sanctuaries cling like swallows' nests to the cliff, which is not a proper cliff at all, but the side of a hole; where the faithful climb 215 steps on their knees; where at the great pilgrimage they praise the Lord with Bengal lights, Catherine wheels, and *feux d'artifice*, whizzing away on a wire stretched over the chasm; Souillac, where men and birds and beasts and devils writhe and bite each other up and down the columns of the west door, and Isaiah, larger than life, with forked beard and plaited hair, minces and prances with delight at the spectacle. These, and many more joys and marvels, are yours for the price of a journey to South-western France.

NOTE.—Plate II shows the apse as Daly left it. As it is now it does not seem to have been photographed; at any rate, no other view gives an equal impression of height and strength. A comparison with the illustration on the facing page will show what has been done since Daly's time. The position of the original roof is clearly marked by the difference in colour between new and old brickwork.

M. A. Pergolesi and Robert Adam.

By Walter Shaw Sparrow.

TWO artists of the eighteenth century were surnamed Pergolesi. One of them died in 1736, at the age of six-and-twenty, after winning so much fame that he would never be omitted from encyclopædias and biographical dictionaries. His Christian names were Giovanni Battista; his art was musical composition; and in all his actions, whether private or public, he attracted attention, as though certain qualities of his temperament were as press agents long before newspapers began their swift evolution into noisepapers. Giovanni Pergolesi is a nuisance to any one who tries by means of long research to gain biographical touch with the other Italian who has the same family name. Giovanni is not the bore whom I am hunting, though he comes incessantly into my chase. I have been crossed by him in scores of books, English, French, German, Italian, while the other Pergolesi enters my research only from time to time, and never in a sketch of his life. But some interesting facts, not yet published in any work of reference, have brought me pretty close to his character, and also to a portion of his enterprise in England.

I cannot find out when and where he was born, but he began life heavily handicapped. His parents called him Michele Angelo, as though their miracle of a boy would certainly grow into a Buonarroti if he failed somehow to become archangelic. Temperaments rebel against ill-chosen Christian names, and Pergolesi became as unlike Michael Angelo as a variegated creeping plant is unlike a full-grown yew tree. His ability was light, elastic, volatile, fanciful, a facile and pretty classicist in boudoir phases of design and ornament; and when he was in his prime, during the rivalry of James Wyatt and Robert Adam, our country became his friend by exchanging a great deal of Puritan sternness for a renewal of cavalier virtues and vices. A reactionary vogue in architecture carried the fashionable world from Palladianism into a style that revealed to students of social changes a rebellion against Puritan rigour, whether expressed in building materials or in any other phase of good breeding.

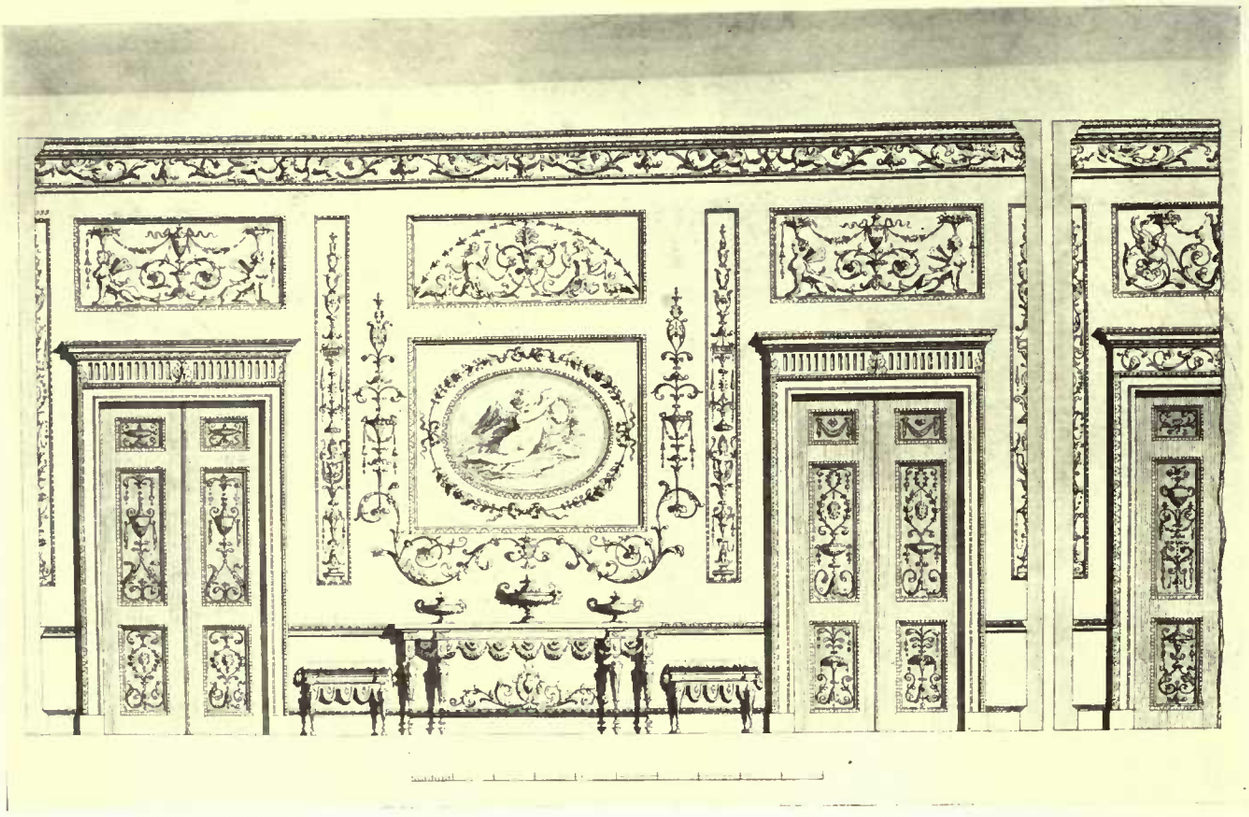
The decorative style commonly known as the Adam manner was not a foe to classical dignity and mass, but it soothed and softened and sweetened them with a new spirit, the dual spirit of an English cavalier and his bride; for Robert Adam was feminine always in his attitude to ornamental detail and graciously masculine in his liking for ample space and well-aired proportion. His influence, if we view it as a social sign, is the antithesis of those old traits in our national character which produced even in Shakespeare's time the grim and fierce Puritanism of Phillip Stubbes, and which grew rapidly into roundhead gloom and ironside militancy. Holkam is a massive art of English Puritanism expressed in a Palladian manner,



PAINTED CABINET.



PERGOLESI SETTEE: ENAMELLED WHITE AND RELIEVED BY GOLD.



PERGOLESI DESIGN.

while Robert Adam's famous Etruscan room at Osterley shows the cavalier and his bride infused into and through the austere structure of classic reserve, pride, and amplitude.

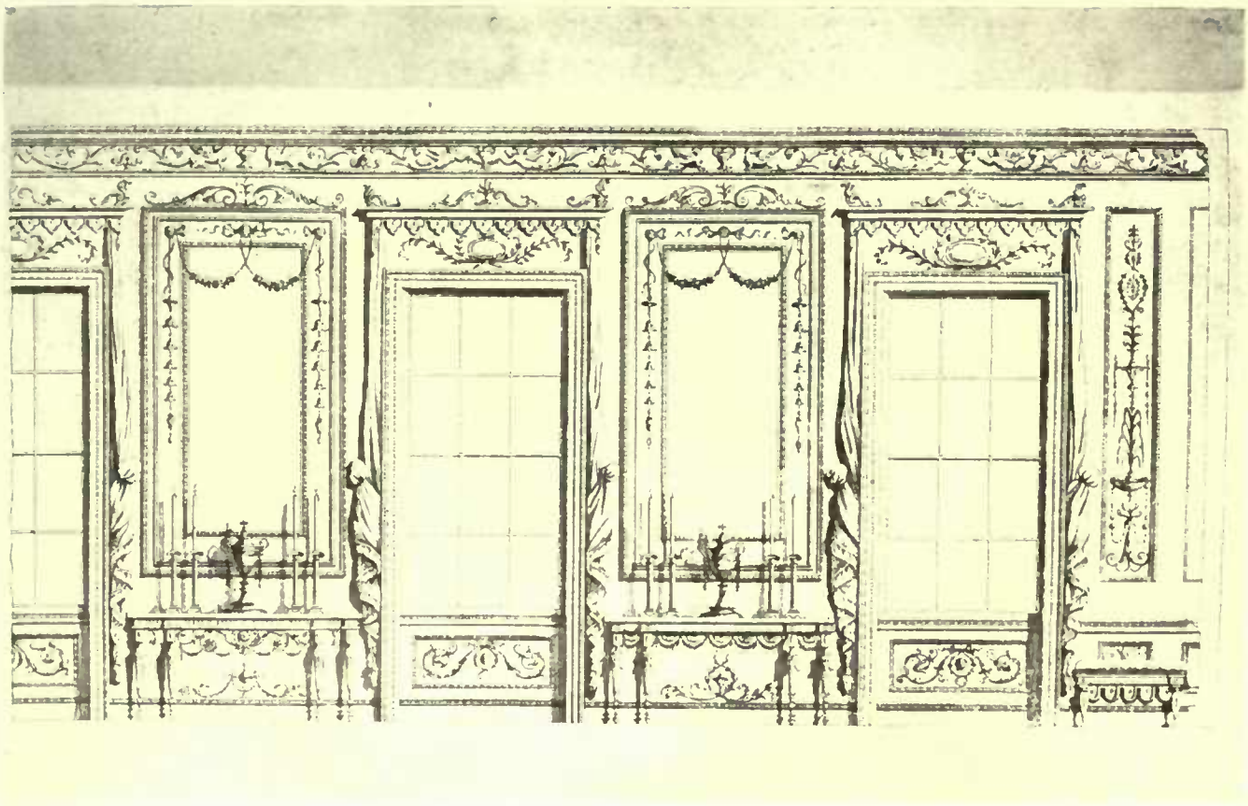
To this changing England many foreign artists came with glad ambition. Among the thirty-six foundation members of the Royal Academy we find eleven foreigners: Francesco Bartolozzi, Agostino Carlini, John Baptist Cipriani, Angelica Kauffmann, Jeremiah Meyer, Michael Moser, Mary Moser, Dominic Serres, Johann Zoffany, and Francesco Zuccarelli. London was a colony for continental artists. At the beginning of 1777 Pergolesi was not only in London, but also at work on a very ambitious publication to be brought out in parts or numbers. The first number would be out in May, and would contain five large plates engraved by himself from his own designs. The good man was preparing a prospectus and collecting subscribers,* and we cannot suppose that a newcomer among the foreign artists in London would have dared to offer for sale by subscription a large folio volume which would be published in numbers on dates unnamed. So it is reasonable to infer that Pergolesi had been in London for some time, long enough to make himself known to and liked by a good many persons who could be useful to him as patrons or as clients.

James Wyatt and Robert Adam, usually urged on and on at full speed by commissions, must have needed a great many assistants, often in places far apart. When Wyatt, between 1770 and January 1772, adapted the old Pantheon in Oxford Street for dramatic performances, and achieved fame by his rich, seductive decoration, he required men of Pergolesi's versatile skill; and afterwards, before he turned head over heels into Gothic, he designed and built many great houses in the Greco-Italian style. Pergolesi may have worked for Wyatt; but it is always with Robert Adam's name and fame that he is connected by those books of reference, few in number, that notice and praise his affiliated manner.

I am attracted to Pergolesi not because of his manner, but because his position among artists of his day has been made controversial by the critics who have tried to save him from unmerited neglect. A controversy is entertaining, for it centres around truth and justice; and here it is begun by men who have tried to write history without naming their authorities. Some of them have placed Pergolesi among Robert Adam's corporals and sergeants, while others affirm that Robert Adam owed much of his versatile appeal and fame to Pergolesi's gifts as a collaborating officer. If so, Robert Adam was unfair to his collaborator, who cannot have received a just amount of public recognition because Mr. Arthur T. Bolton has not yet found any reference to Pergolesi among Adam's documents. To hide from the world what a chosen adjutant has done, and done well, is immoral, and if Pergolesi was to Robert Adam what certain writers have declared, he should have been recognised as frankly by Adam as Maquet was by Alexandre Dumas.

My position in this controversial question is neutral. Though I am not among Adam's ardent devotees, I feel that a charge of dishonesty against his open-hearted nature is a thing to be questioned and cross-questioned by all students, no matter what their preferences may be in a choice of styles. Some Adamites are positively shocked by the mere suggestion that Robert Adam, working usually at many things and at full H.P., may have been glad to find in Pergolesi a versatile man who had studied in the same school of design and ornament, and who was fit for more important work than that of a mere subaltern. To be annoyed by this tentative suggestion is ridiculous, and for two reasons. When a debate is set astir in history, both parties are called upon by common sense to make sure that there is nothing improbable, or nothing unreasonable, in the cause of their enthusiasm. Are they debating a thing which could have happened naturally in the common run of professional enterprise? Next, was it not necessary for Adam to be an excellent commander-in-chief? How else could he choose for every job the best officers and men to be found in the United Kingdom?

* Later we shall examine the prospectus.



PERGOLESI DESIGN.

Nothing less than thorough success in this matter could give freedom and safety to the astounding ease with which he made sketches and plans for a great many various purposes. In 1791, the year before his death, Robert Adam designed eight great public buildings and twenty-five private ones. Here is a typical example of his productivity. To know what it means in its relation to eighteenth-century ways of life, let us remember the primitive wayfaring that ruled in those days over anyone who was obliged to travel a great deal in his professional work. Riding, driving, and coaching were the swiftest locomotion, and not one of them was good for Robert Adam, whose dynamo of inventive fervour put overmuch strain on his active body and restless nerves. Even to-day, aided by railways, motor-cars, telephones, telegrams, airplanes, a Robert Adam might tire himself if he kept in personal touch with the gradual realization of his prolific ideas. So it is not enough when experts say, "Research leads us to believe that Pergolesi was never among Adam's deputies or delegates." This information has no value unless it is accompanied by a complete list of Adam's assistants, including clerks-of-the-works and other officers. Can such a list be compiled, not for London only, but also for the provinces?

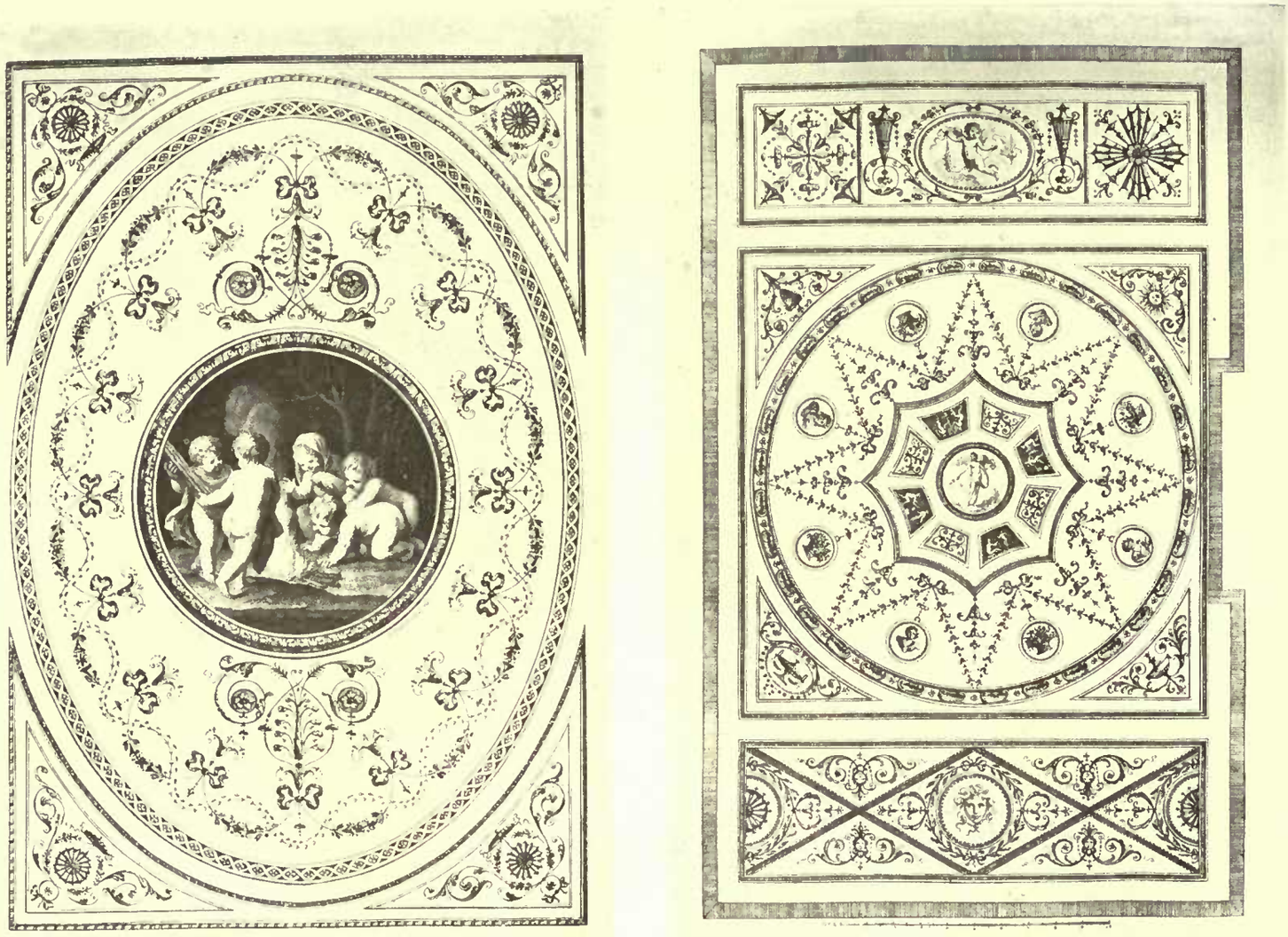
Then there is another sort of insufficient statement. Let me choose two examples. Mr. Arthur Stratton, in his beautiful book on "The English Interior," says that Pergolesi carried out much of the modelled ornament for Adam ceilings in a special sort of composition that lent itself to such delicate relief; and that the result of this combination of artists, who worked in perfect harmony inspired by the same ideals, may be seen in the incomparable interiors of Harewood, Yorkshire, and other famous homes, notably Lansdowne House and Portman House, London. That Pergolesi was qualified to do this craftsmanship is proved by his own published designs for ceilings and wall panels; but from what documents, printed or in manuscript, does Mr. Stratton get his positive statements?

When a writer has collected facts he is free to make inferences from them; but inferences should never appear as facts in a book of reference. If Pergolesi did carry out much of the modelled ornament for Adam ceilings, there is documented evidence somewhere; and as this somewhere has eluded my research, I shall be grateful if Mr. Stratton will name his authorities. The statements made by him have been published also by other experts, and to one of them I appealed in a letter. His answer ran as follows:

"I am sorry I can't help you about Pergolesi. I have looked up the passage in my book, but unfortunately I did not give my authority, and my original notes have long disappeared."

Several writers declare that Robert Adam "brought back Pergolesi from Italy to do his plasterwork," and though this declaration is at present unsupported by my own research, it interests me because it may be true. The affinity between Adam and Pergolesi in ideas for interior decoration may be tested by comparing three sketch projects for rooms in Pergolesi's designs with similar drawings preserved in the Soane Museum among Adam's work.

In Mr. Lenygon's instructive and charming book on "Decoration in England from 1660 to 1770," Pergolesi is named, but only as one of Robert Adam's "tools"; and we are told that "Adam himself was responsible for the style in all its details, as we may see by his drawings in the Soane Museum." These views invite attention. Pergolesi's designs prove that he was not a tool, but a skilled and rapid artist who had mastered a style belonging to a school; he was fit either to carry out ideas for a commander-in-chief or to seek clients on his own account. Besides, only inferior men try to invent new and original "styles" in any craft dependent on tradition and evolution. Originality is an instinctive plagiarist. Shakespeare himself brought a school to its culminating point, and borrowed from unnumbered sources as naturally as vast rivers accept water from many tributaries. So it is a slander rather than a compliment to imagine that Robert Adam found in himself

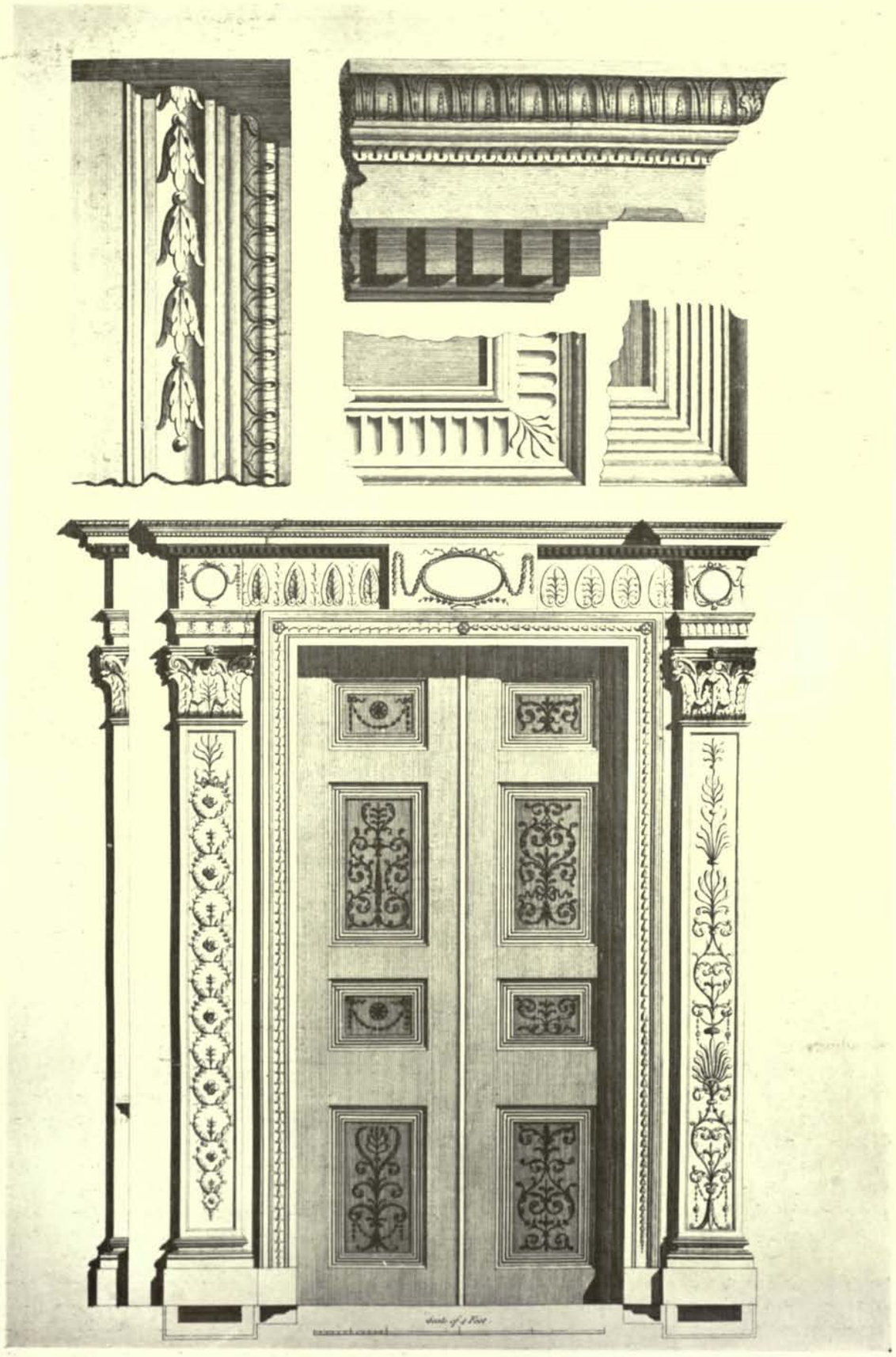


PERGOLESI DESIGNS.

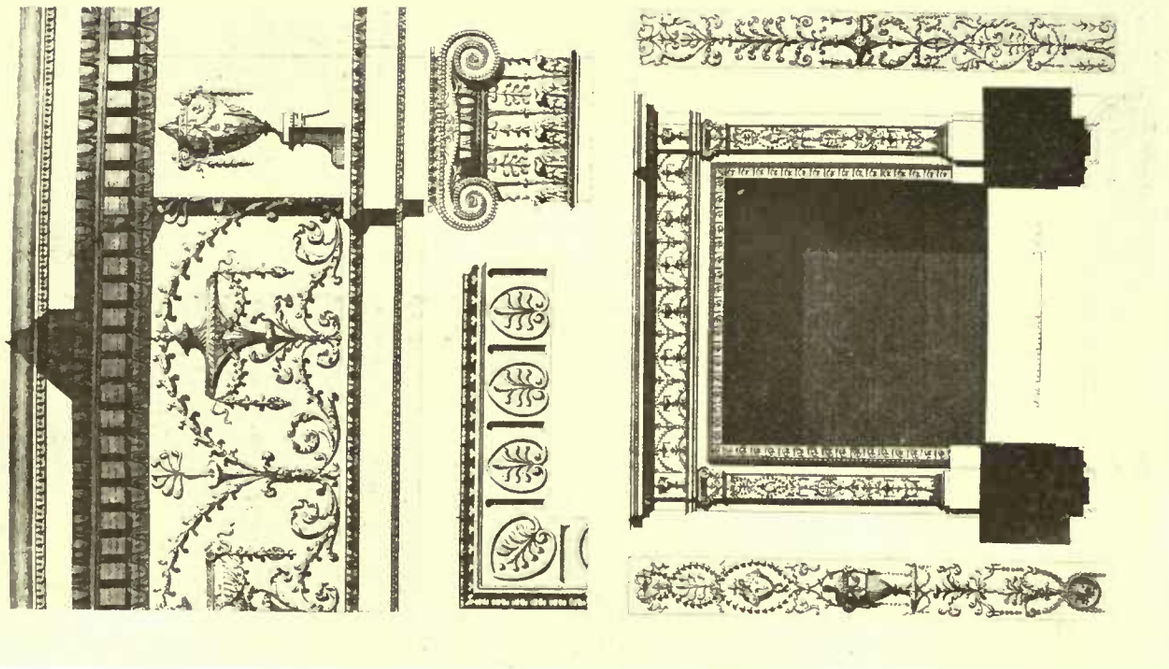
a new style of architecture, and was responsible for it in all its details. Among the drawings in the Soane Museum there are a great many that Adam's devotees have given—not to Adam's own hand, but to his office staff, who needed nothing more than his hints, suggestions, sketches, and criticisms.

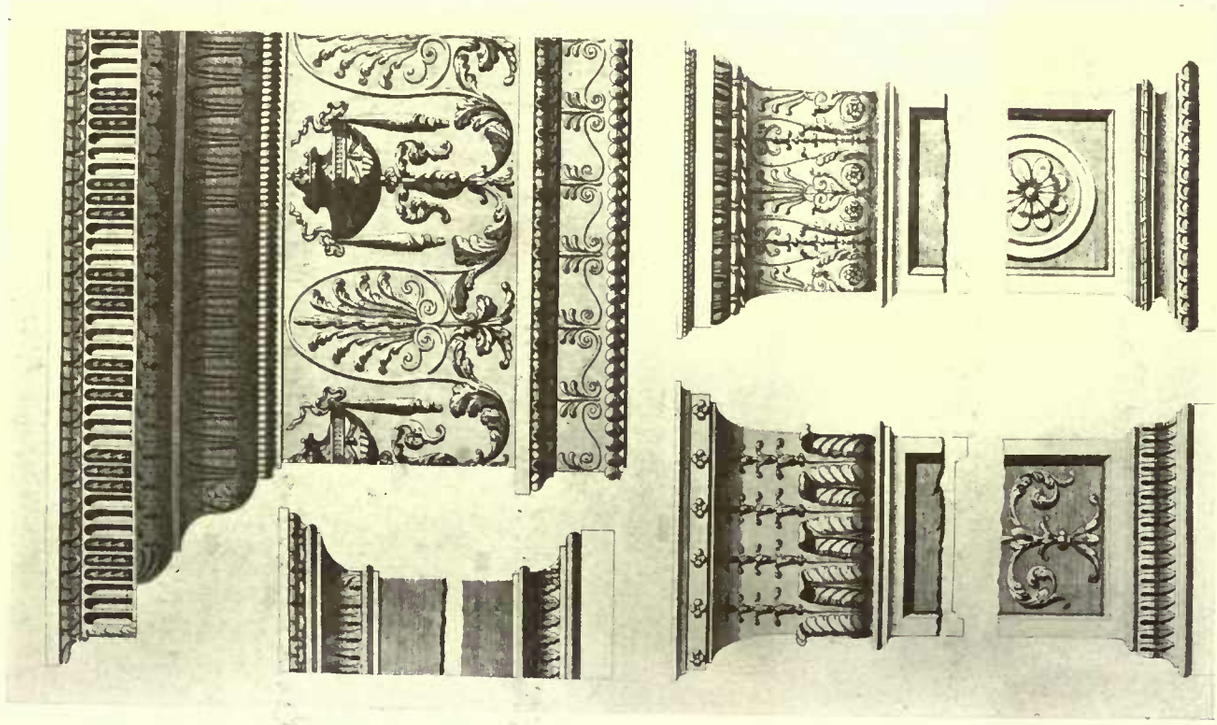
Was Pergolesi at any time a member of the office staff? At present Mr. Bolton cannot associate this Italian with Adam in any business way whatever, because no evidence has come into his researches. Only one fact has told him that Adam noticed the enterprise of Pergolesi. At the sale of Robert Adam's books, etchings, engravings, etc., in May 1818, fifteen plates of Pergolesi's deft and swift designs were in Christie's catalogue, and were sold for £1 3s. Published by Pergolesi between May 1777 and May 1778, they formed the first three numbers of a big publication. In each number were five large plates, and the sale price was six shillings. We see, then, that Pergolesi's market value in May 1818, at Adam's sale, had risen to seven shillings and eightpence per number. In Mr. Bolton's abbreviated catalogue of the Adam sale is a comment on Pergolesi's work: "Designs in the Adam manner, without any text."

Why Adam manner? Is it not clear that Pergolesi and Adam work in the same style and arrive at kindred but different results, because Adam is a man of genius, while Pergolesi is a man of facile talent only, and shows far too often those weaknesses of the style which tempted men to construct dainty ornament regardless of constructural needs? Adam's Etruscan room at Osterley has ornament on its walls in which airy festoons do not hang in curves; they are reversed into round-headed arches. Why? Certain styles have a logic so stern in their structural aspects that they impose self-control and reserve even on widespread schools, while some others run wild as soon as they pass from the hands of masters into general use. For this reason Adam's influence had bitter opponents when it was first in vogue, notably Walpole, who described the ornament as "filigrane and fan-painting," or "gingerbread and sippets of embroidery." Among the charges brought against Adam were these: that he gave up the old modelled stucco-work and introduced Liardet's secret composition, or putty-like mixture, which belonged to cheap picture frames and mirror ornamentation; that he imported Italians to manipulate this composition, which was pressed into boxwood moulds; and that this new craft, much inferior to the noble old art of working in gesso, was so easy to manage gracefully that its incessant repetitions of masks, scrolls, honeysuckle ornaments, urns, sphinxes, interlaced gryphons, trophies of different sorts, and light meandering festoons and sprays became tyrannously sweet and stereotyped. After the great war with France, which began in 1792, the year of Adam's death, a new vogue in architecture and decoration became active, and its devotees, obeying the law of action and reaction, were as undertakers to their immediate forerunners. To throw insults at Robert Adam was a pastime then, though his best work was left



PERGOLESI DESIGN.





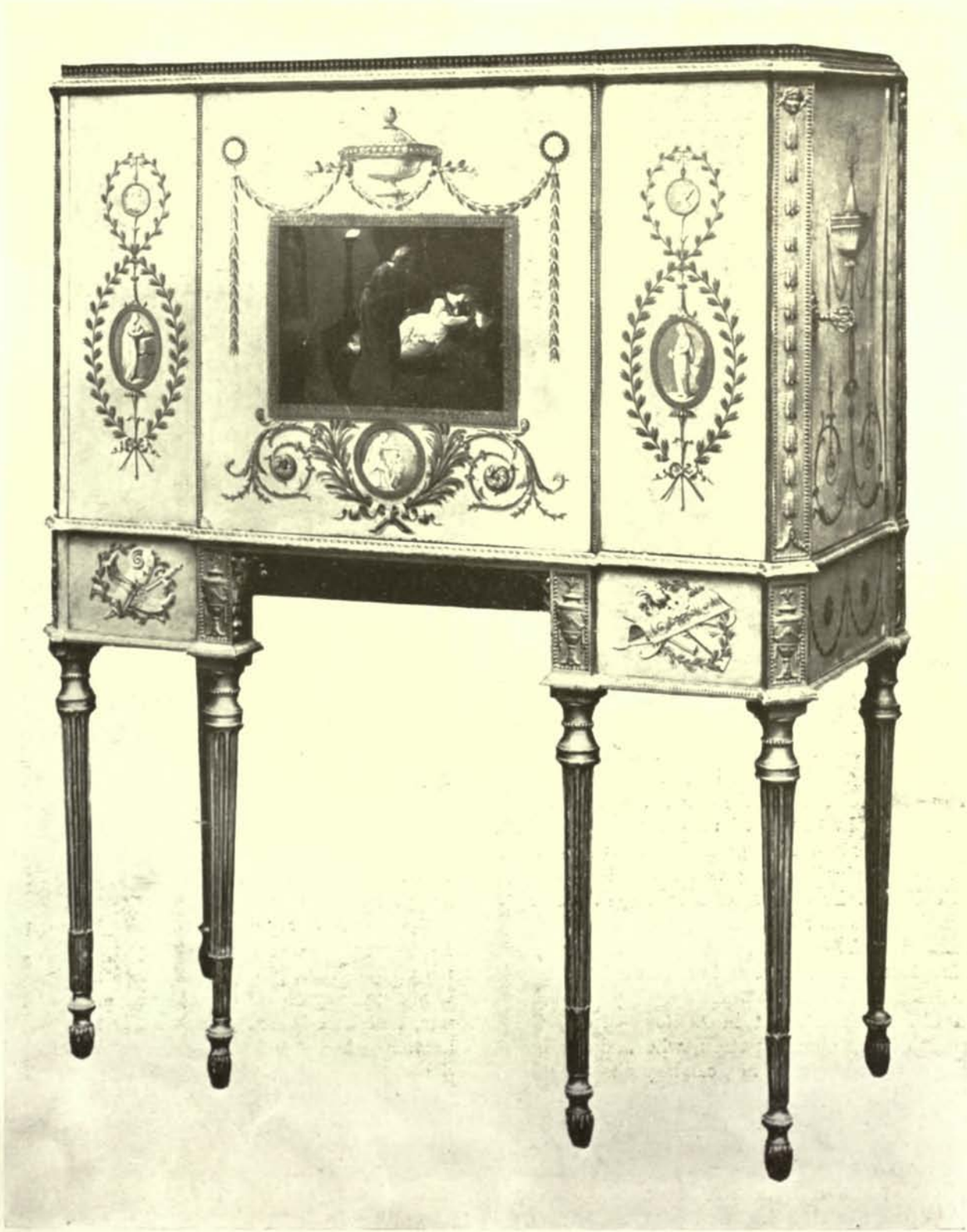
PERGOLESI DESIGNS.

unvisited; so it is not surprising that minor men who had worked in the same style, like Pergolesi, were left almost unnoticed.

There is a surprising point connected with the Liardet composition. It was Adam's monopoly, and if Pergolesi did not work for Robert Adam, why did he publish so many designs which could be carried out with the least labour and expense by pressing pliant material into moulds? If clients in those days had been eager to support a more costly craft, Robert Adam would not have set great and increasing store by the composition. Well, there are 435 designs in the sixty-six plates published by Pergolesi himself, and only three or four here and there do *not* suggest quite plainly a feeling for such delicate relief as could be obtained most easily by the Liardet process. Any similar process would have infringed Adam's rights; so I am puzzled by Pergolesi's patterning.

He is so much at ease in it that he designs with too much pirouetting facility. As a rule his dancing freedom of hand has the same relation to genuine art that light and slick journalism has to literature; and he shows this twirling ease and grace on large metal plates, though engraving is only a by-product of his industry. If London in those days had been as populous as she is now, Pergolesi would have been a host in himself to one of the huge furnishing stores, who would have tried to rival the Oxford Street Pantheon and to break in upon the popularity of Robert Adam and Sir William Chambers.

(To be concluded.)



PAINTED PERGOLESI CABINET ON GILT AND CARVED STAND BY ANGELICA KAUFFMANN.

The Charm of the Country Town.

