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THE HOUSE OF SALLUST.

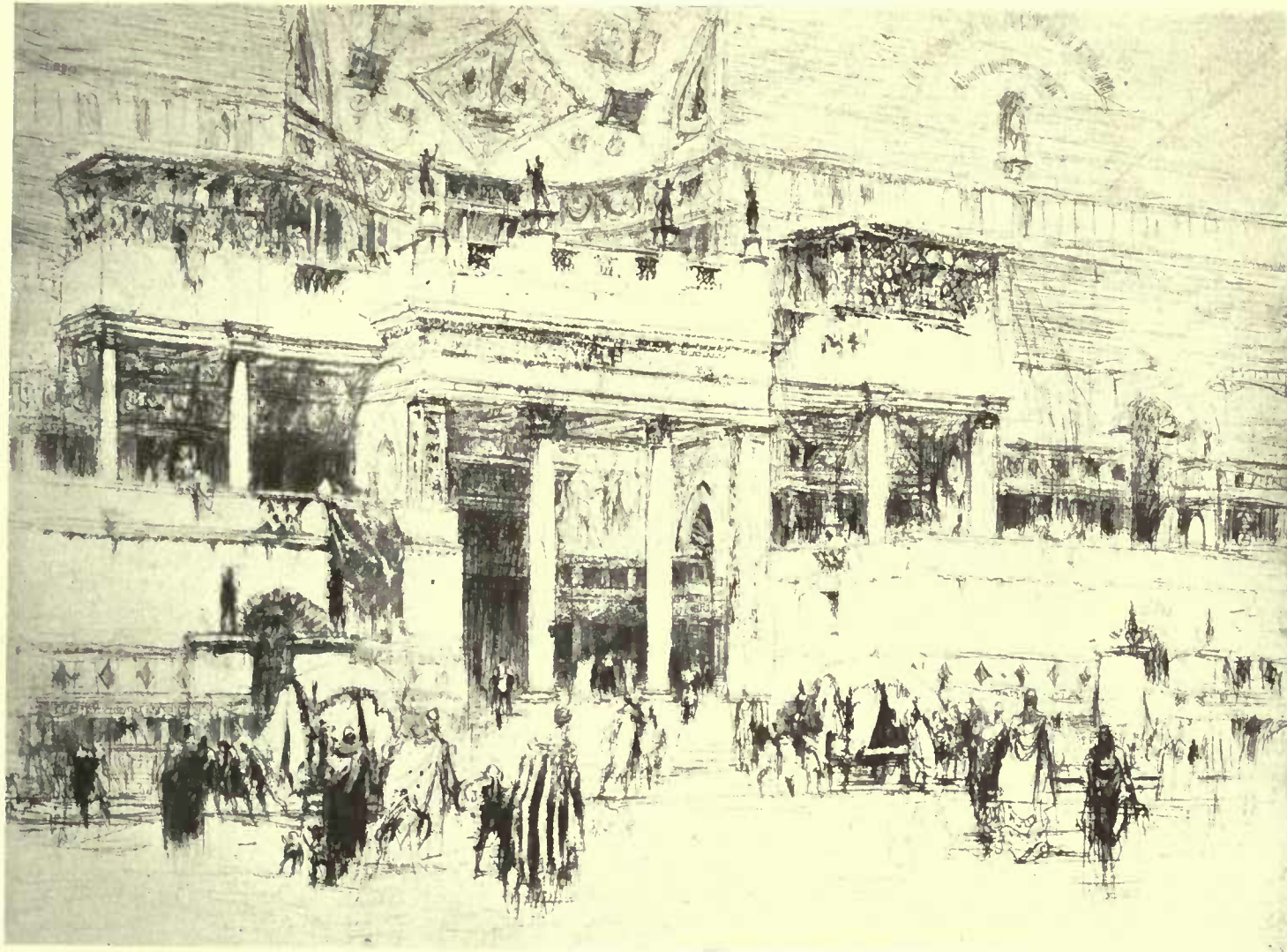


Plate I.

From an Etching by William Walcot.

July 1922.

A Pope's Peace Memorial.

By the Contessina Lisa Scopoli.

THREE years ago the late Pope Benedict XV entrusted the architect Armando Brasini with the carrying out of a scheme worthy for its size and importance of a Pope of the Renaissance. He wanted a great basilica to be raised to St. James—his patron saint—and to the four Evangelists, as a thanksgiving for the re-establishment of peace among the peoples. Peace had been his chief aim in life, and to the same ideal he wished to link his memory after death. Providence seemed to meet his wishes in the shape of an offering of a large piece of ground from a building company, who had undertaken to build the new quarter of the Parioli, in Rome, beyond Villa Borghese. This company, probably urged more by pious zeal than by a reasonable wish to enhance the attractiveness and the economic value of the new quarter through a church which was to be one of the greatest artistic and religious events in the Catholic world of our days, offered to the Pope an area worth about one million lire.

To give reality to his dream, the Pope chose a young artist whose fame is rapidly spreading in Italy—an artist who, through a curious and interesting psychological peculiarity, seems to perpetuate in himself the artistic vision and temperament of the sixteenth and seventeenth centuries. The ages and their vicissitudes having deprived Rome of the genuine Roman architecture of the Imperial era, there is but little doubt that after it no other line has suited, or as far as we can see is likely to suit, her character and atmosphere so well as the style which possesses many of its elements; that is, the baroque of Piazza S. Pietro, of S. Maria Maggiore, or S. Agnese in Piazza Navona, or of numberless other specimens of it which we find scattered all over the city. Now, in A. Brasini we have a man who genuinely belongs to the age of Bernini, Rossi, Fuga, or Longhena. The architecture he *feels* is the architecture of that particular period, but the developments he applies to the fundamental motives are often brilliantly personal, as can be seen in some bold plans for reconstructions in Rome; among these are the prolongation of the portico of the Piazza S. Pietro, the widening of Piazza Colonna, and the truly Roman scheme concerning Via Flaminia, the road through which the victorious Roman Legions used to come back to the *Alma Mater*, a scheme which, for its grand conception, would demand a long and detailed description to itself alone. A. Brasini is a man under forty, whose career seems to give the lie to all pedantic theories as to the necessity of art schools, academies, degrees, and the whole paraphernalia of traditional training. He has worked his way up through personal experience and practical craftsmanship, as artists used to do in the golden times of Italian art. As could be expected under the circumstances, he had to conquer a great deal of hostility and prejudice from his older colleagues, but now he seems to be on the way to acknowledged success. He has been appointed of late on the Advisory Committee for Fine Arts, and his presence is one more guarantee against the

repetition of the deplorable violations of historical and artistic claims often perpetrated in Rome. A Roman by birth, his whole individuality seems to teem with the sunny geniality and exuberant vitality which can be reckoned among the characteristics of our Late Renaissance artists. No criticism would fall so wide of the mark as the one that would see in him but an imitator of his masters. The best answer to it is to be found in the definition given of him by one of our most authoritative art critics: "Brasini seems to have been born four centuries ago," and no definition can describe the man better than this. But, however his personality may be judged, it is very fortunate that Rome should have produced this artistic temperament, which has the gift of blending in an exceptionally happy way the vision of that period with a spontaneous originality in wielding its characteristic elements.

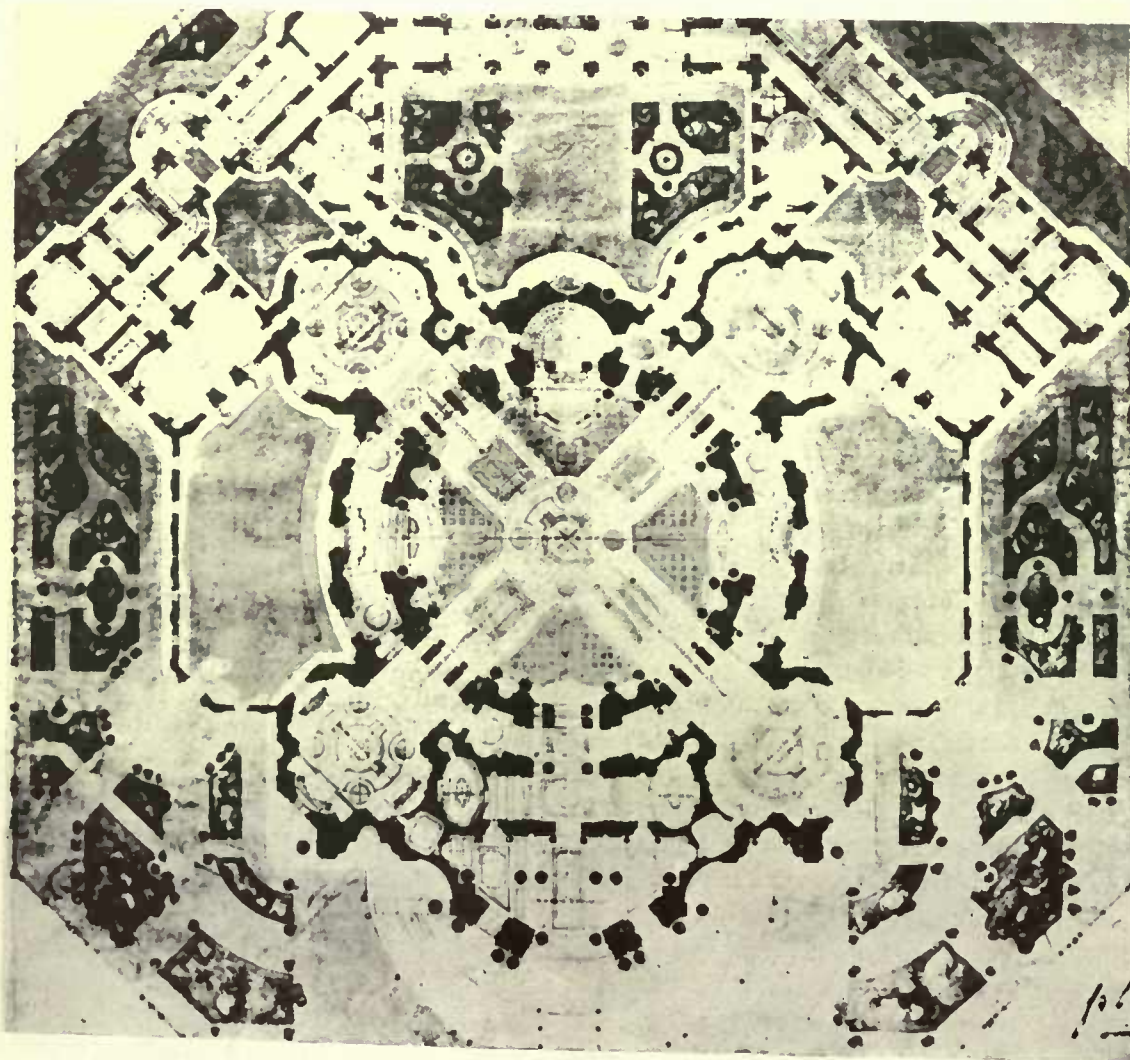
In the church of which we are going to speak the personal note is particularly obvious. The plan (page 2) shows a circular shape, recalling to mind the early Christian churches in Jerusalem and S. Sophia in Constantinople, a type of building whose earliest specimens in Rome can be seen in S. Constance, S. Stefano Rotondo, and in the Lateran Baptistery, but which, for many reasons, was soon to be limited to Baptisteries. It is, however, far from assured that in speaking of the circular religious buildings in Rome we may be entitled to consider them as imported from the East, as can be rightly surmised of other countries or even of other Italian towns. In so far as it concerns Rome, this style most probably came from pagan temples, especially from those attributed to Vesta and Hercules, which rose on a circular basis, and in their turn were built after the pattern of the circular clay huts of the shepherds of the Campagna. To the first type belongs the idea of a central altar right under the dome, the architect following the sound principle of concentrating the attention of the visitor on the centre of the church, with four chapels at the corners forming a Greek cross. In laying out this plan, he was certainly inspired by the earlier design of St. Peter's, by Bramante, unfortunately altered in a later time by Sangallo into a Latin cross. But the personal touch lies in his having turned the Greek cross so as to set the façade between two of its arms, instead of, as is generally done, at the end of one of them; this peculiarity has given rise to several of the special features of the building. The four chapels, dedicated to the four Evangelists, are linked together through a balustrade running all round the drum of the dome. The high altar, as can be seen from page 2, overleaf, has been planned after the same in the Pantheon, and will be situated in the central apse in front of the chief entrance. It will be cut in the shape of a sarcophagus, and two pairs of fluted pillars in *giallo antico* marble will rise on each side. On the altar four angels will hold the bronze medallion with the effigy of St. James. The roof of the apse, as well as that of the dome, will be coffered, and round

the entablature of the first a frieze will bear the name of the late Pope as the founder of the church. His initials will also be impressed on the bricks, which, together with travertine, will form the material out of which the walls will be built.

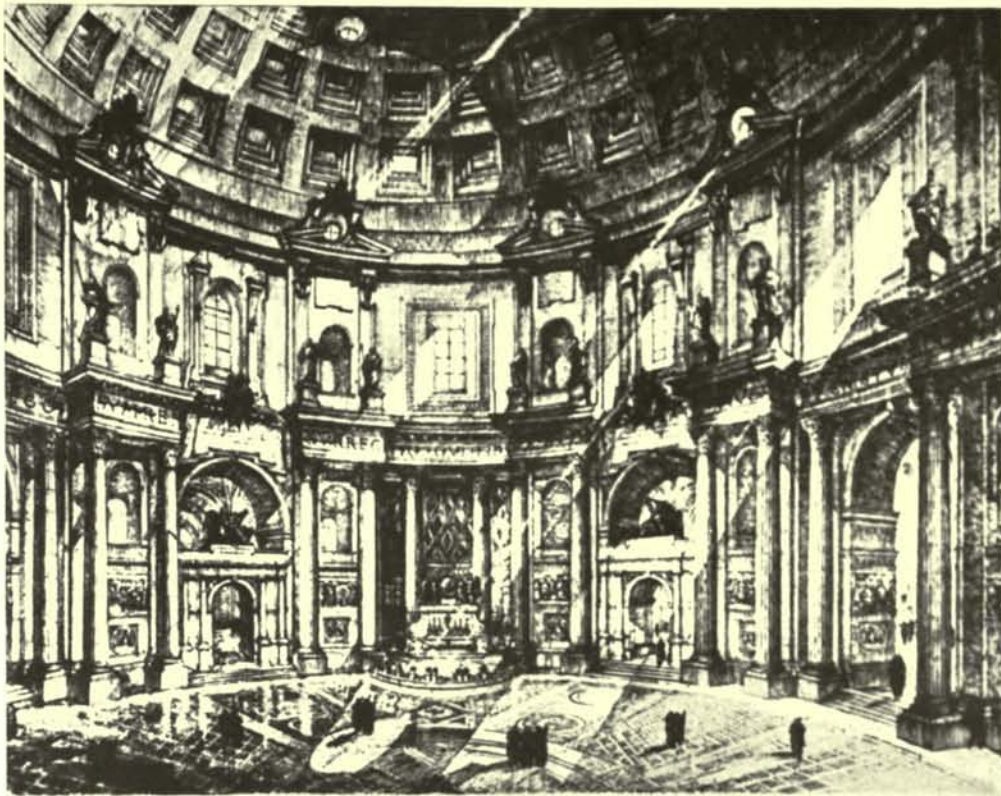
To the principal body is added on each side a wing, whose outward appearance, as in St. Peter's or S. Maria Maggiore, is that of a palace connected with the façade, extending along the sides and behind the basilica and forming a quadrangle which encircles large courtyards with porticoes running along the inner wall. At the corners of the said buildings, and resting against their outer walls, two small campanili rise from the ground, recalling in their outline the campanili of Trinità dei Monti. The front of the basilica offers a most imposing effect with its semicircular steps and the sixteen Doric pillars supporting the architrave, broken in the middle, according to baroque canons. The pronaos follows the curve of the steps, contrasting in its picturesque line with the façade rising straight from behind, richly decorated and crowned with balustrades and statues. Beyond the façade, which screens the drum, the dome emerges, giving the impression of combined soberness of proportion and imposing grandeur. It is composed of sixteen divisions, separated by ribs, and its top is crowned by a lantern with outstanding *edicole*. On each division are several round openings, suggesting in their shape the mouth of a gun. Niches are opened round all the drum of the dome, some filled with statues, while some are empty, in order to supply one more touch to the already admirably varied play of lights and shades.

They alternate with windows and pillars, the latter corresponding to small *edicole*, surmounted by balls. The outside of the four chapels is decorated with alternate pillars and niches, some of them filling the whole length and some in two tiers, one above the other. The idea of connecting the priests' dwellings with the church can be first seen carried out by Ferd. Fuga in S. Maria Maggiore, as the balustrade decorated with statues is a very common feature of seventeenth-century buildings, and several other details can be traced in any of their best specimens; but it is most interesting to observe how successfully the architect has made use of them, and with what sure taste he has chosen from them those which, in his hands, became the fittest material for a new architectural creation. On both sides of the basilica are platforms raised by three steps above the level of the ground, shut in by small pillars, linked together by chains of artistically wrought iron.