VI.—Ampthill, Bedfordshire. (*Concluded.*)

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

WHILE John Morris was working assiduously to gratify his taste for building, his brother William was the principal baker in the town from 1780 onwards. The reader will wonder why so much space is given to an account of this man, but the reason will become clear when it is understood that plain John Morris, next to the Earl of Upper Ossory, did more than any other local resident of his time to add to the architectural attractions of the town. It will therefore be necessary to mention the brewery, which started as a modest establishment in Bedford Street. In a few years John Morris had organized his business on such a scale as to warrant many extensions. He planned his residence, Brewery House, to adjoin the brewery. In the year 1775, when Henry Holland the architect was residing in Half Moon Street, Piccadilly, and was then district surveyor of Hatton Garden Liberty, and other parts, it is probable that John Morris met the architect while he was on a visit to the Earl of Upper Ossory at Ampthill in connexion with the improvements at Park House. As a result Holland made the plans and details for the first portion of Avenue House, which stands in Church Street, and perhaps advised John Morris regarding further works at the brewery. It will be gathered that the brewer was now in a position to act as patron to Holland, who was then a rising architect of thirty. For nineteen years John Morris was content with his new house, but in 1799, moved by the dismantling of Houghton Towers, the brewer determined to enlarge and improve his estate. He accordingly again invoked the assistance of Holland for the work, with the result that some adjoining land was purchased from John Humphrey, the maltster, and a further suite of rooms added to form an imposing frontage of nearly a hundred feet in Church Street. The original garden of Avenue House ran in the direction of the brewery; it was bounded by the acreage of Pauncefort Lodge, which, in the time of Sir Simon Urlin, had been the largest garden in the town. John Morris purchased this garden together with Pauncefort Lodge, which he converted into a posting establishment, and proceeded to adapt the grounds for his own use. John Morris, whose zeal for building was marked by good taste, purchased the adjoining terrace of seventeenth-century cottages; he was instrumental in building two small brick houses on the same side of the street, and he it was who purchased the best fireplaces, gate-pieces, and urns from Houghton to further his taste for architectural ownership.

Not only in Church Street, but in Bedford Street, the beneficial influences of this modest patron, who had a vision beyond the brewing of good country ale, can be seen. Avenue House, as a result of the energy of its original owner, no less than the skill and taste of its architect, shows characteristics in its remodelling usually associated with the best mansions of the period. The detail throughout is impeccable, but as became the taste of a Quaker, it is restrained to a degree. In the mouldings of the doors, the shutters, the fire-places, and the plaster cornices, with their enrichments, can be seen refined simplicity allied to consummate scholarship. Henry Holland, whose forte was the building of mansions on the scale of Southill and the suite of rooms at Woburn, could at times adapt himself to the requirements of middle-class conveniences. From the illustrations can be gathered some idea of the refinement imparted to this charming house by such a master as Holland. While the north side of Church Street holds so much of architectural interest, the south side, apart from the inns, is equally representative of local traditions. Foulislea and the adjoining buildings have already received notice, but mention must be made of the group of seventeenth-century brick buildings, including the gabled front which tradition states was once the house of the curate of the parish. Other houses on the south side of Church Street belong to the late seventeenth century. Many of these retain characteristic mullioned and transomed windows of the period of transition from leaded lights to sashed frames. The traveller who enters the town from the east is confronted by a spectacle of refreshing interest; his eye falls upon the graceful proportions of Foulislea, he notes the splendid treillage of wrought iron, with the fine brick piers surmounted by stone urns, and he is enchanted by the perspective which is terminated beyond the market place, where the stone obelisk and the original turret of the Moot Hall completes the setting. As he proceeds the details become more definite. There on his right is Avenue House, recalling in its light and shade an acquatint by Thomas Malton; farther along he views a group of three-storied houses erected during the reign of the first of the Georges, and in the market-place he can study the Shambles, a building of rare simplicity and good taste, and if he feel so disposed he can tread the original brick paving.

In this town of memories, where the past slumbers on regardless of the hives of industry, where there is little to tell of railways, of electricity, and so-called modern progress, where lamp-posts are few, and lanterns project from wrought-iron arms held out at convenient points from the mellowed walls of the buildings, the hand of time itself is stayed. As might be expected Ampthill boasts a few diminutive shops, bow-fronted, and sashed into neat squares. Very little imagination is needed to complete this delectable picture and to supply the interest of costume. Like Pope's politician, "who all things saw through half-shut eyes," the visitor can at will garb present-day pedestrians as the fancy takes him. He can crown the men with three-cornered hats, cravats, ruffles, frock-coats, and knee-breeches; he can, in his imagination, clothe the women in the voluminous folds of paduasoy and taffeta. With such a setting no charges of pleasantry can be attributed to the writer, neither will the cry "Wardour Street" be raised should any one wish to try the experiment.

Proceeding on our detailed survey of the houses we notice both in Church Street and Dunstable Street examples of the skill of the eighteenth-century workers in plaster who were responsible for rendering the façades in imitation of Staffordshire-ware cottages, made popular as models and sold as fairings. There is a good deal to be said for this treatment of stucco



Plate IV. October 1921.

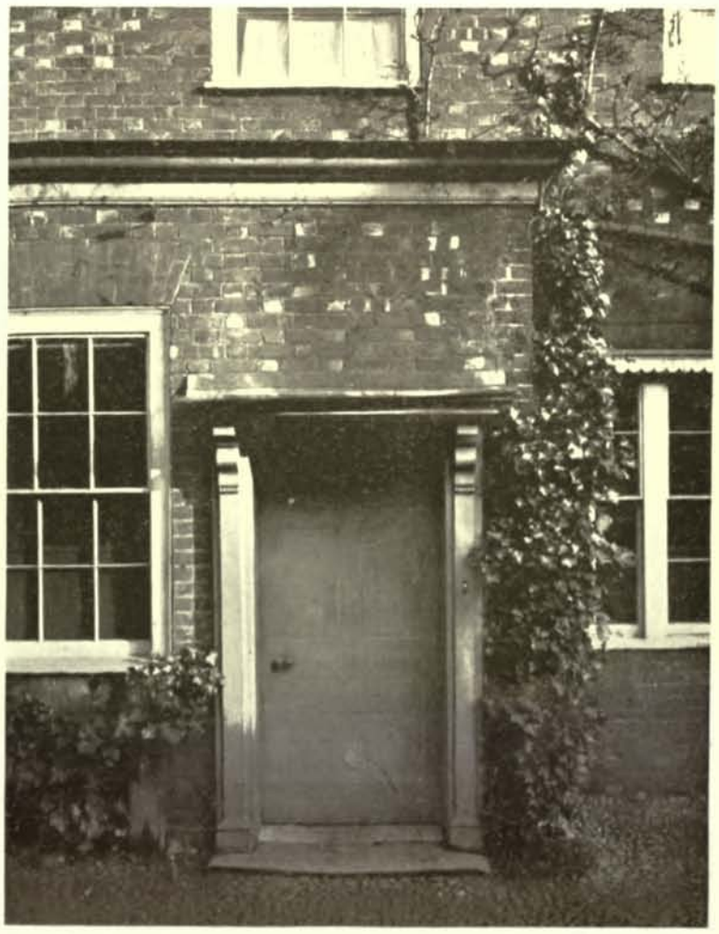
AVENUE HOUSE, AMPTHILL, BEDFORDSHIRE.

From a Drawing by Hanslip Fletcher.



AVENUE HOUSE, AMPTHILL.





THE FRONT AND BACK ENTRANCES.



The Entrance.



The Staircase.

AVENUE HOUSE, AMPTHILL.

channelling, which is a direct survival of Elizabethan practice, and is quite distinct from the Victorian stucco that roused the ire of Ruskin. In Dunstable Street, on the south side, almost adjoining, stand two middling-sized Georgian houses which tell of remodelling in the closing years of the eighteenth century. The Georgian at this period did not underestimate the value of an enriched door-casing as a foil to plain brick-work and well-proportioned windows. Near to these houses, on the same side of the street, is a seventeenth-century cottage remodelled in Chippendale taste, which looks for all the world as though the intention of the designer responsible for bringing it up to date had been to reproduce a china model in great. And so one could go on with the description of every house and cottage, not forgetting the meeting-place of the eighteenth-century Quakers, among whom the Morris family were foremost, did not other and more particular interests demand our attention.

We are told that in the eighteenth century there were houses, "standing incommodiously in the market-place," which were pulled down in 1785 when the Earl of Upper Ossory had the obelisk erected in their place. There is an etching extant made in 1836 by Thomas Fisher, from a drawing prepared in 1813, showing the original Moot Hall, which in all probability indicates that the town possessed some kind of municipal organization. This hall was swept away in the middle of the last century; the cupola and the clock, however, were re-erected practically above the same site, and the hours are still struck on the bells made respectively by Richard Chandler in 1701 and 1710. From the picturesque stand-point, apart from the architectural interest of the old buildings in the fine streets of the town, the rising ground between Bedford Street and Russetts Plantation carries some very interesting houses and cottages, some of which belong to the late seventeenth century, and others being representative of the humbler, but no less distinguished, building methods of the eighteenth. This part of the town has the merit of narrow, steep ways, mingled with small gardens and forecourts; it supplies that air of mystery commingled with protection lacking in many places of more pretension to architectural display, and offers to the student of town development new theories of adjustment, such as are apt to be neglected in these utilitarian days. A feature of Ampthill, which has been reserved almost to the last, but which, nevertheless, has considerable merit, is to be found in the "Duke's Cottages" that stand on the Woburn Road at the west end of the town. These semi-detached cottages are among the best examples of the so-called "Cottage ornée" to be found in the country. All bear nineteenth-century dates (1813, 1815, and 1816) over an earl's coronet. These cottages are delightful in proportion, some are of brick-nogging, and some are harled, the majority being thatched, and nearly all have pumps in the front gardens. Opposite these cottages the road widens, and on the sandy space the cattle fair of the town is held in the first week of May and the last of November. To the left, as the town is approached from Woburn, is the stately avenue of limes, known as the "Alameda," which, running south-west, leads to Cooper's Hill, prior to the war crowned with lime trees. This avenue was planted over a century and a quarter back by the celebrated Lady Holland in imitation of the Almeida at Madrid. Lady Holland was also responsible for the erection of the handsome gateway and wrought-iron gates that formerly completed the avenue. The entrance was removed some years



Garden Temple.



The Garden.



The Study.



THE DUKE'S COTTAGES.

since, and the gates were re-erected to form one of the entrances to the Grammar School at Bedford. Thanks to the generosity of His Grace the Duke of Bedford the "Alameda" has now been given to the town to form part of the local war memorial, a cenotaph has been erected at the end of the avenue by public subscription, and a new entrance has been formed at the expense of the Urban Council. From the "Alameda" a footpath leads across Cooper's Hill down through a spinney to the delightful group of almshouses erected by John Cross in the closing years of the seventeenth century. This group of buildings conform on the south side to an E-shaped plan; the building is of two storys, with dormer windows lighting the attics. Nothing could be more delectable than the simplicity governing the design of "Oxford Hospital," for such this charity is named. The building is covered with a hipped roof; there is the characteristic string course at the first floor level, the wood cornice is generous in its mouldings, and the pediment over the central position marks the diminutive chapel within. These almshouses provide rooms for eight men and four women, with a matron and reader.

Another charity exists in the "Feofee Almshouses" which adjoin the Parish Church. In this latter group the front buildings are of seventeenth-century date, the gateway giving access to a small close on one side, of which, joining the older work, stands a row of one-storied cottages belonging to the period of 1802.

The foregoing descriptions may appear to border on the prosaic, but accurate facts and details are essential to any true account of a town such as Ampthill. When one sets out to study historical associations the small matters oftentimes escape attention; one is proud to regard the main events, no less than the buildings of large scale, to be the most important. Architecture at its best is aristocratic; on the contrary it is, if it is worthy, also humane and therefore democratic. The productions of the past, if not of the present, speak eloquently of this trait of building. When the past is studied we are astonished at the reality and the thoroughness of the handiwork of those who have made past history so enjoyable an asset. We examine individual bricks, the form of Norfolk latches, the shaping of keystones, the bulk of a chimney-stack, and the moulding of a door-casing no less than its panels, as if we were privileged to converse with the craftsmen who made these things.

An interest entirely human attaches to the development of a town. From the concrete facts can be obtained ideas and theories useful to modern needs; we can, in other words, understand our own position and measure our shortcomings. Ampthill has engaged the writer's attention at length, not only on account of its royal and historic associations, not merely by reason of the works of the architects whose labours evolved the great houses outside the town boundaries, but mainly because it is a place complete unto itself.

It must be remembered, too, that mere architectural display and formality do not constitute the sole charm of towns. What of the fruit gardens, of the pock-marked, sunburnt southern walls, of the glories of the pleasure gardens great and small, of the grounds rising in terraces from the backs of Tudor or Georgian houses whose fronts abut on the pebbled ways of the streets; of the country and the trees beyond, the haunt of the squirrel, of the rooks, the teeming life of the woods? Our forbears understood all this; to them life had a deeper meaning; to them were unknown the blaze and glitter, the excitement and haste to which we of a later day have become slaves. The life of the Tudor Age was quickened by the warmth from Italy, and if the new thought at first found expression around doors and windows, and in the recesses of panelled halls, it fitly and aptly accorded with the desire of the people to become better acquainted, not with idol worship, but with the natural things that help to uplift the senses and the understanding.

Some of the photographs have been taken by Mr. Anthony Wingfield, Junr.

Drawings and Etchings by Francis Dodd.

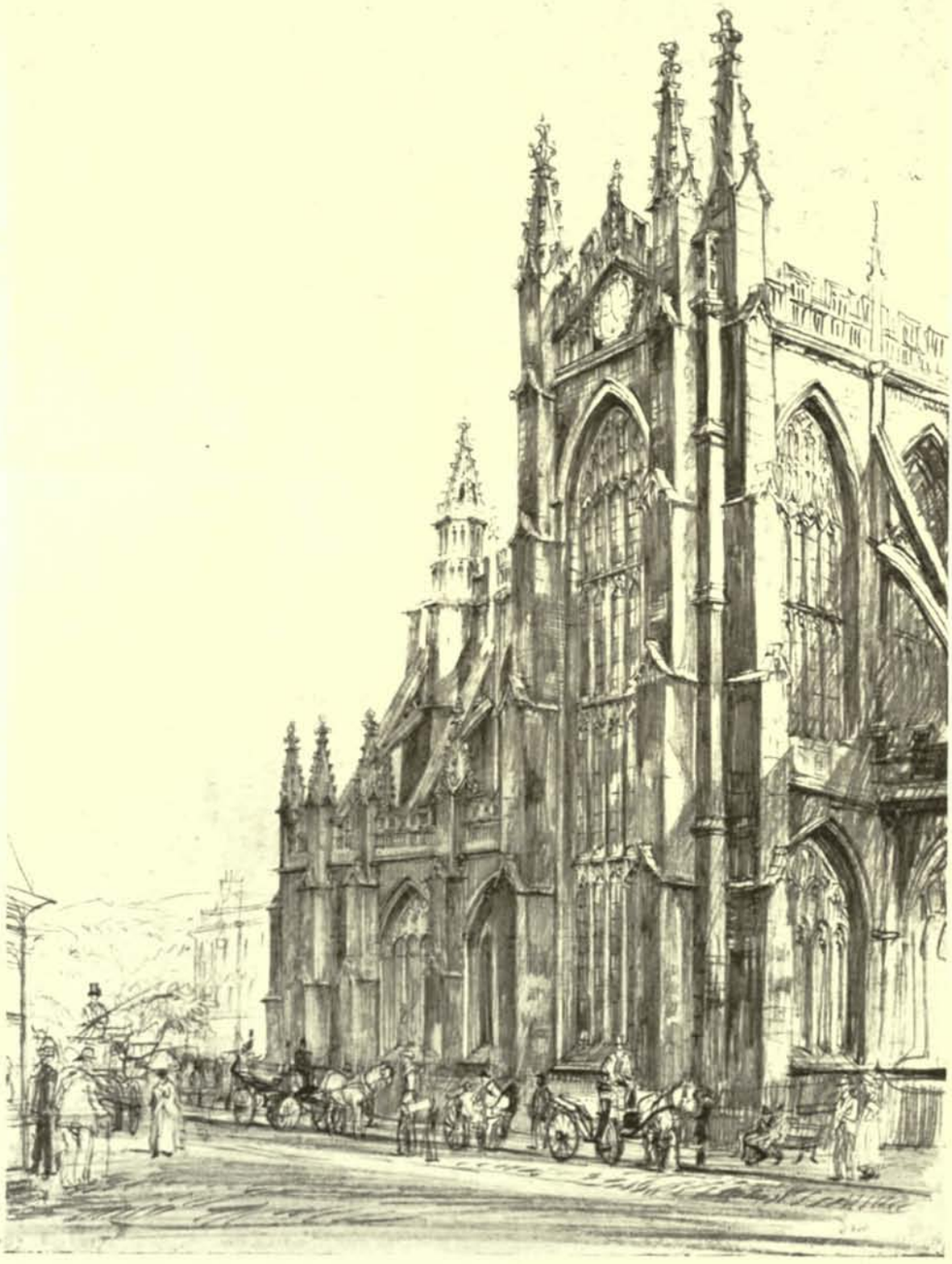


Plate V. October 1921

BATH ABBEY.

From a Pencil Drawing.



Plate IV

October 1921.

LUDLOW.

From a Pencil Drawing.



VERONA.

From a Copper Engraving.



WITNEY, OXFORDSHIRE.

From a Pencil Drawing.



STOW-IN-THE-WOLD.

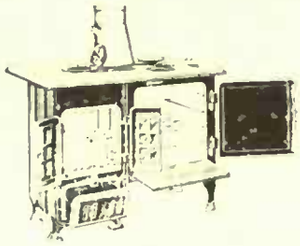
From a Drypoint Etching.



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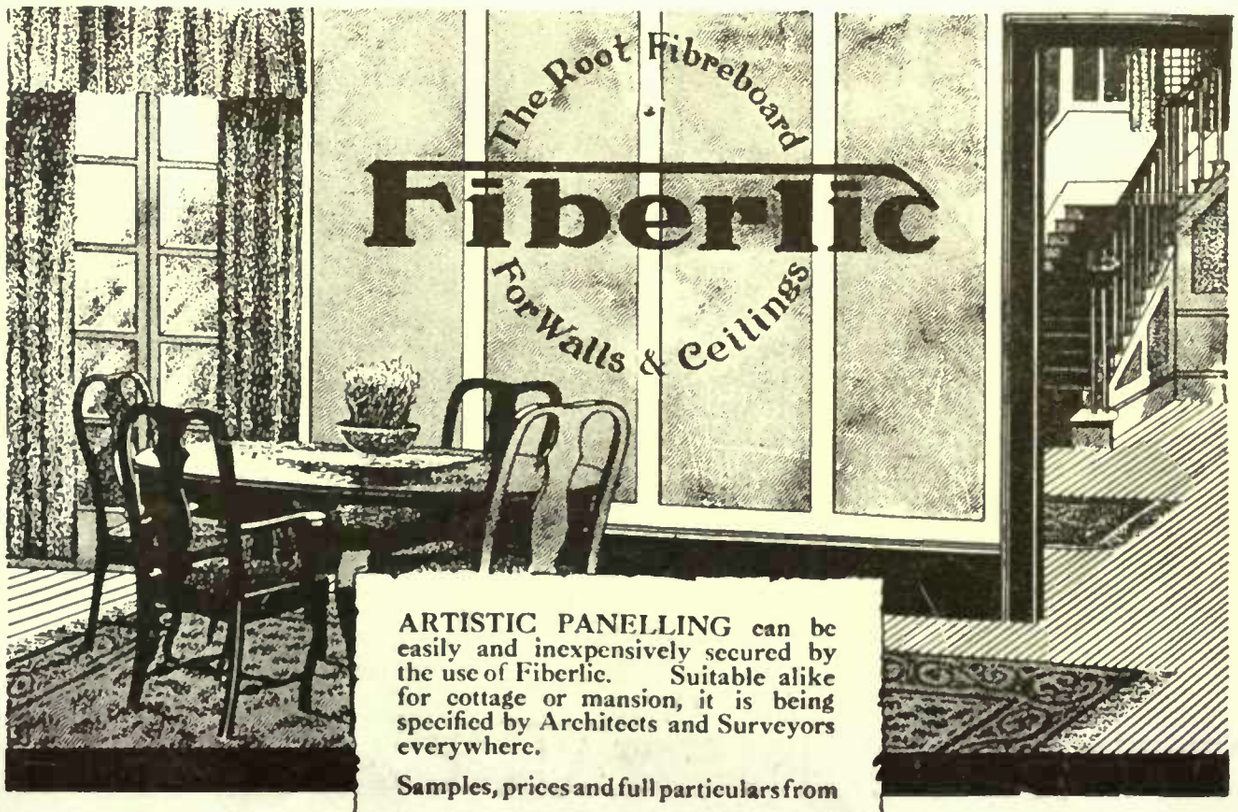


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Publication.

The Print Collector's Quarterly.

Numbers one and two of a new volume of "The Print Collector's Quarterly," which is the first volume to be published in England after the transfer of the magazine from America, have come to hand. One can imagine these little volumes, published at 5s., becoming, in a score of years, worth their weight in gold. They contain valuable information, so far as we are aware nowhere else obtainable, and many excellent half-tone reproductions of etchings and prints.

The editors—Mr. Campbell Dodgson in England, and Mr. Fitzroy Carrington in America—propose to cover, in future issues of the magazine, a wide range, dealing with both old and modern work, and with all forms of etching, engraving, lithography, wood engraving, etc., by all the recognized masters of these different mediums, including English, American, and Continental artists.

Of especial interest, in view of the fact that on 23 November this year we celebrate the centenary of the birth of Meryon, are the reproductions of many of his plates, with a careful description of the state of each plate by Mr. Harold J. L. Wright. Mr. Wright remarks, in a short prefatory note, now that the Macgeorge collection of Meryon etchings and drawings has been broken up and dispersed, the British Museum's collection must be considered one of the most complete in the world, though not necessarily the most complete. It contains, roughly, including the various states of the same plates, two hundred proofs in all.

Mr. Wright's descriptions of the state of each Meryon plate illustrate convincingly the alternating periods of madness and sanity to which the artist was subject. Thus, in "Le Pont-au-Change," the moon and ravens were introduced in one of the later states; and so, too, in "Le Ministère de la Marine," the weird and curious figures flying and galloping through the air do not appear in every state.

The etchings and lithographs of Mr. George Clausen, R.A., are also dealt with. Mr. Frank Gibson, who writes the note accompanying the catalogue of etchings, remarks that Mr. Clausen is chiefly known to the general public as a painter of pastorals or an occasional portrait, but very few know him as an etcher or as a lithographer, yet he has etched thirty plates and has drawn a dozen or more lithographs, most of which have the good qualities of his painting and show his sense of design, power of draughtsmanship, and grasp of character. Readers of THE ARCHITECTURAL REVIEW will remember the fine decorative work by Mr. Clausen at High Royd, Yorkshire, which we illustrated earlier in the year, and which revealed his mastery in a department of art into which he received early initiation.

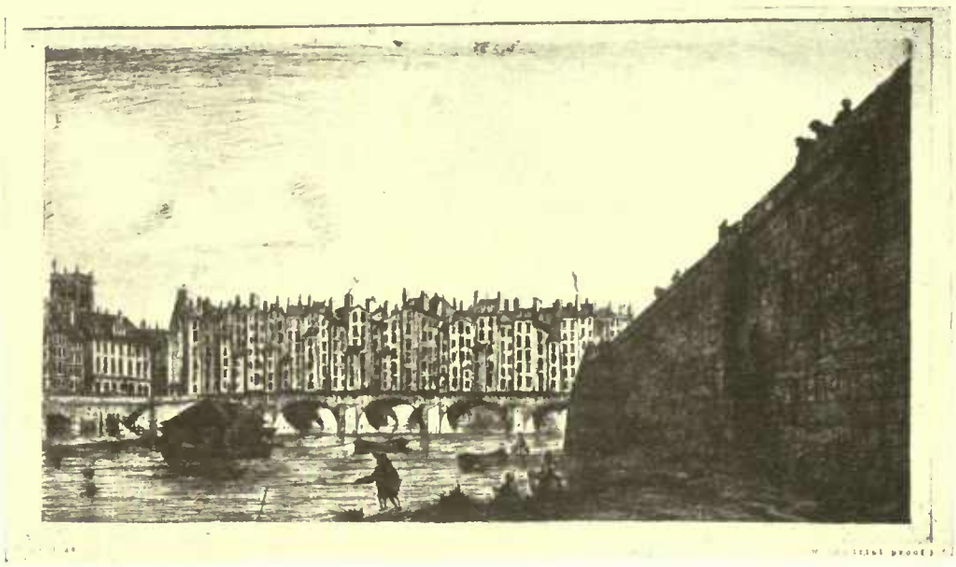
By kind permission we are enabled to give some of the Meryon illustrations in the following pages.



TOURELLE, RUE DE L'ÉCOLE DE MÉDICINE.



RUE DES TOILES À BOURGES.



LE PONT-AU-CHANGE VERS 1784.

Chronicle and Comment.

Salient Features of the Month's Architectural News.

British Empire Exhibition.

It is announced that at the British Empire Exhibition to be held at Wembley Park, Middlesex, from April to October 1923, housing and sanitation will be given special prominence. Mr. John W. Simpson, PP.R.I.B.A., and Mr. Maxwell Ayrton, F.R.I.B.A., have been appointed architects to the exhibition.

A Bust for the V. and A. Museum.

The trustees of the Victoria and Albert Museum bought for 1,460 guineas, at the recent sale of the Marquis of Anglesey's property at Beaudesert, a marble bust of the Charles I period. It is believed to be that of a Mr. Baker, who acted as courier to the King, and who conveyed to Rome the Vandyck portrait of His Majesty for Bernini to model a bust from it.

Fourteenth-Century Statues.

A most important artistic discovery is reported from Verona, where during the removal of a large column sustaining a big crib were found seven stone chromatic statues believed to have been constructed at the end of the fourteenth century and representing Our Lord lying in the sepulchre, with the Holy Virgin and Saints Joseph of Arimathea and Nicodemus. All seven statues were found in a perfect state of preservation, except one, which is armless.

A Weakness of Equestrian Statues.

Captain G. S. C. Swinton, of the London County Council, is playing the part of "sore saint" towards sculptors. In a letter to the press he criticizes with impartial causticity the recently unveiled equestrian statue of Lord Wolseley on the Horse Guards Parade, and that of King Edward in Waterloo Place. These statues are, of course, anatomically correct in their proportions, but their defect is that the sculptor makes no allowance for optical illusion. "Viewed from the distance at which the face becomes recognizable, Lord Wolseley is foreshortened until he is too much hat and boots, and King Edward is the same." Captain Swinton thinks that surely some licence in added length of limb is permissible to meet the point of view of the man on the pavement.

Seventeenth-Century Gates for America.

The early seventeenth-century Carshalton gates, which have been taken down for transmission to America, where they will do credit to England as a fine specimen of British craftsmanship, have a rather strange history. They were designed for a mansion that was never built. For many years, says Mr. J. Starkie Gardner (a member of the firm entrusted with the removal of the gates), they stood in splendid isolation, no house being near them. They have massive four-sided piers of wrought-iron, capped with crown-like finials of openwork; the gates themselves being capped with pyramids of scroll-and-leaf work. Flanking the ironwork were massive piers 17 ft. high, of Portland stone, on which were remarkably fine heroic-size figures in lead of Artemis and Actæon respectively.

Sherborne Abbey Restoration.

Into the numerous pros and cons regarding the vexed question of restoring the Lady Chapel of Sherborne Abbey it is inexpedient to enter here, but a rather striking moral may be quite impartially deduced from the situation. Briefly it is this: That, legally, the building is the property of a private gentleman, who, short of arson or the use of dangerous explosives, can do exactly what he likes with it. Major Wingfield Digby, D.S.O., the owner, will undoubtedly do what he and his friendly advisers believe to be right in a moral sense. But what if the building had been owned by some person of less refined susceptibilities? He might have pulled it down to have a garage. Clearly the case emphasizes very strongly the necessity for the larger powers that are advocated in drafting the new Act for the preservation of ancient monuments. Compared with this vital point, the controversy that has raged round the intentions of the architect for the restoration, Mr. W. D. Caroe, is of minor importance.



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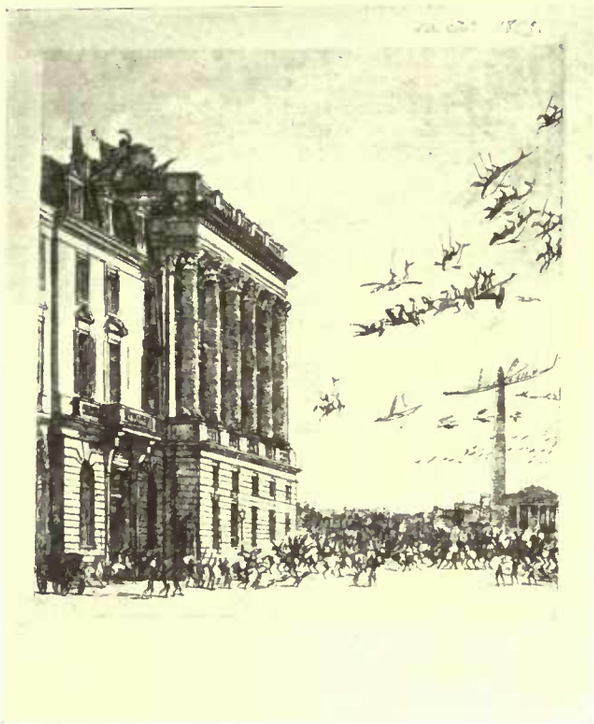
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LE MINISTÈRE DE LA MARINE.

London County Hall.

Few casual observers, writes a contributor to "The Architects' Journal," can form an adequate idea of the immense size of the London County Hall, which is now rapidly nearing completion. How many realize, for instance, that the interior contains about seven miles of corridors? A chimney stack serving the central heating apparatus measures 135 ft. from base to summit, and is built of ivory-white glazed bricks, with a lining of firebricks. About two millions of glazed bricks have been used in the interior of the hall.

Sir L. Alma-Tadema's House.

It is pleasant to think that the house on which Sir Alma-Tadema lavished so much money has fallen into sympathetic hands, and that the famous Dutch Room will remain intact, while the art treasures which the artist was at so much pains to collect will not be ruthlessly scattered. It is stated that "a prominent collector," whose name has not been revealed, has "bought all the fixtures essential to the maintenance of the atmosphere of this treasure-house." It is by no means necessary to fall in love with Sir L. Alma-Tadema's taste to be nevertheless glad that it has not been callously brought to naught.

St. Stephen's, Walbrook, Endangered.

Many are the buildings that have been affected by the abnormal weather. Those built upon clay have suffered greatly in their foundations, and there has been consequently an epidemic of underpinning. Roofs also have suffered from the prolongation of the fervent heat, notably the dome of Wren's beautiful church of St. Stephen, Walbrook, where the lead has "crept" and fallen to the extent of 18 in. and more. It was apprehended that the first shower after the protracted drought would have brought down the interior enrichments of the dome, which was therefore swathed in tarpaulin to keep out the water.

The Lead-Paint Question.

It will be remembered that in 1911 a committee appointed to inquire into the subject of lead-paint poisoning recommended the prohibition of the manufacture, sale, and use of white lead. A fresh Departmental Committee that has just been appointed includes, *mirabile dictu*, a representative of architectural interests, Mr. Alan Munby, F.R.I.B.A., who, it will be remembered, is the author of a standard work on "The Chemistry of Building Materials," and whose dual training in physical science and in architecture should render him an invaluable member of the committee, which may be confidently expected to determine whether white lead really deserves the bad character that attached to it until the superior turpitude of turpentine was strongly alleged.

Kenwood and Hampstead Heath.

Sir Sidney Colvin had, in "The Times" of 1 September, the most convincing, or at least the most eloquent, of all the many appeals for the preservation of Kenwood. His argument certainly has breadth, for he writes: "To add this tract of ancient woodland (for of such the property in great part consists) to the area of Hampstead Heath would be the finest possible increment, not only to the acreage, but to the interest and recreative charm of the most important of London's playgrounds. The fact of this piece of park and woodland existing there intact has been a vital feature in the scene," and if it were broken up and converted into a new tract of villa residences, the essential character of the whole ground north-eastward of the present heath and towards Highgate would be lost. Sir Sidney combines a noble public spirit with a spatial town-planning mind.



PORTE D'UN ANCIEN COUVENT À BOURGES.



"Waterloo Place." From an original by Francis Dodd.

A Vital Difference

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P.G.

Dr. Addison on Housing.

Dr. Addison being now a sort of free-lance publicist, his article which is accorded the place of honour in the September issue of the "Nineteenth Century" may be accredited with more candour and sincerity than it is wise to attribute to the guarded utterances of mere politicians. Bound or free, Dr. Addison has been always commendably frank with respect to housing; but now he speaks without the reservations naturally imposed on a Cabinet Minister. He speaks, indeed, chiefly as a hygienist and medical man, and his article is therefore immensely more valuable than the polemic that was perhaps expected from him. His main point is that, unless some consistent policy of housing be steadily pursued over a series of years, we shall be compelled to pour out millions a year on tuberculosis and other effects of bad housing. As a result of the Government's change of policy, he declares, the whole machinery built up by the State must fall to pieces.

The Late Mr. G. S. Aitken.

Mr. George Shaw Aitken, who has died at the age of eighty-four, was the founder and first president of the Edinburgh Architectural Association, which celebrated its jubilee in 1908. Born in London of Scottish parents, he went in early youth to Edinburgh, and was there articled to Messrs. Piddie and Kinnear. Serving successively with Mr. Charles Wilson of Glasgow, Messrs. Lockwood and Marvan of Bradford, and Mr. Alfred Waterhouse in Manchester, Mr. Aitken in 1860 helped Mr. Alfred Darbyshire and Mr. R. K. Freeman to found the Manchester Society of Architects, of which he was elected the first president. It was the forerunner of the present Manchester Society of Architects. In 1873 he began to practise in Dundee, in partnership with Mr. James Maclaren, but he afterwards carried on alone, designing Ryehill and Queen Street churches and several mansions, and he was one of the ten architects selected by Barry to take part in the final competition for Glasgow Municipal Buildings. He did much writing and lecturing, and in 1890 was appointed lecturer on architecture in the Heriot-Watt College. He was an accomplished artist in water-colours.

The Sales of Great Estates.

Although the sales of great estates have become so numerous as to excite but little comment, the names of many that are changing owners and are in too many instances being broken up excite keen regrets at the severance of time-honoured associations. To quote a few outstanding instances: It is impossible to read without a pang of the sale of outlying portions of the Penshurst Place estate of Lord de l'Isle and Dudley; or of Lord Ashcombe's Churt estate of more than two thousand acres, near Hindhead; or of portions (some four thousand acres) of Viscount Hampden's estates in Hertfordshire and Cambridgeshire; or, again—and rather especially—of the sale to a race-horse owner of Lord Willoughby de Broke's estate of Compton Verney, which shall end a dismal list that could be greatly extended. Compton Verney, of course, includes, on the estate of more than five thousand acres, the mansion built by Robert Adam, and the grounds laid out by the landscape gardener of the happy nickname—"Capability" Brown—who was so called, so the legend runs, because of his invariable formula that any estate about which he was consulted had "great capabilities."

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THE "REGENT" KINEMA THEATRE, BRIGHTON.



Plate I.

"CARNIVAL," BY WALTER BAYES.

The "Regent" Kinema Theatre, Brighton.

Robert Atkinson, F.R.I.B.A., Architect.

NO modern building offers quite the same opportunity for original planning and design as the kinema.

It may be said that, after all, a kinema is only a theatre where one looks at moving pictures instead of play-actors. The difference lies not so much in the show as in the more casual attendance of the audience, and this difference has encouraged the enterprising kinema builder to capture the interest of his audience in various subsidiary ways.

The Brighton kinema is not only an immense theatre (its seating accommodation on the ground floor alone being 1,500), but it is also something of a Kursaal, Winter Garden, and Pavilion, in that it combines theatre, restaurant, tea-rooms, roof-garden, retiring-rooms, and promenades.

Compared with other kinemas in this country it is only fair to say that it is, perhaps, the largest, and certainly the most original. It is original in that it is a great experiment in colour, and colour in its highest key. It is difficult to say just exactly what style the scheme of decoration most nearly follows. It is neither primitive, Pompeian, jazz, nor Egyptian. One might say of the "Salle Marivaux" in Paris that it is Pompeian, or of "Le Colisée" that it is Louis XVI; but here one feels rather than recognizes that the style is Roman, and yet the brilliancy of an Oriental atmosphere seems to scintillate about and to pervade the whole design. This is probably due to the very original scheme of lighting, which, as contributing to the emotional appeal, is a very considerable force.

As will be seen from the illustrations which accompany this article, the site, situated as it is at the corner of two streets and without possession of the corner plot, is a very awkward one to deal with. The main elevation is a comparatively narrow front on Queen's Road. The front to North Street is merely a second entrance although an important one. But no one could pass down Queen's Road without halting and being struck with the very original elevation that is seen.

True to the traditions of kinema fronts, it consists of an immense and deeply recessed opening, which encloses an upper floor restaurant and the main entrance. This one feature, perhaps a *tour de force*, is squarely set in a flat façade of Roman marble, panelled with red strips. But the eye naturally turns to the Della Robbia plaques and panels, which, in blue, white, and green, decorate the flat black marble architrave, which makes a very rich frame.



DESIGN FOR THE NORTH STREET ENTRANCE

The public pass into the vestibule through a screen of black metal and glass doors. The vestibule, a double square with circular ends and set parallel with the front, has walls and ceiling of "Stuc." It is a stony vestibule, as all such apartments should be; and although the architect has had to allow for the weaknesses of a modern audience in the provision of a rich carpet, this in colour is made to match the walls. The contrasting note is a narrow blue border with gold key, which, incidentally, helps to bring out the creamy quality of the walls.

A series of arches, two of which are mirrored, give access to inner vestibules, staircases, recesses for cloaks, and another weakness—a sweet stall. In the centre of the ceiling is an oval and gilded panel, but the simple shape and colouring of the chamber is, except for the metal pay-box in the centre, decorated as all such good vestibules should be, merely with Roman vases and marble candelabra flanking its "exedra." If it has any fault, it is a little too delicate and too small in

scale as regards its detail. From this stony chamber one is led through stony corridors, and up stony staircases into mysteriously lit foyers and upper halls.

All this is clearly shown on the plan; but a word as to the general arrangement of the theatre. It is a two-tier theatre encircled in the rear by promenades. Between the two tiers and beneath and above their promenades is a foyer which, on the one side, opens on to a series of five alcoves, and on the other, through arches to the theatre. From here there is no view of the proscenium; this is obstructed by the soffit of the upper tier, and by the cleverly placed decorative paintings of Mr. Walter Bayes, which act, as it were, as eye-shades to the moving pictures. Over the balcony, however, a view is obtained of the audience below. This chain of alcoves is used as a public tea-room and as a foyer for the stalls.

As a piece of design these alcoves are in effect a series of cavernous chambers opening out of one another by low circular arches, and, as has been explained, to the hall. The walls of the three in the centre are coloured a deep orange, the first and the last one a rich green. The colour is blended with red bands, and the only note of decoration is a small picture, one in each, set in a richly coloured frame. These very modern pictures are by Mr. Walpole Champneys, and represent a Columbine and Harlequin series of figures in flat colours with high lights.

But curiosity, and a desire for bigger things, takes us into the theatre itself. Here again the scheme of decoration is one of warmth and brilliancy. The general tone when full lighting is on is deep orange, and superimposed are panels and features in full palette and contrasting keys. From the recesses of the tiers the eye passes increasing richness to the proscenium arch, whose simple splayed reveal, decorated with a delightful procession of figures in red and orange on a purple ground, provides a feast of colour richer than can well be conceived. This work was executed by Mr. Laurence Preston, of the Brighton School of Art.

Perhaps the least satisfactory part of the theatre is the shape of the ceiling. The straight cross-beams, no doubt necessarily so on account of the construction, do not marry well with the great elliptical proscenium arch.

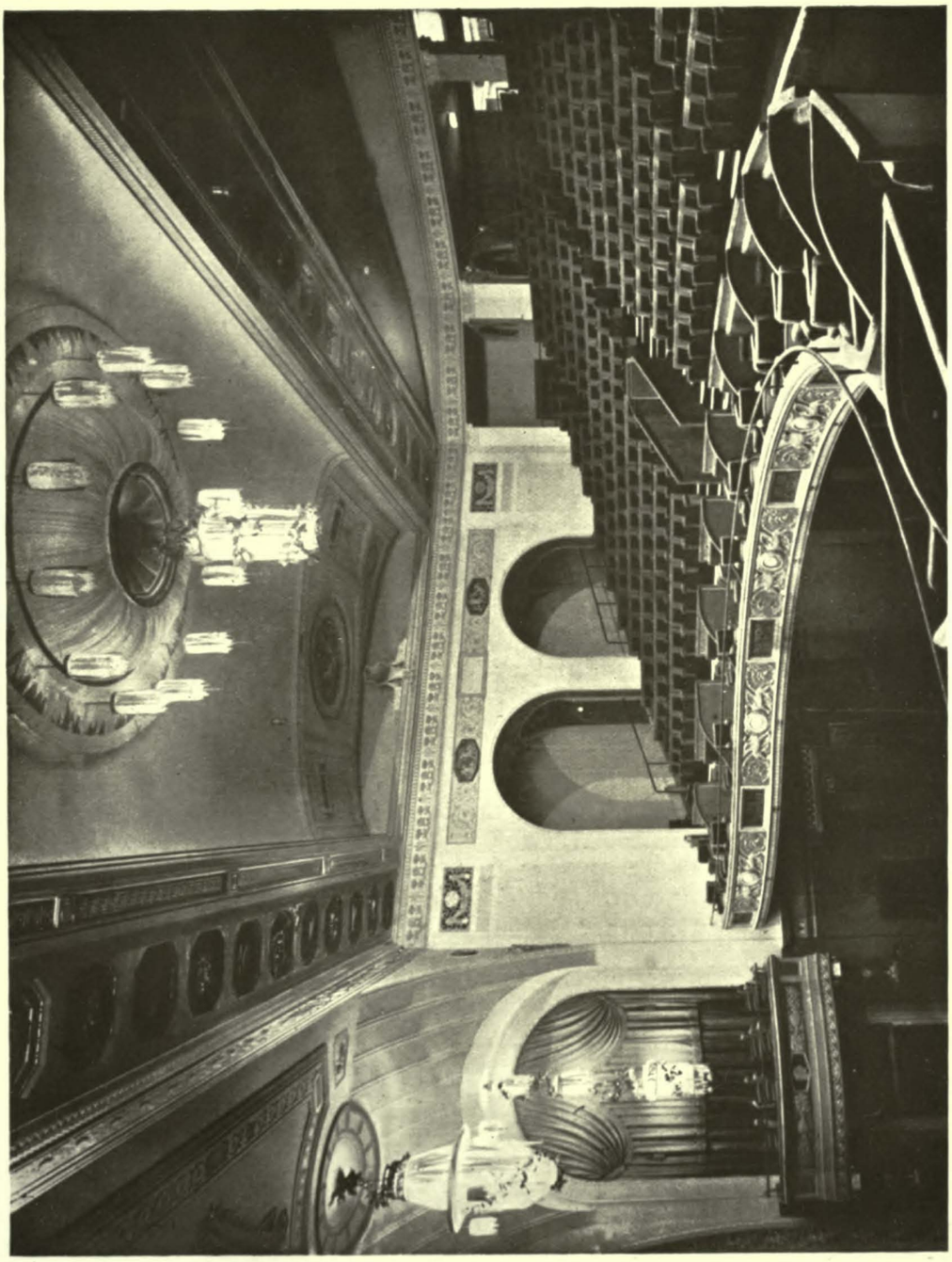
Adverse criticism might also, perhaps, be directed to a certain lack of continuity in scale, and to the introduction of over-many motives in the architecture. This is, perhaps, due to difficulties of construction, and to the almost impossible problem of perfectly connecting all the parts in so vast and complicated a scheme But, after all, this is incidental, and does not detract from the success of the general shape and proportion, nor from the richness and splendour that pervades the whole of this wonderful interior.

One word on the lighting: it must not be supposed that when lights are down we are in inky darkness. While pictures are being shown the whole hall twinkles with tiny subdued orange and red lights, insufficiently brilliant to distract from the pictures, and yet enough to allow the eye to peer through a mystic darkness and absorb in a dreamy way the beauty of the architecture around.

The system of construction used in the upper tier, which is without visible support, has called for considerable artistic



ELEVATION TO QUEEN'S ROAD.



VIEW OF BOXES AND GALLERY.



ONE OF THE SIDE BOXES.



BASE OF PROSCENIUM ARCH.



VIEW OF BACK OF AUDITORIUM, SHOWING AUDITORIUM, FOYER, AND WALLS TO BOX FOYER.

ingenuity in order to avoid that drooping feeling, that feeling of insecurity, which is evident in many other theatres similarly planned. Here this pitfall is very skilfully avoided by giving to the front of the gallery a very deep curve.

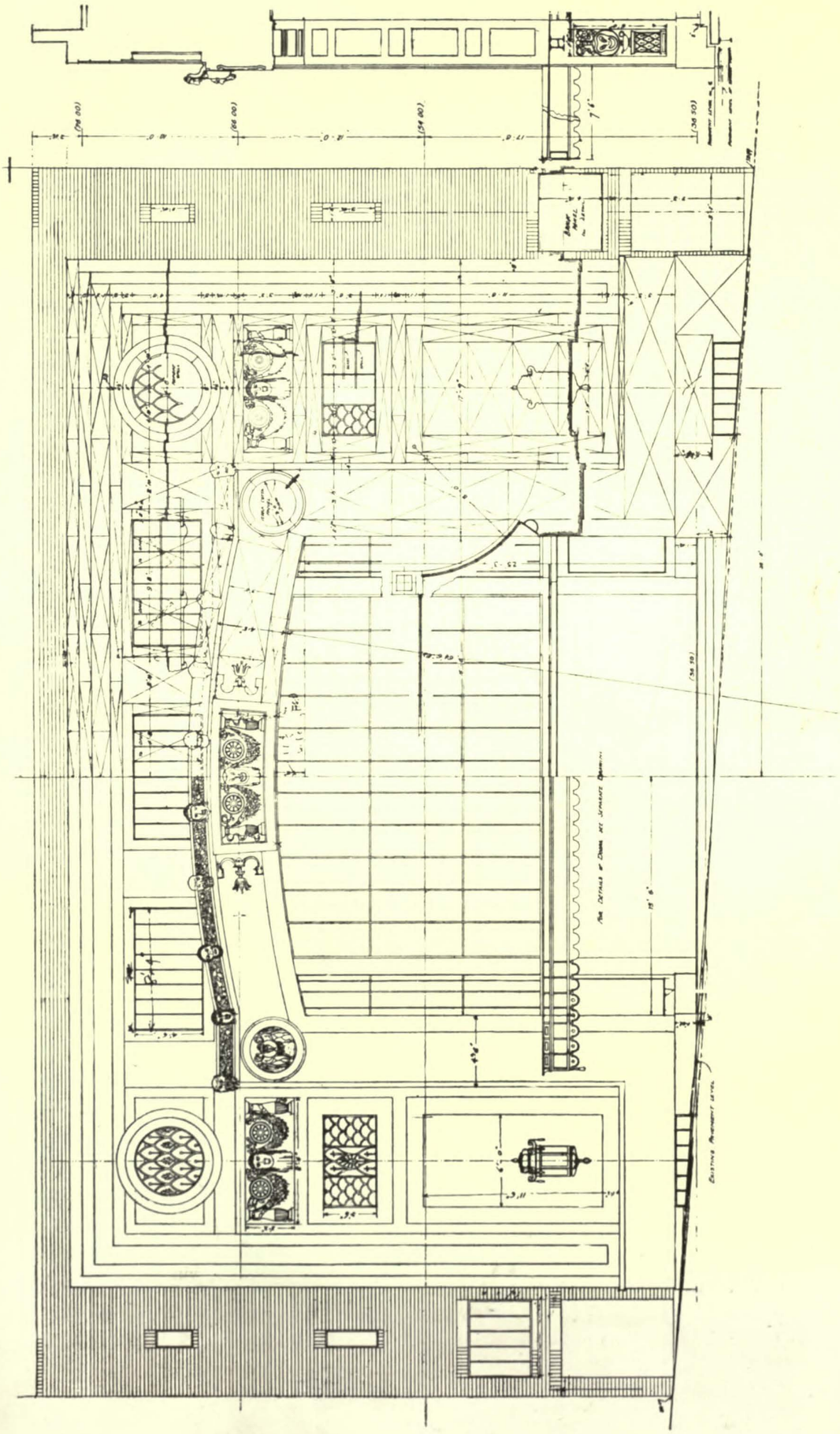
One is tempted to describe in particular some of the delightful detail that enriches this hall. There are fine painted ceiling panels in flat colour. There are richly painted ceiling panels in full colours in the side approaches from the upper tiers, and the effect of the arches that separate the hall from the two foyers beneath the upper tier, with their separate balcony, is, as viewed from the body of the hall, a suggestion of festive Rome. But perhaps, after all, nothing is more charming than the promenade to the upper tier. It has rich shaped curtains, grey and crimson, an essay in late Italian design.

Approached by a separate entrance, and also from the main hall, is the "Ship Restaurant," at the floor level of the theatre, and below the entrance hall. It was a happy solution of the problem of decoration to base it on a definite idea. The idea is a ship's interior, and a ship of an early type. In the scheme of decoration it is a brilliant reminder of those delightfully coloured models of Elizabethan and Stuart ships which rest in our museums. With its windowed forecastle raked in correct fashion to the lines of the ship; with its heavily timbered red ceiling and wall-posts coloured a blue-green; with its thin Venetian-red posts, its gilding and its orange panels, it resuscitates the days when seafaring gentlemen sailed the ocean in brightly painted ships.

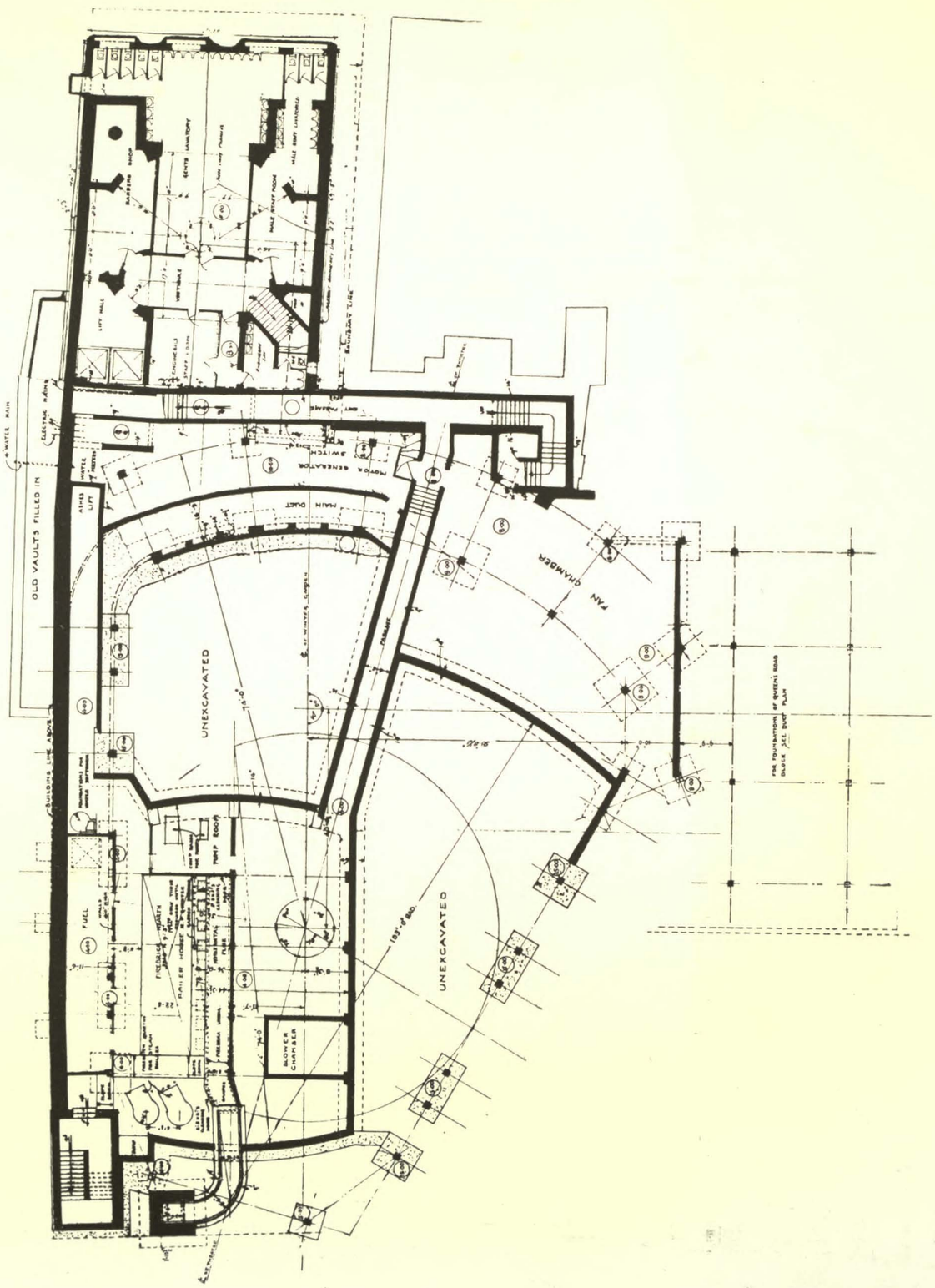
We have said much of the decoration, as unquestionably it is here, and as a colour-scheme, that it is so original and so supreme. Mr. Robert Atkinson, the architect, is recognized as, perhaps, the finest colourist in the profession, and in carrying through this great experiment he has undoubtedly achieved unmitigated success. He has shown us that it is not necessary to look to elemental methods, Russian ballets, or early mediæval wall decoration, to find a theme in richest colour. He has shown us that this can be done with Italian detail, and he has shown us that a Roman interior can be produced without reference to the somewhat thin qualities of Pompeian. It is obvious that Mr. Atkinson has himself mixed every tint, and wherever an artist has been at work Mr. Atkinson has had a guiding hand.

We have said much of the decoration, and space will not permit of more than a reference to the many practical difficulties that have had to be solved. In these Mr. Atkinson has been assisted by a very able group of men. The steel construction, all of which was designed by Dr. Oscar Faber, O.B.E., consulting engineer, involved nice calculations for girders to support a winter garden of 90 ft. span, and a scheme of enormous cantilevers to support the upper tier was no mean problem in mathematics. The installation of a plenum heating and ventilating system, which meant forcing 100,000 cubic feet of warm air into the building per minute, and with extraction ducts so arranged as to direct the sound-waves from the orchestra into the recesses of the hall, was again no simple task. All this has been successfully carried through by Major Grierson, an enthusiast in his profession.

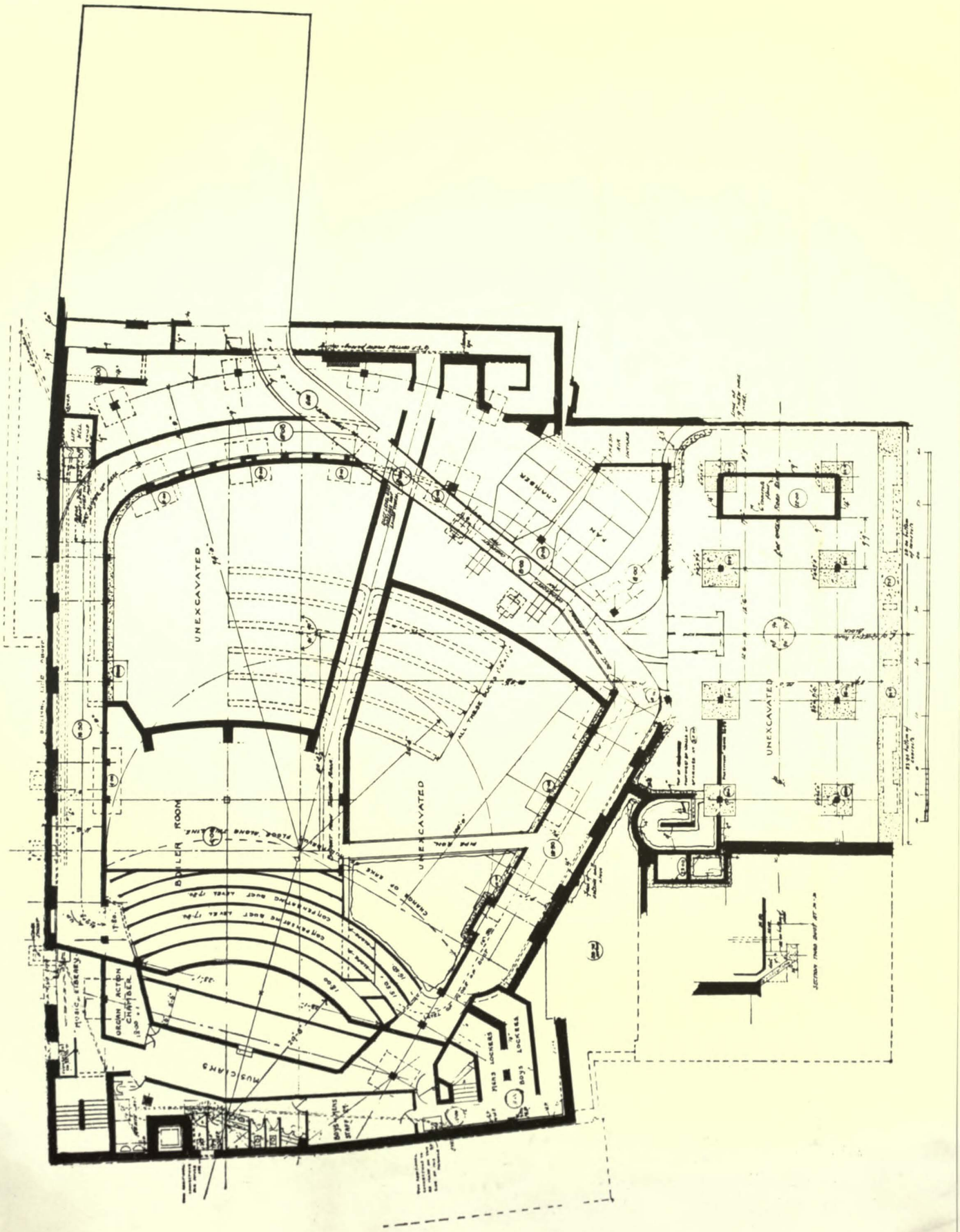
STANLEY D. ADSHEAD.



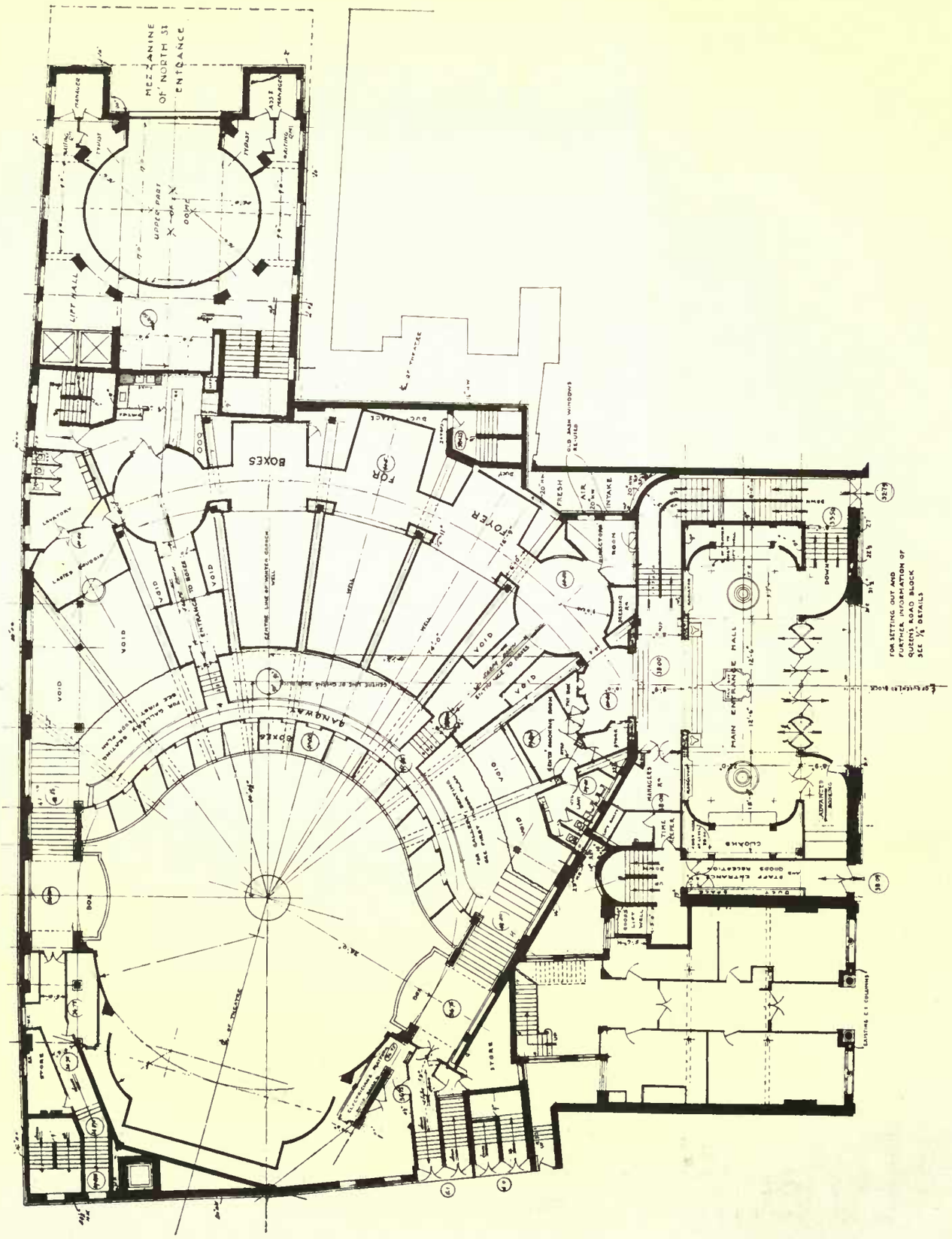
DETAILS OF QUEEN'S ROAD ELEVATION.



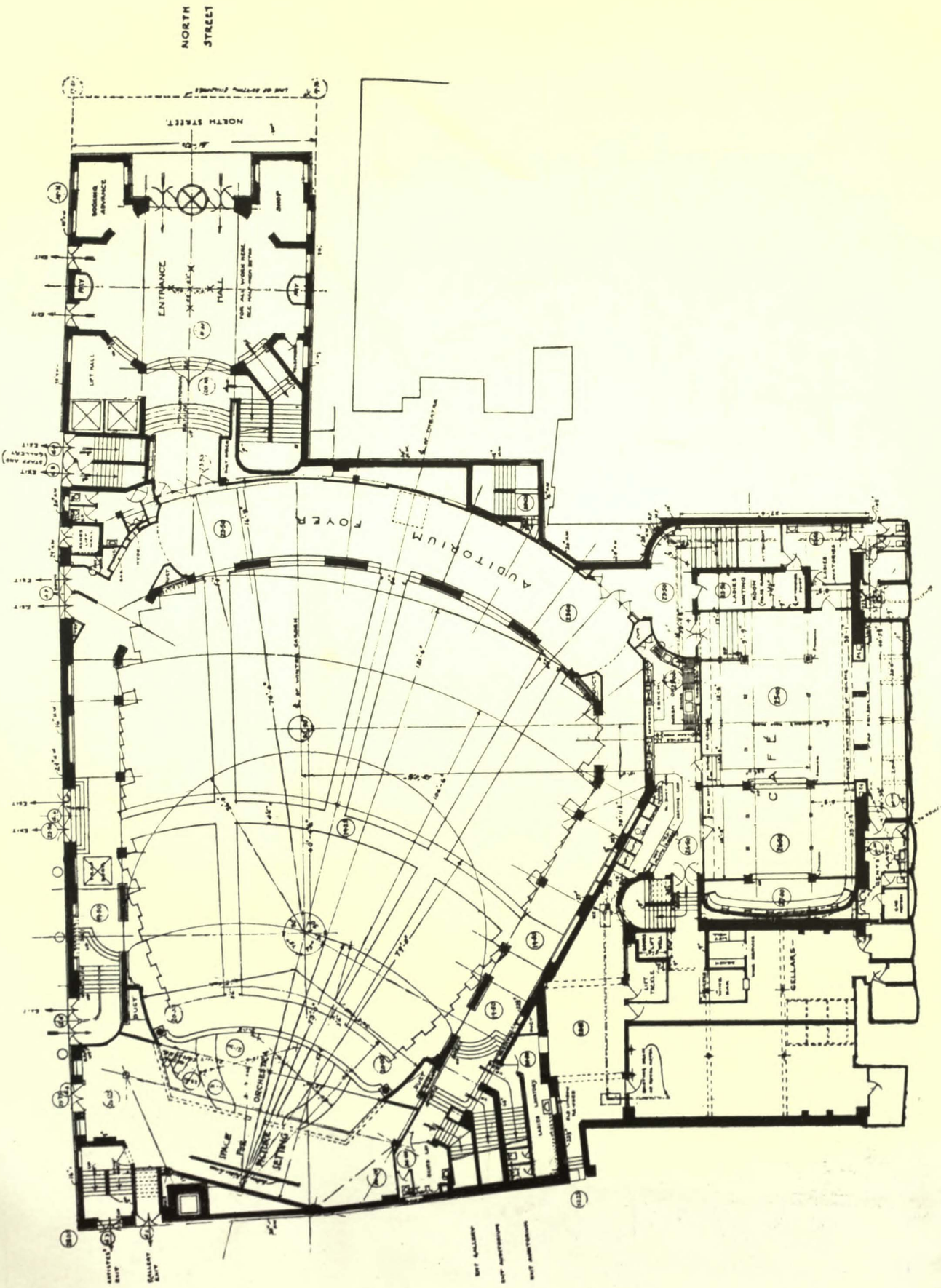
BASEMENT PLAN.


UNEXCAVATED
UNEXCAVATED
UNEXCAVATED
BOILER ROOM
CHAMBER
ORGAN ACTION CHAMBER
MUSICIANS
GIRLS LOCKERS
BOYS LOCKERS

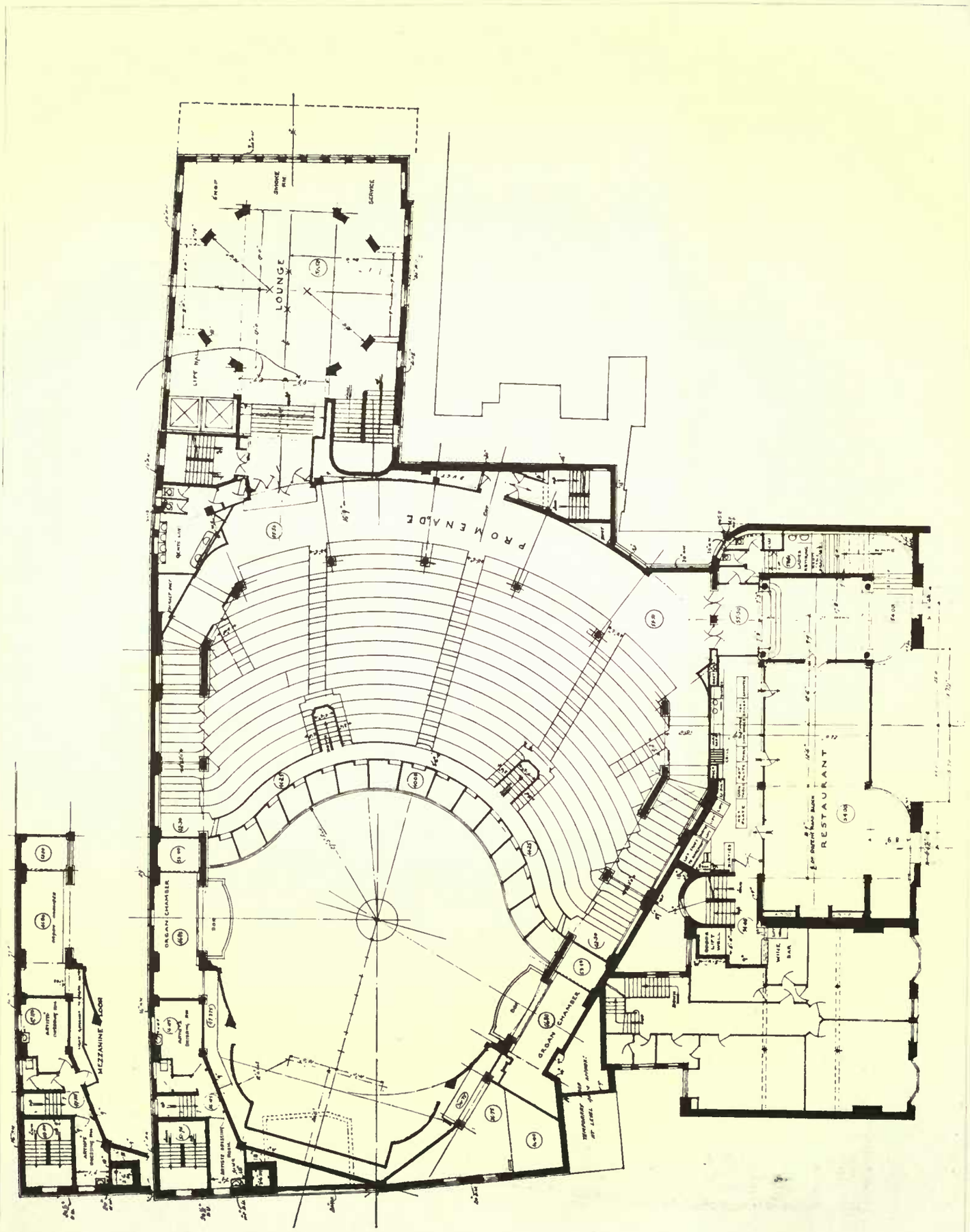
DUCTS PLAN.



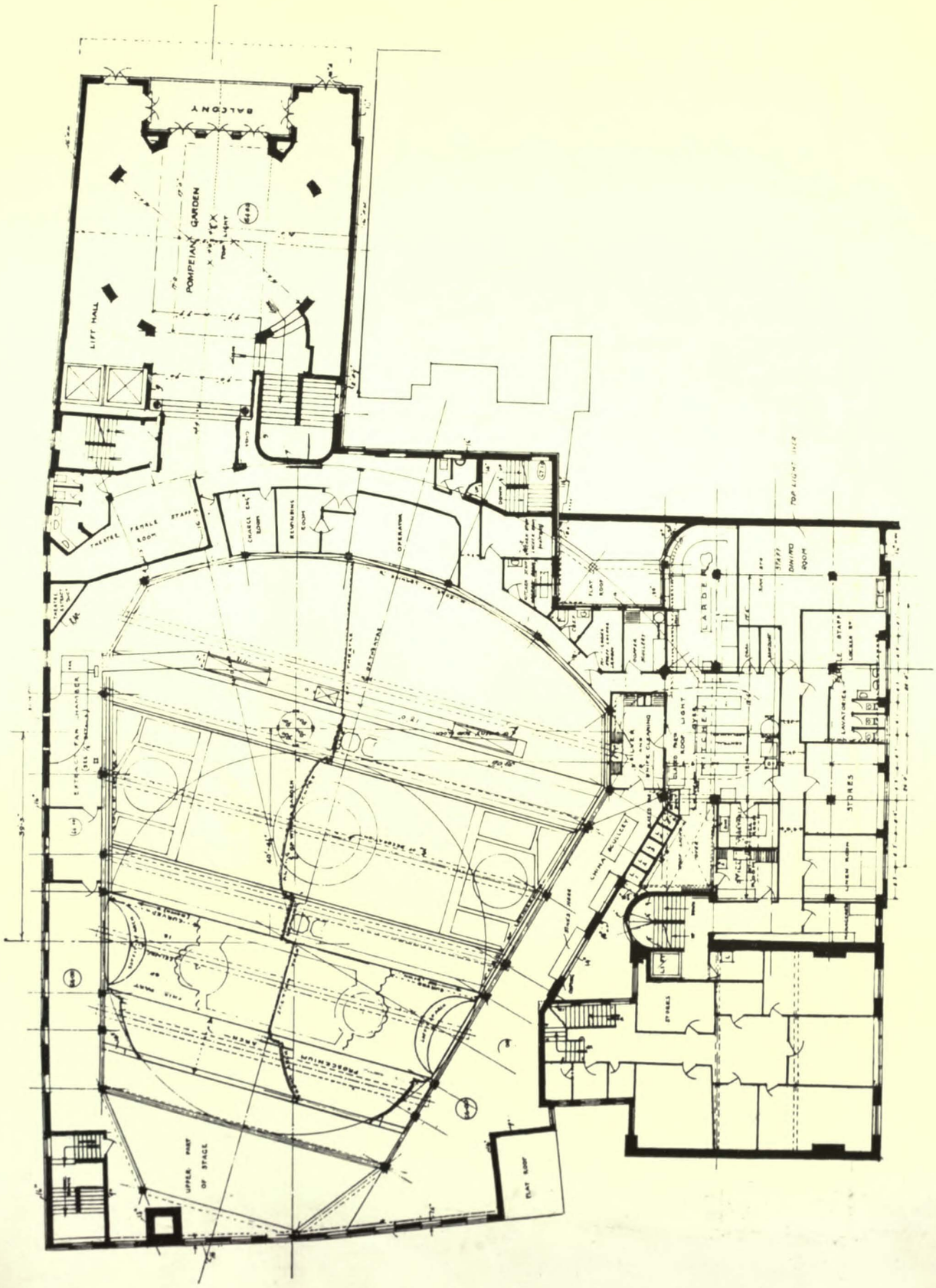
PLAN OF BOX FOYER.