There is, unfortunately, very small chance, at least for the time being, of seeing this truly magnificent plan translated into reality. The necessary sum was, three years ago, estimated at about thirty million lire, and at the present cost of labour and of building materials there is no hope that the expense may be less than this. But even should this great scheme of Pope Benedict XV remain nothing but a scheme for a long time to come, it will have served the purpose of drawing from the mind of a real artist something which can be reckoned as one of the finest religious buildings in Rome, and that, we think, is no mean praise.



PLAN OF THE CHURCH.



PROGETTO PER LA CHIESA DI S. GIACOMO, MAGGIORE, E DEI QUATTRO SANTI EVANGELISTI
ORDINATA DA S.S. BENEDETTO XV.

INTERIOR.

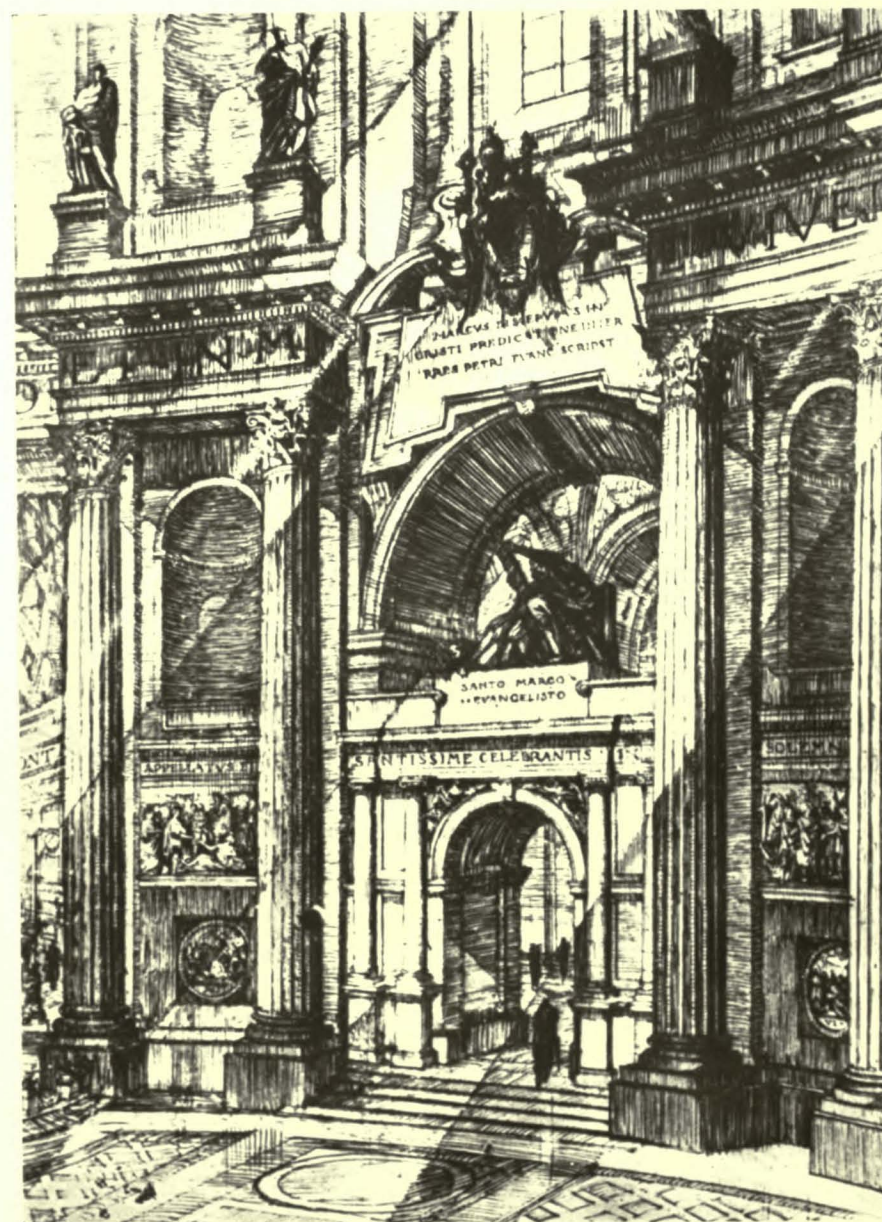


PROGETTO PER LA CHIESA DI S. GIACOMO MAGGIORE E DEI QUATTRO SANTI
EVANGELISTI ORDINATA DA S.S. BENEDETTO XV.

Architetto: Antonio Bazzani



DETAIL OF THE FRONT.



ENTRANCE TO ONE OF THE CHAPELS.

KING'S LYNN, NORFOLK.



THE CUSTOM HOUSE.

From a Drawing by Hanslip Fletcher.

The Charm of the Country Town.

King's Lynn, Norfolk.

By Professor A. E. Richardson.

WHEN Fanny Burney, a girl of sixteen, was living at Lynn, she wrote in her diary, "A country Town is my detestation"; but this impetuous young lady had a liking for the pleasant parts of her father's house, opposite the great door of St. Margaret's, and a special regard for the "look-out" or the "Cabin," as she sometimes called her room.

There is no disputing the fact that history, viewed in retrospective, appears with a colouring far more pleasant and a meaning more poignant than the time in which we move and add our quota. We of to-day are in the picture and of the picture: the frame oppresses, and the composition often appears unintelligible. It is, however, given to us to forget things that irritate, to visit scenes mellowed by time and association, and to turn once more to the daily round with new inspiration; such is the charm of history. Lynn in Norfolk, the Lynn Episcopi of pre-Reformation days, and afterwards Lynn Regis, can be approached from London by three different avenues. The first is from Shoreditch Church by Cambridge and Ely, a highway that takes Downham Market as it finds it, and reduces the distance to a bare mileage two short of a hundred. The second follows the Norwich road to Barton Mills, and measures four miles and some odd furlongs farther; while the third runs through Wisbech and tots a mileage of a hundred and five.

The approach by road is an essential to these occasions. It is the historic way. The train is convenient but prosaic; on the rail one becomes a piece of merchandise, booked through for deposit. The journey by road is irresistible, for the lure of Lynn and its nearness to town are enticing to a city dweller. In the summer heat I have tried the road that strikes east from Peterborough by Thorney, and have trudged across a wilderness of mere and dyke with naught to arrest my attention save the sky pictures. This way there are few cottages, and those of the smallest: the conventions of man's raising are conspicuously absent, and I have been thankful to chance upon a rise in the road, even a culvert over a dyke, to vary the unusual monotony of the level track. The adventurer from Peterborough will find good cheer at Wisbech; he will enjoy the landscape as he approaches the ancient seaport which is his bourne; but many miles have yet to be traversed, and the road strikes on relentlessly flat, although beyond Wisbech it begins to wind as though to make sure of the elusive church towers of Walsoken and Tilney-cum-Islington. On a grey March morning of this year, with the wind blowing half a gale from the southwest, I set out from Sutton Bridge in my determination to make Lynn before high noon, rejoicing in the direct road across Terrington Flat, the lowland that makes a base-ground to the Wash, and upon which His Majesty the King has been pleased to raise farms and cottages. After hours well spent I came to Clenchwarton, and so to West Lynn, and across the river viewed the outline of the town, and tried to jot down its shape in my notebook, after the manner of Wenceslaus Hollar. Here I have imagined myself in turn to be a traveller of old, or a foreigner from Flanders, trading between Bruges and Boston and Lynn, or an ecclesiastic from Lincoln with Church business at Ely; or, to suit my mood, I have imagined myself to be one of the guild of stoneworkers, whose treasures stand above the flats as pointers—with such thoughts and emotions I have looked upon Lynn from across the Ouse, waiting for a ferryman.

Approaches to a town serve as introductions. This aphorism is especially true of those roads within a dozen or so miles of an objective. On the highways indicated above you may discern the smoke of Lynn long before its stumpy towers become plain. There is something exhilarating in the sight of smoke above a town, but to give it true relish it must be coupled with the tang of salt air. One must know by instinct that masted ships and tall store-houses stand in proximity. There must remain, even if one has visited the place before, an element of surprise and wonder—a feeling of discovery. This base-land of the Wash is low and fertile; there is nothing of the desert about it. The horizon is contracted almost to measurable limits, the fields hold dwarf trees in groups and isolated, even the scrub is dwarfed as though bushes and trees had, through years of rough usage, become inured to the majestic clouds that at all times sweep the gigantic canopy of blue above this small flat local world. Hereabouts it is a scene of tireless movement; there the sails of the windmills gyrate, and wheels and cogs shriek near by. The surface water in the considerable drains and dykes is never still, and the gilded vanes and weathercocks that ride above the towers of the Walpoles, the Terringtons, the Wiggenhalls, and the Tilneys gesticulate and change their minds with impetuosity. As one halts to inhale the air and enjoy the breadth and openness of this delectable corner of England, one contemplates the rib-boning of water running between the highways, the rough tracks each with its attendant dyke parcelling the fields into neat allotments, and the workers in the fields—true denizens of the marshes curious of the foreigner on the road. One seldom escapes a gale of wind on the open ways of North-east Anglia. We are warned at intervals of the approach of a column of dust, driven in haste towards us even as the followers of King John were swept in advance of the treacherous currents of the Wash. From the road we note the position of the railway, and the escaping steam from the iron centipede taking its leisure between towns may cause momentary regret that we are not in a position to enter Lynn with the same speed; but we console ourselves with the thought that towns to be understood must be approached leisurely, not taken by storm.

A flat country has to be studied in lowly fashion; we have, as Emerson says, to take a sense of beauty with us in order to perceive it wherever we go. Is it not better to study this country as our forbears did, to eat on the dyke-side amidst the sedge grass and the waving of the tall rushes, to toss crumbs to stray waterfowl, to envy the diving vole, and to show contempt for the lazy fish? The banks, cuts, and twenty-foots make good resting-places where the wild flowers and feathered grasses keep us company, and here reclined one can hold commune with the Dutch painters, and indulge in visions that may not be all vain. Upon such a couch this March I reviewed in my fancy the town across the river to which my mood was impelling me, and there, sheltered from the wind with half-closed eyes, I listened for the carillon of Lynn.

Here I ask for company through the streets of Lynn, the principal seaport on the East Coast between Great Yarmouth and Grimsby, a royal town and a parliamentary and municipal borough. It is a place holding some 20,000 souls; its streets are narrow, and follow the mediæval flittings and happenings; it has something of the somnolence of Sandwich in Kent, and there are traces of grass between some of its pave-



THE MARKET CROSS AND SHAMBLES.

Henry Bell, Architect.

ments. It shows its dignity in its nonchalance, in its almost Spanish-Flemish preoccupation: like an hidalgo of the sixteenth century quartered in the Netherlands, it appears to nod as if to murmur "Mañana, mañana." Lynn was a place of some importance in the days of the Saxon kings; never very large or very small, it retains in its streets the relics and the atmosphere of other days when its commercial prosperity made local fortunes possible and good building certain. There are the churches of St. Margaret and St. Nicholas; there is the Redmount Chapel, built in the fifteenth century and visited by the pilgrims to Walsingham; there is the Greyfriars tower, once part of the Franciscan monastery, and there is the ancient town hall with its checkered face. Lynn, like Venice, has been won from the sea, which in its early days threatened it with extinction, and then sought to befriend it as if in admiration of its pluck, by bringing wealth to its sons in Continental argosies. But it was not only the cargoes brought in foreign bottoms; it was the marvellous system of inland waterways that made the place, together with Boston, the eastern seaport of the Midlands prior to the coming of steam. Continuing this impression, we realize Lynn to have been a prosperous place after the Conquest, for in the twelfth century St. Nicholas's Church was built as a chapel to St. Margaret's, and two centuries later there were four important monasteries situated within the protection of its walls. At one time Lynn almost rivalled London as a naval depôt; for when, in 1347, Edward IV sent an expedition to France, Lynn Episcopi provided nineteen ships and London but twenty-four. And so while we walk outside the town walls we can muse on its past, we can imagine the consternation of the monks when Henry VIII determined on the dissolution of the monasteries and changed the name of the town to Lynn Regis. It is well to speculate on the number who took ship and sought refuge in the monkish retreats of Bruges and Ypres, and there prayed for the death of the monarch who had brought them to ruin. We have at our disposal evidence of Lynn during the reign of Elizabeth and James I, when the merchants again experienced rising fortune, but these matters are unimportant compared with the events which followed. Let us put the clock on a few years to the time when Charles I was fighting with his Parliament, when

Lynn, true to its name, remained faithful to the monarch. It was then that the strong fortifications were tried, and despite the dropping of cannon balls through the roof of St. Margaret's Church, and the frightening of women, the garrison held out until the Parliamentary forces cut off the supply of drinking water.

During the early years of the Restoration Lynn retained much of its mediæval character; some of the Tudor and Elizabethan houses may have had new ceilings and fireplaces, to bring them into the mode and make them worthy to entertain the eminently respectable Dutch merchants who on occasion acted as supercargoes to their own ships. Of this period we know enough to visualize the aspect of the town before it put on its Renaissance costume at the bidding of Henry Bell, architect and twice mayor. According to Daniel Defoe, who came here in the year 1722, and noted his impressions, Lynn then was "a rich and populous port-town," well built, and with the greatest extent of inland navigation of any port in England, London excepted.

Defoe goes on to say that by means of the navigable rivers connected with the Ouse, the Lynn merchants were able to supply about six counties wholly and three counties in part with their goods, and especially with wine and coal. By the Little Ouse goods were sent to Brandon and Thetford: by the River Lark they went to Mildenhall, Barton Mills, and Bury; by the Grant or Cam they entered Cambridge; by the Nene to Peterborough. Other merchandise went inland by the Ouse to Ely, St. Ives, Huntingdon, St. Neots, Barford Bridge in Bedfordshire, and thence to Bedford, where such places as Woburn, Ampthill, Leighton Buzzard, and possibly Aylesbury received the packages by carrier. By the River Nene goods reached Peterborough, and by various waterways boats carrying goods from overseas could deliver to Wisbech, Spalding, Market Deeping, and Stamford. Defoe, whose knowledge of the England of his day touched upon most things, goes on to say that Lynn imported more coal than any other port in England, save London and Bristol, while its trade with Norway and the Baltic Sea was great in proportion.

Does not the foregoing go far to explain how it was possible for people in country towns remote from the sea to procure coal for their basket grates in the eighteenth century? It is,



"THE DUKE'S HEAD," KING'S LYNN.

From a Drawing by Hanslip Fletcher.

moreover, certain that the popularity of the inland navigation available in the Eastern Counties led to the development of the ambitious schemes for canals furthered by the Duke of Bridgewater at a later period, and engineered by Brindley. Apart from the statement from Spelman, the Elizabethan antiquary, who says that "Ceres and Bacchus seem to have established their magazines here," and Defoe's information that there were more gentry in Lynn than in either Yarmouth or Norwich—"the place abounding in very good company"—the houses alone afford us true information.

In the office of the town clerk is an excellent plan of Lynn as it appeared in 1725, much as it was when Defoe visited the seaport. It is one of those perspective plans eloquent of mediæval interest. The centre part of the map is arranged to show the bends of the Ouse, above which the streets and public places of the town are marked. There are the walls with the star-shaped projections on the land side recalling the walled towns of Flanders; there are the three creeks, and the churches and the public buildings standing out from the regular plot, some shipping partly in plan and partly in perspective, and two excellent drawings of the Market Cross and the Exchange, both designed by Henry Bell.

Lynn, a prosperous port in mediæval and Tudor times, declined somewhat during the civil wars, and lost some of its continental trade when the Dutch became the maritime carriers of the world. The town, however, entered upon its St. Martin's summer of good fortune in the latter days of Charles II, and the prosperity of its merchants, shipowners, and wharfingers continued until the whistle of the locomotive startled the wild life of the marshes.

All periods of prosperity encourage the production of building and the arts. Money is made by coteries and individuals, and has to be circulated. In the old days those engaged in trade signalized their successes by building and furnishing miniature palaces. At King's Lynn can be seen examples of ornate fireplaces done into English from the Italian, after passing through the Dutch mill. Such fitments as these, with the buffets, and the beds with stuff canopies on heavy posts, with coverings of needlework richly dight, accorded with the taste of the Elizabethan. The merchant adventurers of Lynn who enjoyed their firesides on stormy

nights, when the logs spluttered and the cold air blew down the chimney, must have thought of their storm-tossed ships as they looked at the carved figures in relief, the sea foam scrolling, the cherubs' heads, and the rope-like interweaving of the strapwork. There is something of the high poop of a galleon in the frontispiece presented by these fireplaces. Here is an imaginary vignette of the date when King James of Scotland expressed his dislike of tobacco and witches.