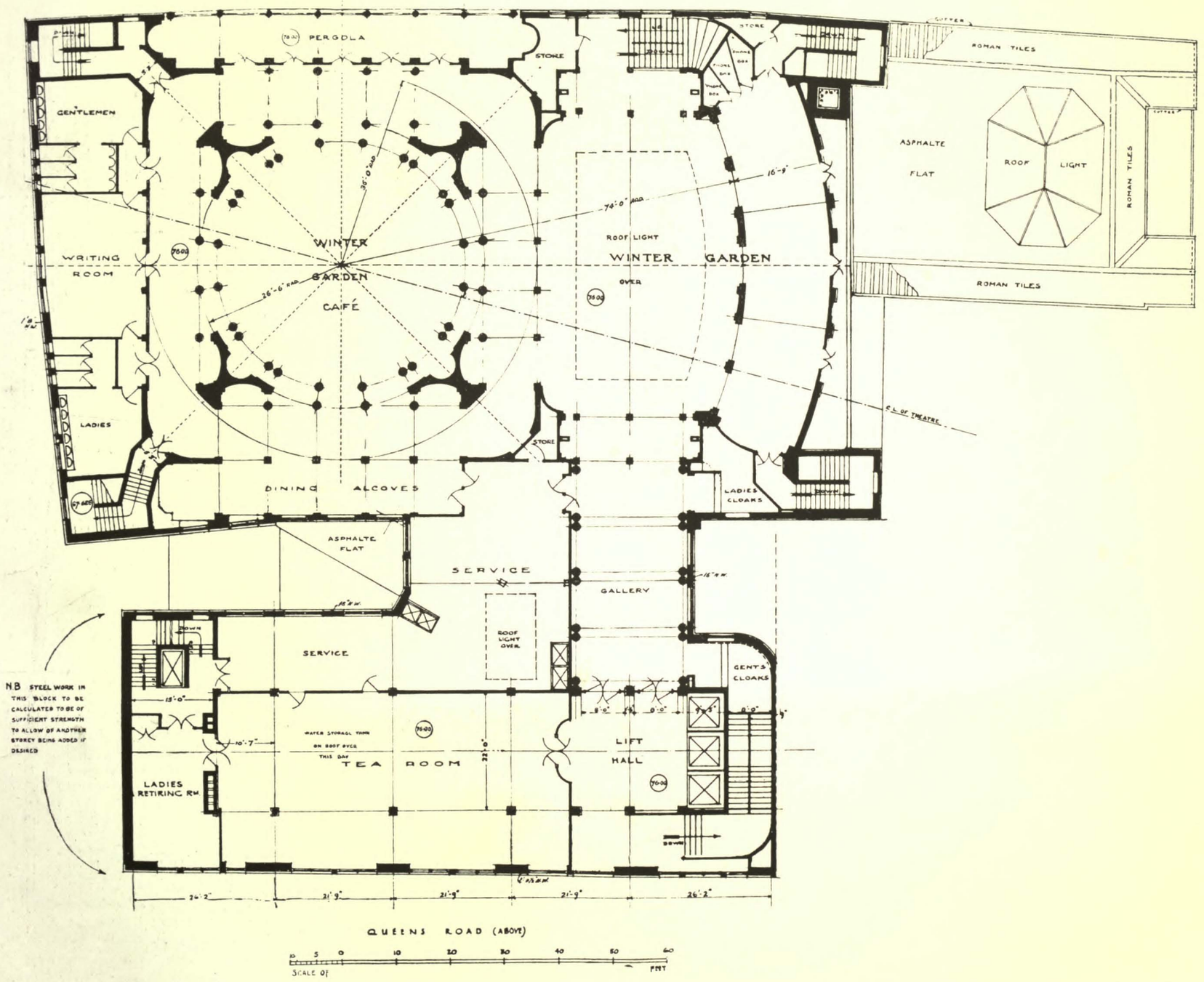
PLAN OF AUDITORIUM.



PLAN OF GALLERY.



SECOND-FLOOR PLAN.



PLAN OF WINTER GARDEN.

The Franco-British Union of Architects.

Notes on the Work of some French Members of the "Union Franco-Britannique des Architectes."

AN event of some importance to architects of Great Britain and France took place a few months ago, when delegates of the principal architectural societies of the two countries met in Paris, to discuss the future education of architects in the new world which has resulted from the war, with its difficulties and problems, which (although not in themselves new) have to be viewed from a different standpoint.

One result of this joint meeting was the inception of the "Union Franco-Britannique des Architectes," proposed by Mr. J. W. Simpson, President R.I.B.A., at the first meeting of the conference in Paris, and most cordially received by our French colleagues. The object of the Union is to encourage personal friendships between British and French architects, and to promote the advancement of the art of architecture in the two countries. Its possible influence on the larger question of the cementing of the "Entente Cordiale" can hardly be overestimated.

Architects, by the very nature of their work, have a large sphere of influence, not confined to any political party or class of society, and almost entirely free from those restrictions which are so marked in official relations; in fact, one cannot define the limits or limit the possibilities of such an association of the creative artists of the two great democracies of the Old World, the joint guardians of civilization and the champions of liberty and justice.

The first official meeting of the Union was to have been held in London in the early part of this year, but (like many other functions) it had to be postponed, but the disappointment merely made the British delegates the more keen to enjoy the pleasure of welcoming a number of their French



LE GRAND PALAIS: GRAND ESCALIER.

Albert Louvet, Architect.

colleagues who had signified their intention of attending the first general meeting of the new society.

Many of our French members are already well known on this side of the Channel, but it may not be without interest to give a few short biographical notes, together with some illustrations of the work of our colleagues which represents the more serious French architecture of to-day.

M. Albert L. Louvet, President of the Société des Architectes Diplomés, President of the Union, was born in Paris in 1860, was a pupil of Ginain and Louvet, and has filled many public appointments. He was awarded the first prize in the competition for the Grand Palais des Champs Elysées, and carried out the central portion of this building. He is an "Ancien membre du Conseil Général des Bâtiments Civils"; Architecte de la Ville de Paris (VIII section); obtained the Grand Prix gold medal of the Exhibition of 1900; is a Lauréat and "first second" Grand Prix de Rome; silver medallist of the Société Centrale; member of the Jury of the Ecole des Beaux-Arts, etc.; is a member of the Société Centrale (vice-president 1911); Société de la Défense Mutuelle des Architectes Français; Société des Artistes Français; S.A.D.G.; and corresponding member R.I.B.A.

Principal works.—Grand Palais, 1897–1900 (in collaboration with MM. Laloux and Albert Thomas); Houses at Versailles, Ciotat and St. Paire, 1904–1906; business premises, Paris, 1904–1906; studios at Neuilly and Paris. M. Louvet is also well known as an authority on architectural education and practice, and as the author of "L'Art d'Architecture et la Profession d'Architecte."

M. Louis Bonnier, Past-President S.A.D.G., was born at Templeuve, in the Département du Nord, in 1856, was a pupil of Moyeaux and André, and has also filled many public appointments with distinction, amongst which we may mention the following: Architecte en Chef des Bâtiments Civils (Palais de l'Elysée); Inspecteur-Général des services techniques d'Architecture et d'Esthétique du Département de la Seine; Architecte-en-Chef des installations générales, and membre du Jury Supérieur, Exposition Universelle, 1900; Membre du Conseil Général des Bâtiments Civils; de la Commission du Vieux Paris; Président de la Société de Médecine Publique et de Génie Sanitaire; Vice-Président de la Société d'Encouragement à l'Art et l'Industrie; Président de la Commission technique de la Renaissance des Cités; gold medallist Salon 1913; Grand Prix Diploma, Ghent International Exhibition 1913, etc.; membre de la Société Centrale, Société de la Défense Mutuelle des Architectes Français, Société des Artistes Français, Association des Artistes, Société des Amants de la Nature, S.A.D.G., etc.

Principal works.—Monument de la Défense Nationale, Lille; Town Halls of Issy les Moulineaux and Templeuve; Creusot Pavilion, Exhibition of 1900; Laboratory of Marine Zoology, Wimereux; houses in the départements of the Pas de Calais, Aine, and Alpes-Maritimes. The author of many official publications on architectural subjects.



PRÉFECTURE DE LA HAUTE-VIENNE.

Jules Godefroy, Architect.



Plate II. November 1921.

BANQUE DE FRANCE, A NEUILLY-SUR-SEINE.

Alphonse Defrasse, Architect.



Plate III.

November 1921.

TOMBEAU DE PASTEUR, A PARIS.

Ch. Girault, Architect



BASILIQUE DE ST. MARTIN, A TOURS.

Victor Laloux, Architect.

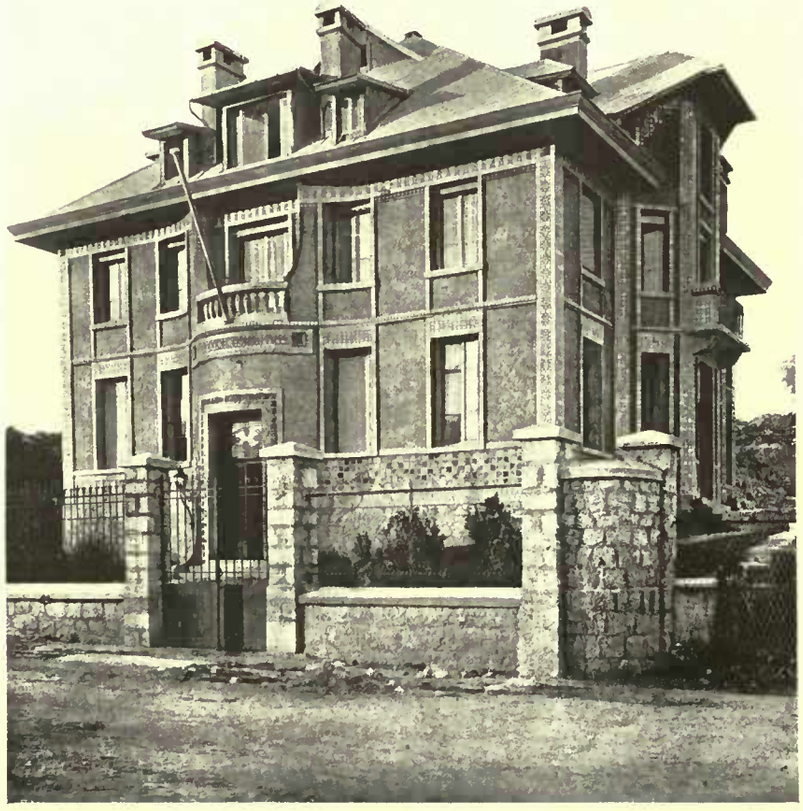
M. ALPHONSE A. DEFRASSE, who was born in Paris in 1860, and was a pupil of M. André, is also a Past-President of the S.A.D.G., and it was during his term of office that the first "rapprochement" between the architects of the two countries took place, in 1913, when a selection of prize drawings from the Ecole des Beaux-Arts was exhibited at the Architectural Association rooms. On this occasion we had the pleasure of welcoming M. Defrasse and several of his colleagues at the opening of the exhibition by H.E. M. Paul Cambon, the French Ambassador. M. Defrasse holds the important position of Architecte-en-Chef des Bâtiments Civils et de la Banque de France, is a Chef d'Atelier and membre du Jury de l'Ecole des Beaux-Arts. He obtained the Grand Prix de Rome in 1886, Grand Prix, Brussels International Exhibition 1897, and of the Paris International Exhibition of 1900, and Médaille d'Honneur of the Salon, 1893. He is a member of the Société Centrale, Société des Artistes Français, Association des Artistes, Société de la Défense Mutuelle des Architectes Français, and S.A.D.G., and the author of several important monographs on ancient architecture.

Principal works.—Branches of the Bank of France and the reconstruction of the Bank in Paris; houses in Paris, Nogent, Enghien, etc., and reconstruction of the hospital at Fontenay.

M. CHARLES L. GIRAULT, is a Membre de l'Institut (Académie des Beaux-Arts) and Past-President of the S.A.D.G. and of the Société Centrale, was born at Cosne in the Département of the Nievre in 1851, and was a pupil of M. Daumet. He obtained the Grand Prix de Rome in 1880; Prix Jay (1875); Prix Jean Leclère and Rougevin (1888); Achille Leclère (1879); is a member of the Conseil Supérieure des Beaux-Arts, Inspecteur Général des Bâtiments Civils, Architecte du Palais des Beaux-Arts de la Ville de Paris, Lauréat de la Société Centrale, and also holds the Grande Médaille d'Architecture Privée, S.C.; Grand Prix, Paris International Exhibition, 1900; R.I.B.A. gold medallist, etc.; is member of the Société Centrale, Société des Artistes Français, Société de la Défense Mutuelle des Architectes Français, and S.A.D.G.

Principal works.—Palais d'Hygiène and Palais de la Chambre de Commerce, Paris International Exhibition, 1889; Tomb of Pasteur at the Pasteur Institute, 1896; Petit Palais, Paris International Exhibition, 1900; Architecte-en-Chef du Grand Palais do., 1900; additions to the Royal Palace of Laeken (Brussels), 1904; Museum of the Congo, Ternueren, 1904, etc.

M. JULES A. GODEFROY, was born at La Rochelle in 1863, and was a pupil of MM. André and Laloux. Was Vice-President of the S.A.D.G., 1911–1913, and hon. sec. of the French Committee for the Exhibitions of French Beaux-Arts students' work in London (1913), and the Exhibition of Franco-British Architecture in Paris (1914). Is Architecte-en-Chef du Ministère des Postes et Télégraphes, and was awarded the Médaille d'Honneur in the Salon of 1906, and is a member of the Jury of the Ecole des Beaux-Arts. M. Godefroy is a member of the Société Centrale, Société des Artistes Français, and S.A.D.G., and hon. member of the Architectural Association of London.



LÉGATION DE FRANCE, A CETTIGNE.

Paul Guadet, Architect.



Plate IV

November 1921.

CASERNE DES CÉLESTINS, A PARIS.

Jacques Hermant, Architect.



LABORATOIRE DE ZOOLOGIE MARITIME, A WIMEREUX (PAS DE CALAIS).
L. Bonnier, Architect.

Principal works.—Caisse d'Epargne, Flers; Salle des Fêtes, Surênes; Monument to Carnot, Dijon; Monument to Carnot, Limoges; Monument Français, Plombières; Préfecture et Archives Départementales, Limoges; Château du Fraisse (Haute-Vienne); Centrale Téléphonique, Boulevard Raspail, Paris.

M. Paul A. J. J. M. Guadet, was born at Paris in 1873, and was a pupil of MM. Guadet and Paulin. He is a member of the Council of the S.A.D.G.; Professeur de perspective à l'École des Beaux-Arts; was Sous-Inspecteur for the Paris International Exhibition, 1900; Architecte adjoint du Ministère des Affaires Etrangères; Architecte-en-Chef des Bâtiments Civils et Palais Nationaux, et du Ministère des Postes et Télégraphes, and gold medallist at the Brussels International Exhibition; he is a member of the Société Centrale, Société des Artistes Français, Association des Artistes, and S.A.D.G.

Principal works.—Collaborated in the reconstruction of the Théâtre Français and the Cour des Comptes. Legation de France au Montenegro; apartment houses in Boulevard Exelmans, Paris; Central Telephone Exchange at Auteuil, etc.

M. Jacques R. Hermant, was born in Paris in 1855, and was a pupil of MM. Vaudremer and Paulin. He is a Past-President of the S.A.D.G., and it was during his year of office, in 1914, that the Exhibition of Franco-British Architecture in Paris was held, and a delegation of British architects, . . . under the presidency of Sir Reginald Blomfield, R.A., were the guests of the S.A.D.G. at the opening of the exhibition and annual banquet of the society.

M. Hermant was a "first second Prix de Rome" in 1880; is Architecte en Chef des Bâtiments Civils and Palais Nationaux (Ministère de la Marine and Palais de Rambouillet); Architecte de la Ville de Paris (III section;) was awarded a gold medal at the International Exhibition of 1889; two Diplômes d'Honneur at the Brussels International Exhibition, 1897; a silver medal at the Paris International Exhibition, 1900; a first Médaille at the Salon of 1901; the Grande Médaille d'Architecture privée of the Société Centrale, 1901; Médaille, Concours des Façades (Rue Réaumur), 1906; Grand Prix, St. Louis International Exhibition, 1906; was a member of the Conseil Général des Bâtiments Civils 1909–1910, and is a member of the Société Centrale, Société des Artistes Français, Société de la Défense Mutuelle des Architectes Français, etc.

Principal works.—Caserne des Célestins, Paris; Groupe scolaire, rue Championnet, Paris; Palais du Génie Civil et moyens de Transport, Paris International Exhibition, 1900; Musée Centermaux, Paris International Exhibition, 1900; Société Générale head office, Paris; Château de Voisenon (Seine et Marne); Salle Gaveau, rue de la Boëtie, Paris, etc.

M. Hermant is also the author of an important monograph on American architecture (1893).

M. Victor Laloux, was born at Tours in 1850, and was a pupil of M. André. He is a Membre de l'Institut (Académie des Beaux-Arts), and Past-President of the Société Centrale and the S.A.D.G. He obtained the Grand Prix de Rome in 1878; is Inspecteur Générale des Bâtiments Civils and Palais Nationaux; Professeur and Chef d'Atelier à l'École des Beaux-Arts; was awarded a gold medal at the Paris International Exhibition, 1889; Médaille d'Honneur of the Salon, 1885; gold medal Paris International Exhibition, 1900.

M. Laloux is Honorary President of the Société des Artistes Français, and was the founder of the S.A.D.G. in 1877; he is also a member of the Association des Artistes and the Société de la Défense Mutuelle des Architectes Français.

Principal works.—Basilica of St. Martin; Railway Station and Hôtel de Ville at Tours; Quai d'Orsay Station and Hotel, Paris; Hôtel de Ville, Roubaix, etc.

M. Laloux is also the author of several monographs on the restoration of Olympus and "L'Architecture Grecque."

Winchester College.

By R. Pares.

WILLIAM of Wykeham, Bishop of Winchester, having already set in motion his building projects for New College at Oxford, turned his attention to the building of a place for his elementary school at Winchester. This school was in a certain measure supplementary to New College, and, although it retains its independent constitution, has always been very closely connected with it. After various Bulls and Licences, the Charter of Foundation was published in October 1382. By the revised version of the Statutes issued in 1400 the numbers of the body were constituted thus: a warden, seventy scholars, ten Fellows, three chaplains, three chapel-clerks, sixteen choristers, a head master and an usher. Of the qualifications and elections of scholars we need here say little; they were probably to be poor boys, certainly to be young (not over twelve at the time of admission), and destined in all likelihood for Holy Orders. Founder's kin were to have an incontrovertible right of admission, and for the rest boys from certain counties were to be given preference over others. There were also to be ten Commoners of gentle family. They were probably not included in the original scheme of foundation, but were added by a revision of the founder's purpose. It is necessary to mention these details of the foundation in order to understand the plan of the buildings.



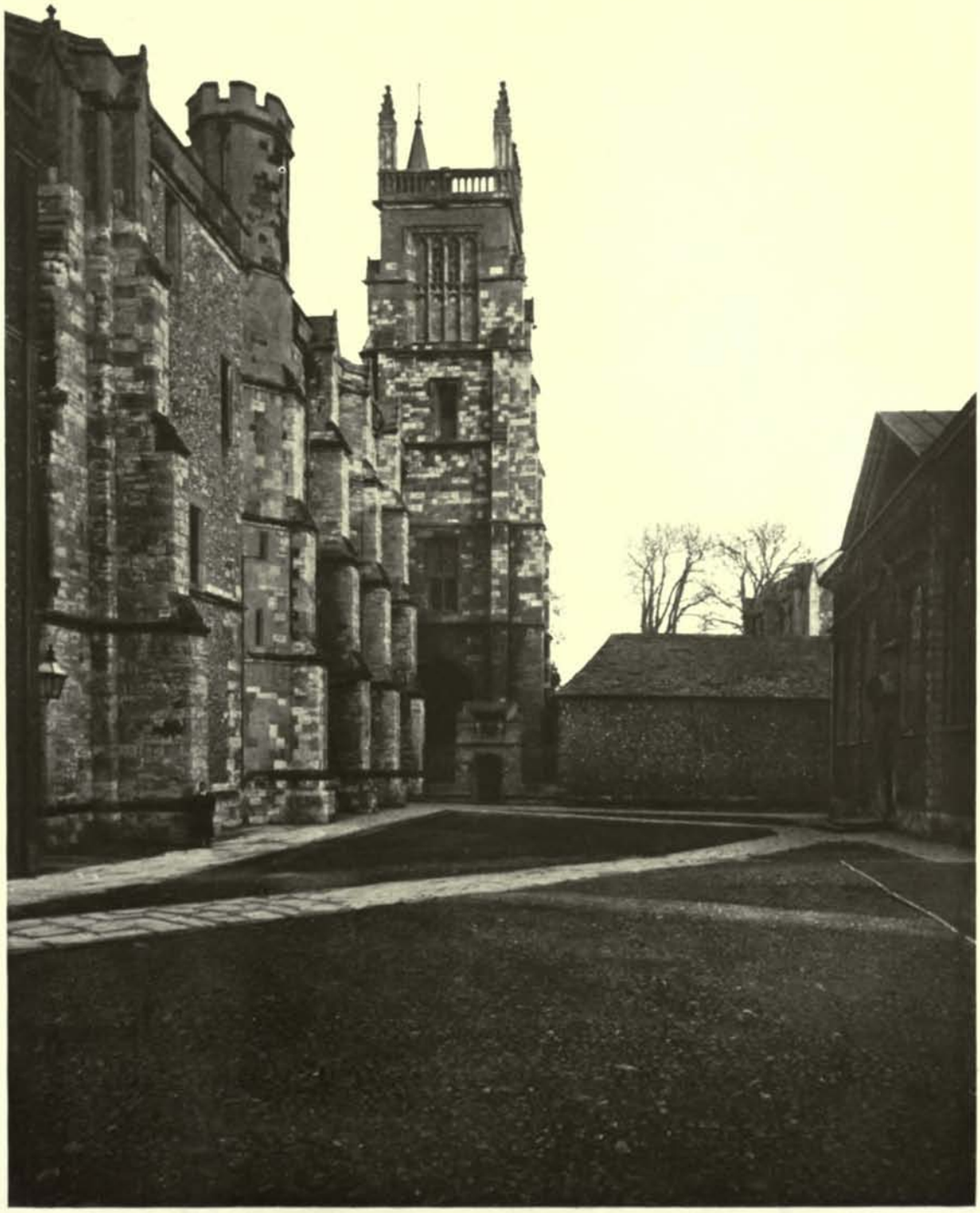
INTERIOR AND EAST WINDOW OF FROMOND'S CHANTRY.

First, however, a word as to the site. Wykeham bought of the monks of the Benedictine Priory of St. Swithun a messuage, an acre and a half of garden land, and a meadow of three acres, in the Soke of Winchester, within his own episcopal jurisdiction. This site was bounded on the north by the highway, on the west by the almshouse of the Sisters of Mercy, on the south-west by a stream called Lockburn and a wall, and on the east by another stream called Logie. Other ecclesiastical neighbours besides the Spital were the convent of Carmelite Friars on the south-west and St. Elizabeth's College beyond Logie. The enclosure of the College grounds was divided (besides the actual site of the buildings) into a farmyard, a garden, and a meadow.

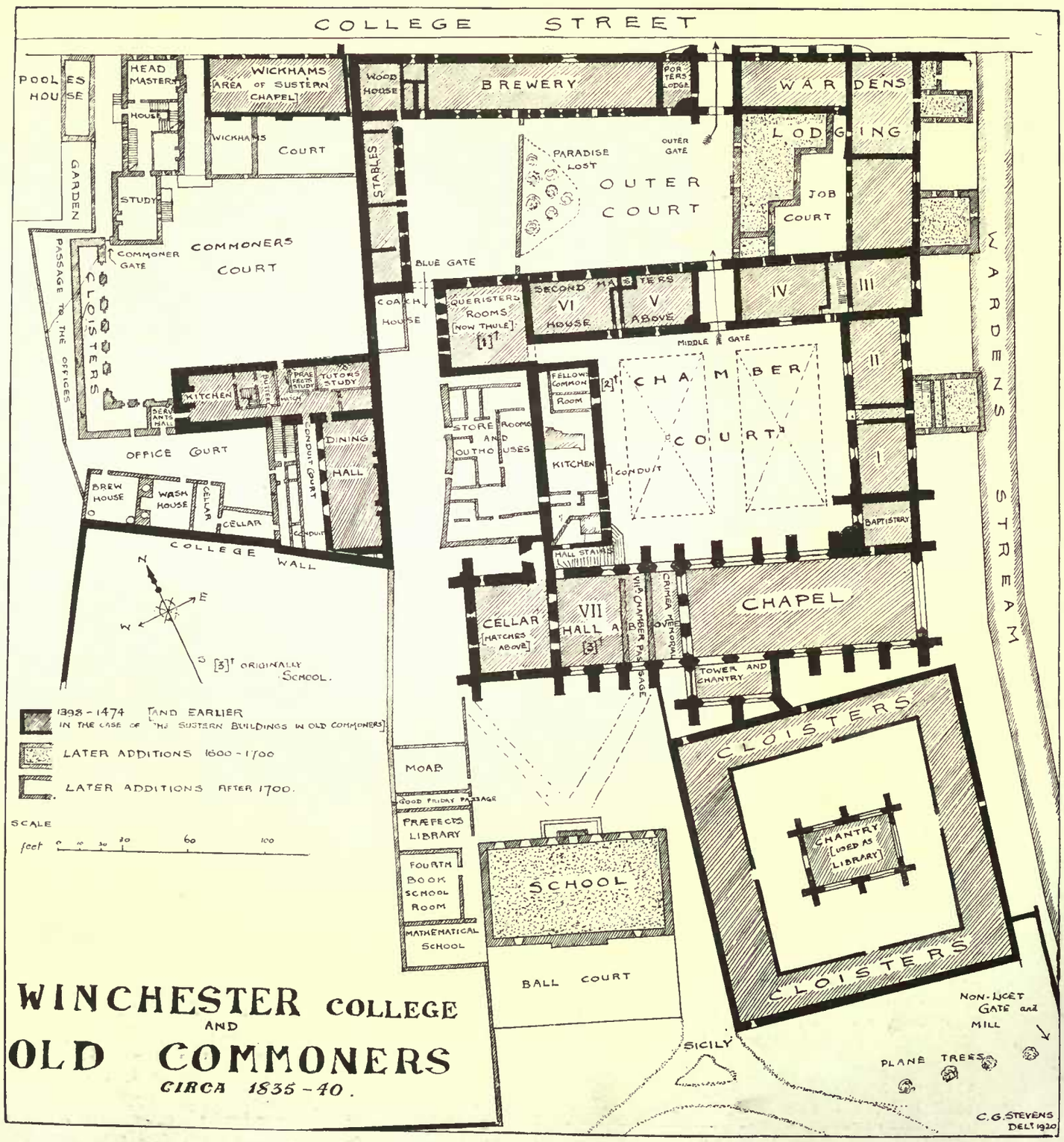
The materials of the fabric are a coarse stone seaborne from Quarr Abbey, Isle of Wight, and a finer sort from Beere, on the Devonshire coast. Such part of the original stone as is left has been matured by the weather into a very deep and beautiful golden-brown colour.

There is considerable doubt as to the identity of the architect of the buildings. The tradition says that Wykeham, who was probably an architect in earlier life, was his own architect in this and other cases. It is probable that the buildings were executed by William Winford, who is described as a mason, and whose portrait appears at Wykeham's head in the east window of the chapel. Wykeham may however have made the rough designs and plan of the building. The style of the architecture is Early Perpendicular, simple and severe. The smaller doorways are pure Gothic arches, the larger gateways more approximate to the debased Tudor arch. The smaller doorways and windows are surmounted by hood-mouldings, square in the windows, following the curve of the arch in the doorways, with pendent corbels. The windows, which in their present form date only from 1812, but harmonize well with the rest of the architecture, are (with few exceptions) double lights, cusped and sometimes divided with transomes.

The original buildings were opened on 28 March 1394; they are ranged round two courts. The approach is from the highway running from the King's Gate to Wolvesey, past walls of extremely plain, almost forbidding aspect, with scarce a window looking out on to the way, to Outer Gate, which has over it a very beautiful statue of the Virgin and Child, probably original. On the right hand inside the gate is the porter's lodge, and above it the steward's room. Passing through Outer Gate one enters Outer Court, which is 60 ft. wide. On the north side of it, towards the street, were the brewhouse, the slaughterhouse, and the wood house; on the west were the stables, screened since 1663 by a low wall in front of which lies a plot of ground called Paradise Lost. All these offices around Outer Court are low and unornamented. On the east the granary once stood some feet back; this was turned in 1597 into the Warden's lodgings, and in 1832 the front was carried forward to its present position nearly as far west as Outer Gate. On the south lie the collegiate buildings, to which the entrance is through Middle Gate, opposite to Outer Gate,



CHAPEL TOWER AND CORNER OF SCHOOL.


COLLEGE STREET
POOLES HOUSE
GARDEN
HEAD MASTER'S HOUSE
STUDY
WICKHAMS [AREA OF SUSTERN CHAPEL]
WICKHAMS COURT
COMMONERS COURT
COMMONER GATE
CLOISTERS
PASSAGE TO THE OFFICES
WOOD HOUSE
BREWERY
PORTERS LODGE
WARDENS LODGING
STABLES
PARADISE LOST
OUTER GATE
OUTER COURT
JOB COURT
BLUE GATE
COACH HOUSE
QUERISTERS ROOMS [NOW THULE] [1]
SECOND MASTERS HOUSE
VI
V ABOVE
IV
III
II
I
MIDDLE GATE
CHAMBER COURT
[2]
FELLOWS COMMON ROOM
KITCHEN
CONDUIT
STORE ROOMS AND OUTHOUSES
PRAEFECTS STUDY
TUTORS STUDY
KITCHEN
SERVANTS HALL
DINING HALL
OFFICE COURT
CONDUIT COURT
BREW HOUSE
WASH HOUSE
CELLAR
CELLAR
COLLEGE WALL
BAPTISTRY
HALL STAIRS
CELLAR [HATCHES ABOVE]
VII HALL [3]
WIP CHAMBER PASSAGE
CRIMEA OVER
CHAPEL
TOWER AND CHANTRY
CLOISTERS
CHANTRY [USED AS LIBRARY]
CLOISTERS
WARDENS STREAM
MOAB
GOOD FRIDAY PASSAGE
PRÆFECTS LIBRARY
FOURTH BOOK SCHOOL ROOM
MATHEMATICAL SCHOOL
SCHOOL
BALL COURT
SICILY
NON-LICET GATE and MILL
PLANE TREES
[3] ORIGINALLY SCHOOL.
1393 - 1474 [AND EARLIER IN THE CASE OF THE SUSTERN BUILDINGS IN OLD COMMONERS]
LATER ADDITIONS 1600 - 1700
LATER ADDITIONS AFTER 1700.
SCALE
feet
C.G. STEVENS DELT 1920
WINCHESTER COLLEGE AND OLD COMMONERS
CIRCA 1835 - 40.



CHAMBER COURT, WINCHESTER COLLEGE.



THE CLOISTERS, SOUTH-WEST CORNER, WITH BUTTRESS OF FROMOND'S CHANTRY.



THE SCHOOL.

surmounted with a fine tower and adorned on each side with a figure of the Virgin crowned.

This gate leads to Chamber Court, the centre of the life of the college; almost a square of about 115 ft. each way, it is paved with cobblestones and flints bordered and crossed from north to south by broad pavements of flagstones. Round this court stand all the greater collegiate buildings; the chapel and the hall on the south, and the lower buildings of the chambers and the kitchen on the other three sides. These buildings were of two floors until the seventeenth century, when a third floor was made in the roof. The chambers are numbered from the south-east corner, next to the sacristy, as may be seen from the plan, and were all devoted to the use of the scholars. The chambers upstairs were numbered in the same way. First, second, and third contained three Fellows each; fourth was the Warden's private room and election chamber; next to it, and over Middle Gate, was his public reception-room. Fifth was the chamber of the Warden of New College, and sixth was the room which housed the Master, the usher, and the tenth Fellow. The kitchen reaches from floor to roof, and at one time extended to Hall stairs in the south-west corner, a very fine flight of steps. Beyond these was the room called School, wherein all the public lessons of the college were performed. In the embrasure of the windows, which look out into Meads, are three stone steps on which the eighteen prefects sat, commanding a view of the generality. There was at first no fireplace, and between cold and crowd the discomfort must have been great. Above School was Hall, a magnificent room, lofty and broad and spacious, with a roof of great simplicity and tall Perpendicular windows. The walls were at first covered with worsted hangings, but a simple wainscot was given by Dean Fleshmonger about 1540. The scholars' tables run along the sides and are very old if not original. If they are original, they must have been among the first fixed tables in England. At the eastern end is a low dais, on which stands the High Table. The floor was originally paved, but is now of wood. An open fire was lighted in the middle in cold weather. At the lower end of Hall are the butteries, known as hatches; below them is the cellar, a chamber with a very fine vaulted roof, and above them the audit-room and the original library. The chapel occupies all the rest of the south side. It is 93 ft. long, 30 ft. wide, and 57 ft. high. It has been much altered since the foundation; the rood-loft, which divided the choir from the ante-chapel, was replaced in 1572 by a choir-screen, and the High Altar was, of course, removed at the Reformation. In 1682 Warden Nicholas had the stalls removed to the ante-chapel and wainscoted it; recent alterations have, alas! been frequent. The chief feature is the Jesse window at the east end; it is Perpendicular, of seven lights, divided by a cusped transome. The original glass was unfortunately replaced by a copy in 1821. Some fragments of it are preserved in the South Kensington Museum, and even the copy, which is not half so good as the original, is worth looking at. The original tower, whose shape is uncertain, was replaced in 1474 by the present tower, of which we shall say something a little later.

South of the chapel lie the cloisters; they are not quite parallel with it, forming a square of 100 ft. On the stone seats, beneath the open windows (which are of three lights, unglazed, with very beautiful Perpendicular tracery), the scholars sat in summer, and school was held there. (Hence the summer term is called Cloister Time.)

These, then, are the original buildings; much speculation has been uttered upon the question, How far was the design of the foundation monastic? Judging from the architectural standpoint, the answer is, Very little. There is, indeed, a cloister, but that it was not the centre of the daily life of the college is



HALL STAIRS AND ENTRANCE TO KITCHEN.



INTERIOR OF SEVENTH CHAMBER (OLD SCHOOL) SHOWING ORIGINAL PREFECTS' SEATS.

attested by the fact that the collegiate buildings are not ranged round it, and that its original purpose as set forth in the statutes was that of a burying-ground for the Fellows; and that the style of architecture is not exclusively ecclesiastical may be seen from a comparison with such a secular building as Haddon Hall.

I will now describe briefly the chief changes and additions made to the buildings since Wykeham's time. In 1420 John Fromond, steward of the estates, died, and by his will founded a chantry; in the cloisters a small building was made for this purpose of Beere stone. Disused at the Reformation, it was turned into a library in 1629. The room above it always was a library from its foundation. The most remarkable feature of the chantry is the glass in the east window, originally in Thurbern's chantry. Warden Thurbern died in 1450, and his chantry, built on the site of Wykeham's belfry upon the south side of the ante-chapel, was finished, with the present very beautiful square tower above it, in 1474.

The history of the other important additions is that of the increase of the number of Commoners. Originally there were ten, probably lodged with the Fellows and the Master in their chambers. In the next century the excess of this number was lodged with the Warden of St. Elizabeth's College. In the reign of Charles II, perhaps owing to the frequent visits of the Court to Winchester, the pressure became extreme, and although the Commoners were still able to be housed somewhere, probably in the town, a new schoolroom had to be built. Accordingly, the present "School" was built, possibly by Wren (but this is difficult to determine). It is a rectangular building of brick; the central part of the face is surmounted by a pediment; above the round-headed windows are heavy festoon mouldings; the door, hooded by a lunette, is surmounted by a later statue of Wykeham. In short, the building is a masterpiece of the Italian Renaissance style, with the characteristic touch of English heaviness. To reach it a passage was cut through the wall of the old school and partitioned from the remainder of that room, which became Seventh Chamber.