In the oak parlour of a house of pretension near the King's Staithe at Lynn several of the leading merchants of the town had forgathered to dine, smoke, and project fresh adventures. As is the custom, after the feast they have drawn their chairs about the fireplace, and the talk falls from local affairs, such as the burning of Mary Smith, a reputed witch, to the inferior quality of the Virginian tobacco and the excellent shape of the long-stemmed Dutch pipes. A black servitor hands round Venetian glasses of the red Castilian wine, drawn from the casks in the vaulted crypt above which the house stands. There are few abroad in the street this November night; the majority of captains and seamen have sought the shelter of the tavern, and their rollicking choruses echo between the overhanging parts of the houses.

To return to the merchants, we find conversation growing brisker with the passing of the glasses, until one puts forth the remark, as if in answer to a heavy gust of wind that blows the embers about: "It is to be hoped that nothing goes awry with the 'Royal James' this night: we all have some part of our fortunes embarked in her."

The croaker is speedily silenced; there is a call for more wine, and the tobacco smoke, rising and hanging near the ceiling, descends and renders indistinct the company and its setting, until one jovial toper, overcome by fumes of smoke and the headiness of the wine, mistakes the carved fireplace with its royal arms for the poop of the Sovereign of the Seas, rolling at the mercy of the gale. And so the company diverts itself until the tramp of the watch, with the necessity for reaching home in safety, causes them to break up.

It was the sons of such merchants who espoused the Royal cause against Cromwell's Roundheads and held the town by ruse and stratagem for nineteen days, and it was their grandsons who came into the heritage and the increased prosperity



THE DUKE'S HEAD INN.

Henry Bell, Architect.

Formerly the house of Sir John Turner, 1688.

in the years following the Restoration, when Sir John Turner, the vintner, proved such a public benefactor to Lynn, and gave patronage to Henry Bell, the engraver-architect who became an alderman and twice mayor of the town.

We of to-day gather our best impressions of country towns not from the display of things modern, however attractive the latter appear; neither is there much left save the churches and the irregularities of streets, common to every town in England, including London, to evidence in a comprehensive manner the life of Tudor and earlier days. On the other hand, the brickwork of the late seventeenth and eighteenth centuries has come down to us with scarce a trace of disfigurement save the settlement and placidity of age, and, in the case of Lynn Regis, this is the wealth of material that constitutes its charm to-day.

What Sir Christopher Wren did for London personally we shall never know; if half the buildings attributed to his genius are authentic examples of his touch, then he could have had but little leisure. Wren was the genius that concurred with the moment and the movement. Knowledge of the arts as practised on the Continent was percolating through to the English craftsman in a variety of ways. Mainly at this date from France and Holland, there being something more in common between the Dutch and the English, especially in their liking for brickwork, tiles, and white paint. Henry Bell, who left the stamp of his personality on his native town, was born in 1653, and as a young man learnt the art of engraving, especially the making of topographical prints. It is conceivable that Bell developed his acquaintance with architecture through the agency of prints from Holland, which, perhaps, came over in the ships that brought bulbs and spirits. Having proved his capacity to delineate existing buildings, he proceeded, as his fancy suggested, to transpose pictorial representation into stone, and in this regard it is not unlikely that the two volumes of Vingboon served as his guide. Sir John Turner, the vintner, previously mentioned, became Bell's patron, and it was for this employer that the architect built the Exchange (now the Custom House) at Lynn. This building, one of the most complete of its type and period, was begun in 1683, and finished in 1684, to serve as a Bourse for the merchants. It was built on land near Purfleet, and held by

deed of feoffment from 7 November 1684, from the Corporation of Lynn to Sir John Turner, at one shilling per annum quit rent payable at Michaelmas.

The letter given hereunder is of interest as recording the transfer of the Exchange to the Board of Customs:—

Custom House, London.

24th December, 1715.

GENTLEMEN,—Having received a letter of the 21st inst. from Mr. Hare informing us that Mr. John Turner, the proprietor of the Custom House at your Port, hath proposed to him to sell the same to the Crown rather than to let it by lease as heretofore, we direct that you treat with the said Mr. John Turner to know upon what terms the said house may be purchased, and what estate he has therein, with your opinion whether it may be proper to purchase it for the Service of the Crown or whether there may be a convenient Custom House taken in any other part of the town on better terms than the present house can be purchased for. And you are to transmit to us a plan thereof.

We are,

Your loving friends,

(Signed) J. PULTENEY,
W. DUDLEY,
J. STANLEY.

Coll. and principal officers at Lynn Rs.

The Custom House has come down to us almost in the condition originally designed, save for the filling in of some of the bays of the loggia to serve for offices. It is essentially an example of engraver's architecture; there is a surety of scale about the disposition of the orders, meticulous care is shown in the turn of the detail; moreover, there is the character of Dutch lineage about its aspect on all fronts that departs but slightly from the engraving in the Print Room of the British Museum with the signature in the handwriting of Henry Bell. Having completed the Exchange, Bell was commissioned a few years later, in 1688, to design a house for his patron, now the Duke's Head Inn, in Tuesday Market Place, the most conspicuous open place in the seaport. This house, in its lines, is among the finest proportioned of its type in England. It is finished with a well-proportioned wooden modillion cornice; it has a range of nine windows in three tiers and dormers in the roof. The original tiling has been replaced by slating, and the central doorway has vanished to fit the house to the requirement of a hostelry. The oak staircase with characteristically slender



PRIVATE HOUSE, TUESDAY MARKET PLACE.

(Now Barclays Bank.)



HOUSE IN TUESDAY MARKET PLACE.

First Quarter of Eighteenth Century.



DR. WEDGEWOOD'S HOUSE, KING'S LYNN.

First Quarter of Eighteenth Century.

columns is typical of Bell's work, and from the panelling in the present dining-room some idea can be obtained of this artist's skill in the treatment of wall furnishings. The arms of the Turner family are still in position in the pediment to the central window, and an idea of Bell's love for a broken feature such as the gabled pediment fronting the central motif is instanced in the artist's attempt to junction in a free manner the façade below the cornice to the steep roof over. None other than Bell could have given such fantastic grace to the doorway in Queen Street, the door with the barley-sugar columns. This doorway may not please the taste of those who prefer rigid lines and a strait-waistcoated treatment, but to the artist and the layman it must always come as a pleasant surprise. Judging from his executed work, Bell approached his subjects as a painter with due respect for effects of light and shade. He could superintend the modelling of composite capitals, and on occasion knew the value of enlarging a baluster form to serve as a column and to give increased interest to a brick wall. There are few doorways more pleasant to look upon than this unique entry in Queen Street, with its perspective and way through, the whimsical leer of its pediment, the panelled entablature labelled at the centre, and its diminished pilasters at the back of the twisted columns, attendant upon, and vouching for the good conduct of, the garrulous ones that hold the entry. It is a door that one views with satisfaction, for its compeer in this country does not exist. Between the years 1706 and 1712 Bell appears to have been engaged upon the design of the Market Cross, which stood at the north end of the Tuesday Market Place. For a description of this elegant timber structure, which was swept away ninety years ago, we can refer to an account written by the Earl of Oxford, who stayed at Lynn in 1732. The Earl states: "The Cross is very pretty. It is a very elegant building; there is a room upstairs—I think a hexagon—where the Corporation meet upon public days for rejoicing . . . the shambles are on each side of the Cross, an open colonnade, very prettily designed by one

Mr. Bell, who was an alderman." The noble writer's description fails in one particular; Bell was not likely to fall into the error of using a hexagonal feature in his design. The Cross was based upon the geometric form of an octagon, and it was surmounted by a dome and cupola. Judging from the extant engraving, the structure was conceived with Bell's usual regard for a graceful silhouette. More's the pity that such timber market-crosses as the one at St. Albans and that designed by Henry Bell have been swept into the limbo of things. Bell is said to have designed the altarpiece of St. Margaret's and St. Nicholas's Chapels. He also designed North Runcton Church, and it is more than likely that Bell was the architect of Moulton Chapel in Lincolnshire. Such was the value of the local tradition inspired by Henry Bell and carried on by his successors, that a very excellent style of building was carried on in Lynn until the middle of the eighteenth century, when newer thoughts and more rigid discipline accorded with London taste. In Tuesday Market Place, on the left as one enters, there stands a large house (now Barclays Bank), which might well be ascribed to any of the trio of London architects who flourished in the middle of the eighteenth century—Ware, Taylor, or Paine. As first erected, this house lacked a central portico. It had, according to old prints, four pilasters to enrich the basement story. Early in the last century the present portico was added. This façade has been illustrated to show the contrast between the work of the late seventeenth century and that produced during the late eighteenth. It is academic and plain by contrast, yet in its primness and accuracy it is pleasant enough, and speaks with directness of its period and the customs then prevalent, which all good work should function. Here is a building designed to accord with the doctrines of Palladio; yet, despite strict observance of this master's rules, it became representative of its day, and consistently—nay, respectably—English in its appearance. The fine brick house in the corner of Tuesday Market Place, now the offices of the Steam Navigation Company, belongs to the first quarter of the



A MERCHANT'S HOUSE (NOW THE HIGH SCHOOL FOR GIRLS).

Late Seventeenth Century, with later additions.

eighteenth century. The front corresponds to the vernacular type common throughout England at this period. The doorway, with its accessory obelisks of wrought iron, and curvilinear steps, suggests that this house was the home of a person of some importance locally, an idea confirmed by the magnificent fireplace and overmantel in the entrance hall.

Bell died in 1717; there is the possibility that he designed the house two or three years before his death, and if this is the case it represents his latest manner. The greater likelihood is that the influence of such a man must have inspired a follower and successor, and it is to this follower or pupil that much of the pleasant work that ensued can be attributed.

Another house influenced by Bell's manner is Dr. Wedgewood's, a stone-fronted building of three stories and five bays in length. This house is representative of the middling-sized houses of the period. The sequence attempted between the entrance doorway and the windows over is exceptionally good. It is apparent from the disposition of the first-floor windows, no less than the importance of the architectural features, that the designer determined upon a species of *piano nobile*. The surgery addition, although of later date, is no less interesting. Another building of character is Trenowarth's Rooms, which at the close of the eighteenth century were built for assembly rooms for the use of the town and country gentry, especially the latter, who took up their winter quarters within the walls of Lynn. This building has no distinction other than its pinafore simplicity to recommend it to notice. There is no mistaking the purpose of the building, judging from the deportment of the façade. There is the entry for carriage folk, the door for ordinary mortals, and the private entrance. The decoration is limited to three festoons in the frieze, admitted as sparingly as the jewellery of the pre-Waterloo taste allowed. There is also a species of guilloche to the neat band. In its original state neatly painted, this front resembled the dress fashion recorded in contemporary cartoons, and on this account is worthy of notice. The Court House is another

example of the architectural taste of the third quarter of the eighteenth century. It is evident from the character of the entry that the designer had during a visit to London made a study of Dance's work at Newgate. Here is seen to be another example of character in building expression, and although many would fail to observe outstanding and distinctive qualities on a façade of such rigid character, it is nevertheless a relief in these days of emotional indecision in design to come upon examples displaying good taste.

And so one must reluctantly take one's departure from Lynn Regis, the seaport of old-world customs, the place of memories, and the home of adventurers such as Vancouver, who gave their lives to the discovery of other lands. Lynn has changed very little since the spacious times when Henry Bell was mayor and when Sir John Turner was the leading townsman. If I were asked to name the heart of Lynn I should, without hesitation, reply, "The Tuesday Market Place"; I should also have in mind the other public spaces, the creeks, such as Mill Fleet and Purfleet, the Boat Quay, King's Staithe, the Ferry from Ferry Lane across to West Lynn and its piers. The Walks would come to my recollection as marking the site of the ancient fortifications that last did service against Cromwell's legions.

Lynn, with its tall towers looking seawards across the flats, the expanse of the river and its cheerful coat of cherry brick, with which is mingled the touch of silvered stone and checkered flint, is a page of history itself. Despite the evidence of foreign influence, the town has taken upon itself, in the passing of centuries, a mien unmistakably English. To-day, in place of a fleet of merchant vessels, the town is encircled by the arms of the railway. It boasts new docks and all the conveniences essential to its later growth, but the greatest asset of the place inheres in its historical treasures, in its character of good building, and its association with the merchant princes of other days, whose part in the making of the empire can never be overestimated.

War Memorial, Ely Cathedral.

E. Guy Dawber, Architect.

THE general scheme of the memorial was to arrange a chapel with oak framing inscribed with the names of the fallen. A difficulty was, that as there were nearly 6,000 names, it was impossible to have them all visible at once, as it would mean carrying up the panelling to the vaulting of the chapel, and so rendering many of the names unreadable owing to the insufficiency of light at such a height. An ingenious arrangement has been adopted, which has overcome the difficulty. Four large panels, or shutters, on either side of the chapel (which are hinged to open out) are placed between projecting buttresses, and the names are painted on the fronts and backs of these panels and on the panelling fixed against the walls behind them; by this means each panel or shutter, when closed, represents three, making a series of twenty-four panels, which contain the names of all those from the County and Borough and the Isle of Ely who fell in the war. Every panel has three rows of names, under their respective parishes, in lettering in cream and white colour on the oak, and each of the panels is in one single piece, 2 ft. 8 in. wide by more than 7 ft. high, a *tour de force* in wood-work construction that should be noted.

The eastern end is fitted with a reredos and panelling, ranging with the oak framing on either side of the chapel, and on a raised step is an oak altar table with a cross and candlesticks in wood, coloured and gilded.

Surmounting the panelling is a moulded cornice, with the inscription: "To the memory of the men of Cambridgeshire and the Isle of Ely who gave their lives for their country in the Great War of 1914-1919," continued on both sides in gilt

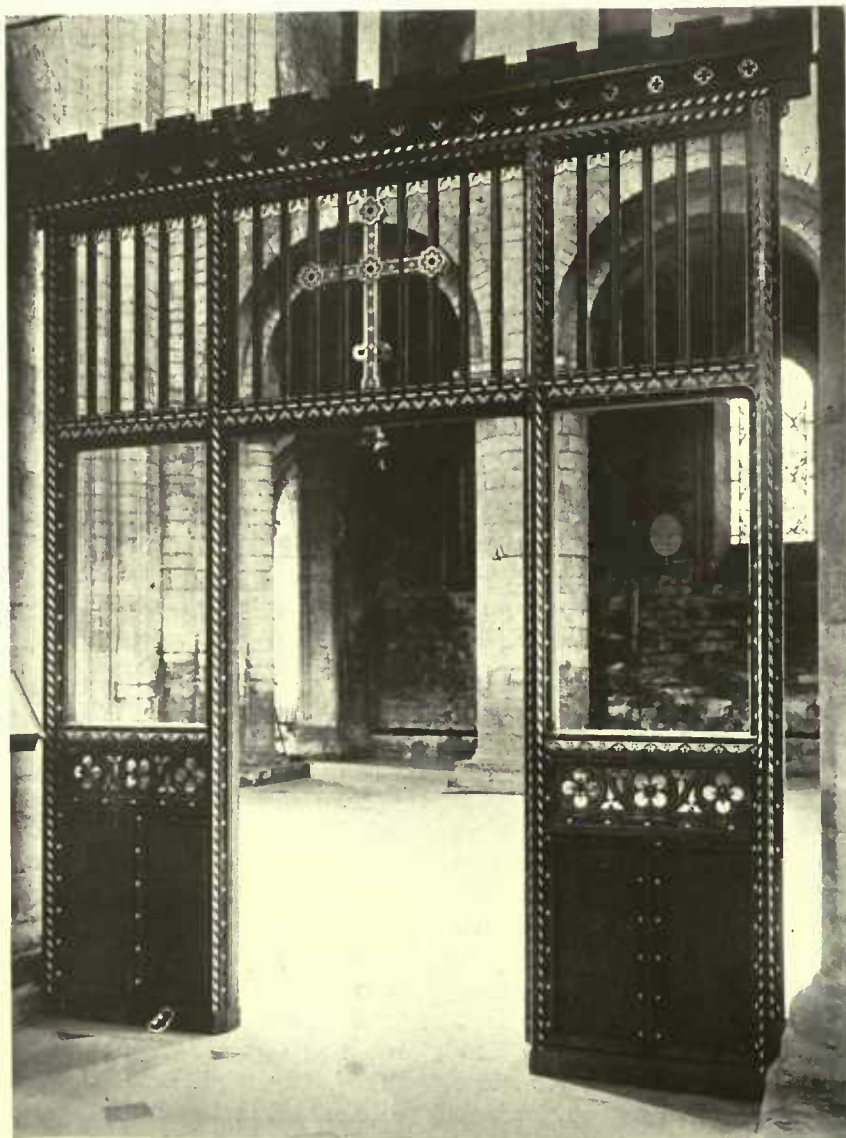
lettering against a blue background. In the centre of the cornice and on either side of the east window are the coats of arms of the Isle of Ely, the University, the Borough and the County of Cambridge, charged and emblazoned in their heraldic colours and surrounded by carved foliated wreaths.