This measure only relieved one side of the pressure, and in the eighteenth century, under Dr. Burton, a definite lodging-house had to be provided for the Commoners. He turned the chapel of the Sustern Spital and the hospital itself, west of the college, into a boarding house, building a house for himself at the west end of the chapel, and a gallery between this house and the hospital, thus, with the college stables, on the east, forming a court known as Commoner Court.* This place, known collectively as Old Commoners, was unhealthy, and was pulled down in 1839, and replaced by New Commoners, which, however, only perpetuated the defects of the old buildings. New Commoners was therefore turned into classrooms in 1869, and the boys were removed to boarding-houses.

More recent are some memorial buildings made in honour of the quincentenary of the school, including a museum erected in the Italian Renaissance style, and a science building of the present century, built in a style that defies description. Proposals for a war memorial are now in process of discussion, and may result in important additions or alterations to the present architecture.

* See the plan, without which it is impossible to elucidate these buildings.

Vladimir Kirin, le Jeune Artiste Croate.

VLADIMIR KIRIN, le jeune artiste croate, naquit en 1894 à Zagreb en Yougoslavie. Dès sa plus tendre jeunesse l'état de son père (il était acteur) lui donnait l'occasion de pénétrer les attirants secrets de la vie des apparences, qui est celle du théâtre. Ce n'est donc point par hasard que toutes ses œuvres tirent au romantisme, et qu'on y rencontre si souvent desi dées phantastiques et scurriles. La guerre mondiale qui éclata le força de quitter l'école d'architecture, qu'il allait finir. Au théâtre de la guerre à l'est, où il fut jeté, après la bataille il trouve l'occasion à étudier l'architecture des églises de villages russes, dont la richesse des couleurs et les formes bizarres et phantastiques l'attirent et l'intéressent fortement. La guerre lui devint un puissant événement intellectuel Il parvient à comprendre la grandeur de Dostojevski. La pitié profonde pour les "humiliés et offensés" lui fait naître une des plus belles de ses premières œuvres, c'est une scène touchante des "Mémoires de la maison mortuaire," par Dostojevski.

Etant blessé et congédié pour un temps loin du champ de bataille, il s'inspire du charmant art baroque tchèque. Il essaie, plein de témérité mais sans succès, à s'enfuir de l'atmosphère oppressante de la pourri Austro-Hongrie, qui va finir. Tout près de la frontière vaste de l'ouest il est forcé de retourner. Mais il voit toujours devant son âme le pays de ses désirs. Au bout de longs efforts, et aux prix de plus grandes privations, ce rêve s'accomplit enfin. Les derniers jours de l'automne en 1920 il se trouve à Londres.

Ici une vie de miracles jamais imaginée se présente à ses yeux. Les œuvres des grands graveurs à l'eau-forte modernes, Méryon, Cameron, Legros, Brangwyn, et Pennell, dont il ne connaissait que des reproductions imparfaites, sont devant lui dans les épreuves originales dans la riche collection du British Museum. C'est avec beaucoup d'enthousiasme qu'il se met à les étudier et s'emparer du secret de leur technique. Enfin il commence à travailler sous les forts impressions que lui a fait la ville de Londres. Le rythme impulsif du travail l'attire surtout. Les docks sur la Tamise, et la vie pleine d'énergie qu'il y voit, lui donnent l'idée pour toute une série des lithographies pleines d'effet. Ces feuilles ne montrent pas encore cette technique subtile et lumineuse qu'ont les lithographies de Pennell, c'est vrai, mais elles attirent, quant même, par la division téméraire de la lumière et de l'ombre. Le remuement de traits, la technique floconneuse, présentent avec succès l'atmosphère pleine de vapeur et de fumée. Il se laisse inspirer aussi par le romantisme de ces rues étroites et courbes près de la Tamise et leur embrouillement, comme par les silhouettes phantastiques, qui s'entrevoit dans ces demi-ténèbres de la nuit, qu'il emploie pour ses vues scurriles qui, vivifiées par sa riche phantasie, font beaucoup d'impression. Suivant une commande, il dessine aussi une série des vues architectoniques de Londres.

A son retour de Londres il passe par Paris. C'est ici qu'il comprend la beauté supérieure de la gothique française. L'église de Notre-Dame et son entourage l'attirent tellement qu'il en fait une série de lithographies magnifiques qu'il fait paraître dans un portefeuille ces jours-ci à Zagreb.



VLADIMIR KIRIN.
Self Portrait.

DR. ARTUR SCHNEIDER.

Zagreb, le 25.v.1921.

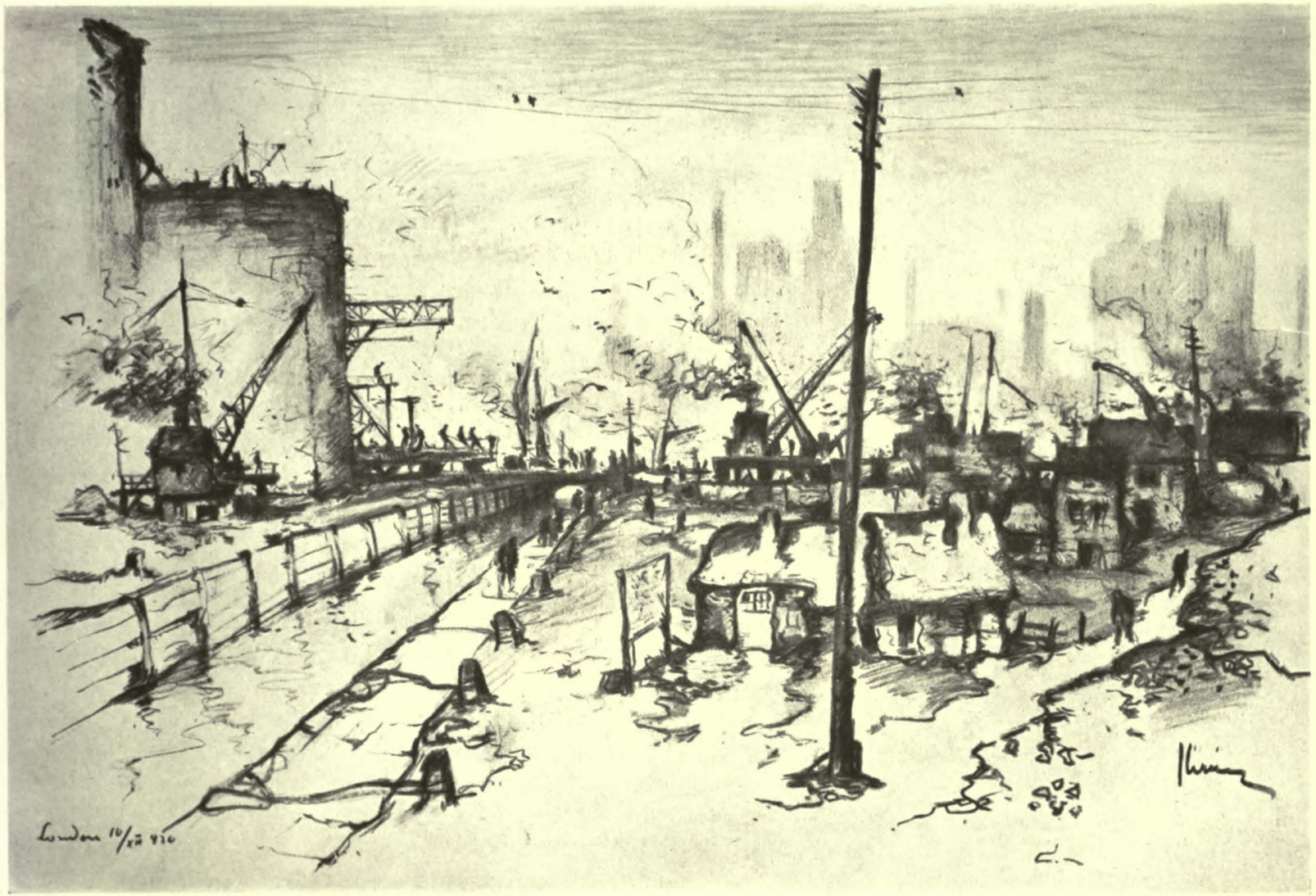


Plate V. November 1921.

FACTORY IN LONDON, NEAR PUTNEY BRIDGE.

124

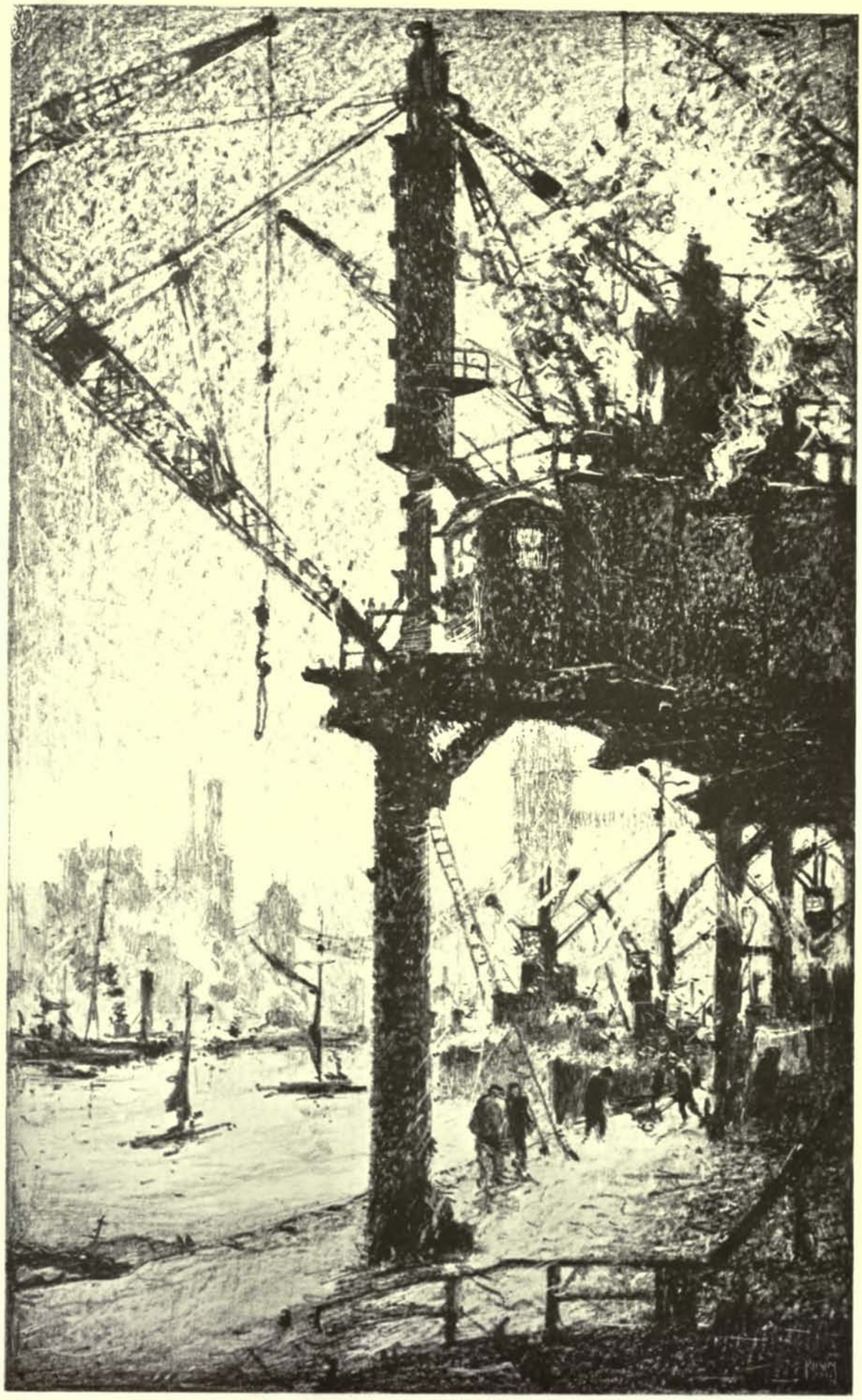


Plate VI. November 1921

THE TOWER BRIDGE FROM THE NORTH SIDE.



STREET NEAR THE DOCKS.



A STREET-CORNER ORATOR.

The Temple of Apollo at Thermos.

ANCIENT art, as commonly studied, too often seems as if it had never been living: as the ordinary man looks at some dismantled temple, he is conscious of his inability to recreate the past and to people the empty, roofless halls with the living men for whose purposes the building was adapted, and who gave it its meaning.

It is just this lack which Mr. Walcot's work supplies. In an exhibition of his paintings and etchings, recently given at his studio in the British School of Rome by the permission of the directors, Dr. Ashby and Mrs. Arthur Strong (to whose aid and to the valuable library of the School he would be the first to acknowledge his indebtedness), he showed a series of reconstructions in water-colour of six of the great temples of the ancient world. One of the most striking of the series is the painting of the Temple of Apollo at Thermos, reproduced in this number. It owes its interest not merely to its provenance (for North-west Greece is still almost undiscovered country to the artist no less than to the archæologist), but also to its remarkable construction. The temple itself was entirely of wood, no trace of stone being found in the building material; the metopes of the frieze, supported on highly painted wooden columns, and the walls of the peristyle, were decorated with slabs of terra-cotta.

These details are clearly seen in Mr. Walcot's painting. The decorations of metope and wall—in which he had the help of Miss H. Atkins—accurately reproduce the archaic type. The heightened colour-scheme and the life and movement in the crowded court present to us the temple as the centre of a vigorous nation, a fitting symbol of the long and obstinate resistance of the mountain people of Aetolia in their stand for Greek independence, till at last, in 218 B.C., the temple that had stood for three centuries was destroyed by Philip V of Macedon.

Mr. Walcot has included in his series the temple of Diana at Ephesus, in which the note of "imperialism" is sounded even more forcibly. These reconstructions are obviously the work of a highly trained and skilled architect, but that is not all. The ancient temple was not merely the shrine of a god, it was the possession of a nation; and by the imaginative power of a creative artist Mr. Walcot has seized on this essential conception and has conveyed it to the spectator.

K. H. McCUTCHEON.

The Wolseley Building, Piccadilly.

W. Curtis Green, F.R.I.B.A., Architect.

(Dunn, Watson, and Curtis Green.)

MR. CURTIS GREEN'S new building in Piccadilly is an event in street architecture interesting from so many points of view that it calls for more than casual notice. It stands as evidence of the support which commercial interests may derive from architecture, for when astute men of business take steps to house themselves in a building that shall be essentially a fine work of architecture, it is clear that they regard architecture as a sound commercial proposition; when, further, they leave in the hands of their architect the small details of finishing and equipment they show finer understanding of the matter than perhaps they credit themselves with. Anyone realizes that a strikingly individual building may serve as a profitable trade advertisement, but the man who appreciates the value of a beautiful building as a background, and understands the atmosphere that refinement, proportion, and completeness may create, is in a fair way to be considered as an artist in business. It is not a new thing for architects who take their art very seriously to deal with commercial buildings, but the fact that has come into prominence lately is that the commercial man is now asking for sound and notable architecture as an important part of his assets. We take this point first because it has a bearing on a good deal of work that will be dealt with in the near future, and that in proper hands may go far to redeem our streets from the meanness and vulgarity that mark them.

Looked at as a contribution to the development of street architecture the building is equally notable. It illustrates a very sound study of the use of the classic order in a modern building, and helps to solve some of the problems presented by it. Used as an essential feature in the design of a multi-storeyed modern building the order is impossible; as a decoration applied to a few storeys of a building it is out of place; occupying more than two storeys it imposes such a scale on the whole structure and demands such prodigal use of masonry in the ground storey that it can seldom be adopted, and, at the same time, as the result of its great size when it comprises more than two storeys it renders more acute the inevitable difficulty of treating the ends of the entablature in a workmanlike way. When

all is done there may remain storeys of solid building that must be dealt with and that can have no relation to the order itself. These are the facts of the problem, and the bearing on them of the particular purpose of this building is apparent at once. It is the selling place of an important motor-car company; a motor-car is a big thing and requires a large space in which to show it effectively; therefore the divisions of the plan are large, and the ground storey being made actually 27 ft. high from floor to floor does not seem disproportionate. The other storeys are of moderate height, but a single attic storey above the entablature suffices to carry the building in five storeys (this is important) up to a height of 80 ft., which is the limit of height allowed by the Building Act. These are the conditions leading up to a design which is instinctively felt to be a sound development of orthodox classic treatment; but while the conditions may be regarded as favourable they merely propound the problem; they do not solve it, and the solution is not easy. For instance, the question of providing due support for the big columns, which in order to meet the conditions require a height of three storeys, without spoiling the ground floor for business purposes, is a very serious matter, and here the value of the strong, simple arches appears; they practically constitute the ground storey, a continuous wall instead of a matter of piers and openings, and give at once the impression of due strength and substance. Probably these arches are the best point in the whole scheme, for they justify the use of coupled columns, and thereby obviate the weakness that comes of wide spacing where columns are used singly. The distribution of the columns is successful and interesting, and forms a strong point in the design. It may be that a wall treatment above the arches on the Arlington Street front would have been better than the use of piers corresponding with the columns of the Piccadilly front; the arrangement approximates to that of the main front without being equal to it, so that the result is a little disappointing; but the defect, if any, is a slight one. Another point that may call for comment is the omission of rusticated joints to the piers of the ground storey, but it would be a confident critic who would say definitely that it is wrong.

Having said so much for the factors in the design, there is unqualified praise for the building as a whole. It is conceived as a single unit, and every detail contributes to the main purpose—indeed, it is very unusual to find a building as large as this consisting of so few parts. It resolves itself into a base, an order, and an attic; nothing could be simpler; it might be considered as the obvious treatment, something that suggested itself and merely required to be drawn, except that buildings do not happen in that way. There are many ways of treating a building, and the genius of the architect shows itself in finding the one that is so obviously right as to appear spontaneous.

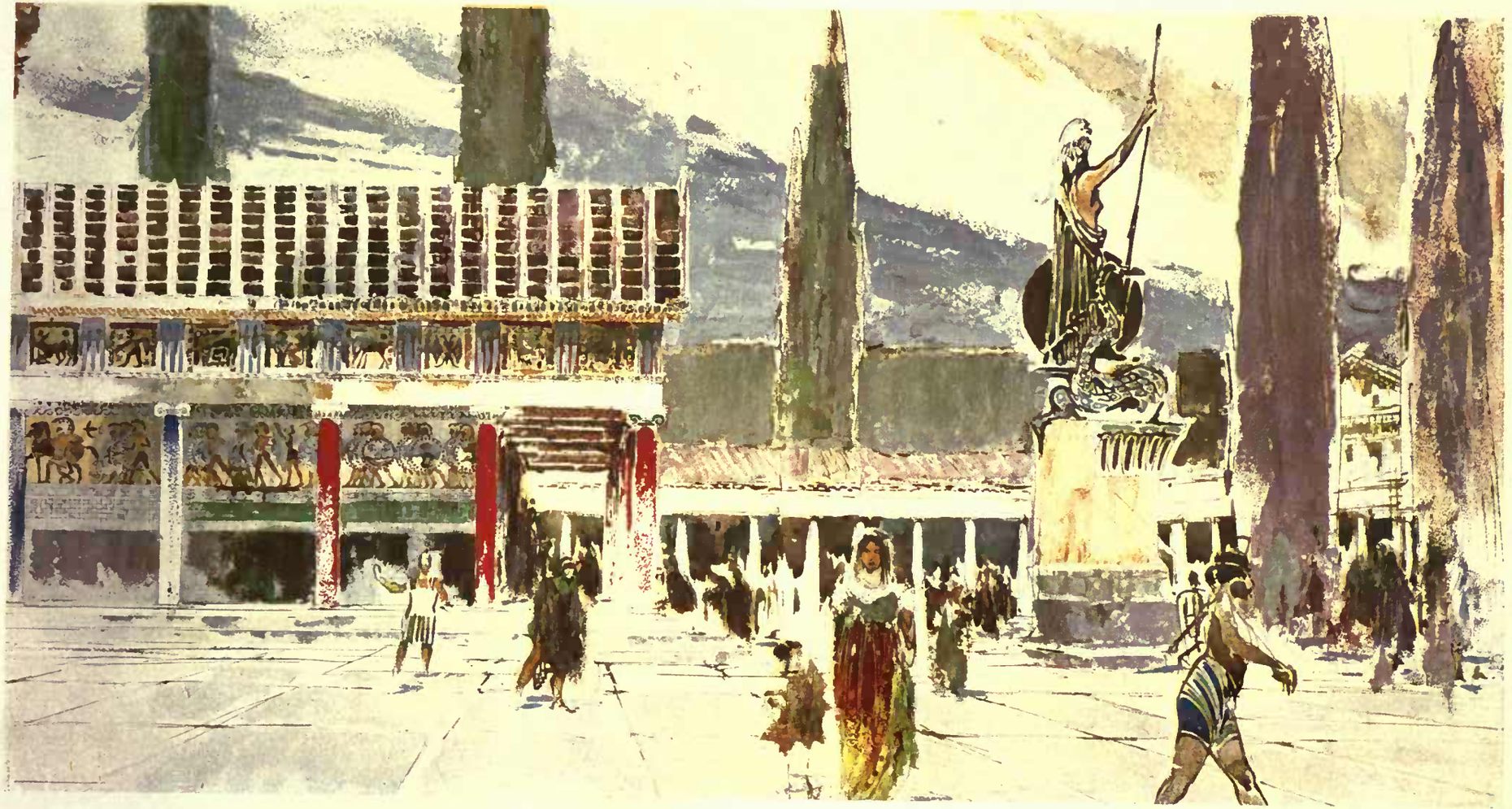


DETAIL OF ENTRANCE.

The arches that occur on the elevations form the key to the treatment of the interior, where the space is divided into nine squares covered by domes contained between arches running in both directions and carried by big Roman Doric columns, each square serving for the exhibition of one car. The scale is very large; the photographs fail to convey the impression that might have been secured if they had been taken when the place was in use and both cars and people served to indicate the size, but as a matter of fact the spacing of the columns is about 20 ft., and the height is more than 25 ft. It is just a noble showroom, where the cars look their best and where the soundness of the building and the refinement of the detail convey a subtle suggestion of the quality of the wares. The detail of everything

THE TEMPLE OF APOLLO AT THERMOS, GREECE.

From a Water-colour Painting by W. Walcot



Thermos or Thermon in Aetolia was the chief city of the Aetolian League during its great struggle for independence. Its famous Temple of Apollo, destroyed by Philip V of Macedon in 218, B. C., dates at least from the 6th century. In its construction no traces of stone have been found. Its wooden columns were painted as a protection from the weather as well as for decorative purposes, while the metopes of the frieze and the walls of the peristyle were adorned with terracotta slabs of archaic design.

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Chronicle and Comment.

Salient Features of the Month's Architectural News.

The Oude Kerk, Delft.

It is saddening to hear that the Oude Kerk at Delft has suffered serious damage by fire. The date assigned to the building in the English accounts of the fire is "some time after 1250," but the appearance of the spire suggests a very much later date. It is inside this church that the tomb of the great Admiral van Tromp is to be found.

Saxon Foundations Unearthed at Canterbury.

In preparing a site for the Kent County War Memorial, within the precincts of the cathedral, the excavators have unearthed some interesting early foundations. It is believed that they are those of the Saxon church of St. Mary Queningate. A mediæval charter possessed by the Dean and Chapter is said to support this theory.

Aubusson Tapestries and Some Pictures.

"Red Rice," Andover, having been sold, some decorative items from Lord Grantley's mansion were put up to auction. There are six panels of Aubusson tapestry, with the story of the Prodigal Son, and a set of carved and gilt chairs in Aubusson tapestry. The pictures are mostly of the Lely and Kneller Schools, and include three works of Sir William Beechey.

Municipal Constructive Activity.

Stirred to action by the need to provide work for the unemployed, several councils and corporations are putting in hand extensive works. Bristol City Council is expending £171,589; Leeds, £588,000, mainly on road-making and extension; Croydon, £12,000; Portsmouth, £80,000. Wandsworth has prepared schemes involving the expenditure of £70,000, which includes the laying-out of a thirty-one acre recreation ground on the Watney estate at Southfields.

New Window for Westminster Abbey.

The design for the two-light window to be erected in Westminster Abbey to the memory of the officers and men of the Queen's Westminsters was the conception of Mr. G. P. Hutchinson, of Messrs. James Powell and Sons, Whitefriars Glass Works, where the window will be made; and the coloured sketch for the work was executed by Mr. J. W. Brown, who first started work at Whitefriars more than forty years ago.

The Law of Property Bill.

At the meeting of the Law Society at Scarborough, Sir Claud Schuster, permanent secretary to the Lord Chancellor, referred to the Law of Property Bill, which he said was largely the child of the Law Society itself. He described its proposals as a sacrifice on the part of solicitors generally for the good of the public and their clients. Prominent members of the Society had devoted to the Bill much gratuitous labour for three years, and the Lord Chancellor had done his utmost to get it passed into law, but pressure on Parliamentary time had up to the present upset the attempt. If now it was to succeed, Sir Claud declared, that result could be achieved only because members of the Society were prepared to labour in its interests and to impress upon their members of Parliament that it was a measure designed to improve the machinery for the transfer of land, cheapening and facilitating it, and proving that lawyers were able and willing to sacrifice their interests for the benefit of the public at large. Surely Sir Claud protests overmuch about the heroic self-sacrifice of the lawyers; a cynical public will not believe in it, but will yet not be particular to inquire into the sources of this boon, provided it gets rid of the vexatious legal difficulties that, besetting the sale and purchase of land, very injuriously interfere with building enterprise.

The Fire at the Printemps.

A very thorough fire at the new Grands Magasins du Printemps, Paris, is said to have involved a monetary loss equivalent to more than two millions sterling, of which only £740,000 was covered by insurance. The Printemps comprised two main blocks, the older of which was founded in 1865, but was totally destroyed by fire in March 1881, and rebuilt in the following year. Work on the extension was begun in 1910, but was suspended during the war, and was hardly completed before the recent calamitous outbreak. One life was lost, that of a man of seventy, and the Prefect of Police has appointed a commission of inquiry to examine conditions in other great shops, with a view to reducing risk of fire.

Foreign Roofing Tiles.

It is stated by the secretary of the London Association of Slate Merchants, Master Slaters, and Tilers, that on many housing schemes the houses are being roofed with tiles from Holland, Belgium, Denmark, France, and elsewhere. More than sixty housing schemes have been thus supplied, with the sanction of Government officials, the reason alleged for this preference being the lower initial cost of the foreign article, although we should have thought that the sometime scarcity of English tiles, and the difficulty of ascertaining where they could be bought, had considerable influence on the choice. English tile manufacturers being notorious for their chronic neglect of the customary means of publicity.

British Museum Acquisitions.

The annual Blue Book concerning the British Museum describes some interesting acquisitions to the Department of Prints and Drawings, the Department of British and Mediæval Antiquities, the Department of Greek and Roman Antiquities, as well as other departments in which this Review is less directly interested. Lord Rosebery has presented an album of drawings by a North Italian artist, and formerly attributed to Mantegna. Another addition is a very early portrait of

Yoritomo, the first Shogun of Japan. Mr. G. Eumorfopoulos, a frequent and munificent benefactor of the Museum, has now given it (to commemorate the completion of forty years' service by Sir Hercules Read) a rare and beautiful example of Chün stoneware, of which the existing examples are very few in number. The total number of visitors to the Museum in 1920 was 851,483.

Coventry's Old Palace Yard.

The Bishop of Coventry is raising funds for the purchase of Old Palace Yard for adaptation to church uses. It is said that portions of the old buildings are of the fourteenth century, but the chief building is an excellent example of the domestic work of the seventeenth century. The bishop suggests that the rooms, some of which were visited by Queen Elizabeth and by James II, would be very suitable for use as a diocesan record office, registry, audience chamber, and so on, the See being greatly in need of such accommodation.

Burdett-Coutts Art and Literature Treasury.

No. 1 Stratton Street, Piccadilly, which was part of the property inherited by Mr. Seabury Ashmead-Bartlett, was a treasure-house of pictures, china, and books, and contained many objects of great rarity. There were First Folio Shakespeares, the famous Felton portrait, and the Lumley and Zucchero portraits; and the rich collection of portraits included several Raeburns and eight by Reynolds, while there were also Hoppners, Romneys, Hogarths, a Poussin, and a Greuze. There was also chinaware of Sèvres, of Derby, of Worcester, and of Chelsea.

The Housing Subsidy.

The only subsidy to which the Government now stands committed is that of nine millions sterling to meet the grants for about forty thousand houses for which plans had been received by the Ministry before the cessation of State assistance on 26 August last. There is, however, still outstanding a subsidy to local authorities, and to housing and public-utility societies, and the liability on this account does not expire until next July; but no fresh contracts will be accepted by the Ministry of Health except for very special reasons.

Exhibition of Swiss Old Masters.

A very important exhibition of pictures and sculptures has been opened at the Zürcher Kunsthaus. It illustrates the development of art in Switzerland from the beginning of the fifteenth century to the time of Hans Holbein and his school. The examples, which have been lent by a large number of Swiss and foreign museums and by many private collectors, illustrate very strikingly "the special character of an Alemannic school, combining the influences of France, Burgundy, Alsace, Germany, and Italy." A Swiss type of religious art—a very peculiar form—is strongly represented.

Church Organs.

That rather well-worn theme, the position of the church organ, is again receiving much attention in the Press. The correspondence arose out of a very interesting paper read by Sir Charles Nicholson, F.R.I.B.A., at the congress of the National Union of Organists' Associations. Sir Charles had observed that many mistakes would be prevented if a competent architect were consulted by the organ-builders. Mr. William Woodward, F.R.I.B.A., comments that many blunders and much disappointment would be avoided if the organist and choirmaster were consulted before the position of the organ was determined by the architect. Visiting the beautiful Lady Chapel of the new Liverpool Cathedral, he regretted the relative positions of organ and choristers—the organ at the west end, the choristers at the east end. He holds that the organ should be near the choir, and he writes: "I do not know a better position for the organ . . . than that opening south and west at the east end. The architect can make the organ front in this position a beautiful feature of his design." Mr. F. M. Radcliffe, chairman of the Liverpool Cathedral Committee, traverses Mr. Woodward's observation on the position of the organ in the Lady Chapel there. Whether the position of the organ be right or wrong, he says, it at least had the sanction of expert musical opinion, for the late Dr. Peace recommended that position, his arguments for it being usefully summarized thus: "The length of your cathedral is so vast that your organ, if you have only one, must be near the choir. Congregational singing will suffer in consequence, but not otherwise could you perform the anthems and elaborate settings usual in cathedrals. But, in the Lady Chapel, your organ will be best at the west end. That position gives the people a backing, keeps choir and congregation together, and encourages even a small congregation to join in hymns and psalms instead of regarding it as an impertinent interference with the talent at the east end. Your elaborate music will in a few years no doubt be chiefly, if not solely, in the cathedral itself, as is usual, instead of in the Lady Chapel." But, haply, circumstances alter cases—organ cases as well as others.

Obituary.

The month's obituary notices include the name of Mr. William Kneen, who for thirty-seven years had served as art-master at Westminster School, and whose work exhibited at the New English Art, the International Society, and elsewhere, for many seasons, had gained him a high reputation as an artist distinguished especially for what a critic has rather felicitously described as "tranquil power."—Another notable name is that of Mr. Frank Gatley Briggs, F.R.I.B.A., of the architectural firm of Briggs and Thornely, of Liverpool, formerly known as Briggs, Wolstenholme, and Thornely. His name is associated with many important buildings in Lancashire and elsewhere, particularly the head offices for Messrs. Elder, Dempster, at Liverpool, and the public halls at Blackburn. He was fifty-nine years old.

The British Empire Exhibition.

The Prince of Wales, as President of the General Committee for the British Empire Exhibition, is anxious that the preliminary work shall begin without delay, with the object of relieving the unemployed. To clear and prepare the site of 120 acres at Wembley Park several thousand men (mainly of the "unskilled" type) will be engaged, and it is estimated that the expenditure on the main contract will amount to a million and a half of money. Messrs. Simpson and Ayrton are the architects for the general scheme. It is characteristic of the times that a large sports ground and a football area to accommodate 125,000 spectators (with a special view to the playing there of "Cup Tie Finals") are to be provided. These sporting features will certainly not detract from the cardinal object of promoting trade, but will be as appetising as a piquant sauce to the joint.

xxxiii 1283



"Waterloo Place." From an original by Francis Dodd.

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An Effect of Government Control.

Hammersmith Council Housing Committee has refused to pay the price demanded by the Ministry of Health for bricks. The Committee, it is stated, have in hand contracts for 551 houses, and provision was made for ordering, whenever possible, materials from a department of the Ministry of Health; but a firm of contractors, who require nearly seven million bricks, stated that they could buy in the open market Fletton bricks at ten shillings a thousand less than the price charged by the Ministry of Health. This statement was put before the Ministry, who are reported to have replied that the commitments of the Government for bricks must be considered before purchases in the open market. Ten shillings a thousand on seven million bricks! The statement seems incredible; but the Hammersmith Committee acted on it by objecting to pay the Government price and by threatening "to buy in the open market."

"The Old House" of Hereford.

An Elizabethan structure of rare interest has been spared to the public by the generosity of Lloyds Bank. For many years this venerable and handsome building, known as "The Old House," had been occupied as the Hereford branch of this banking firm, and on vacating the building they have, with highly commendable public spirit, handed it over as a free gift to the City of Hereford Corporation. Although Hereford is particularly rich in beautiful old buildings, there is not one that would be willingly spared, the quaint half-timbered "Old House" least of all. It must often have pleased the youthful gaze of Nell Gwynn and of David Garrick, both of whom were born in Hereford when the "Old House" had already qualified for that distinctive name.

The Lincoln Statue at Westminster.

Although the Lincoln statue in Parliament Square, Westminster, was unveiled by the Duke of Connaught on 28 July, after it had been formally presented by Mr. Elihu Root on behalf of the American people, and accepted on behalf of the British people by the Prime Minister, the bronze statue—a replica of that by Augustus St. Gaudens at Washington—had to be taken down from its temporary plaster pedestal, which was removed to make way for the permanent stonework. It was not until the first week in October that the statue was again exposed to the public gaze. One's first impression is confirmed that the chair of state which occupies so much space to so little purpose behind the President is a great mistake in the London statue, however effective a feature it may appear in the Washington version, where the statue has an impressive architectural setting, to which this detail seems not utterly extraneous.

The Smoke Nuisance.

In the "Glasgow Herald" of 26 September Mr. Ernest Newton, R.A., demands the abolition of the smoke nuisance. There is something paradoxical in the statement with which the article begins: "The Coal dispute has done more than anything to convince the public of the necessity of getting rid of the blight of coal smoke. For the first time in living memory town-dwellers have been able to enjoy blue sky and floods of sunshine, and to breathe clean, wholesome air." Professor Leonard Hill is quoted as saying: "It is a ridiculous and dangerous anachronism that we should persist in our dirty and wasteful methods, digging up coal, transferring it by rail, boat, and cart to a distance, burning it crudely and ignorantly, wasting 90–95 per cent. of its energy, blackening our cities with soot and ashes, and hiding the heavens with a ball of smoke." By this primitive procedure all the valuable by-products—dyes, drugs, explosives, motor-spirit, disinfectants, artificial manures, and other things essential to industry—are lost, and, as a committee of the Ministry of Health records, "we are satisfied that domestic smoke, which is produced by the burning of raw coal, causes serious danger to health and damage to property." Dr. Saleeby supports the hygienic view by stating that coal smoke is largely responsible for pneumonia and other respiratory diseases, and that London, "this disgracefully dark and dirty city," "is crammed with rickety, tuberculous, and stunted people"; while Mr. Newton himself, summarizing the evidence of many experts, many of whom he quotes in the article, writes: "It is proved on the highest authority that our present methods of burning raw coal—veritable black diamonds—are ruinously wasteful, that coal-smoke not only pollutes the air and causes immense damage to buildings, but greatly lowers vitality. It is as clearly proved, too, that this abominable and filthy nuisance is entirely preventable by the use of gas and coke for domestic purposes and for the many manufacturing processes for which they are suitable, and by proper scientific stoking where the use of solid fuel is essential." He pleads, therefore, that coal-smoke being a dangerous and quite unnecessary scourge, the time has come when it must be not merely abated, but abolished. He cites the example of Pittsburg, Mass., as showing how the nuisance can be tackled: "At a certain plant," he quotes from the handbook of Smoke Regulation, "there was obtained, after change to stoker-firing from hand-firing, as much power from nine boilers as had been secured from the full battery of seventeen boilers. Besides this advantage, the operators saved fuel and released more than twenty men from non-productive labour for employment in productive labour." We should emulate Pittsburg factory practice without delay, as well as substituting gas-fires for coal-fires in the dwelling, for "it is impossible to exaggerate the devastating damage caused to buildings by smoke and soot. Not only do stone and brick decay, but all colour and play of light and shade quickly disappear. In a manufacturing town especially, a new building, no matter how pleasantly designed, soon shares the fate of its neighbours and becomes a black, unlovely mass." Ugliness and unhealth are again in close association, almost as cause and effect. Immediate legislation is unlikely, but much can be done by substituting gas fires for coal grates, especially for cooking. The kitchen range is responsible for most of the smoke nuisance. Architects should not only have coalless houses themselves, but should do all in their power to influence their clients in this direction. Until we have an atmosphere free from smoke it is no good to think of schemes for beautifying our cities.