Dividing the chapel from the transept and between the Norman piers, a screen has been placed, the same height as the panelling and framing inside. The lower portion is solid, with open work above, and with a cross worked into the tracery over the transome. The cornice is surmounted by a carved interlacing cresting, with the three crowns of the Isle of Ely in gilt. This screen has been arranged to stand quite clear of the stonework at each end, and no attempt has been made to make it in any sense a structural feature attached to the building; in a similar way, the wood framing inside has been designed to leave all the existing stonework, the angle shafts to the vaulted roof, etc., the stone plinth behind the altar and under the reredos, quite clear and exposed.

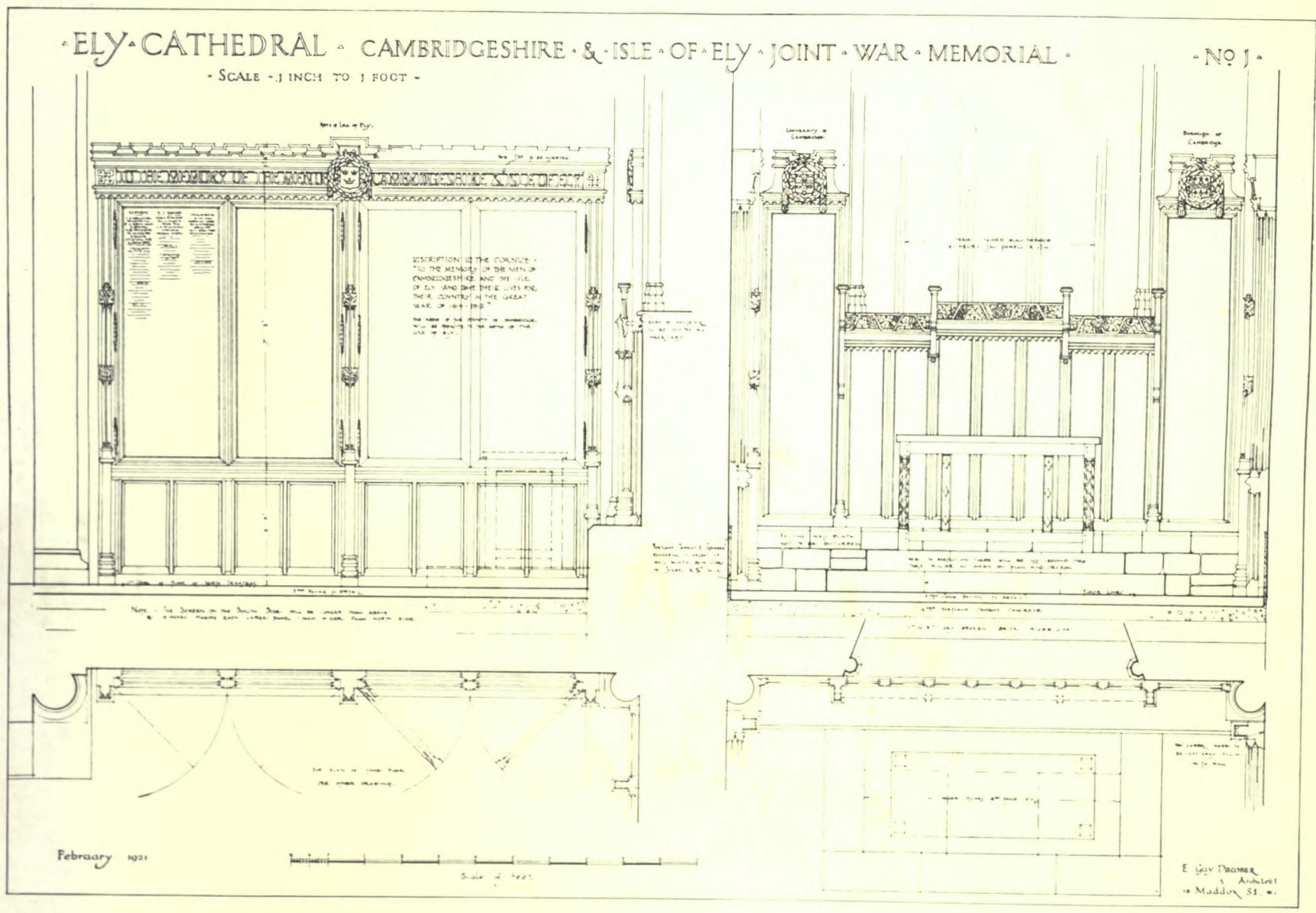
The whole of the memorial is in English oak, and gilding and colour have been freely used in the decoration of much of it; gold, red, blue, green, black, and white in patterns and diapers, etc., give an effect of richness and warmth quite unobtainable when the woodwork is left untouched.

From the vaulting in the centre of the chapel a coloured wrought-iron candelabrum is suspended by chains, containing candles for use.

The whole of the work was carried out by Messrs. Rattee and Kett, of Cambridge, to the designs of the architect, Mr. E. Guy Dawber.



SCREEN LOOKING FROM CHAPEL INTO TRANSEPT
OF CATHEDRAL.

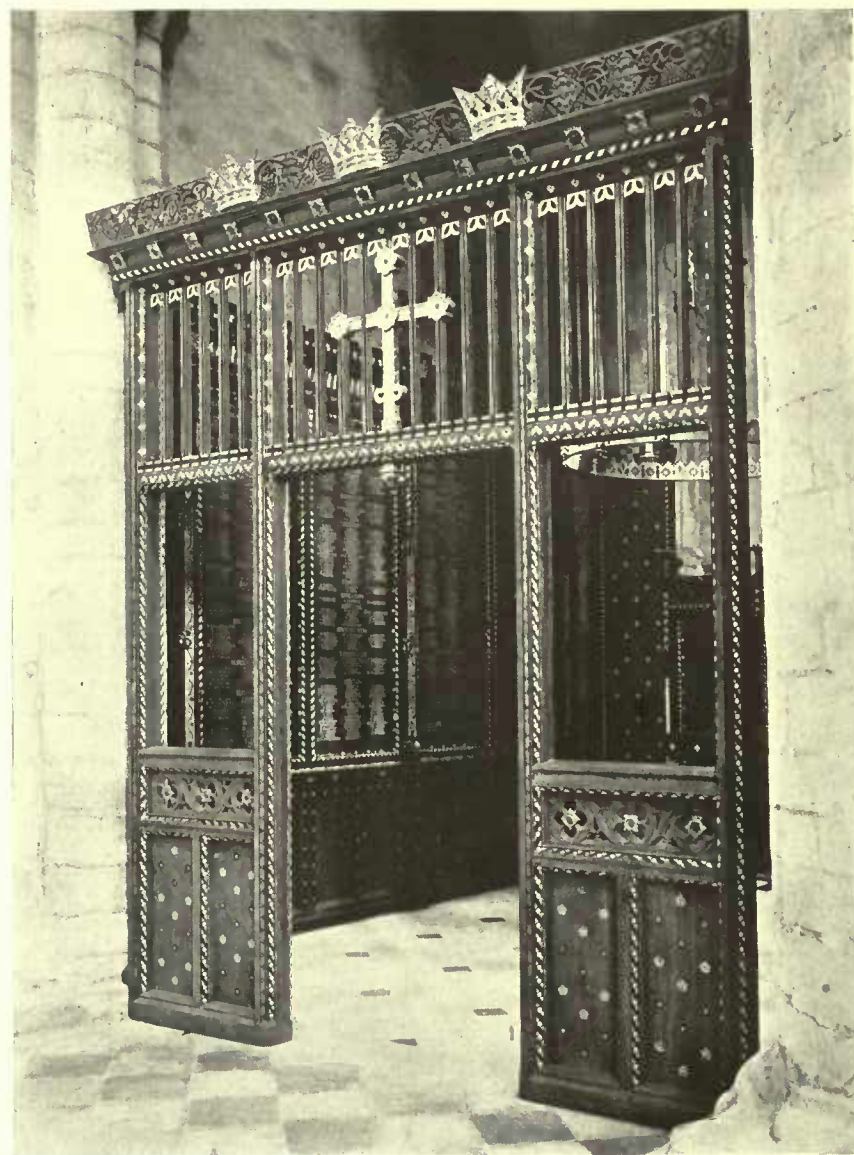


WORKING DRAWING OF SIDE PANELS AND EASTERN END.

WAR MEMORIAL, ELY CATHEDRAL.



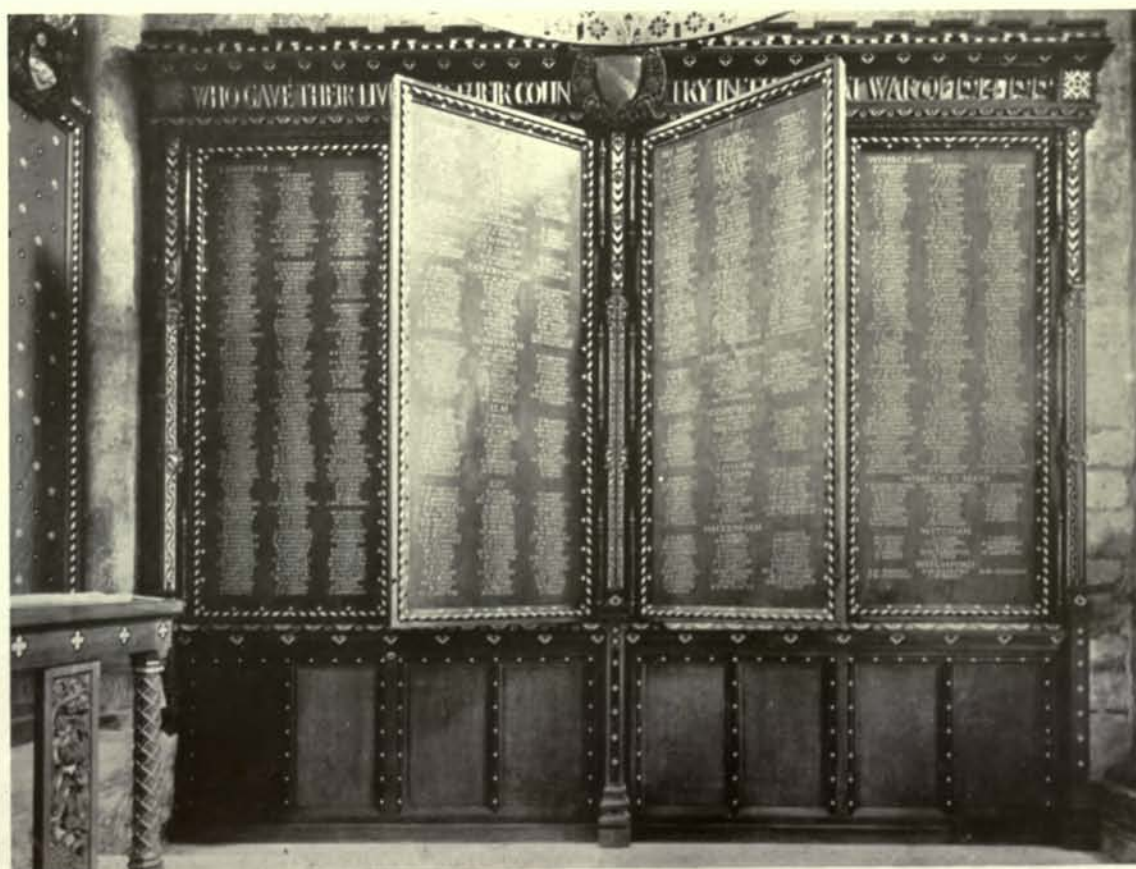
VIEW FROM NORTH TRANSEPT.



SCREEN LOOKING INTO CHAPEL.



EAST END: ALTAR TABLE AND REREDOS.



SIDE SHOWING METHOD OF OPENING SHUTTERS.

The Architectural Courts at the Crystal Palace.

By Charles A. Hindley.

SO much of the lighter side of life has been associated with the Palace, and more particularly during the latter part of its seventy years of existence, that its more serious educational value has been largely lost sight of. But when set up at Sydenham it was intended to be, amongst other things, a great centre for the study of decorative art and sculpture.

With this object in view it was endowed with a remarkable collection of plaster reproductions of the finest specimens of sculpture, properly placed with ample space around them. A school of sculpture might well have been formed with so much material at hand; but it is doubtful whether it has ever been even seriously considered, though the collection has always contributed largely to the beauty and dignity of the enormous structure.

More use has been made from time to time of the Architectural Courts. They were intended to illustrate the development of architectural design from the earliest times down to the great period of the Italian Renaissance. It has become so usual to speak slightly of whatever was done in the way of ornamental design during early Victorian times that the accuracy and perfection of detail to be found in these courts will be surprising to most visitors.

Each court occupies a space approximately 48 ft. by 24 ft. and about 20 ft. high. To some of the styles more than one such space is allotted, and it is obvious that the designers had a very great opportunity, of which they made excellent use.

The great Nineveh Court, with its colossal statues, was unfortunately destroyed by fire a very few years after its completion. But the Egyptian, Grecian, Roman, Pompeian, Byzantine, Gothic, and Renaissance courts remain, a great series of examples for the instruction of students and for the delight of all visitors.

The greatness of this work can only be understood by those who will take the trouble to examine it in detail, and it is no exaggeration to say that no purely decorative work of similar extent, perfection, and value has since been carried out in London, with the possible exception of the mosaics at St. Paul's Cathedral.

The execution of the Egyptian Court in particular called for a very special combination of great qualities of imagination guided by knowledge of the highest order. The Egyptian originals were so faithfully reproduced both as to form and colour, and so wisely arranged, that an hour or two spent in the courts will give an excellent introduction to the whole great subject of Egyptian architecture, sculpture, and colouring.

During the recent military occupation these courts were used as a baggage store, and many small damages occurred. They are, however, quite capable of being repaired at no great expense, and if proper care is taken to get the colours right the whole exhibit will be as good and valuable as ever.

The other courts are equally successful. The Pompeian House might, in fact, have been brought from Pompeii itself, so perfectly was the reproduction carried out. It was done by Signor Abbati, a distinguished Italian artist and antiquarian, under the direction of Mr. Digby Wyatt. Nothing could be finer than this decorative painting, with its brilliant colouring and brightly illustrated pictorial panels. It was done on plaster, and some of the surfaces have suffered a good deal during recent years. It was done seventy years ago, and the vicissitudes through which the Palace has passed have made it impossible to give that highly skilled and naturally costly attention which the preservation of such work requires. But some-

thing has been done from time to time, and it is to be hoped that the authorities concerned will find it within their means to see that students and artists are not to have such a valuable model withdrawn from them by the unchecked hand of time. Such work to-day would be immensely costly, if it could be done at all. The decorative work of this Pompeian House alone, if done to-day, would run into many thousands of pounds, and the mere fact that it was done seventy years ago at a fraction of what would be the present cost is no argument for letting it fall into irretrievable decay.

In these days when one great mansion after another passes out of occupation and works of art are leaving this country to the value of millions of pounds yearly, any effort necessary to preserve such work as this ought to be made. It is already



THE EGYPTIAN COURT.

THE ARCHITECTURAL COURTS AT THE CRYSTAL PALACE.



Plate III.

THE EGYPTIAN COURT.

July 1922.

THE ARCHITECTURAL COURTS AT THE CRYSTAL PALACE.

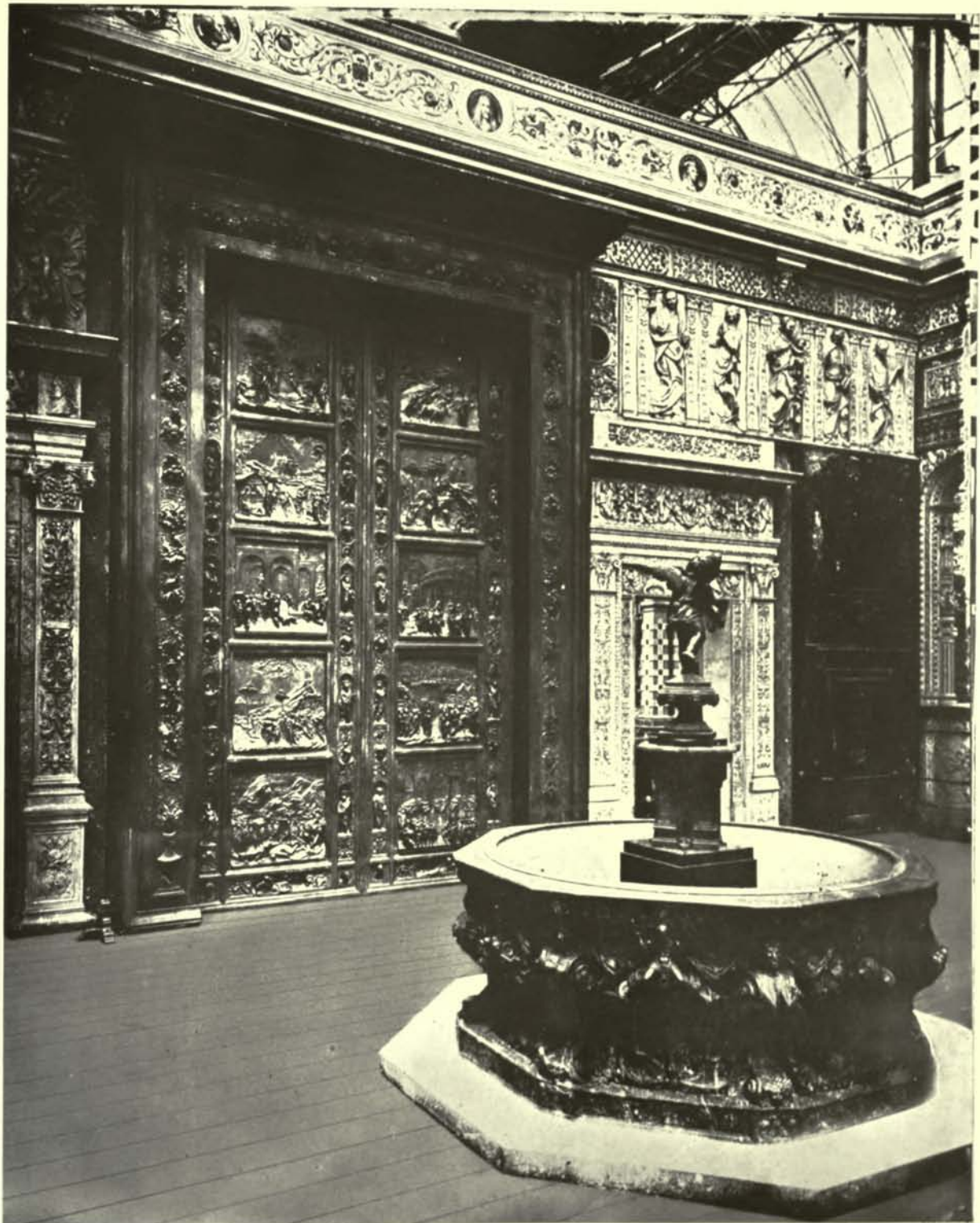


Plate IV.

THE RENAISSANCE COURT.

July 1922.



GRECIAN COURT.



POMPEIAN HOUSE.

public property, and part of a great trust managed by people of wide knowledge, who would rejoice if the necessary work could be done. But the voice of the public must be heard upon the subject before it is too late.

If this Pompeian House goes to pieces, as it very well may within a few years unless taken in hand, it will be one more step towards the final extinction of the higher branches of decorative and furnishing work already far advanced on that road by the democratic legislation of recent years.

Its present dilapidated condition has caused it to be kept closed to the public, though some use has been made of it for official occupation, and if this goes on it is only to be expected that it will continue to deteriorate until the possibility of restoration has finally passed away.

The Alhambra Courts seem to have suffered least, and this is probably due to the fact that while they cannot be enclosed they have always been protected from too free use by the subdued light and by barriers of different kinds.

The free passage of air through these open courts and the substantial character of the decorative work have fortunately secured their preservation more effectively than in the case of the Pompeian House.

The arrangement of the different apartments and the gorgeous decorations afford ample opportunity for the study of the extreme development of Moorish architecture. In all essential details it is faithfully reproduced from the Alhambra at Granada, one of the greatest monuments of that mighty strength which carried Islam thousands of miles east and west from its birthplace in Arabia and planted its arts and customs amongst all nations from the Pacific to the Atlantic under the banner of The One God and Mahomet His Prophet.

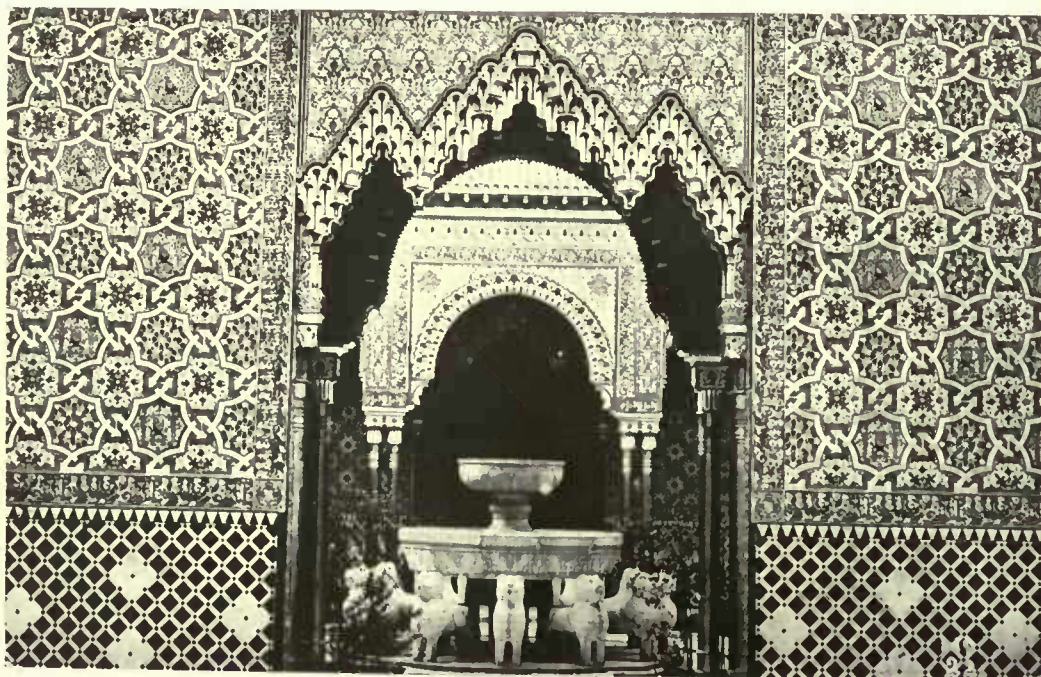
This Alhambra series of apartments was a very great achievement seventy years ago. In those days the existence of such work was not known to more than a very few English-

men, opportunities for travelling so far afield not having existed for more than a favoured few, and literature on such a subject not being within the reach of any but the most determined students. Yet even to-day, with all our modern resources, the work could not be done better, and it is almost inconceivable that it would in fact be done under any circumstances, while the cost of such a work at the present time would be so great that the expenditure could not be taken into serious consideration.

The Grecian, Roman, Gothic, Byzantine, and Renaissance Courts call for less comment because where such examples are useful and interesting they can more easily be appreciated without detailed description than those already referred to. They are all good, useful for study, and beautiful to contemplate, more especially when circumstances allow the Palace management to set them out with the objects originally intended for their completion.

Much that was projected when these courts were designed has been more perfectly done elsewhere in later years. For instance, at the Victoria and Albert Museum it is possible to study Italian Renaissance work in much greater detail and from a wider range of material, covering not only architecture and sculpture, but woven fabrics, jewellery, and ceramics. But it is interesting to view the Architectural Courts at the Crystal Palace as the product of a few men, seventy years ago, far in advance of the knowledge common in their day. Not only is their work interesting as a curiosity belonging to a time long past, but most of it has the merit, so remarkable from the circumstances of its production, of being of absolutely first-class excellence, and as good as any decorative work that has ever been done in this country.

The names of the men most intimately associated with this work include Digby Wyatt, Owen Jones, John Gregory Grace, and Alfred Stevens, all, of course, long since passed away.



THE ALHAMBRA COURT.

Secretariats, New Delhi.

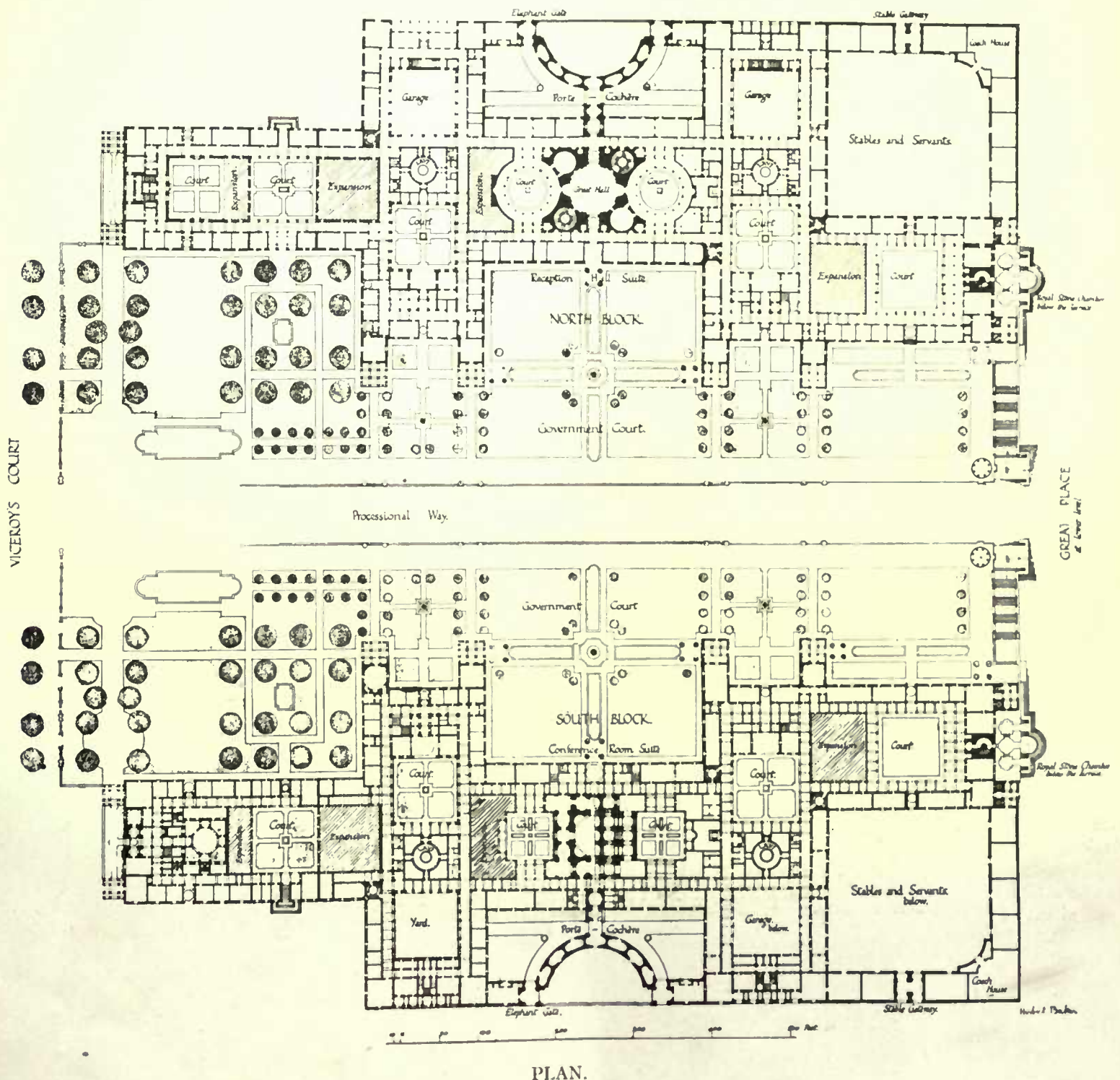
The Work of Herbert Baker, F.R.I.B.A.

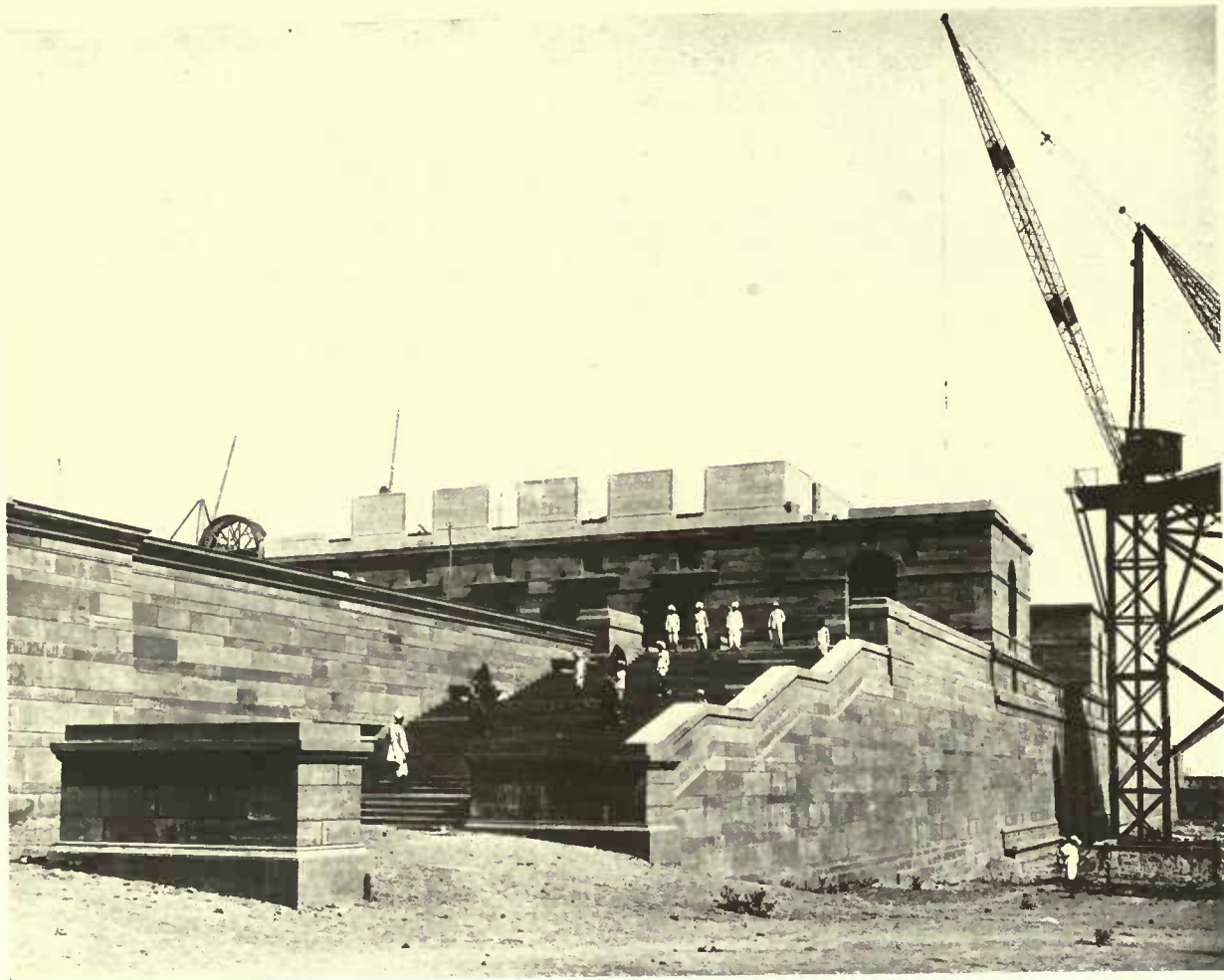
THE principal central buildings of New Delhi consist of Government House and the Secretariats, or offices, of the Government of India. These are being built on a stone walled platform of about 30 ft. at its highest part, which is placed on an outcrop of rock forming a spur of the quartzite Ridge which has been famous in the history of Delhi. The Legislative Chamber buildings, which are now commencing, are the outcome of the new constitution granted to India since the commencement of the new city, and are therefore outside the central group on the platform.

The Secretariats, as will be seen from the plan, are built in two blocks on either side of this platform, and the Processional Way rises between them and goes on to Government

House, which is in the centre of the platform beyond. The spaces between the great retaining wall and the rock have been utilized for basements for storage and records, which in the Indian climate will be substantially lit with pierced stone openings. These openings are seen in the photographs below the ground-floor windows.

Photograph No. 1 shows the 30 ft. wall on which the front of the right-hand or north block of the Secretariats stands, and the staircases 30 ft. wide leading from the Processional Way up to the court and buildings above. No. 2 looks up the same staircase and shows the wall of the central platform, which forms the garden court between the two blocks. It will be laid out with the maximum of grass to minimize the





1.—STAIRCASE LEADING FROM PROCESSIONAL WAY.

excessive heat and glare which are radiated from stone paving or gravel paths in India. And green grass, moreover, acts as a restful complementary colour to the red stone. On the pedestals will be placed stone elephants sculptured out of built-up stonework.

No. 3. It will be seen in the first two photographs that the front elevation consists of two porticoes between which will be a flat open terrace. A view of this terrace as far as it is built is shown on No. 3.

No. 4 shows the side elevations as seen from the plain below, consisting of two wings with an entrance courtyard between them which will be entered by two domed *portes-cochères*, the wall of which has not yet been built. This photograph shows the stone openings and the less important entrances to the basement. On the left of it behind the wall are courts for garages and housing of the menials who reside in the building. On the far right between two little domes or *chattris* is the side entrance to Government House; the cranes for its building and some of its walls are seen in the distance behind them.