An Omission.

Messrs. H. H. Martyn & Co., Ltd., of Cheltenham, desire to express their regrets to Mr. George Walton, Licentiate R.I.B.A., for the omission of his name as the designer of the gates illustrated in their advertisement in the September issue of THE ARCHITECTURAL REVIEW.

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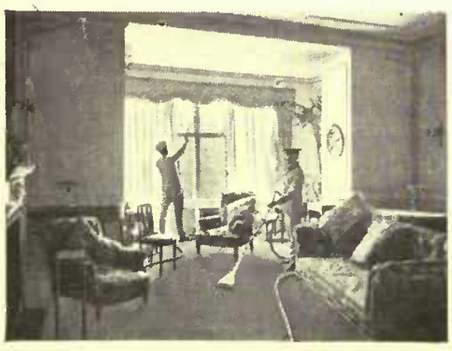
The following is a list of contractors employed in connexion with the Brighton Kinema Theatre, which we illustrate in the front pages of this month's ARCHITECTURAL REVIEW :—General contractors, Messrs. McLaughlin and Harvey, Ltd.; steel, Redpath Brown & Co., Ltd.; heating and ventilating and hot-water supplies, J. Jeffreys & Co., Ltd.; hand-railing, The Bridgewater Construction Co.; valance, The Birmingham Guild, Ltd.; door furniture, Messrs. Tonks, Ltd.; sanitary fittings, Mellowes & Co. and Doulton & Co.; terra-cotta, Doulton & Co.; gates across entrance, Bostwick Gate Co., Ltd.; plasterwork decoration, G. Jackson and Sons and G. and A. Brown; revolving doors, T. B. Colman and Sons, of Brighton; metal-workers, Thos. Elsley and Sons; marble, Fenning & Co., Ltd.; wall-paper, Green and Abbott, Ltd.; patent glazing, W. H. Heywood & Co.; organ makers, Norman and Beard, Ltd.; roofing, Northern Asphalt Co.; paints, Thos. Parsons and Sons, of 315 Oxford Street; casement windows, R. E. Pearse & Co.; plumbing, W. H. Salmon; steps, Stuarts Granolithic Co., Ltd.; awning, John Unite, Ltd ; Vitrolite wall linings, Vitrolite Construction Co., Ltd.; vacuum cleaning plant, British Vacuum Cleaner Co., Ltd.

"The Art of Pencil Drawing."

There is a peculiar charm about the delicate technique of pencil drawing, which has become more popular of recent years than at any time during the nineteenth century. Although a great deal of masterly work was executed in this medium by such men as Constable, Turner, Ingres, and others of their periods, yet it is curious that for many years so facile a medium of artistic expression was rarely used except for the execution of studies preliminary to painting. It has been left for more modern artists such as Muirhead Bone, F. L. Griggs, and the Pencil Society to revive the practice of pencil drawing, which at last has obtained adequate representation in our galleries and exhibitions of graphic arts. In view of this increasing popularity of pencil work, it is surprising that for so many years no comprehensive volume has been published which is devoted entirely to this branch of art. Such a book, "The Art of Pencil Drawing," will, however, be published this month by Messrs. B. T. Batsford, Ltd., under the authorship of Mr. Jasper Salwey, A.R.I.B.A., who has devoted years of study to the production of a thoroughly comprehensive volume. As well as providing a great deal of sound practical instruction, accompanied by a fine collection of pencil drawings by the older Masters, Mr. Salwey has had the co-operation of all the leading pencil artists of the day, which has resulted in an attractive volume of 122 representative drawings. The considerable literature that is growing up round these subjects will shortly receive an addition by Mr. Allen W. Seaby's "Drawing for Art Students and Illustrators," which will be issued immediately by Messrs. Batsford. Mr. Seaby is head of the University College, Reading, and his work lays great stress on the importance of faithfulness to the fundamental principles of the art, and the necessity for serious and thorough study. He deals with such subjects as the bias of fashion, edge study, drawing from memory, convention, related or grouped figures, etc., etc. The book is illustrated with seventy reproductions in sepia of drawings by Old Masters and modern artists.

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Brief News Items.

Sir Edward Allen Brotherton, M.P., has given £20,000 to the University of Leeds for the development of bacteriological study and research.—At the History and Art Congress, which was opened at the Sorbonne on 27 September by M. Paul Léon, Director of Fine Arts, delegates from nearly thirty countries were represented.—On a visit to London, Mr. R. W. Bauhan, chief American architect of reconstruction work in France during the past six months, stated that about fifty students and a number of young architects from New York had been distributed among the three devastated areas of Soissons, Reims, and Verdun, their work consisting mainly of surveying and measuring.—In November will be celebrated the two-hundredth anniversary of the consecration of the church of St. Martin-in-the-Fields.—During the Dante celebrations a collection of Dante literature and a bust of Dante were presented to the Southwark Central Library by Mr. R. C. Jackson, to commemorate D. H. C. Barlow, who had delivered Dante lectures at University College, London.—Speaking at Whitfield's Tabernacle on 7 October, Dr. Addison, who seems determined to raise the fiery cross of a new housing campaign, severely censured the Government's failure to redeem its promises with regard to housing.—In traversing Dr. Addison's statements, Sir Charles Ruthen, Director-General of Housing, declared that more than 200,000 houses will be built under the Government scheme, that 80,000 are already completed, and that the present rate of building is 7,000 a month.—Woolwich Borough Council is considering a proposal to construct a new Thames tunnel, with its southern entrance on Plumstead Marsh.—An appeal is being made for subscriptions towards the cost of repair and maintenance of William Hogarth's tomb in Chiswick Churchyard.—The sixtieth annual exhibition of the Glasgow Institute of Fine Arts was opened on 30 September by Lord Moray.—Most striking among the many estates offered for sale is that of North Berwick, on which is Tantallon Castle, immortalized by Scott in "Marmion."—On 6 October the Archbishop of Canterbury laid the foundation stone of Harrow School War Memorial, which will comprise a cross, a shrine for the names of the fallen, a columned and vaulted loggia, and three halls to be used as portrait-galleries and reception-rooms.—Sir Hamo Thornycroft, the sculptor, joins in condemning the training up Oxford college walls of the creeper Ampelopsis Veitchii, "for so firmly does it attach itself to the stonework, that any attempt to remove it pulls off also the surface of the soft Oxfordshire stone, which then crumbles away rapidly, and all architectural features vanish."—An influential committee, with the Archbishop of Canterbury as chairman, has been formed to review the scheme of building the Church House on the Dean's Yard and Tufton Street site at Westminster.—Specifications for the building of the North Shore Bridge, to span Sydney Harbour, are expected to reach London by the end of November.—The King and Queen opened the Great Hall of the Manchester Royal Exchange on 9 October. It will be recalled that Mr. Bradshaw Gass, of the firm of Bradshaw Gass and Hope, architects for the Exchange, won the Godwin Bursary and Medal in 1885, and is the winner of many other academic prizes, as well as of a large number of important architectural competitions.

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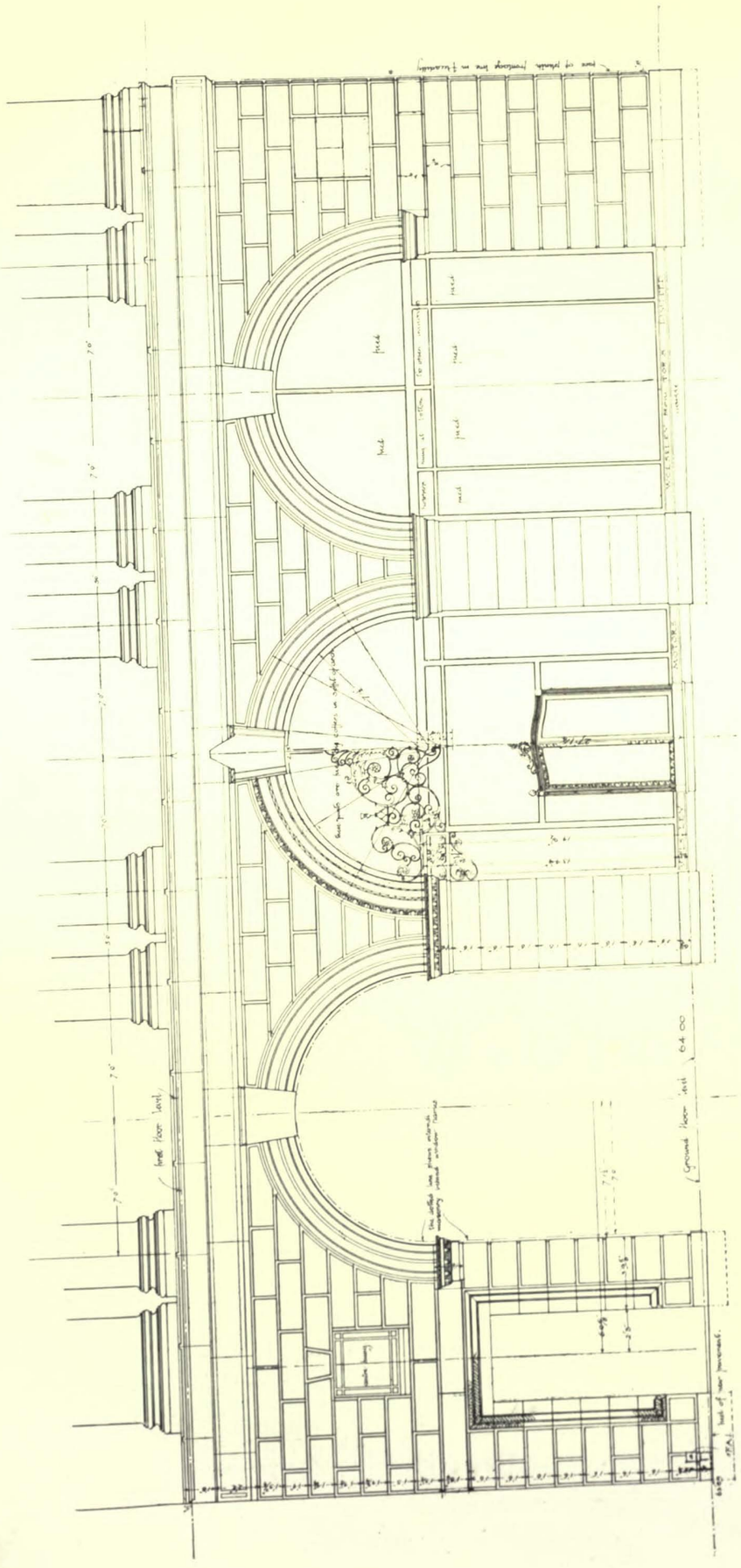
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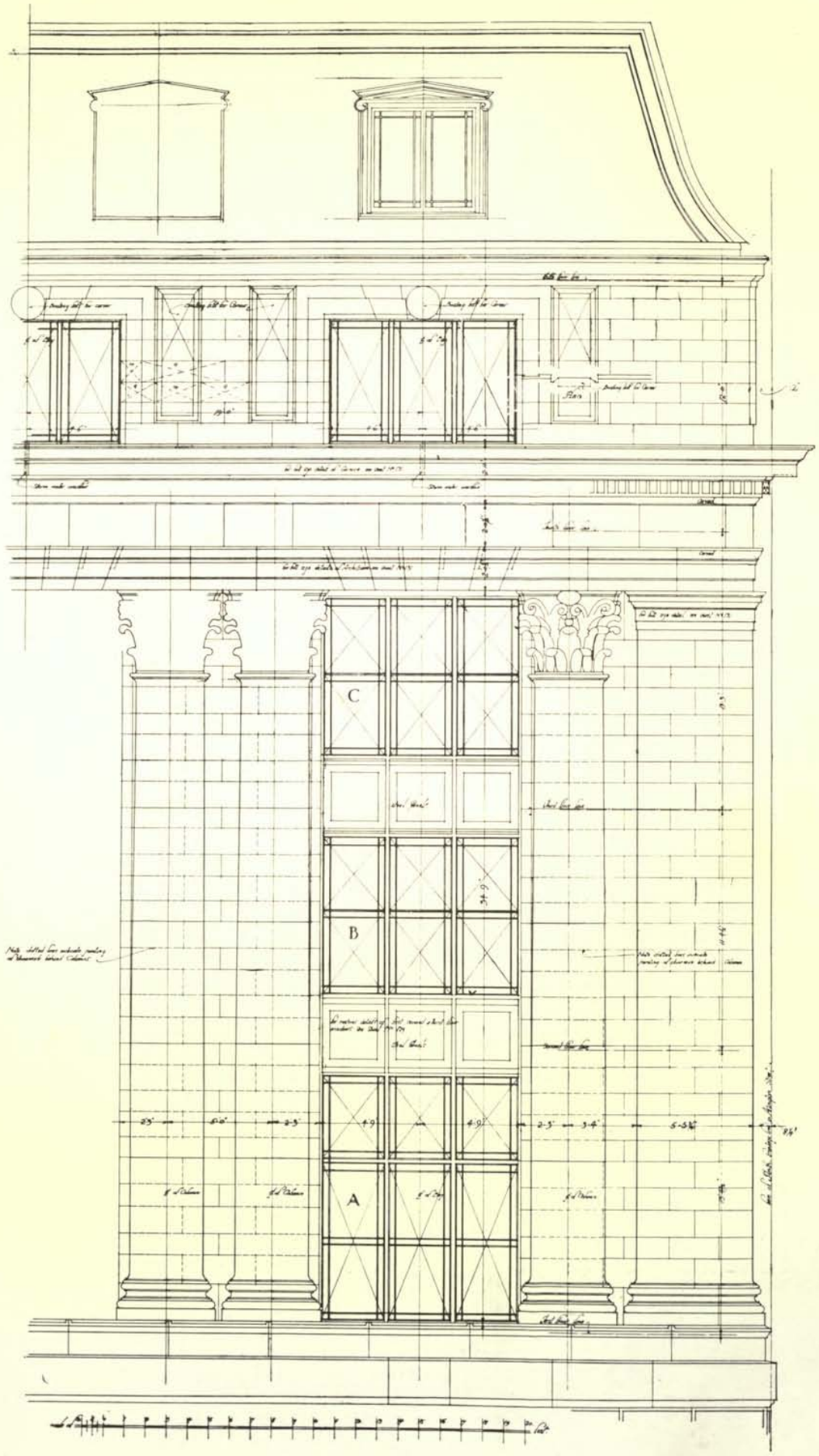
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DETAIL OF FRONT TO PICCADILLY: THE UPPER FLOORS.



PICCADILLY FRONT.

inside is delightful; the exposed stone stairs and delicately moulded brass balustrades, in particular, have great value in the general view of the interior; they lead to galleries that are skilfully contrived on either side of the central staircase, and give interest to the whole arrangement. There is a fine bold marble pavement maintaining very well the general scale of the work, and some very telling colour has been secured by the use of Japanese lacquer; the columns are lacquered in plain red with a little gilding in the caps and bases, but the screens and doors and the panels of the niches are fully decorated in gold on a ground of lacquer, either red or black, and the same method has been applied to chairs and tables and to the furniture generally. With a background of stone, and with plain white plastering above, these spots of bright colour count for a great deal in the total effect.

The site of the building is roughly square, but the two inner boundaries of it are very irregular, and the spaces between the boundaries and the square which constitutes the showroom are filled up with closely planned staircases, lobbies, and lavatories, with open areas for light and ventilation. In the upper stories the floors are left as great open spaces to be partitioned to suit the requirements of the occupiers.

All the metal-work details are interesting. There are great wrought-iron fillings in the arches of the windows, well designed and very effective, and electric-light pendants that have received very careful attention. Cast-iron panels are used to form the fillings between the external columns in a way that is now generally accepted and is probably the best solution of a difficulty, but they have been left so severely plain that they are a little obtrusive. One cannot doubt that the matter was well considered; but a little detail, to give texture to the surfaces, would have been acceptable.

Altogether the building is a fine production and one that is fully worthy of its position. How far it may have an influence on future developments remains to be seen. The conditions and requirements that it is designed to meet are unusual, but not especially so. Similar conditions may easily occur in other buildings such as banks and insurance offices; but the fact remains that, speaking broadly, architecture such as this is out of scale with average modern requirements. We seem to be committed to the classic tradition, and so far we have not succeeded in adapting it very successfully to the circumstances of modern life. The stucco classic of a hundred years ago had qualities that are never sufficiently acknowledged, but it depended for its success in very large measure on the beautiful proportion rendered possible by the lowness of the buildings and on the simplicity of the planning. The building of to-day is tall, it is complex, it is so costly that every foot of space taken from a floor and given to a wall is a loss of income; it is conditioned by exacting requirements and exasperating limitations, and we must sadly acknowledge that at present we have not found our way to the expression that is at one and the same time efficient, beautiful, and honest. If time serves, a solution of the matter is sure to be found; but history travels far and fast in these days, and the conditions may develop too rapidly for us. In any case a successful building such as this one interjected here and there among the mediocre ones—to give them no worse an appellation—is cheering and uplifting, and is evidence of the possibilities that wait for us when appreciation of things beautiful is more general and when the influence of environment on character is better understood.

The executive difficulties of city building are so great and occupy so much of an architect's time and attention that to maintain the sense of freshness and vitality throughout a large important building is an achievement not to be lightly estimated, and the architect of the Wolseley building is to be congratulated on his success.

A. K.

The general contractors were Messrs. Holland and Hannen and Cubitts, Ltd.

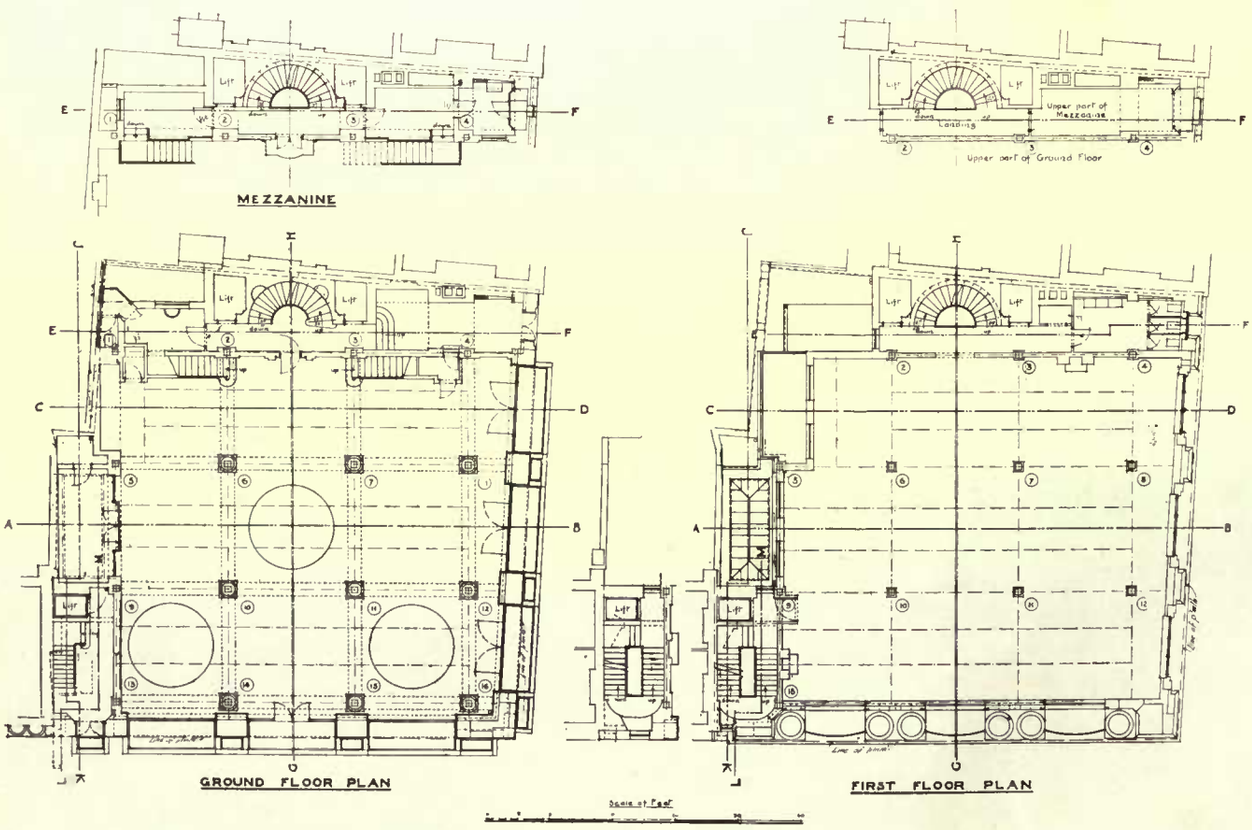




Plate II. December 1921.

GENERAL VIEW OF SHOWROOM.

1224



INTERIOR OF SHOWROOM.



DETAIL OF ARCADING.

Some Engravings at the Athenæum.

By Paul Waterhouse.

THANKS, I believe, to the zeal of Mr. H. R. Tedder, the Librarian and Secretary of the Athenæum, the club is possessed of a most interesting collection of engravings relating to the part of London in which it stands. Up the whole length of the secondary staircase the walls are enlivened with a gallery of framed prints which rewards the energy of those who prefer walking to lift travelling, and the series extends to the landing outside the upper smoking-room. Among these views are very properly to be found some records of the forgotten splendours—splendours is, I think, the right word—of Carlton House, that whimsical abode of Royalty, the death of which nearly coincided with the Athenæum's birth (1824). There were those who shed a decorous and rather Georgian tear over its demolition.



HENRY BOYLE, FIRST BARON CARLETON.

Up to the year 1827 the space between the unbuilt United Services Club and the unborn Athenæum was filled on the frontage line of Pall Mall with an Ionic colonnade having openings for carriages at either extremity. This colonnade half hid the front façade of the house itself, which stood back some twenty or thirty feet.

There were critics in those days who blamed this concealment and spoke roughly of "the beautiful absurdity," "the elegant solecism" in which "beauty had been sacrificed to mere effect."

The name of the architect who designed the first mansion is unknown. The building was of plain red brick with a stone doorway in the centre. The whole face of the building was afterwards cased in stone. The architect of the renovations—how few remember his name to-day!—was Henry Holland, known as the designer of Melville House, Whitehall, and of old Drury Lane Theatre. He died in 1806 at the age of sixty, and had been much in the favour of royal and titled persons. The Gothic conservatory of which further mention will be made was the work of a still less remembered man, whose success among gentlemen of high rank was not less conspicuous. This was Thomas Hopper, who declined a knighthood offered by George IV, and of whose work in London we only know, or perhaps fail to know, the Atlas Office in Cheapside (interior remodelled by the present writer with his father) and Arthur's Club in St. James's.

The word "Carlton" has stamped itself so effectively as a place-name in the district between the club and the hotel so called that one is tempted to inquire who or what Carlton was.

Henry Boyle, first Baron Carleton in Yorkshire, was the grandson of Richard Boyle, second Earl of Cork, and was Chancellor of the Exchequer in 1701. He became a Principal Secretary of State in 1708 in the place of Harley, and between 1721 and 1725 was Lord President of the Council in Walpole's

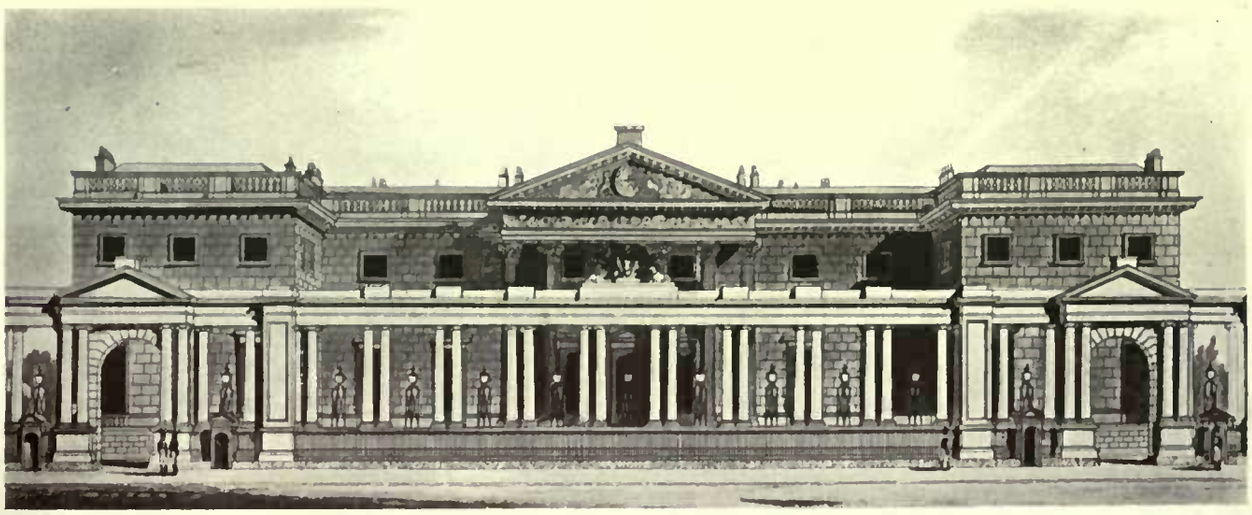


OLD CARLTON HOUSE.

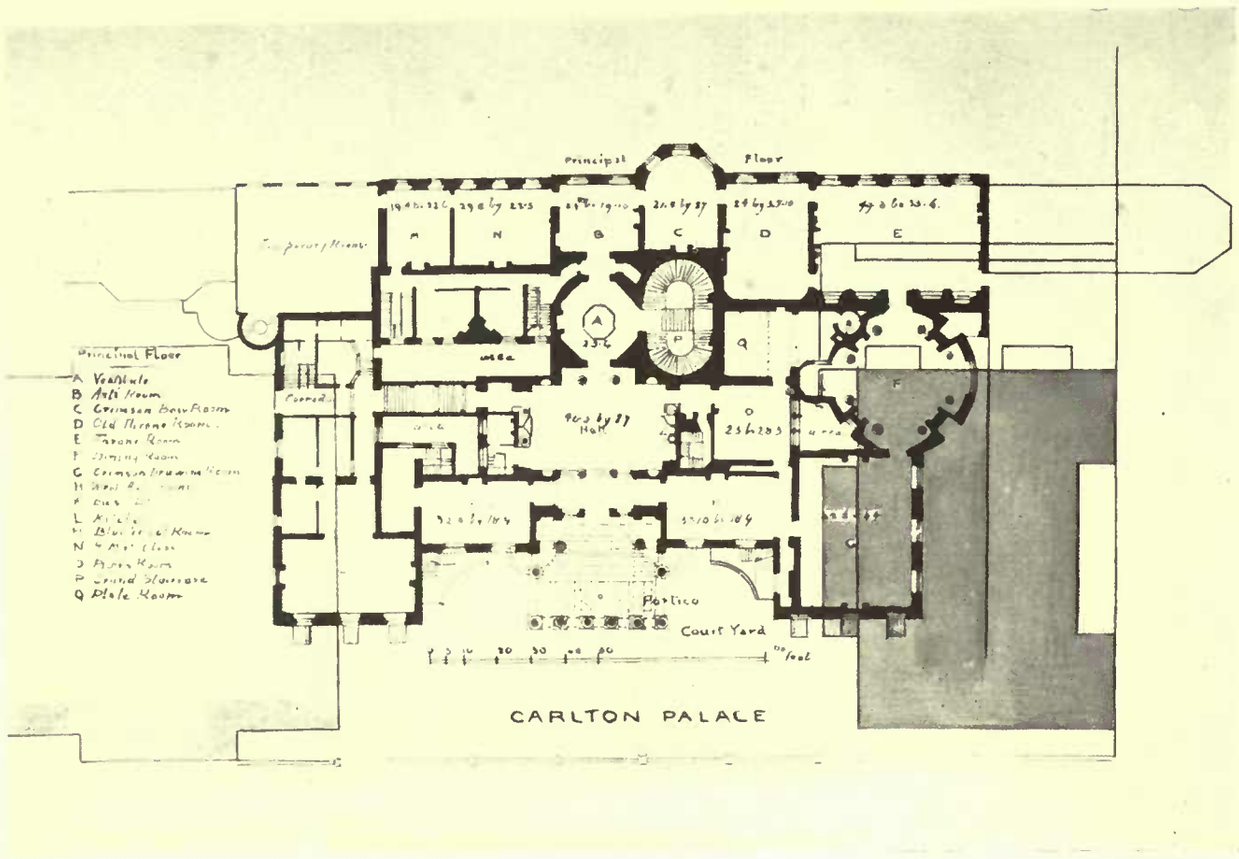
administration. He is said to have been the tactful envoy who persuaded Addison to celebrate the victory of Blenheim. He erected for his residence in Pall Mall what was subsequently known as Carlton House, on ground leased to him by Queen Anne in 1709. Lord Carleton died in 1725, and the house and grounds descended to his nephew Richard Boyle, the great Earl of Burlington, who gave it in 1732 to the Dowager Countess his mother. She in the very same year transferred it to that Frederick Prince of Wales, eldest son of George II, whose grandson was in due course to become the remodeller of the now "Royal" residence. In 1751 Prince Frederick died, and his widow occupied the house until her death in 1772. From that date until 1783 the residence apparently lay empty and unoccupied, waiting the riotous glories which were to begin with the coming of age of that over-jovial being who as Prince Regent and King occupied it (save when he fled from it in debt) for the best part of forty-six years. The eleven years of disuse may have been more or less years of dilapidation, and probably provided some justification for the bold and careless energy with which the young proprietor approached the task of reconstruction. Certain it is that in 1786 he had spent on its embellishment twice the sum allotted by Parliament.

George IV was described by a candid biographer as "a bad son, a bad father, a bad subject, a bad monarch, and a bad friend." Was he, to make amends, a good client? Who knows? That he threw over Hopper for Holland before Hopper died is happily doubtful, for the latter's design for the conservatory was hung in the Royal Academy in 1707, the year after Holland died. But it is at least likely that Holland had times of anxiety and disappointment about his fees.

The general plan of Carlton House was remarkable for two characteristics. Its front towards St. James's Park was a story lower than the ground floor facing Pall Mall, and its central axis on the north side was 23 ft. east of that of the southern façade. There must have been a certain charm in this arrangement, as the main staircase, which is on the southern

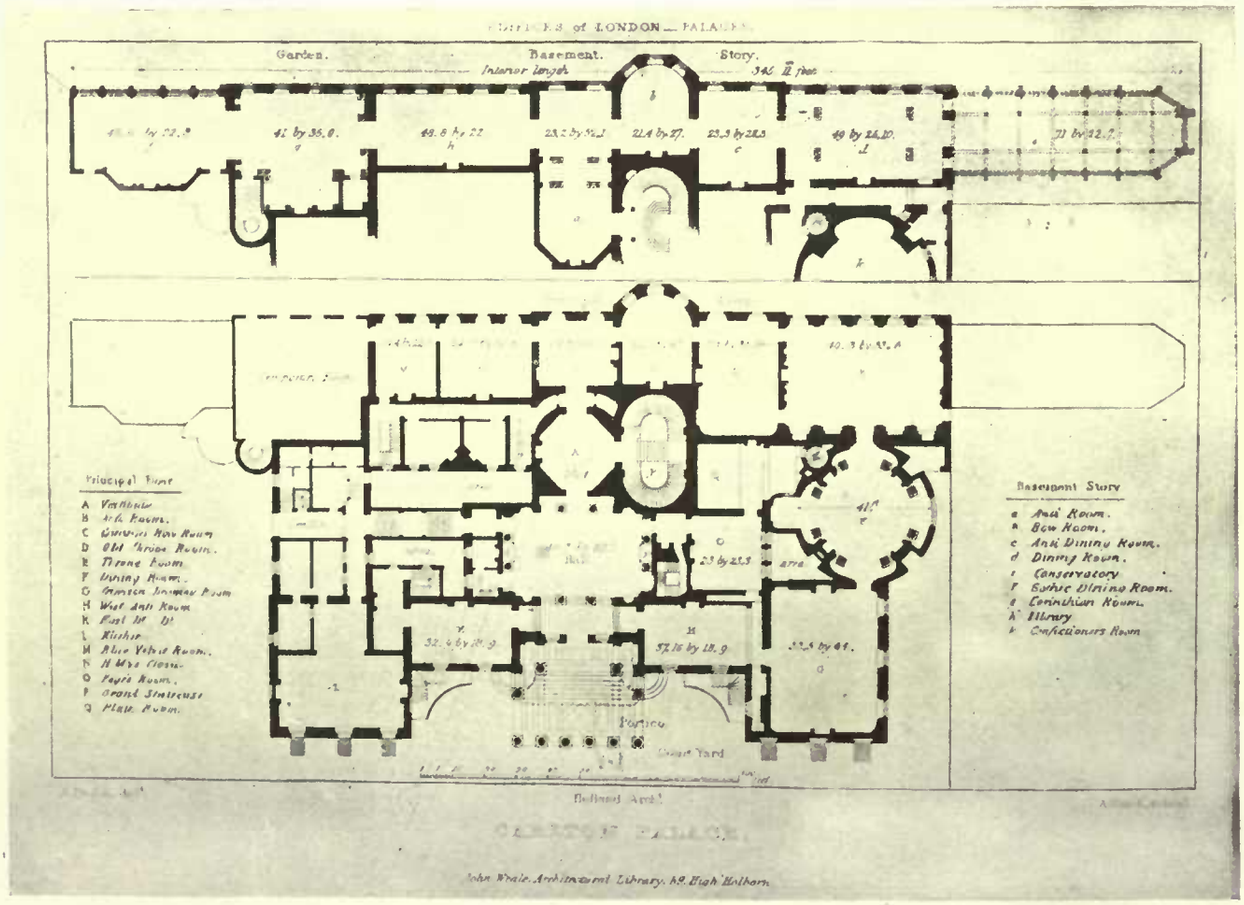


CARLTON HOUSE.
Henry Holland, Architect.



THE OLD CARLTON PALACE.

Plan showing relative positions of Carlton House and the present Athenæum and United Service Club.



THE OLD CARLTON PALACE.

Plan of Ground Floor and Lower Ground Floor from Britton and Brayly's "Edifices of London."



CARLTON HOUSE: THE FORECOURT.

centre line, lay to the west of the octagon vestibule which opens out of the great hall on the northern front.

It is difficult to believe that the general disposition of the rooms was other than inconvenient. Right and left of the outer vestibule were two large ante-rooms; facing the entrance was the large hall; next came the before-mentioned octagon vestibule; and beyond that was an ante-room with windows on the Park front, which ante-room is one of a series of seven state rooms all opening one out of the other. At the extreme west end of this suite is the Throne room, and the centre part of the west flank of the palace is taken up by the remarkable circular dining-room, with its peristyle of eight columns. The kitchen of the establishment is the front room at the east of the north façade. It is 130 ft. at least from the rotunda dining-room, and rather farther from the dining-room on the lower floor, which is the adjunct to the conservatory on the Park front. Of these lower rooms, which include the great Gothic conservatory, it will be observed that they are almost entirely passages to one another. The main entrance to this gigantic suite, which measured 345 ft. from end to end, was through an ante-room adjoining the main staircase. This ante-room was 52 ft. long, and was lighted only by two windows at the south end, so that even the enthusiastic W. H. Leeds admits "it is necessarily dark"; indeed, the ingenious Mr. Holland would seem rather to have resigned himself to the notion that daylight was of only secondary importance in these haunts of after-dinner delight, for the great rotunda banquet-room before mentioned had only one single window for all its 40 ft. of diameter.

With the Gothic glories of the conservatory it is difficult to deal except by silence, or by the enthusiasm of the twenties. Shall it suffice to quote that "although little more than a model in imitation of the splendid and florid Gothic style, it must be allowed to be a sufficiently correct one, and an ingenious application of that style to such a purpose, the tracery of the roof being perforated and glazed"!