No. 5 is a typical wall showing the ground-floor windows, with the stone openings to the basement in the wall of the platform.

No. 6 looks through the arch of one of the smaller entrances into an internal court. The floor of the court in this case will be filled with soil for grass, and it will have stone paths and fountains. The bricks seen round the bases are for protection during the work.

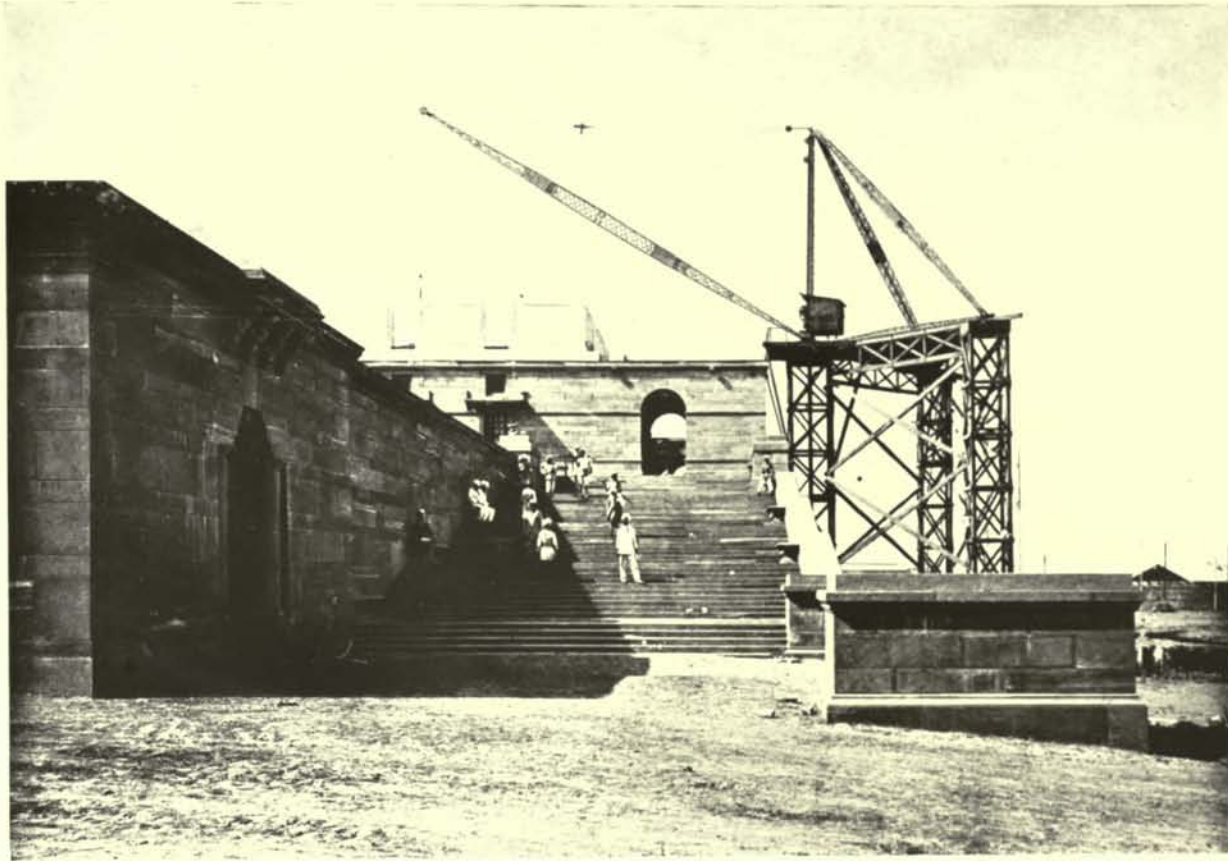
No. 7 shows the commencement of the large entrance hall to the north block. Beyond it is seen part of the new city already built, consisting of quarters for the clerks who work in the temporary Secretariat. It must be understood that Delhi has been the working seat of the Government ever since the King's pronouncement of the new capital in 1912. No. 8

shows a detail of part of this hall; the dado will be of marble, the cornices of white and the architraves of black marble being already built in, leaving the slabs for fixing afterwards. The walls above are of stone.

No. 9 is a typical corridor with domical vaulting, the bricks of which in this case will be plastered, but in others will be left unplastered. No. 10 shows the vaulting of one bay of a portico with a *jali* or pierced stone opening into the room behind.

No. 11 shows one method of building the domical vaults of the corridors such as are shown in No. 9. This will be plastered, and has been built of the waste brickbats of the building. It illustrates the Indian method of building brick domes without centering. When the courses reach the sliding angle men are employed to hold up the bricks until the ring is complete. This dome is only of 12 ft. span, and is being made by one man. His centering stick can be seen. Larger domes are built in the same way by the employment of more men to hold up the bricks. This photograph gives some idea of the area of operations of the central buildings. The tower in the distance is a temporary water-tower only. The cranes in the distance are those of Government House, the work of Sir Edwin Lutyens, R.A.

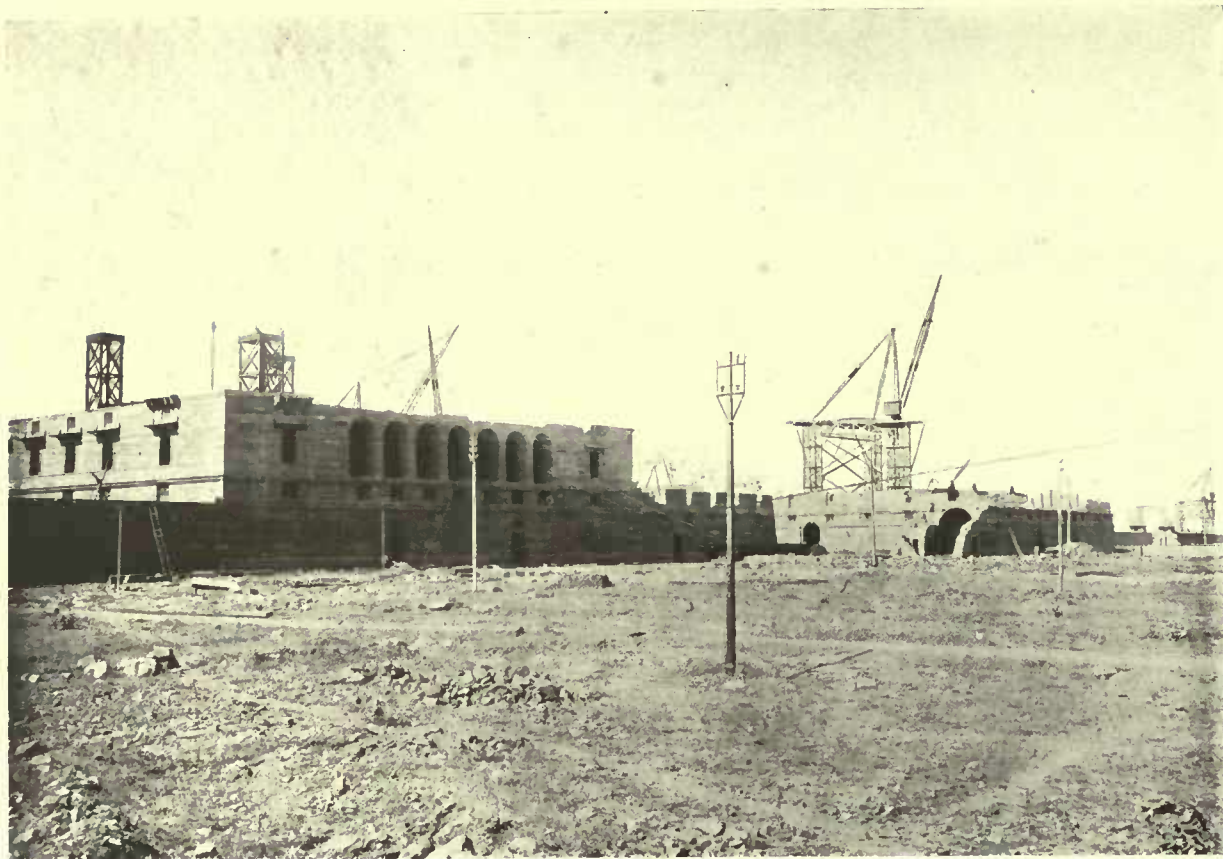
No. 12 shows an interesting piece of domical construction and Indian methods of building. The annexed plan will explain the design of this vaulting and the position of the column, the top of the capital of which is seen in the hollows. The Indian method of building such irregular domical construction, which cannot be built without centering, is to run up any sort of ramshackle brick piers in mud mortar, and above them more ramshackle erections of posts and planks, on which they make a centre of mud. The mud plaster is whitewashed, or in more difficult cases such as this, where the vaulting must be



2.—STAIRCASE LEADING FROM PROCESSIONAL WAY.



3.—TERRACE BETWEEN PORTICOES.



4.—SIDE ELEVATIONS AS SEEN FROM THE PLAIN BELOW.



5.—TYPICAL WALL, SHOWING GROUND-FLOOR WINDOWS.



6.—VIEW THROUGH ARCH OF AN INTERNAL COURT.



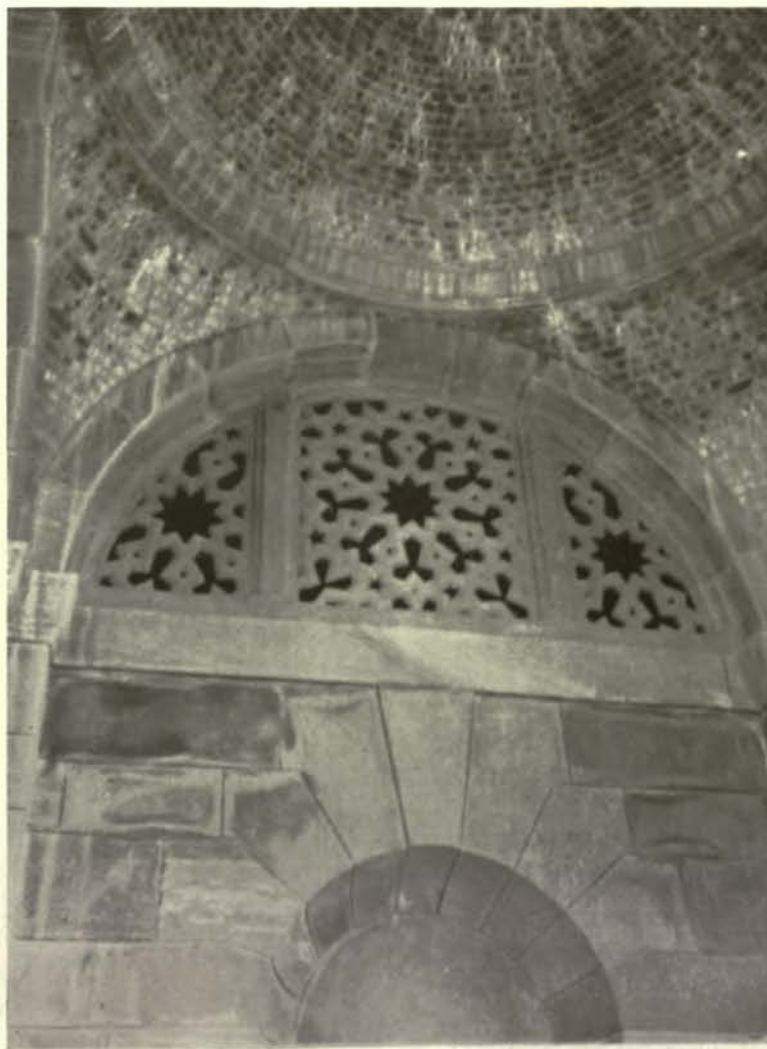
7.—LARGE ENTRANCE HALL TO NORTH BLOCK.



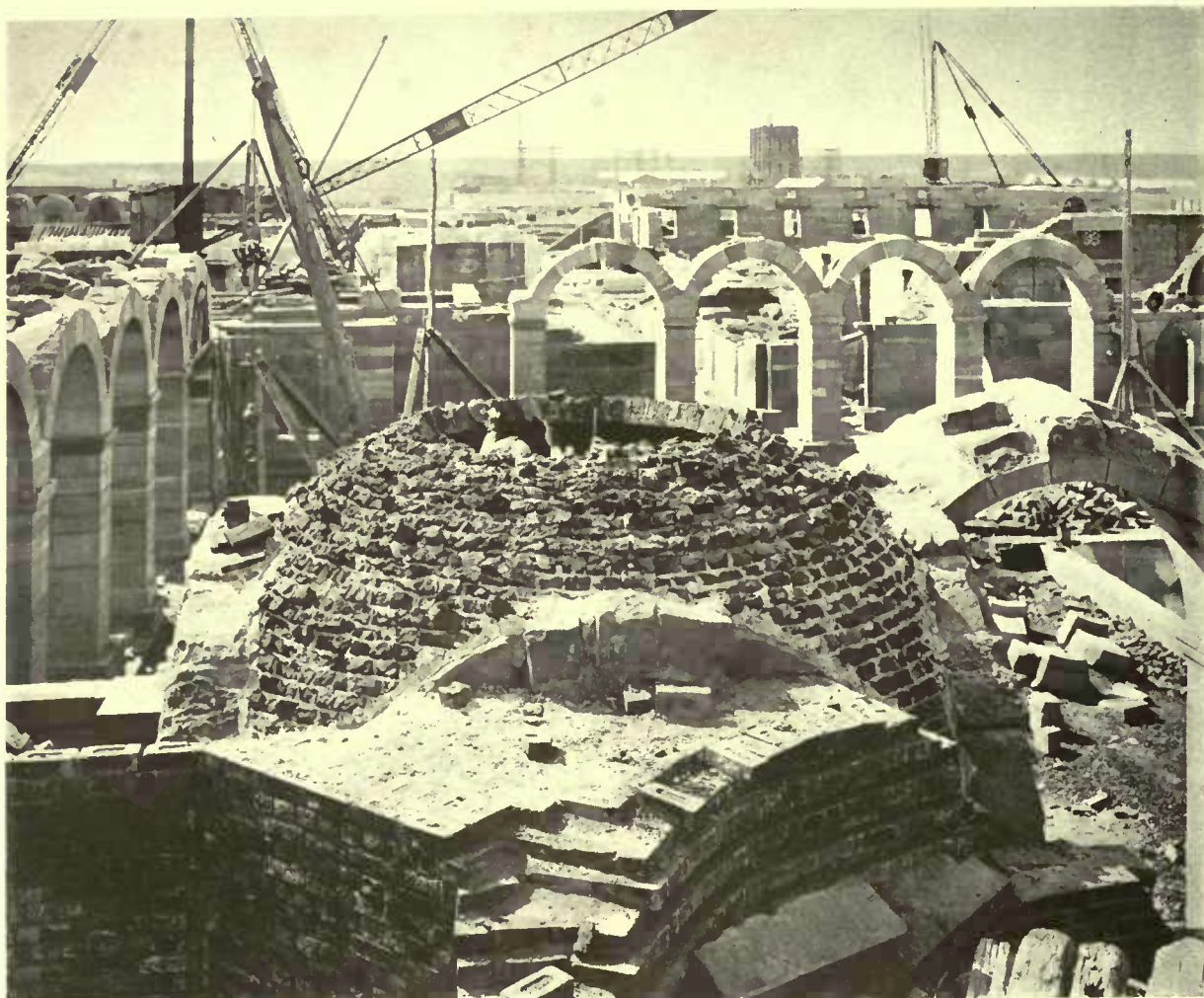
8.—DETAIL OF PART OF HALL.



9.—TYPICAL CORRIDOR WITH DOMICAL VAULTING.



10.—VAULTING OF ONE BAY OF PORTICO.



II.—METHOD OF BUILDING DOMICAL VAULTS.

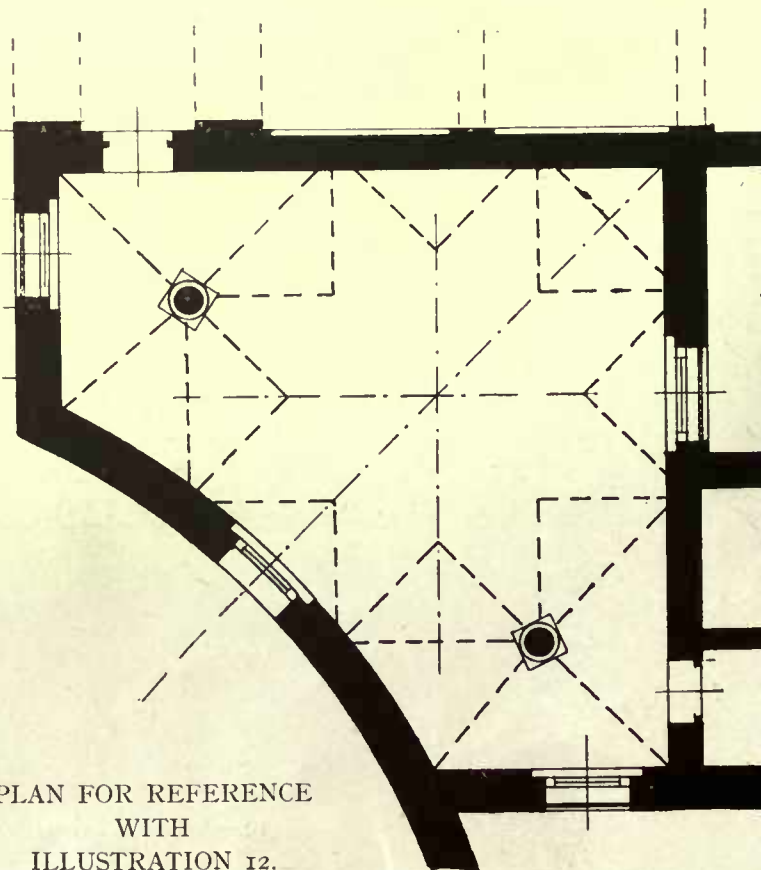
of concrete and not brick, the top of the mould is accurately floated with lime plaster.

These two instances of Indian methods of vaulting may lead architects and archaeologists to wonder how far such methods would have survived or would have been even possible in Western countries in which certain long periods of dry weather could not be relied upon, and to speculate as to their influence upon the history of domical vaulting and the persistence of its tradition in the Eastern countries with their limited rainfall and their scarcity of timber.

The quartzite of the Ridge of Delhi is excessively hard, and with the exception of the basement floors of some internal courts where it has been hammer-dressed into facings it has only been used for concrete and rubble walling. The stone used generally is a red and white sandstone, the great wall and the basement being red and the superstructure white. Immense quantities of this sandstone are found on the hills beyond Futehpur Sikri, where Akbar built his deserted city near Agra. It is an interesting fact, as dominating the position of cities, that the actual site of Delhi has probably been chosen as a capital from time immemorial because of the position of this quartzite outcrop, which is the only stone outcrop on the upper regions of the plains of India. It is possible also that Mogul emperors moved their capital to Agra on account of its comparative proximity to the sandstone quarries, and no doubt they moved it back to Delhi when the facilities for transport made it easier to get the sandstone.

The work is being carried out by the Engineering Department of the Government of India, who supply all materials, cut the stone, and let the supply of labour and the fixing to sub-contractors; a separate sub-contractor being responsible for each block of the Secretariats. Under the engineers are half

a dozen English foremen specialists, otherwise all the labour is Indian. Immense sheds have been erected for the stone-cutting, where the best machinery is being worked by electrical power, and thousands of Indian masons are employed.



PLAN FOR REFERENCE
WITH
ILLUSTRATION 12.



12.—DOMICAL CONSTRUCTION AND INDIAN METHODS OF BUILDING.

Photographs by F. R. Yerbury.



AMSTERDAM.

PHOTOGRAPHS BY F. R. YERBURY.



Plate V.

AMSTERDAM.

July 1922.

28

28



AMSTERDAM.



AMSTERDAM.

Correspondence.

Some New Piranesi Drawings.

TO THE EDITOR OF "THE ARCHITECTURAL REVIEW."

SIR,—In regard to the five drawings attributed to G. B. Piranesi, reproduced in the May number of the REVIEW, I would like to say that I agree in some respects with Sir Reginald Blomfield's criticism of their quality in comparison with the majority of accepted drawings by the master, but I do not draw therefrom the same conclusions. Piranesi's most imaginative work was done in his early years, the *Carceri* in particular showing the boldness and rapidity of execution, the counterpart of an intensely vivid imagination, to which there is little parallel in his later work. Most of the drawings in the British Museum, and others in the Soane and National Gallery of Scotland, seem to belong to the early period. But with the incredible mass of architectural and archaeological drawing and etching done during his life, it is natural that he might have lost something of the fine fury of his earlier years, and judging Mr. Tubbs's drawings on broad grounds and from various points of view, I am inclined to accept them as authentic.

Mr. Muirhead Bone recently questioned me as to the existence of original studies for Piranesi's large plates, saying that he could not conceive it possible that such plates could have been done without the direct aid of careful designs and probably transfer drawings as well. I think Mr. Grahame Tubbs is right in suggesting that such transfer drawings may have been thrown aside by the artist when their purpose was achieved, accounting thereby for their rarity. And I agree that the five large drawings reproduced were probably made in view of his *Vedute*, though only two were etched, and then with considerable modifications. Their somewhat laboured manner in comparison with most of the other sketches known might be partly explained by the development of Piranesi's work as an etcher, and partly by the limitations imposed on his hand when projecting a detailed design for the copper. Dr. Thomas Ashby rightly compares another red chalk drawing of the same style and also of Hadrian's Villa, sold at Sotheby's for £12 on 8 December 1920. It is also instructive to compare a large red chalk study in the British Museum for the etched *Veduta del Campidoglio di Fianco* (my No. 39). In some respects it is freer in handling than Mr. Tubbs's drawings, but it dates about 1757, while the Villa Adriana drawings (to judge from the etchings done, i.e., my Nos. 93 and 94, reproduced in Mr. Tubbs's article) are of about 1770.

I would not for a moment accept Sir Reginald Blomfield's conclusions that the drawings in question are by some "aspiring student, architect or painter, inspired partly by Piranesi, partly by Hubert Robert." I see nothing of Hubert Robert in them, and I would say that if not by G. B. Piranesi, they are either by Francesco Piranesi, who must have been devilling for his father at this period (and their work, e.g., in the Paestum series, is not always easy to disentangle), or by some artist directly copying lost Piranesi drawings. And my conclusion between Piranesi and the Devil is slightly in favour of Piranesi.

ARTHUR M. HIND.

British Museum.

Addendum.—In reference to Dr. Ashby's valuable note I would mention the fact (no doubt already known to him, but not made clear to the reader) that the undescribed plate he cites is by Francesco, not Giovanni Battista.

Winchester Cathedral.

The Rev. George Sampson, Ramsdell Vicarage, Basingstoke, writes with regard to the appended illustration: "Photographed during the summer (1921), while the west window was under repair, from a point almost midway between floor and vault, the opportunity had not occurred for fifty years, and is unlikely to occur again for many more years."

"It will be noticed that the photograph shows nine out of the ten bays."



Piranesi—A Critical Study.

The publication of Mr. A. M. Hind's critical study of Giovanni Battista Piranesi, which was subject to sufficient subscriptions being obtained, has now been fixed for the autumn of this year. The Cotswold Gallery, 59 Frith Street, Soho Square, W.1, are publishing the work at the price of two guineas.

Publications.

A Guide to English Gothic.

Once upon a time the amateurs of architecture were sharply divided into two opposing camps. Gothicists and Classicists were as bitterly antagonized as Guelphs and Ghibellines, or as Whigs and Tories. Professional architects, even, have been known to range themselves quite definitely on the one side or the other, refusing to build in the despised mode, whichever that might chance to be. Certainly such refusal is, in either case, more explicable than mere animadversion; for the attempted revival of an ancient mode in a period alien to its spirit must inevitably fail to the extent that it merely reproduces forms expressing, however vaguely, modes of thought that the world has outgrown or would fain forget, or emotions to which it has ceased to thrill sympathetically, suggestions and symbols to which it responds but languidly if at all. When details that have become meaningless, bodies from which the soul has fled, are reproduced for no better reason than a desire to be correct to type, character, and precedent, the motive is palpably inadequate. Wherefore "pseudo-Classicism" and "churchwarden's Gothic" have become by-words and terms of reproach.

Yet it is only for the modern imitative perversions of those venerable modes, the simulacra of time-honoured building, that contempt is ever felt or expressed. It is only between the champions of rival shams that the so-called "battle of the styles" has furiously raged. Between those who admire the "genuine originals" there is no quarrel.

Even those who by temperament are disposed to prefer the classical to the Gothic mode will welcome sincerely "A Guide to English Gothic Architecture," which has been prepared by Mr. Samuel Gardner. This volume is not to be classed with the innumerable samples of commonplace bookmaking which deal recurrently with the same subject. As real Gothic is to sham, so is this Guide in comparison with the myriad undistinguished books descanting uninspired on the same unfailing theme. Mr. Gardner has approached it not in the spirit of the perfunctory maker of books, but with genuine ardour; and his book has, in fact, a very interesting genesis. "For the past forty years," he explains in his preface, "I have made it the hobby of my leisure time to visit ancient churches and buildings and to photograph them with a view to illustrating architectural lectures. . . I have myself derived so much pleasure and benefit from this delightful study that I have always felt anxious to interest others in it to the extent of my ability." That fulfils an essential condition of authorship on which Mr. Arnold Bennett insists—that to justify putting pen to paper one must be "bursting with the news." It is quite as clear from internal evidence as from Mr. Gardner's confession that he is in that beatific state. He goes on, in a passage that we can no more forbear from quoting than he could refrain from incorporating in it a citation from Ruskin: "Many people have told me that they love Gothic architecture, but know nothing about it. They do not realize that, as Ruskin puts it, 'Architecture is an art for all men to learn, because all are concerned with it; it is so simple that there is no excuse for

not being acquainted with its primary rules, any more than for ignorance of grammar or spelling, which are both of them far more difficult sciences.' Nevertheless," Mr. Gardner adds, "enlightened and patriotic Englishmen who have had a liberal education think it no shame to confess complete ignorance of our great national art."

Believing it to be a grave scandal that so dulcet and so well-tempered an instrument of education and culture should be so utterly neglected in our Public Schools, Mr. Gardner has done what he could towards removing the reproach. He gave to the Harrow School Museum a series of photographs, and with them a descriptive handbook privately printed. Other schools, grown envious of Harrow, were similarly supplied at their own urgent request, and when, such requests becoming numerous, Mr. Gardner at length felt compelled to refer further applicants to many well-illustrated books on the subject, there was generally a plaintive retort courteous to the effect that his was the kind of book they wanted, "giving typical examples, but not too many of them, and enough, but not too much description, with references to enable those who desire to learn more to do so by taking a little trouble."

That is an apt description of Mr. Gardner's book. It contains a hundred and eighty plate illustrations, besides fifty-six figures in the text, and every picture has some specific justification for its presence—is typical of some special point. The plates are classified as showing exteriors, towers and spires, interiors, doors and porches, windows, columns and foliage sculpture, and "sundries." Grouped under this last vaguely comprehensive label are such objects as a section of the eleventh-century herringbone masonry at Colchester Castle, where the arrangement of stones and tiles is evidently copied from Roman remains, some of which are no doubt incorporated in the structure; part of the curiously mixed west front of Lincoln Cathedral, comprising, within a very small space, features characteristic of the eleventh, twelfth, thirteenth, and fifteenth centuries; an exterior view of the hardly less remarkable and much more celebrated Angel Choir of the same cathedral; gargoyles and grotesques from Heckington; the beautiful Queen Eleanor cross at Northampton, and that at Geddington, in the same county; tombs, monuments, screens, shrines, or other remarkable details in Westminster, Tewkesbury, Hereford, St. Albans, Worcester, Minehead, Totnes, Copford; fonts in Stone Church (Bucks), Hereford, Aylesbury, Springfield, Wantage, Swaton, Oxford, Walsingham; bench-ends, sedilia, and piscina, etc., from various places. Beneath each illustration there is a brief but luminous description of the object shown. Underneath an excellent view of Earls Barton Church (whose inclusion was, of course, inevitable) are a few lines that may be quoted here as typical of the terse method adopted throughout for these descriptions: "This tower is generally regarded as the principal monument of Saxon architecture in the country. It shows many of the characteristic features of Saxon work. The quoins are built of long-and-short work. There are pilaster strips, vertical, horizontal, and curved into arches, also arranged in lozenge patterns. This is called

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carpentering-work from its resemblance to woodwork. The heads of the windows are either round or triangular. The window-heads in the lowest stage are segmented, and cut out of one stone. The belfry has numerous turned balusters. The brick parapet and battlements are modern." The still earlier Saxon church of Bradford-on-Avon, Wilts, is also admirably illustrated and carefully described. Nothing could be more simple or more lucid than these descriptions accompanying the views; and what with the wealth of illustrations thus clearly explained, the readable introduction to the whole subject of Gothic architecture, the useful glossary, and the handy topographical index, the Guide is well equipped for the fulfilment of the excellent purpose which its author has in view—that of extending the knowledge and love of English Gothic architecture among those who admire it but know nothing about it.

An equally facile and agreeable means of achieving that very laudable didactic object could not be named with ease and certainty, and Mr. Gardner is to be cordially congratulated on a very considerable stroke for "the advancement of learning" in this direction.

"A Guide to English Gothic Architecture." Illustrated by numerous Drawings and Photographs. By Samuel Gardner. Cambridge: At the University Press. Price 16s. net.

Hamlin's Text-book of History.

The history of architecture being so large a subject as to require several volumes for its treatment in anything like due measure, the fact is the more surprising that Mr. Hamlin should have been able to compress its essentials within the limits of 480 rather small pages of type large enough to read without eye-strain. Considering, moreover, that the book is illustrated with 235 engravings, it becomes still more evident that either Mr. Hamlin is an adept in the difficult art of systematic packing, or that he must have left out something that should have been included. It may be said at once that the omissions, except for a few that we shall presently specify, are unimportant. That the little book has passed through some fifteen editions, and is a prime favourite with architectural professors and students, is satisfactory evidence on both heads, although, as we shall show, is not proof positive.

Where Mr. Hamlin scores over most adventurers into the same field is in knowing, as by the sort of subtle intuition that guided Phil May in graphic art, exactly what lines to leave out so as to strengthen presentment instead of weakening it. A common fault of architectural text-books is congestion of detail. Their compilers, over-anxious to omit no item that some hypercritical person might consider to be important, are apt to load their books with masses of undigested data tending as much to confusion as to completeness, and destroying the student's sense of relative values, besides rendering the book heavy in two senses.

Such faults of treatment Mr. Hamlin has dexterously avoided, with the result that the book is pleasant to handle, interesting to read, and profitable to study. With each successive edition he has improved it by sedulous pruning and grafting; and, as if in recognition that a text-book on architecture neither can nor should comprehend all knowledge on the subject, he has prefaced each chapter with a list of books recommended for more intensive study.

Collectively the twenty-eight chapters comprised in the handbook cover the whole ground—somewhat sketchily, of course; and it may be said that the interest grows with the development of the theme, the writer gaining confidence as the subject assumes more and more the reality of actual experience, becoming less of a rumour and more of a palpable fact. That it does thus grow in interest in its later stages would not call for remark if, among books of this kind, there were not so many instances to the contrary, their compilers seeming to grow tired and careless as execution lost its novelty, and, perchance, printers pressed for "copy," or publishers for completion. Mr. Hamlin's later chapters are (but the statement is subject, as we shall see, to certain rather serious reservations) among the best, whether for subject or for treatment. Naturally they deal with recent architecture in Europe, and architecture in the United States. Throughout the book there is much useful and generally sound critical comment, often too tersely expressed, however, to be of much positive value. When the author offers the opinion that Basevi's Fitzwilliam Museum at Cambridge is a better building than Robert Smirke's British Museum, to which also Thomas Hamilton's Royal High School in Edinburgh is superior, and that "the most successful of all British Greek designs is St. George's Hall at Liverpool, by Elmes," he is certainly not occupying debatable ground; and such comparisons, though rather soiled by constant usage, are no doubt warrantable in a text-book for students.

Speaking of "The Victorian Gothic," the author is made by his (American) printer to say (page 397) that "Victorian Gothic" flourished between "1580" and 1870; and surely the author could not have written "Herculanum"—a monstrosity that custom has refused to accept as an alternative to Herculaneum.

There is, besides the general index, an index of architects. Both are in need of revision, and both reflect some regrettable and indeed almost unpardonable omissions from the text. It is no doubt merely an oversight that Mr. Ralph Knott is not credited with the authorship of the new London County Hall. Certainly the Hall itself is mentioned—without the slightest attempt to indicate what it is like, however; the American reader being therefore left to infer that the building is too unimportant to warrant mention of its architect; and that less important still (because Mr. Hamlin ignores them altogether) are the two most magnificent buildings of modern times in this or in any other country—namely, Mr. Giles Gilbert Scott's Liverpool Cathedral, and the late Mr. J. F. Bentley's cathedral at Westminster. That Liverpool Cathedral is not completed would be but a poor excuse for ignoring it; and the omission of both these great buildings is quite unpardonable, because they are, by universal consent, of an importance that is not relative, but absolute, and cannot be exaggerated. Hardly less lamentable is the failure to notice the work and even the existence of such masters in architecture as Sir E. Lutyens and the late Mr. Ernest Newton. We must confess to having suffered a temporary shock at the omission from the index to architects of the distinguished name of Jones; but equanimity was partly restored on finding him indexed under Inigo, which is certainly a rather violent extension of the practice of making free with the name of an ancient classic or a Renaissance celebrity by converting it into

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a sort of nickname—as Bacon was wont to speak of “Tully” (“as Tully saith”) rather than of Cicero, even as the writers of to-day follow the continental precedent of shortening the names of the great painters to a form meant to be endearing rather than disrespectful. But, however it may be in America, we have not yet got to the length of referring to “Inigo,” and the entry under that name of the greatest of all the Joneses must therefore be held to be faulty.