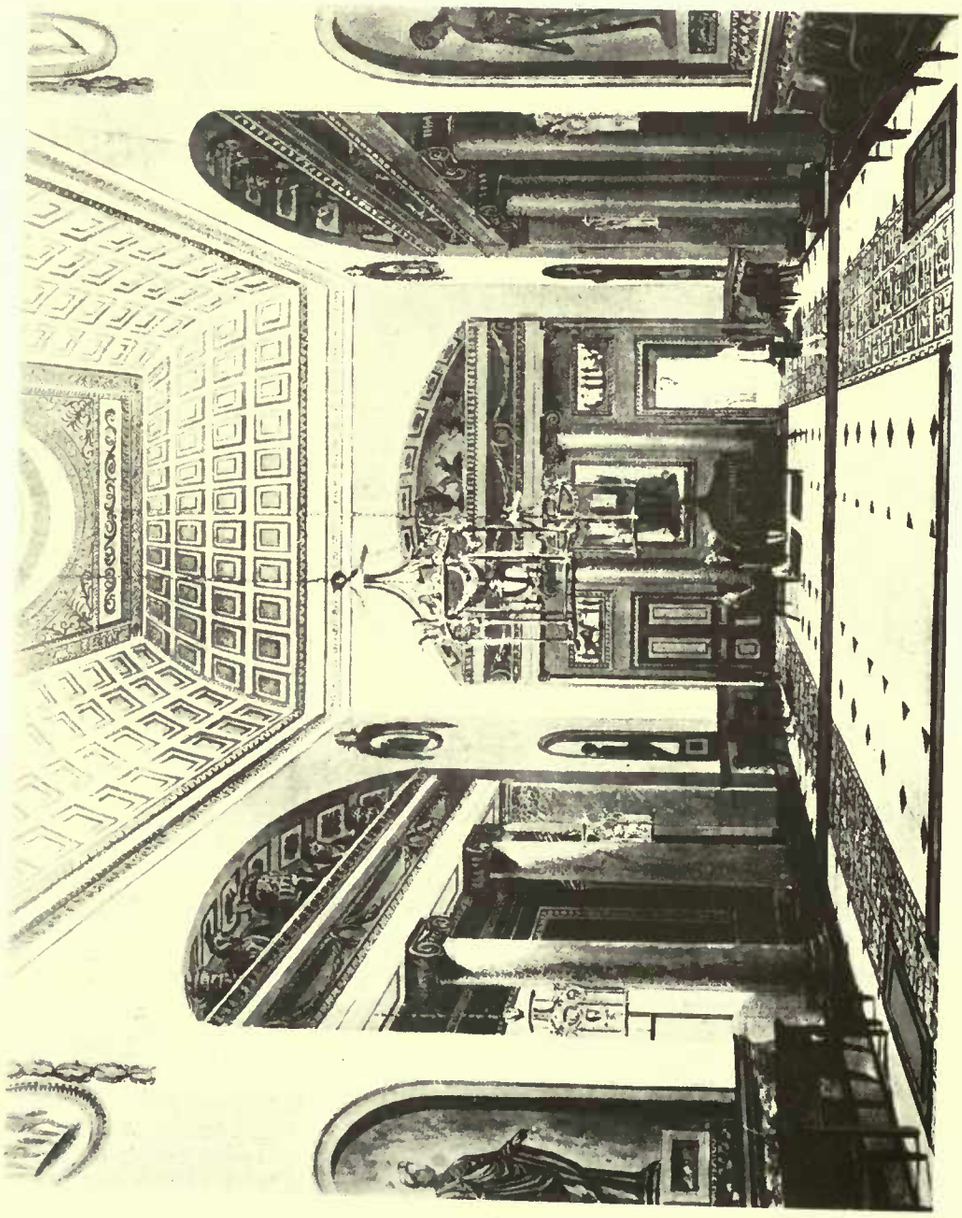
I spoke above of the colonnade and the palace front filling up the space between the Athenæum and the United Services Club. As a matter of fact the palace was a good deal wider than the present width of Waterloo Place. Actually a diner in the south-east corner of the Athenæum dining-room is seated almost exactly on the spot which was the centre of the Carlton House "Rotunda." It was doubtless in this room that Mrs. Fitzherbert received the affront—a suggestion that she should sit "according to her rank"—which ended her semi-royal career. An interesting plan in the Athenæum collection puts the relative position of the buildings very clearly. (See illustration.)

When Carlton House was pulled down in 1826 the columns of the portico were used by an economical Government department for the entrance to the National Gallery in Trafalgar Square, where they still remain, and those of the screen were transferred to Buckingham Palace.

The grounds were large, and extended along the side of St. James's Park close to the Mall as far as Marlborough House. They were laid out by Kent after the style of Pope's garden at Twickenham. It was along the south side that Carlton House Terrace and Carlton Gardens were built, and all that remains of the original expanse of garden is the narrow strip between the backs of the clubs in Pall Mall and the roadway in front of the Terrace.

There can be no doubt that the opening out of Waterloo Place and the formation of the Duke of York's steps was an improvement on a very bold and courageous scale, and the enterprise took place—be it remembered for our comfort in these days of stress—at a time when England was "apparently ruined with taxation to support a complicated and extravagant Government and to pay the interest of an oppressive National Debt."

The parallel ends here, for there could hardly be a greater contrast in history than that between the personnel of Royalty a hundred years ago and that admirably gracious family that occupies and is in the future likely to occupy the throne of our country.



CARLTON HOUSE: THE HALL OF ENTRANCE.



Plate III. December 1921.

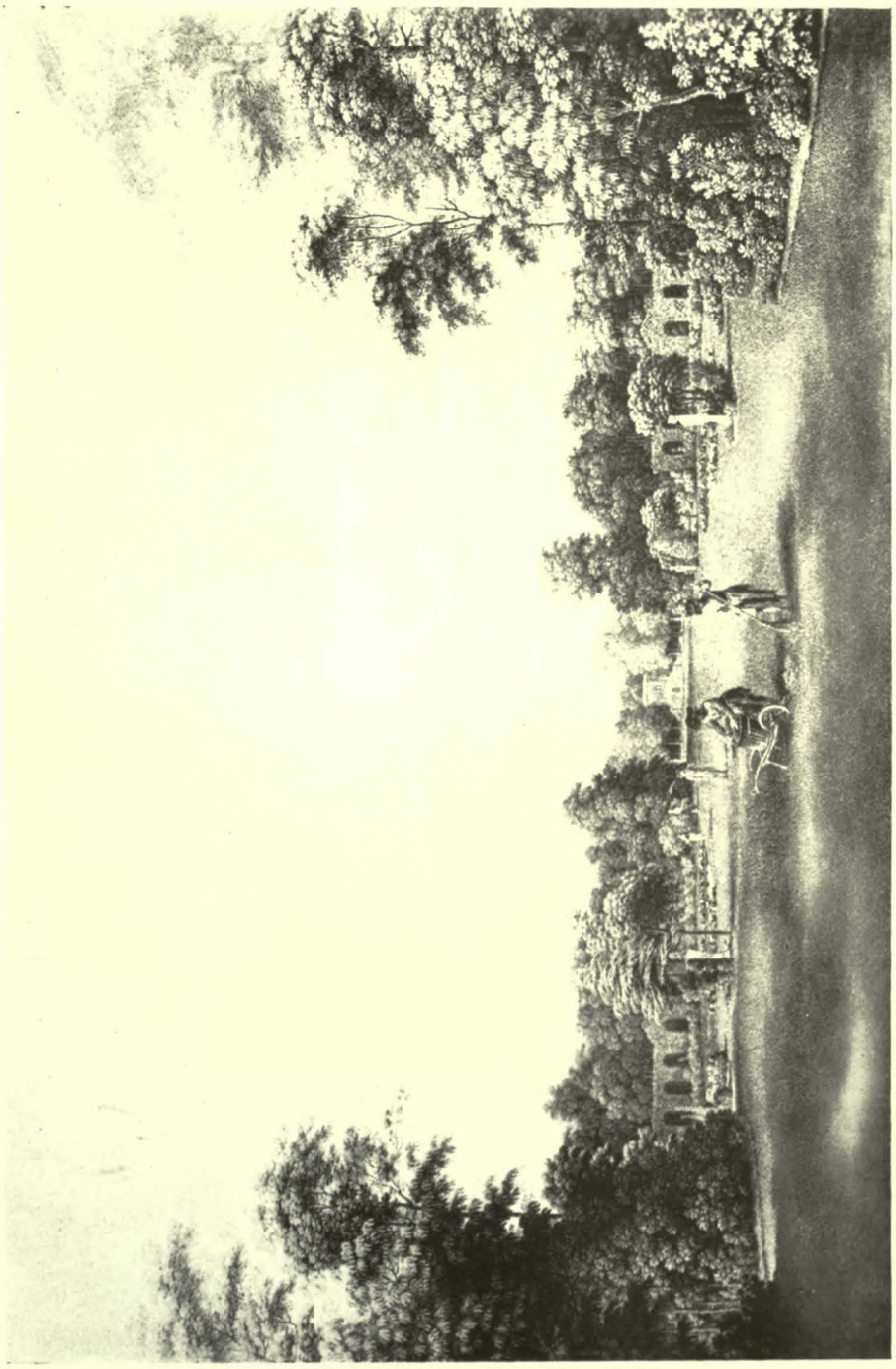
CARLTON HOUSE: THE GRAND STAIRCASE.



Plate IV. December 1921.

CARLTON HOUSE: THE CONSERVATORY (DESIGNED BY HOPPER).

Looking east into and through the Lower Dining-Room.

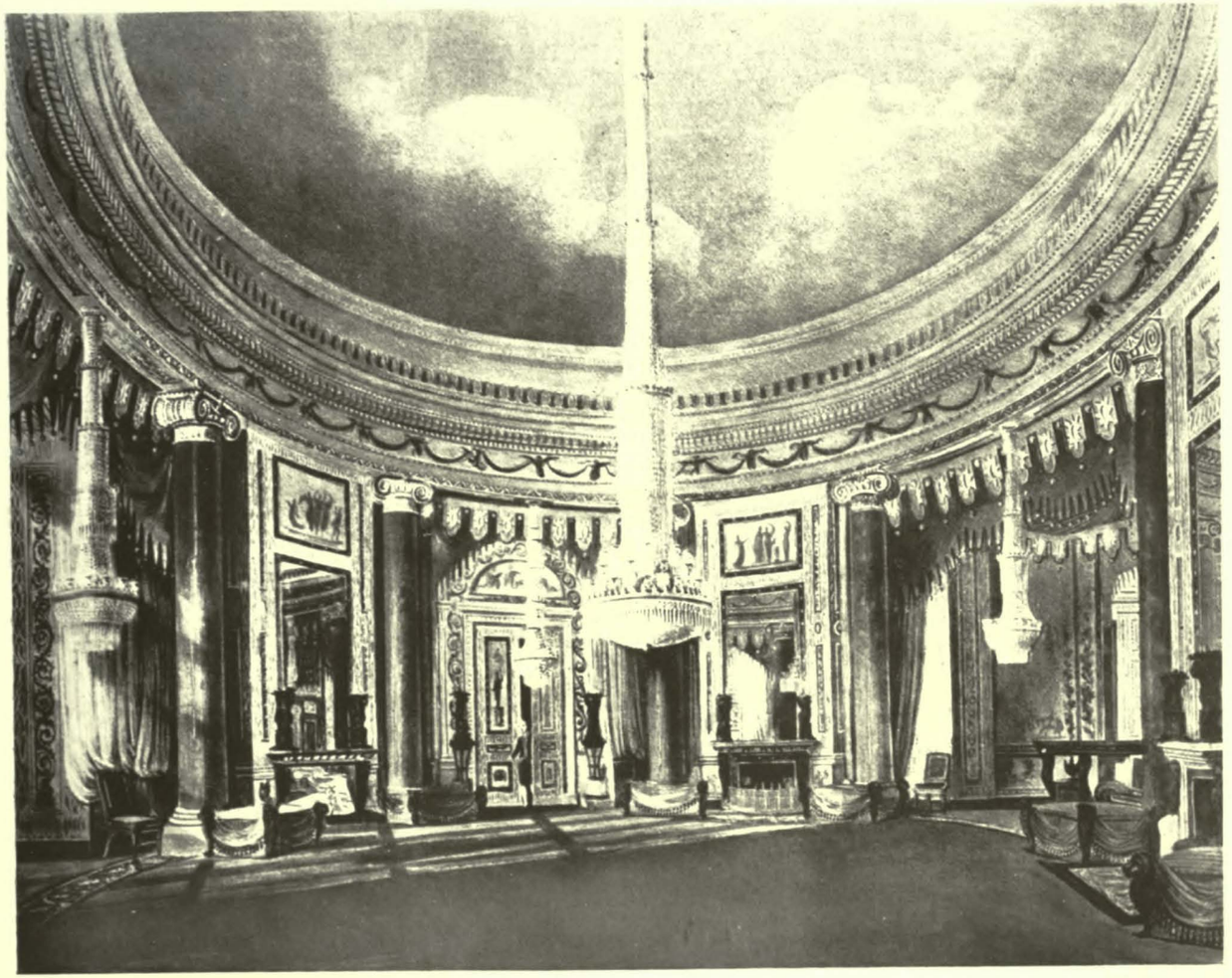


CARLTON HOUSE: A VIEW OF THE GARDEN.

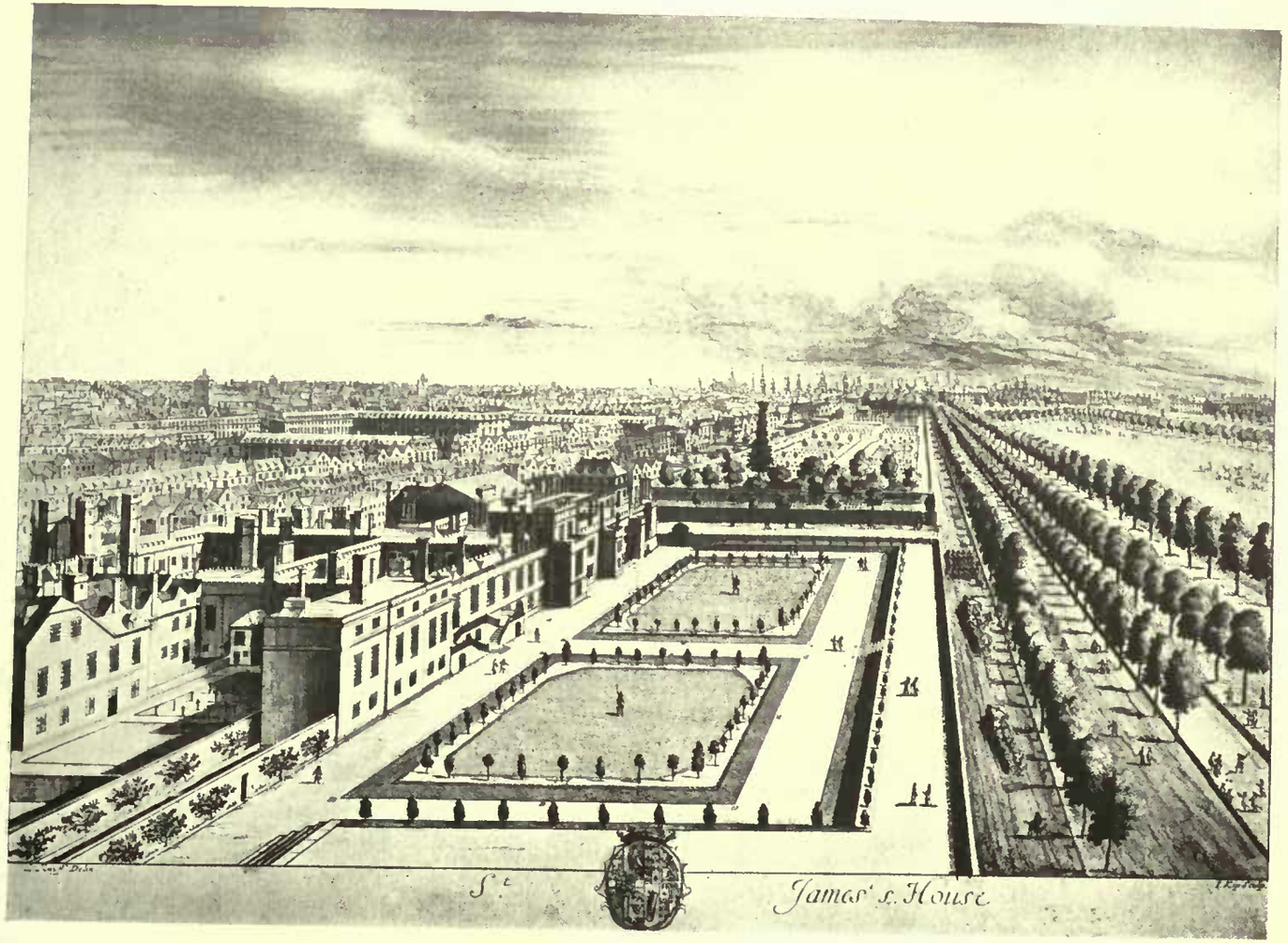


CARLTON HOUSE: THE LOWER DINING-ROOM.

Looking west into the Gothic Conservatory.



CARLTON HOUSE: THE UPPER (ROTUNDA) DINING-ROOM.



A BIRD'S-EYE VIEW OF ST. JAMES'S.

Showing the Garden of St. James's Palace, and old Carlton House in the distance, to the right of the central tall dark tree.

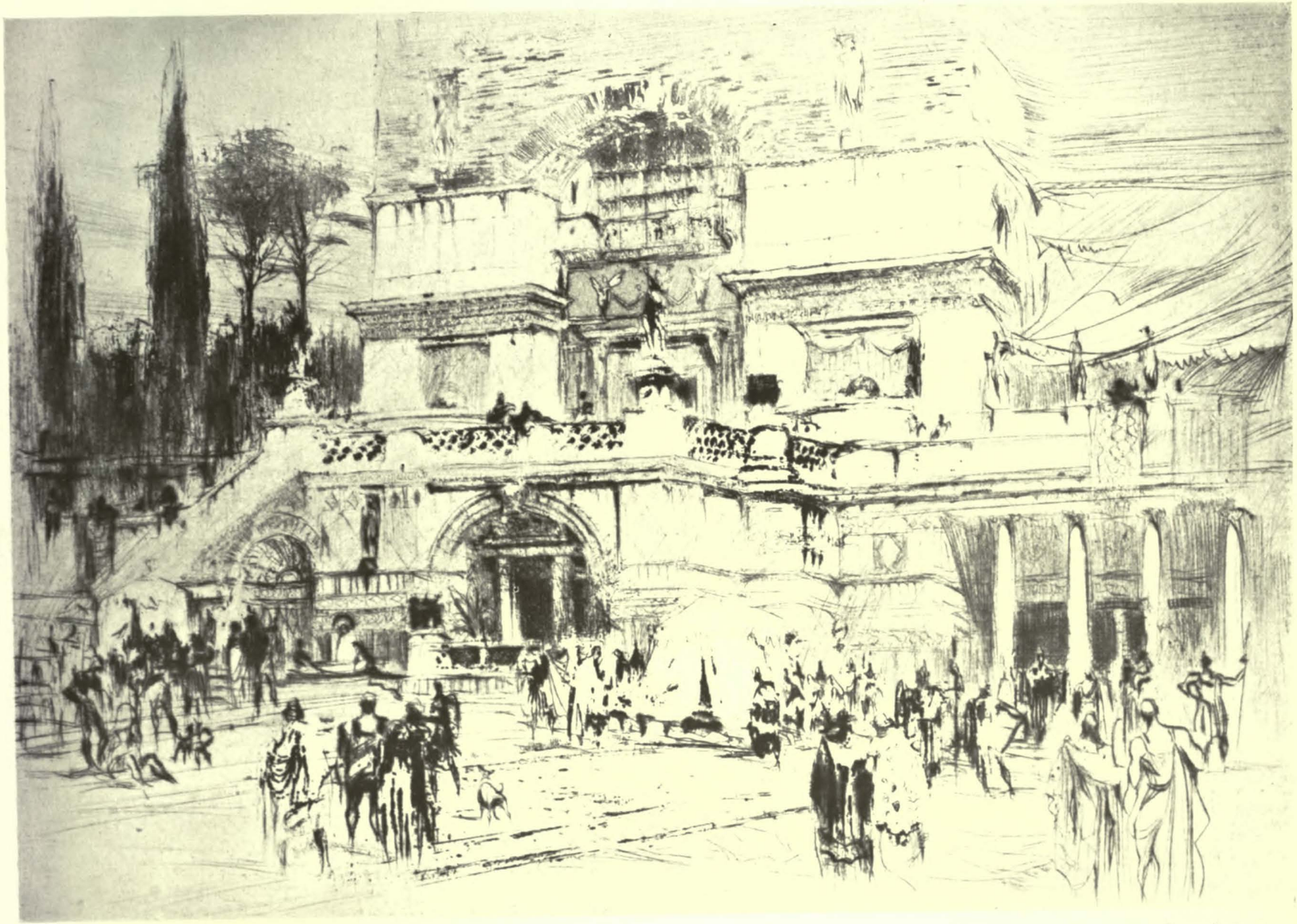


Plate V.

December 1921

VISIT OF COMODUS TO THE BROTHERS QUINTILII.

From an Etching by W. Walcot.

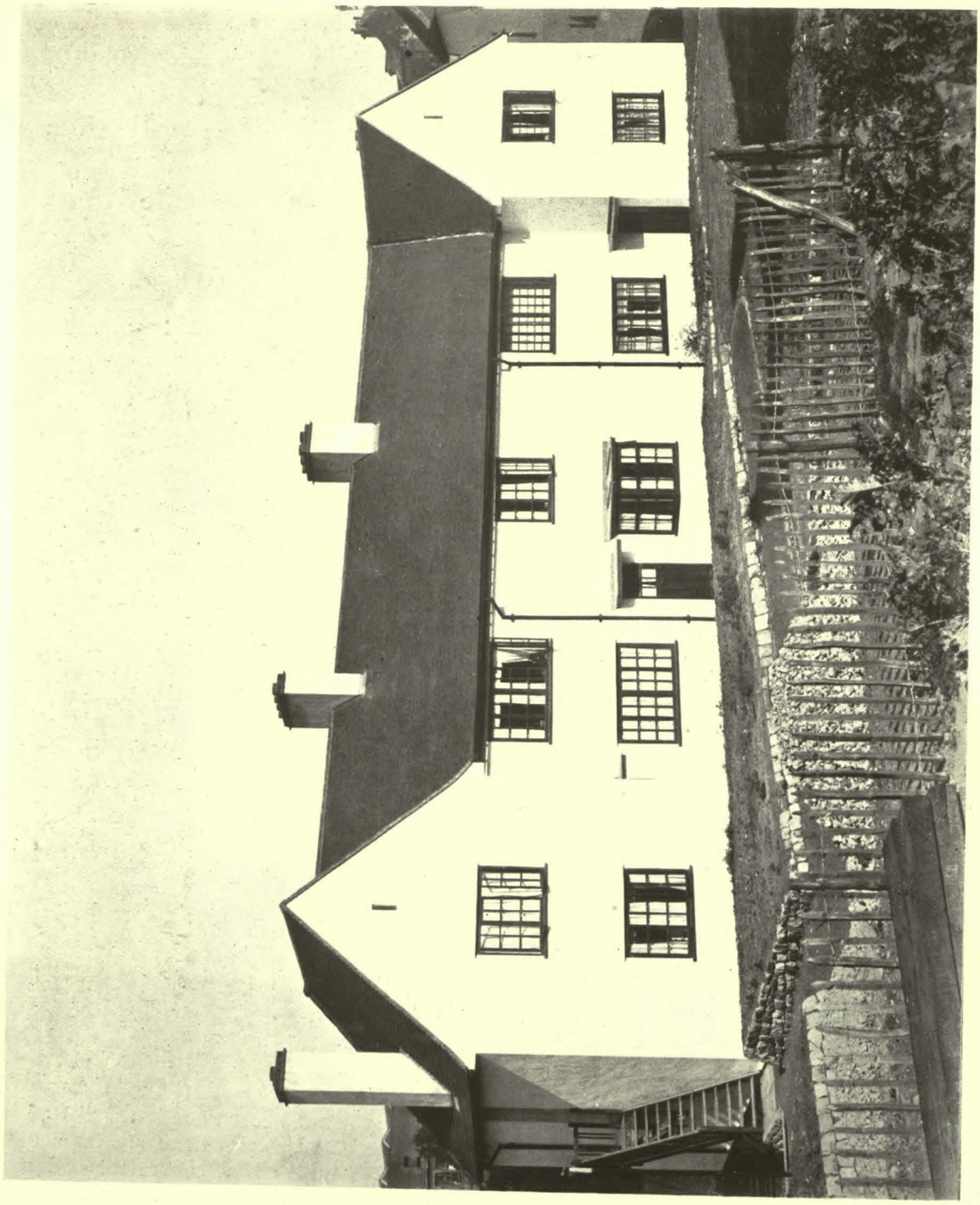
A Folkestone Housing Scheme.

THERE is a corner of Folkestone that the casual visitor rarely explores. It is part of the Old Town in the neighbourhood of the harbour where the fishermen have their dwellings—a place of steep and narrow streets—of weather-worn cottages and picturesque roofings. It was here that Sir Philip Sassoon found the site for his Housing Scheme, on a vacant piece of land that slopes rather steeply from the summit of the hill overlooking the harbour to the railway line that runs at its foot. This was in the spring of 1919, when the public agitation over the shortage of houses was at its height, and the talk of housing schemes at its loudest. With characteristic enterprise Sir Philip refrained from talking and set about his building. A Public Utility Society was formed under the Government scheme, with a representative local committee of management. Messrs. Culpin and Bowers were appointed architects, and by the middle of that summer building operations had begun.



THE ENTRANCE ARCH.

The general scheme is very well conceived, and the difficulties of the sloping site have been overcome most skilfully. It is a very pleasant, homely looking group, and fits its position admirably. The cottages themselves have character, but there is no forced note in their design—no "almshousey" look, but a modest dignity that is very pleasing. Looking at them one has the impression that it would be jolly to live there within sight and sound of the sea, with the health-giving air from the Channel blowing straight in at one's window. Photographs, of course, do not give an altogether correct impression of the scheme as a whole, but the one we publish of the principal elevation—facing the sea—indicates the style of the building. Here the central archway gives access to the roadway on either side of which the houses are grouped with a margin between, which will later on be turfed. In the gable over the archway it is intended to fix a sundial which will mask the slit-like opening shown above the window. There is a suggestion of the fishing town in the tarred weather-boarding on this front. Each cottage contains a living-room of fair size, about 15 ft. by 12 ft. On the same floor there is a scullery, bathroom, larder, and coal store. Upstairs there are three bedrooms, and in each bedroom there is a convenient and roomy cupboard. Two of the blocks consist of flats in which there are but two bedrooms; otherwise the accommodation is the same as in the cottages. Each flat is self-contained, and communicates directly with its own garden—the upper flats by means of an outside staircase. Cottages and flats are brick-built with 11-in. hollow walls, finished with smooth cement whitewashed. The roofs are boarded and felted, which effectively ensures weather tightness, and the floors of the ground-floor rooms are of boards nailed down to three inches of cement concrete spread over a foundation of broken brick. Within, the keynote is extreme simplicity—buff distempered walls and dark



A FOLKESTONE HOUSING SCHEME: A BLOCK OF FLATS.

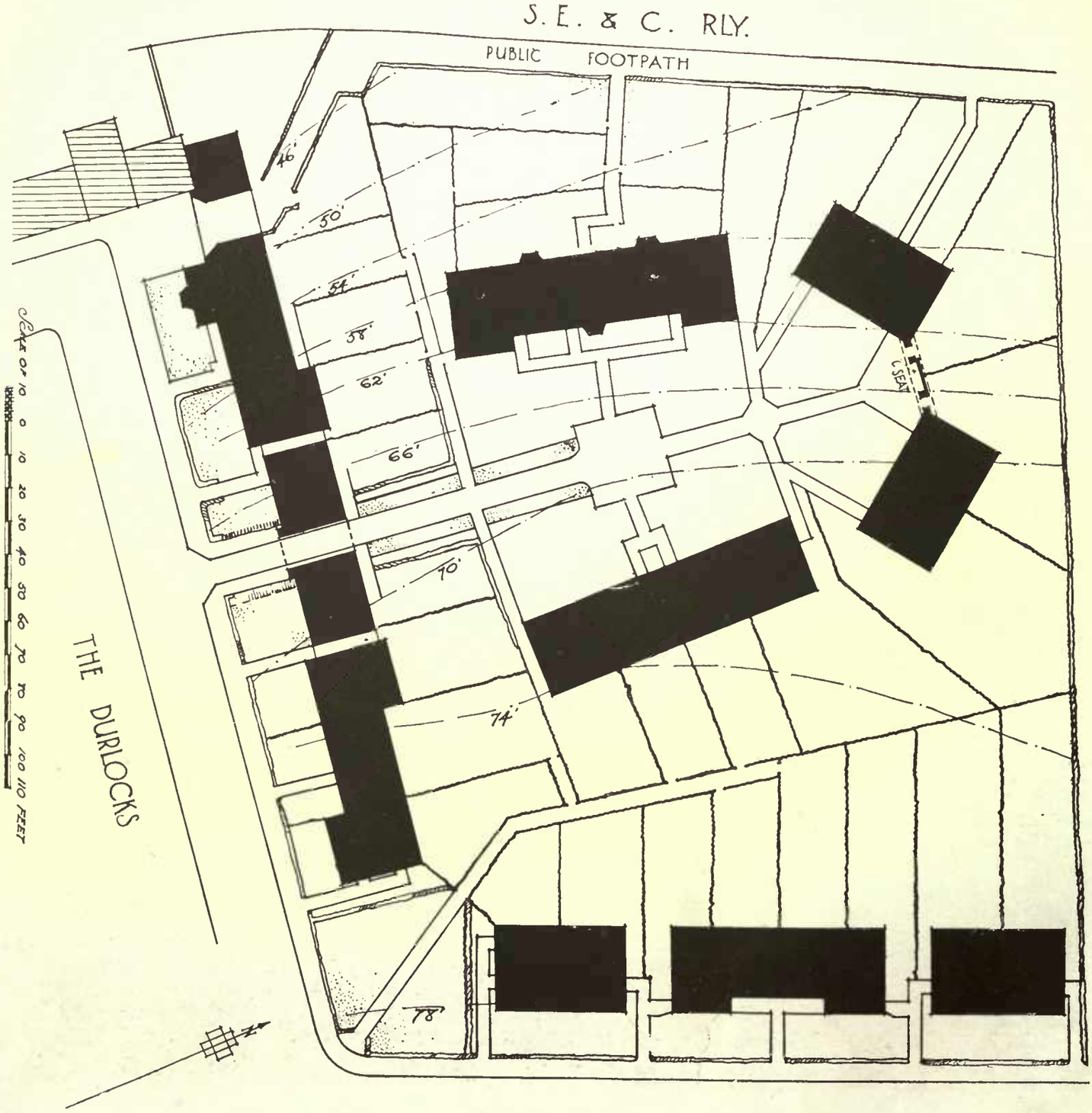


COTTAGES IN THE DURLOCKS.

stained woodwork. The interior fittings are convenient and practical. It may be mentioned that, in the selection of these, Sir Philip consulted a representative committee of housewives from the neighbourhood, by whom the architects' suggestions were examined and criticized.

The average cost of the cottages was about £750 each, a price some £250 below that which was declared at the time they were built to be the irreducible minimum. It must in fairness be acknowledged that this record of economy is a little flattered by the fortunate circumstances that essential materials were obtainable in bulk locally, and that the general rate of labour was fivepence an hour below the London rate. These advantages, however, probably count for less than the skilful organization and the alert foresight with which the scheme was handled from start to finish. Tenants were waiting to move in to both houses and flats as soon as they were ready for occupation. The rentals are 12*s.* and 10*s.* a week respectively. In accordance with the rules of a Public Utility Society, a committee of the tenants themselves looks after the domestic interests and well-being of the whole group, the general management being in the hands of the committee of the Society.

The whole scheme is an outstanding instance of what private enterprise can do towards solving the problem of housing. But to Sir Philip Sassoon something more is due than the credit of initiating the scheme and making himself responsible for the proportion of private capital which had to be found. He has shown what an entirely satisfactory result can be achieved by sound architecture in the building of houses of this description, when it is backed up by a keen personal enthusiasm and a close attention to the smallest detail. J. C. B.

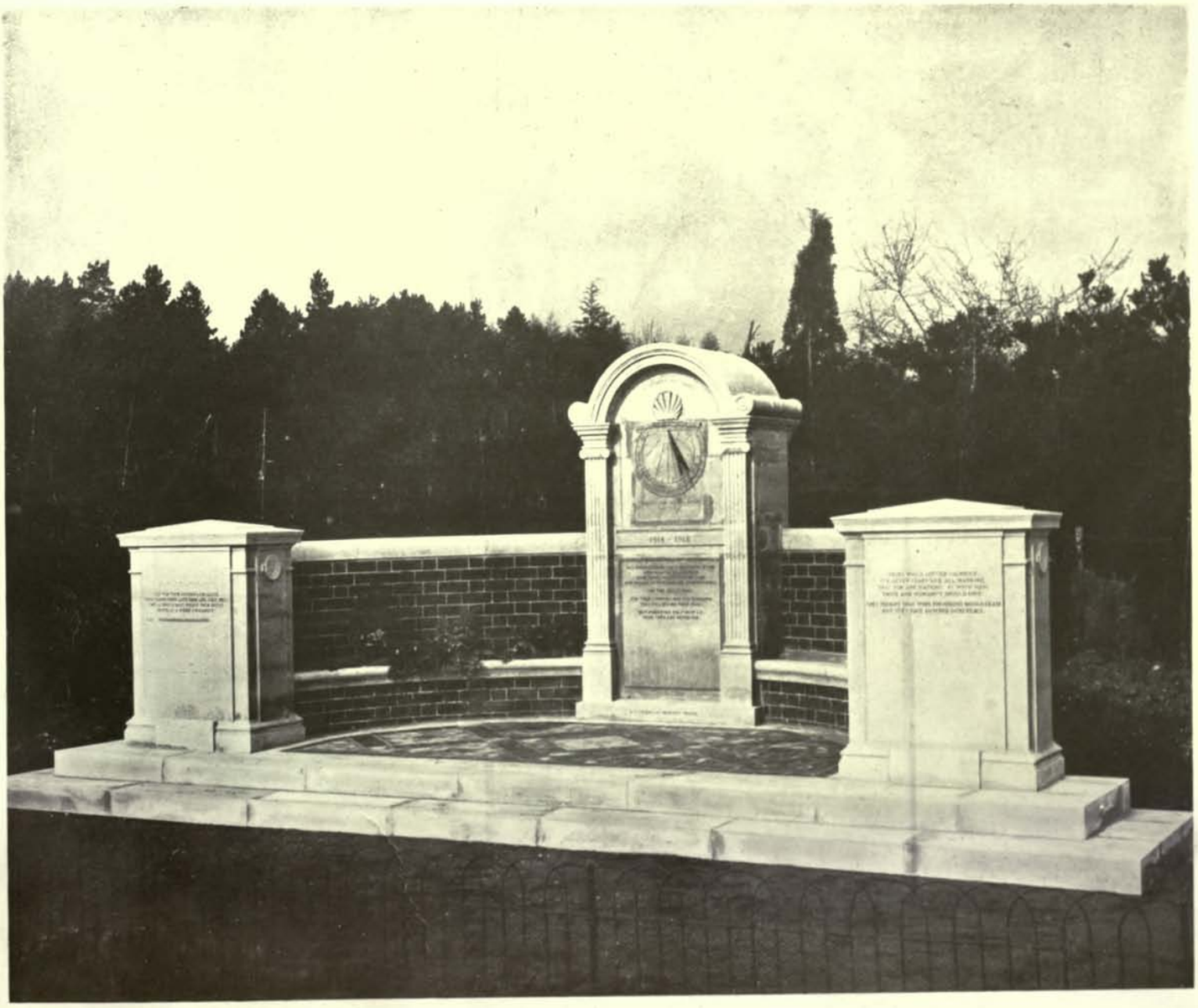


Some Recent War Memorials

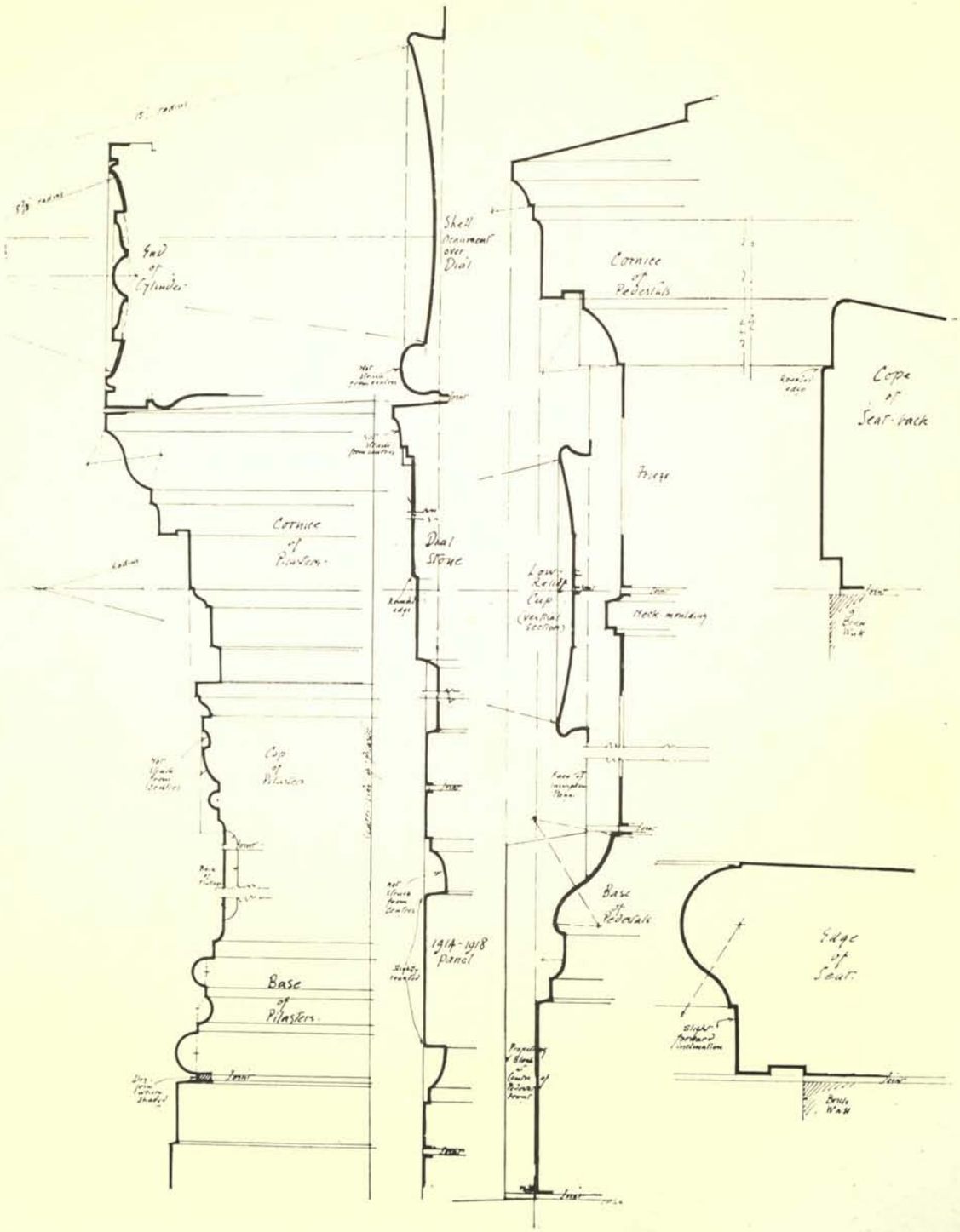
Memorial at Youlbury, near Oxford, for Sir Arthur Evans.

Theodore Fyfe, F.R.I.B.A., Architect.

The memorial was erected for Sir Arthur Evans, who suggested the general form of the design, the arrangement of the sundial, and other details. It faces due south-west, both "new summer time" and "old time" being indicated on the dial. The lines and lettering of the dial are incised on the stone face and gilded; the gnomon is in polished gunmetal. On the lower part of the central feature is a plain stone panel with the dedicatory inscription. The side pedestals have further inscriptions, that on the left being made out to the height of the one on the right by an incised and relieved band showing a sea-wave design with stars above the waves, a variation of similar motives found on some Greek seal-stones of maritime towns. At the ends of the pedestals are circular cup-shaped pateræ in low relief, the form of which is taken from the Greek *kylix*. Linking up the side pedestals with the central feature are curved stone seats, and the whole memorial is contained on a raised tiled platform approached by two steps. In the centre of the platform, which has stone borders, is a square stone set diagonally, with compass points leaded in. The whole of the stonework is Portland, finished with a rubbed surface. The tiles are 6 in. by 6 in. red and black quarries. The facing bricks are red rubbers, worked to the curves. The work was all carried out by Mr. Dennis Godfrey of Abingdon. The gnomon was made by Messrs. Francis Barker & Co. of Clerkenwell, who also set out the dial. The architect is Mr. Theodore Fyfe, F.R.I.B.A.



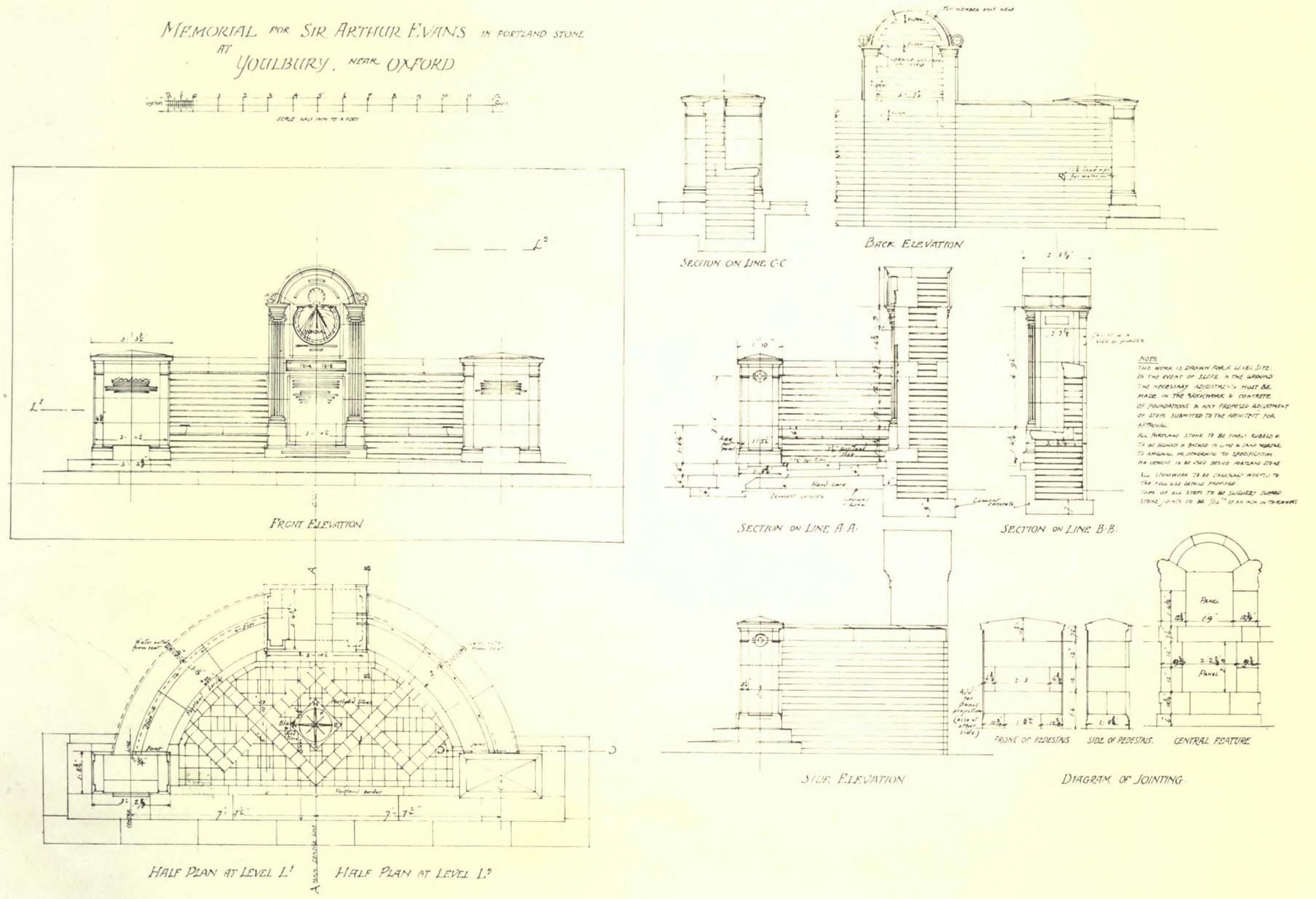
GENERAL VIEW.



DETAILS OF MOULDINGS, ONE-THIRD FULL SIZE.



DETAIL OF CENTRAL FEATURE.



WORKING DRAWING FOR WAR MEMORIAL AT YOULBURY, NEAR OXFORD.

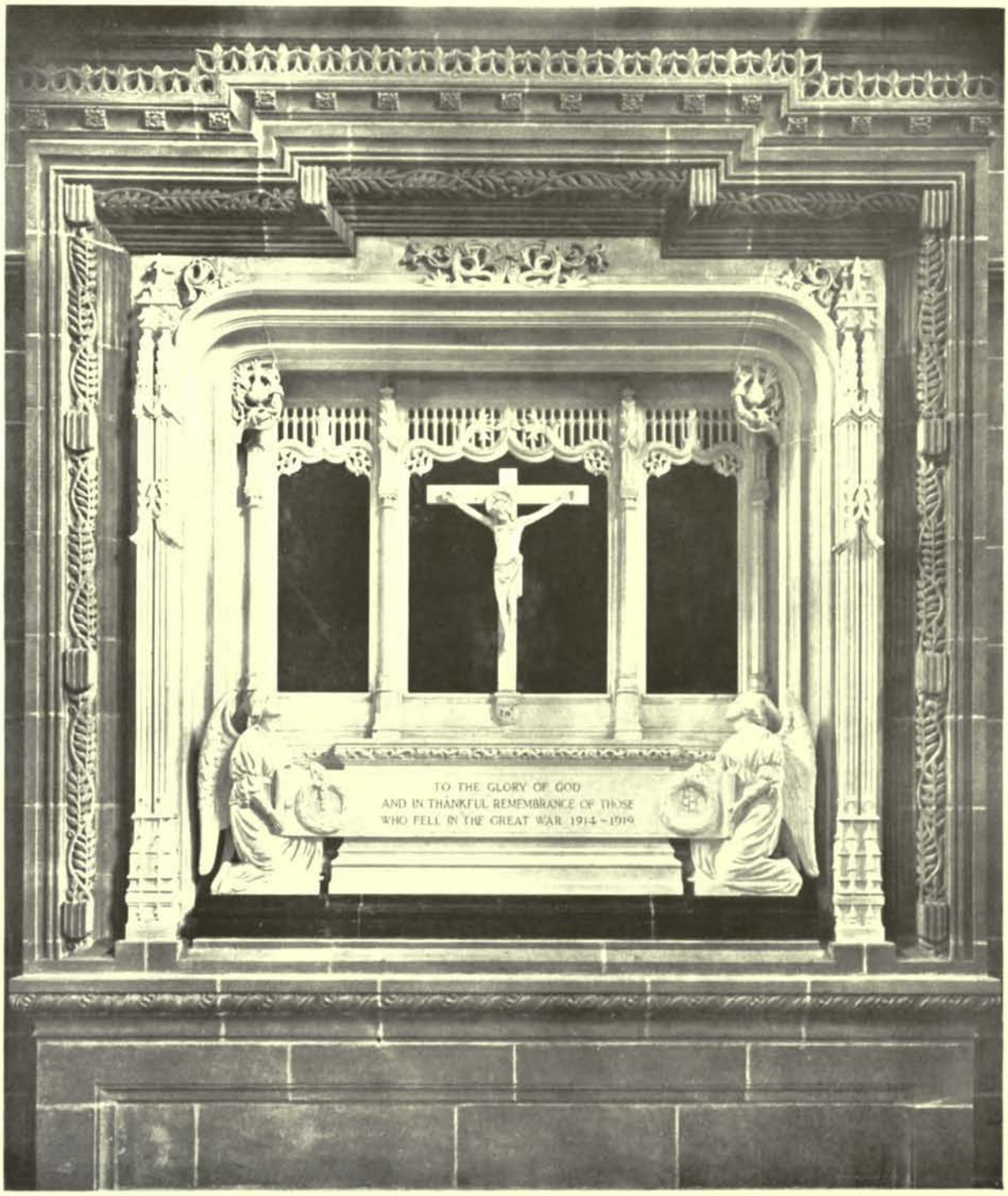
Memorial in St. Saviour's Church, Oxton, Birkenhead.

G. Gilbert Scott, A.R.A., Architect.

This memorial consists of the treatment of the west wall up to the level of the cill of the west window, and of the return walls at each side. These walls were originally of plain brickwork. The main feature of the composition is placed in the centre of the west wall, and is carried out in Mereuil marble. It consists of a recess, divided into three panels, which are filled in with Dar Bird's Eye marble. The central panel contains a crucifix; below are two angels supporting a scroll, bearing the words:

TO THE GLORY OF GOD AND IN THANKFUL REMEMBRANCE OF THOSE WHO FELL IN THE GREAT WAR, 1914–1919.

It was particularly desired that these angels should symbolize triumph rather than sorrow, and they are therefore looking upwards at the figure on the cross, and have wreaths in their hands, thus suggesting victory. Under the angels is a moulded course of dark marble, similar to that used in the panels above. The stone used for the general work is the local red sandstone, used elsewhere in the church. There are three sunk panels in the stonework at each side of the central feature, and on these the names of the fallen are inscribed. Above the central name panel at each side is a wreath. The floor in front of the memorial is paved with marble, with a wreath in the centre, within which is inlaid the word PAX.



Memorial in St. Andrew's Church, Bishopthorpe, Yorks.

Beresford Pite, F.R.I.B.A., Architect.

Two memorials, respectively to a soldier and a chaplain, are represented, the former by the panelling around the chancel, and the latter by the triptych. The general idea was to furnish and complete the sacrarium of the modern church erected by Archbishop Maclagan from the design of the late Mr. James Fowler of Louth. The panelling, which is of English oak, forms a close screen around the wall about 10 ft. high, crowned by a carved cornice, with a reredos bay beneath the east window. This work was executed by Messrs. Rattee and Kett of Cambridge. The triptych is of carved oak, painted and gilt. The design of the panel and its decoration is by Mr. George Kruger Gray; it represents the Crucifixion, with the attendant figures of The Mother, St. John, and a soldier.



The modelling and carving of the panel are by Mr. Benjamin Clemens. The framework and doors were executed by Messrs. Rattee and Kett. Professor Beresford Pite was the architect.

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The Art of Illustration.

"What is Art?" Tolstoi thought that he knew, but it is significant that in his day it seemed necessary to ask the question. Naturally the answer he offered in the book to which he prefixed the question as a title was quite unsatisfactory, his book being a moralizing tract rather than a treatise on art; but it was not so much valued for what little light it shed on the subject as for the inquiry it raised among those who, until Tolstoi spoke, had never taken thought on the matter. Even though his book was in the main an ethical tractate, it convinced uninstructed multitudes that Art is a subject of general and vital interest, and not merely a fad of the few. More than that, the very question raised in the title served to correct the popular notion—prevalent in Britain at least—that Art was confined to drawing and sculpture, instead of being the underlying and vitalizing principle of whatsoever things are true in form, colour, and presentment—in literature, in eloquence, in the drama, and very specially in right and beautiful building.

Of the essential unity of Art the architect is so thoroughly convinced that he welcomes gladly any respectable work on any branch of it. Mr. Edmund J. Sullivan's book on "The Art of Illustration" will therefore make an irresistible appeal to him, not only because it contains a wealth of pictures representative of the best illustration-work of the best artists, from Holbein and Dürer to Aubrey Beardsley, Phil May, and A. B. Houghton, but because the author, himself an illustrator renowned for consummate mastery of his art, provides a series of comments and analyses that in effect form a *catalogue raisonné* of representative works of the great illustrators.

Lest the word "catalogue" should cast an undeserved slight on the author's style and method, it must be at once added that the arrangement is by no means that of a catalogue, but that of a book that is thoroughly organic in plan, and is of brilliantly literary execution, conveying the conviction that if he had not chosen to become a great draughtsman Mr. Sullivan could have become a great artist in words, for he has a very enviable deftness in capturing the elusive butterfly ideas that many pursue but few can catch. He always gives a reason (usually a very sound one) for opinions that are obviously based on intensive study, as well as acute perception, and that, whether we can agree with them or not, are always transparently honest and sincere; and most of the almost countless pictures in his book have been selected to illustrate some particular merit or defect in design or execution.

Incidentally, but not at all intrusively, he recalls many interesting personal reminiscences and anecdotes of illustrators and others whom he has met, notably Phil May, with whom he formed an intimate friendship that lasted from the time when May was six-and-twenty until his death. Phil's reckless generosity is patent in this allusion: "He had walked every day for a week from his studio in Holland Park Road to the 'Graphic' office, close to the Law Courts. 'What a saving in hansoms!' I said. 'Yes, but think of the crossing-sweepers,' he replied, and there was less than half a jest intended. I have no doubt," Mr. Sullivan comments, "that it cost him much more to walk than to drive. Of sympathy of this kind plenty can be found in his work."

The author's frequent epigrams, jests, anecdotes, do not obscure, but rather lend point to the extraordinarily rich fund of art-criticism which is the main function of this extremely interesting book, with which there is but one really serious fault to be found. Among the many scores of representative pictures there is not a single specimen of Mr. Sullivan's own drawing, and this is an omission so disappointing as hardly to be forgiven. Modesty ceases to be commendable when it amounts to a disease.

"The Art of Illustration." By Edmund J. Sullivan. (Universal Art Series, Edited by Frederick Marriott.) London: Chapman and Hall, Ltd. Price 25s. net.

The London Topographical Society's Records.

The work of the London Topographical Society should be more widely known, especially among architects. The Society was founded for the publication of material illustrating the history and topography of the City and County of London from the earliest times to the present day. In pursuance of this object, it has issued a long and an extremely interesting series of maps and views of London, depicting the gradual changes which have occurred since the days of Queen Elizabeth. It has also issued no fewer than twelve volumes of Records, in which are incorporated papers by the leading London topographers. These yearly Records are illustrated by reproductions from rare plans and views, and by photographs of disappearing features of historical and topographical interest. There could scarcely be found a more valuable, and, to the lover of London, a more fascinating collection than has thus been brought together. From the year 1897, when the first Illustrated Record was published, to the present day, the London Topographical Society, under the patronage of H.M. the King, and the presidency of the Earl of Rosebery, has been engaged, like a doctor, in watching that illustrious patient, London; in, so to speak, feeling its pulse, recording the ups and downs of its archæological temperature chart, and in doing its best to administer tonics where it seemed necessary. A glance at the contents of the first Annual Record, issued in 1900, and at Volume 12, the latest published, which came out last year, will give an idea of the aims and scope of the Society. In the former, Dr. Norman has a valuable paper on certain mediæval remains found at Blackfriars; Mr. Fairman Ordish (then the editor) writes on the Strand Improvement, an article illustrated by some exceedingly interesting pictures by Mr. J. P. Elmslie of features which are now but dimly remembered; while Dr. Wheatley and others contribute important addresses and notes on antiquarian subjects. In this last-published volume the same high standard is kept up. Mr. Kingsford continues his specially valuable and *documentés* notes on London's Mediæval Houses; Dr. Norman supplies the letterpress to a number of beautifully reproduced photographs of Disappearing London, taken by the late Mr. Walter Spiers; Mr. Bolton discourses on the recently reconstructed Stratford Place, and Mr. E. Beresford Chancellor has a paper on those rare and fascinating views of London street elevations which Tallis produced some eighty years ago. The splendid series of plans issued by the Society include Wyngaerder's views, Agas's great map, and plans by Visscher, Porter, Halfnagel, Norden, Kip, Hollar, Rocque, with a long etcetera which includes the remarkable Kensington Turnpike Trust plans, by Joseph Salwey, first published in 1811.

One can imagine no one interested in London neglecting to become a member of the London Topographical Society,

which, for a subscription of one guinea, issues yearly either in Record or Plan form, frequently in both, such scarce and valuable documents on this interesting subject. The Secretary, Mr. H. G. Head, 40 Baker Street, will supply any information that may be required.

Fletcher's "History of Architecture."

The growing appreciation of art has undoubtedly led to a more popular study of architecture, not only for its æsthetic qualities, but also as providing an infallible insight into the lives, thoughts, and ideals of bygone eras. This revival of enthusiasm for a somewhat neglected subject is evident from the amount of interest which is being taken in the lectures on architecture in connexion with the Four Years' Course on "The History of Art" organized by the London University. These lectures are being attended not only by students seeking the University Diploma in "The History of Art," but also by a wide circle of people in search of a deeper knowledge of a subject without which the education of no well-informed person is adequate. A large number of people will therefore welcome the announcement that Sir Banister Fletcher, F.R.I.B.A., who has so successfully delivered these lectures, has completed a sixth edition of his indispensable "History of Architecture on the Comparative Method." The volume is published by Messrs. B. T. Batsford, Ltd., of High Holborn.

Chronicle and Comment.

Salient Features of the Month's Architectural News.

"The Architectural Review" Measured Drawings Competition.

The prize of Ten Guineas offered by the Proprietors of THE ARCHITECTURAL REVIEW for the best set of measured drawings has been awarded to Mr. L. Magnus Austin, Royal College of Art, South Kensington, for measured drawings of the Church of St. Mary Woolnoth, Lombard Street, E.C. Though the response to the competition was fairly good, the work submitted did not reach a sufficiently high standard to admit of publication in a magazine which is known, and has since its inception been known, for the high quality of its drawings and other illustrations.

A Disputed Old Master.

In America it would seem to be dangerous to give expert opinion on the genuineness of a work of art. In the States an action has been brought against a famous English connoisseur for expressing to a newspaper interviewer the opinion that "La Belle Ferronnière," which had been offered for sale to the Kansas City Art Institute, was not the original by Leonardo da Vinci. The owner claims half a million damages for the alleged consequent loss of the sale.

The Wolseley Building, Piccadilly.

The general contractors for the new building designed by Mr. Curtis Green for the Wolseley Motors, Ltd., Piccadilly, were Messrs. Holland and Hannen and Cubitts, Ltd., whilst sub-contracts were carried out by: steel construction, Messrs. Redpath Brown & Co.; fireproof floors, The Kleine Patent Fire-Resisting Flooring Syndicate, Ltd.; heating, ventilation, and vacuum cleaning, Messrs. J. Jeffreys & Co.; lifts, Messrs. Smith, Major and Stevens; stone carving, Mr. Laurence A. Turner; marble work, Messrs. Burke & Co.; electric lighting, Mr. F. Geere Howard; lacquer decoration, Mr. F. Geere Howard; wrought-iron grilles and bronze shop-fronts, The Birmingham Guild, Ltd.; staircase balustrades and bronze balustrades, bronze and wrought-iron grilles, Messrs. J. W. Singer & Sons, Ltd.; steel casements, Messrs. Henry Hope and Sons, Ltd.; bronze electric-light fittings, Messrs. Harcourts, Ltd.

Exhibition of Spanish Drawings.

Mr. Hanslip Fletcher, an artist whose sketches of London and elsewhere are familiar to readers of THE ARCHITECTURAL REVIEW, is holding a one-man show of Drawings of Spain made by him during his travels there during the early part of the year. The exhibition, which is at the Walker Galleries, 118 New Bond Street, opens on 2 December, and remains open to 16 December.

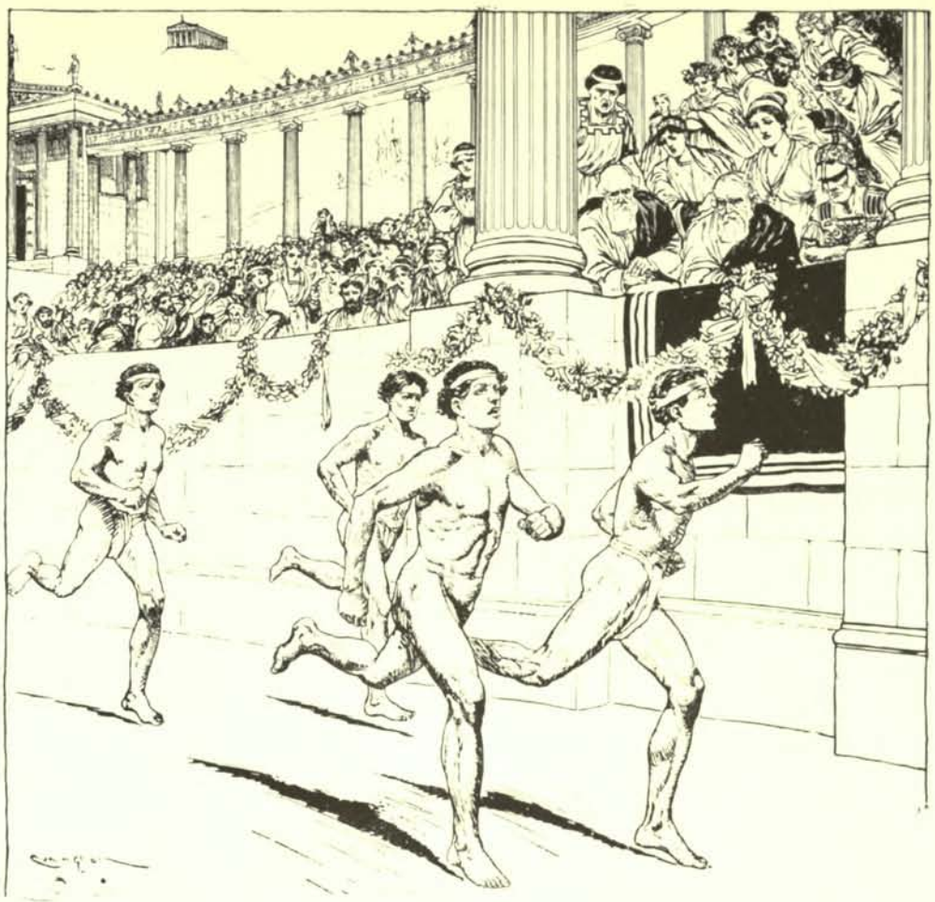
Projected Road Improvements.

It was stated in the House of Commons (8 November) by Mr. Neal, Parliamentary Secretary to the Ministry of Transport, that the greater part of the money voted for roadwork for the relief of the unemployed would be spent in and about London. Schemes prepared included roads, twenty-one miles long, running out to Southend, and "a substantial number of improvements" on other roads in the metropolitan district were stated to be in contemplation. These works would be undertaken by the Government through contractors, but the local authorities would be responsible for the roads in the provinces.

The Architectural Association.

Mr. W. G. Newton's presidential address to the Architectural Association was delivered on 31 October, and took the character of a fraternal talk on "How to be a Student." He remarked on the danger in the habit of comparing school with school and student with student. He thought it sound to get away from environment at times, to look at the schools and ourselves from an external point of view. It is all-important to develop a conviction that an architect's career is worth while from the point of view of public service. Ours are not merely works of necessity. So far as we can, we are learning to produce all the time and every time buildings that are fit for their purposes and fair to look on. The architectural student should be a full man, touching life at many points. He should not merely develop his powers of design, with all that that implies in study and knowledge, but should read deeply and widely, make himself familiar with the thought and the history of other times, develop a simple and forcible style of expressing himself in writing and in speech, using the short word and the simple phrase. He should visit ancient buildings rather than be content to read about them; but before visiting them he should read all he can about them. "And spend a

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"THE MARATHON." *Illustrating the Test of Endurance.* *Drawn by O. Cuningham.*

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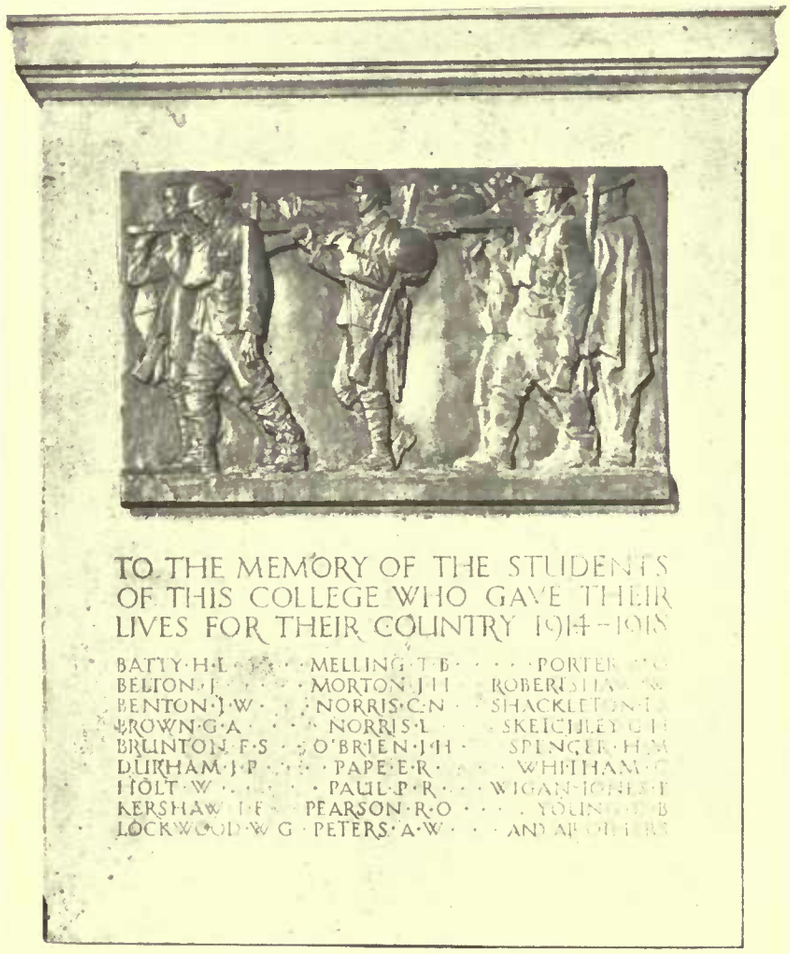
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J. H. KERNER-GREENWOOD, Managing Director.

day thinking and walking about the building you are studying before you do any drawing at all." The address concluded with this, its only direct exhortation: "Don't be overruled in your tastes by the prophets who preach one way of salvation. And only pay so much attention to your President as is due to one who is your fellow-student."

Royal College of Art War Memorial.

Quiet dignity marks the memorial that has just been erected to students of the Royal College of Art who laid down their lives in the Great War. Occupying one-half of the tablet, which is crowned by the plainest of cornice-mouldings, is a low relief carving of soldiers bearing an ambulance on which lies the body of a comrade. The pathos of sorrowful face and dejected attitude is much intensified by the rugged faces and war-stained uniforms. The other half of the tablet is occupied by a list of twenty-six names of the fallen. The lettering in which these are inscribed is exquisitely beautiful in character and proportion. The list is arranged in three columns, across which the ascription—"To the Memory of the Students of this College who gave their lives for their Country 1914–1918"—stretches three lines deep in slightly larger capitals, and in lines of equal length, unifying the design. The memorial, which was designed by Mr. P. Metcalfe, was unveiled on 11 November by General Sir Hubert Gough.



ROYAL COLLEGE OF ART STUDENTS WAR MEMORIAL.
DESIGNED BY P. METCALFE, A.R.C.A.

Newnham College Gate.

The destruction of the piers of a Newnham College memorial gate by undergraduates in a "rag" against the movement to allow women students to gain degrees need not be stigmatized. The vandals seem to be thoroughly ashamed of their senseless and defenceless act, and have offered to make reparation. Could they have perpetrated this ruffianly assault if they had been systematically imbued from their earliest days with due respect for art and craftsmanship? In this important detail of veneration for the arts, the education of the middle classes seems sadly remiss. Not that the misdeeds of a few hooligans are typical of Cambridge undergraduates, nor of the students at any other British university; but one cannot help feeling that, under the formative influence of a refined home atmosphere and a properly balanced curriculum, the irrepressible high spirits of gownsmen would take a less barbaric manifestation than the wanton destruction of works of architectural character.

Death of Two R.A.'s.

Mr. Henry Woods, R.A., who has died at Venice, where he had been living for many years, was the son of a jeweller at Warrington, and was born there on 23 April 1846. He was brother-in-law to Sir Luke Fildes, and had originally intended

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"Waterloo Place." From an original by Francis Dodd.

The Master Touch

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to become an artist in stained glass, but about the year 1879 he set up his easel in Venice, where he painted many workmanlike pictures portraying mainly Italian life in the towns. Mr. William Robert Colton, R.A., P.R.B.S., the eminent sculptor, died at Kensington on 13 November, aged fifty-four. He was elected Associate in 1903, and full Academician in 1919, and had been Professor of Sculpture at the Academy.

Smokeless Fuel and the Open Fire.

There is good news for those who, while recognizing that it is everybody's duty to cease burning bituminous coal and filling the air with soot, are not yet educated up to the use of the efficient modern gas fire. A report by Sir Percy Girouard, K.C.M.G., on the operations of the Low Temperature Carbonization Plant at Barnsley, makes it clear that the difficulties in the way of the commercial production of smokeless fuel have been overcome, and that, before long, an adequate supply may be looked for. Those, therefore, who must have an open fire will be able to enjoy it without feeling that they are failing in their duty towards the community.

The Proposed Parliament Building for Northern Ireland.

Mr. Edwin R. Kennedy, Hon. Secretary of the Ulster Society of Architects, has written a letter of protest against the proposed method of appointing an architect for the Parliament Building for Northern Ireland. His Society, he states, "hold that the only way to obtain the best design for these buildings would be through an open competition. The Commissioner," he continues—meaning, presumably, the First Commissioner of Works, who had asked the President of the R.I.B.A. to submit to him a list "of architects from which he would be able to choose one" to carry out the work—"claims that there is not time to hold a competition, but where an expenditure of £1,000,000 is involved, we consider a delay of a few months, which a competition would necessarily make, would be time well spent." It seems likely that the phrase "from which he would be able to choose one" does not strictly define the intention of the First Commissioner.

Another Town for Sale.

The example set in selling the town of Reigate by auction has been followed in the case of Upper and Lower Kilcullen, in County Kildare, which was announced as coming under the hammer at the end of November. Before 1319 Kilcullen Old Town was strongly fortified, and its sturdy walls were pierced by seven gates. The ruins of an abbey founded in the fifteenth century still exist there. It is worth recording, by the way, that the sale of Reigate realized £203,800

Notable Property Sales.

Among the interesting properties recently announced for sale, or as having been sold, are the Grafton Galleries, the ground area of the block in which the galleries are situated comprising 8,500 ft. Pitt House, Hampstead Heath, has been so called since William Pitt, first Earl of Chatham, immured himself there in 1767. Previously it has at different periods borne other names, such as North End Place and

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Architectural Decorations



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Wildwoods. Furneaux Pelham Hall, Herts, a Tudor building of considerable architectural interest, and a fine example of late sixteenth-century brickwork, was also among the interesting buildings announced for sale.

The New Session of the R.I.B.A.

Monday, 7 November, saw the opening of the new session of the R.I.B.A. Lord Sumner and Sir Henry Newbolt respectively proposed and seconded the vote of thanks to Mr. Waterhouse for his presidential address, and each of these two speakers urged the advantages of architecture as a means of educating the public taste in art. Mr. Waterhouse's address conveyed no hint of the controversial subjects with which the Institute must shortly deal. At an inaugural meeting, and in the presence of so many distinguished guests, this was no doubt a wise course to take, and a manifesto on the vital issues now under deliberation would probably have been both inappropriate and premature. Mr. Waterhouse's address, however, was very keenly enjoyed for its high intrinsic merits—for its interest, freshness, and originality of substance, as well as for the incomparably graceful style that never fails this accomplished *architectus verborum*.

The Hambidge Theory.

In the "American Architect" for October the Hambidge theory of symmetry and proportion in Greek architecture is re-stated by Mr. James A. Kane, who attempts to show the theory's relation to architectural design. The theory in its simplest form is, in his view, "the idea of measuring or obtaining proportion by areas rather than by linear units." Our facilities for measuring were not possessed by the Greeks, who depended on the measuring cord, a method of measuring that was of remote antiquity, and in the hands of the Egyptians had become a highly developed science. This method Mr. Kane describes, and illustrates with diagrams, in an article that is decidedly interesting, even though it fails to convince.

St. Martin-in-the-Fields.

The celebrations of the bicentenary of the church of St. Martin-in-the-Fields have had an excellent effect in directing public attention to this, the noblest of London churches outside the City walls. Many Londoners will have learned for the first time that just inside the church door there is a bust by Rysbrach of James Gibbs, the architect who designed the church, and that, besides Nell Gwynne, General Fairfax of the Cromwellian army, Roubiliac the sculptor, Rose the gardener who laid out St. James's Park, and Thomas Chippendale, who had lived in St. Martin's Lane, at the sign of the Chair, are among the celebrities buried there.

Electrification and Tube Extension.

A comprehensive scheme for the electrification of the suburban lines of the South-Eastern and Chatham Railway will, it is estimated, secure a thirty to sixty per cent. average increase in speed and frequency of service. An equally valuable result will be a pro-rata reduction of the smoke nuisance, and of the snorting noises that, in the case of steam locomotives, are inseparable from it. Seeing that, in a city, the proper place for railways is underground, it is a pity that the new Tube "Five million pound scheme" is hung up through the inevitable objection to the demand by its promoters for a monopoly with respect to certain omnibus routes.

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