Again, to mention another small point, why the unusual rendering of the name of Vanbrugh? In England it is never disguised as Van Brugh, and in a text-book for students it would be better to conform to established usage in such matters.

In spite of such trifling blemishes, the book as a whole is excellent. The references to English work, however, would be the better for careful revision in this country; such references as “Newgate Prison, at London—a vigorous and appropriate composition without the orders (recently demolished)” would then have been revised to the effect that Newgate Prison was demolished in 1902–3, and that the Central Criminal Court, standing on its site, was designed by the late Mr. E. W. Mountford, and opened in 1905. The lapse of twenty years is but faintly suggested by the ill-used word “recently.” Mr. Hamlin’s book is so good as to deserve further and more thorough revision.

“A Text-book of the History of Architecture.” By A. D. F. Hamlin, A.M., L.H.D., F.A.I.A., Professor of the History of Architecture in Columbia University. New Edition, Revised. New York, London, etc.: Longmans, Green & Co.

“The Romance of Building.”

Mr. Allen S. Walker has done excellent work of various kinds in popularizing architecture. Unless we are mistaken, he is identical with an enthusiastic and indefatigable leader of visits to our great buildings, such visits being usually supplementary to excellent popular lectures. In these activities, zeal, knowledge, and thoroughness are happily and effectively combined, as they are also in the several quite delightful little books on the subject that from time to time he has published.

These features are conspicuous in the latest of his books, which is called “The Romance of Building”—a title that he has been more successful in justifying than could have been confidently anticipated, considering that in the public mind “romance” and “building” are commonly regarded as incongruous if not mutually exclusive terms. Mr. Walker holds that “building is the outcome of Life on its most romantic side”—that “the Building Art has arisen from Life, Love, Death, and the Hope of a Life to come; and that all that is romantic in life, from the cradle to the grave, and in the thought of an Eternity beyond, has expressed itself in buildings in almost all ages and countries. . . . To read the story of building is to read the story of human life.” Whether or not the title is justified, the book is good. There is nothing claptrap in the text, which gives a sound account of some of the features and phases of architecture that are most likely to capture the imagination

(Continued on p. xxxviii.)

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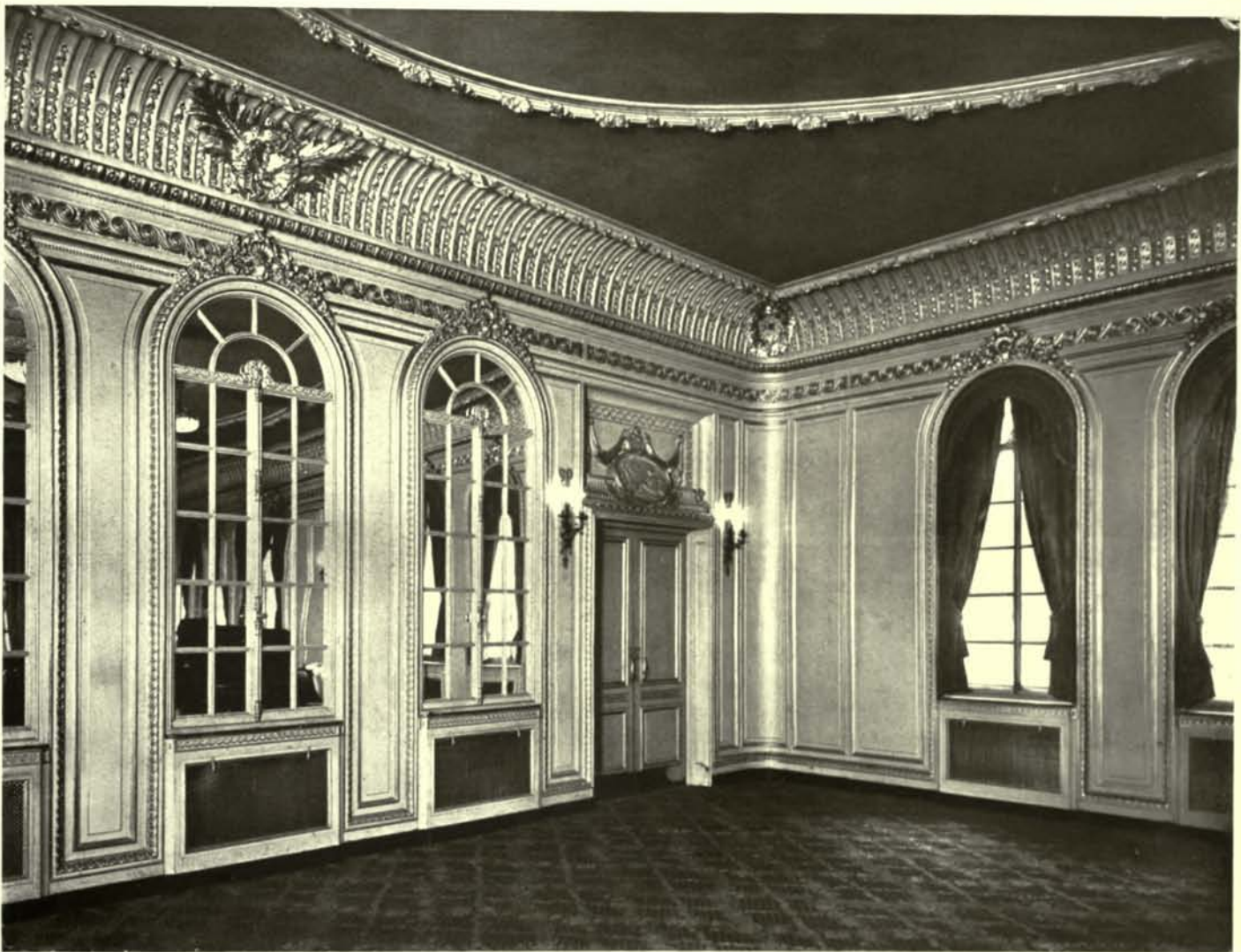
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THE ARCHITECTURAL REVIEW.

and hold the attention of that elusive person "the general reader," who will be glad to be told in plain terms the reasons he should have for the faith that is in him respecting the merits of some of the famous buildings he is told he ought to admire, but seldom told exactly why they are worthy of this distinction. Mr. Walker supplies the reasons that so commonly are either wrapped up in language that the layman finds as luminous as an old-fashioned fog, or are omitted altogether as being superfluous in this learned world.

It is no doubt very polite to assume that your reader knows all about your subject already, and merely wants you to confirm his prejudices, not to presume it possible to impart information. Through this "craven fear," as Tennyson would call it, of seeming to be in the least degree didactic, many an otherwise excellent book has lacked nine-tenths of the value, the efficiency it ought to possess, and has therefore forfeited the suffrages of very many who would gladly profit by its erudition if the ascent were less steep. American authors usually avoid this strange mistake of politely but fatuously assuming that the reader knows it all. Their text-books, whether on architecture or on any other technical subject, are more likely to err from extreme simplicity of treatment than from the opposite quality. But perhaps it is better to explain the obvious than to foster the polite fiction that the reader is as omniscient as Macaulay's schoolboy. Mr. Walker steers safely between Scylla and Charybdis. He assumes in his readers an intelligent interest in the subject, and he puts

the facts before them without exhibiting any of the nervous self-consciousness that so hugely discounts the value of so many books that are essentially good; and at the same time he cannot be accused of a "Sir Oracle" air. In fact, he possesses a good popular style; and what is more, he chooses exactly the right topics for its exercise and the most appropriate subjects for its apt illustration.

In his introductory chapter, Mr. Walker briefly enumerates the physical, geographical, and spiritual influences on building, and shows why one cathedral, for instance, differs from another built in a different age, and, incidentally, how different features—the flat or the sloping roof, the pediment, the spire, the dome, the gable—arose from climatic and other conditions—of why, for example, St. Paul's differs from Salisbury, and what are the origin and significance of dome and steeple. "Should anyone," the author pleads, "accuse building or architecture of being a dull and an uninteresting subject, it might be a sufficient refutation to take such a one to St. Paul's. There the imagination may be carried back to the reeds and tiles of ancient Egypt, which still figure in the adornment of the cathedral columns, and there the mind may recall the heap of stones that in some remote age, and in some remote country, first covered a hero's grave, and foreshadowed the cathedral's mighty dome."

It is surprising how large an amount of interesting information—always sufficiently "romantic"—Mr. Walker contrives to compress within the compass of his little book, which

(Continued on p. xl.)



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ought forthwith to be adopted for all school libraries, or even as a class book for more or less systematic instruction in an art that is so demonstrably susceptible of romantic interest, much of which is historical, while affording, as will have been inferred from the above-given extract, considerable play for the imagination and for the development of the faculties of observation and reasoning. Mr. Allen Walker may certainly be congratulated on producing a very entertaining, well illustrated, and withal a very useful little book.

"The Romance of Building." A Short Outline of Architecture in England. By Allen S. Walker. London: George Philip & Son, Ltd.

"Wendingen."

We have received copies of "Wendingen," the Dutch Art Magazine, for which arrangements have been made for publishing an English edition. As these issues show, each number is self-contained, dealing authoritatively with one phase of art. "Wendingen" is one of the most beautifully produced and illustrated of the forward Continental art magazines, and its publication in this country should establish a valuable link with the vital art life of our Dutch neighbours, and the Continent generally. Special interest attaches to its appearance at this time, when the Theatre Exhibition from Amsterdam is just opened, and a special number devoted to this is in the press.

"Wendingen." Published in England by Cecil Palmer, Oakley House, Bloomsbury Street, London, W.C. 1. Price 7/6.

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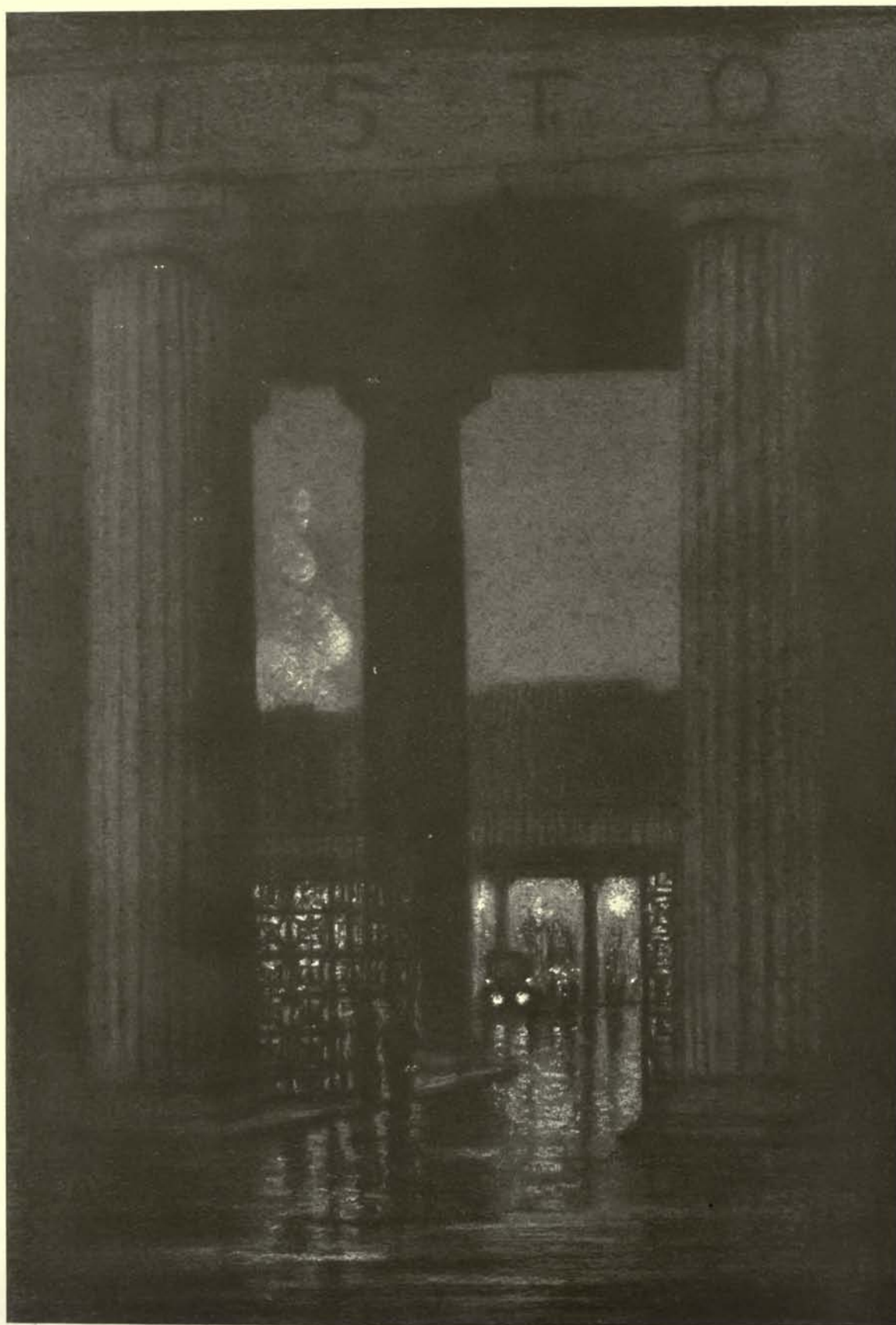


Plate I.

August 1922.

From a Drawing by E. B. Musman.

American Architecture.

AMERICAN architecture of the present day, if we are to believe Mr. Goodhue, is a "stylistic jumble," tentative, experimental, full of false starts and withdrawals, rarely achieving certitude or serenity. A modest estimate, hardly borne out in our eyes by the exhibition hung last autumn at the Royal Institute of British Architects. Rather we seemed to see there, stamped certainly on the show as a whole, if not individually on each exhibit, certain characteristics which may therefore be recognized as American—lucidity, courage, certainty. There is no inconsistency in the two judgments. The onlooker sees most of the game, the player is absorbed in the details; and Mr. Goodhue spoke of our own modern work with an enthusiasm which encourages the hope that a distant hearing might resolve its stylistic discords into a harmony which we are too close at hand to detect.

For us, "the bearings of this exhibition lays in the application on it." What has America to teach us? First of all, because it is the lesson we most need—lucidity, the excision of the superfluous. Many of these buildings are reduced to the bare bones of wall, doors, windows, and roof, and in most the proportion of mouldings and features to the square foot of wall-space is absurdly small, judged by our standard. But how clear and emphatic is the statement, and how much the rare features gain in value by contrast with the surrounding spaces! It is no easy matter to attain such economy without crudity and ungracefulness. No one can accuse Mr. Platt's apartment house of such defects; but how many English architects would have dared to base the entire design of so large a building on nothing but the grouping and proportion of window-openings? Mr. Gilbert's U.S. Army Supply Base is even starker, as befits the purpose of the building. The shelf-like balcony above the ground story binds the long perspective of vertical lines into unity; nothing else was required, and therefore nothing is inserted. Contrast with this the same architect's U.S. Custom House, which, whether to make his low building tell against the thirty- and forty-story giants that surround it, or from a satirical feeling that officialism in its most blighting obstructive form should be dressed in the most rigidly official vestments, he has clad in the full panoply of the Renaissance. A glance will tell which of these two is the live building. In D. H. Burnham & Co.'s People's Gas Building there are 520 windows all serving the same purpose; they all receive the same treatment! Mr. Frost had to construct a Municipal Pier at Chicago with landing-stages no inconsiderable

fraction of a mile long. Well, that is exactly what he has done. A plain post-and-beam landing-stage with innumerable openings, a plain roof with an illimitable ridge, two towers to mark the landward entrance, two more flanking a recreation-hall at the lake end, and there you have it. But it needed a masculine sense of design to throw away all the possibilities of modelling, advancing and recessing, principal and subordinate masses, breaks in the skyline, and so forth, and let the requirements speak for themselves. Would more architecture have meant better architecture? The question may give us pause.

Both Mr. Goodhue and Mr. Barber, in their interesting addresses, spoke of the influences which have worked to produce the American architecture of today. Of external influences the most important, and to an architectural observer, though probably not to the lay mind, the most marked, is the French. The teaching of the Ecole des Beaux-Arts has fundamentally affected American planning, and in spite of the woeful deficiency of plans in the exhibition it must be evident to the trained eye that clean, open, shapely plans are needed to produce buildings so largely distributed and so simply shaped. Americans, having in most of their cities an empty slate to draw on, and harbouring an uncontrollable desire, even where their cities are apparently finished, to pull them down and build them up again, just to see how they look, and being, moreover, wonderfully rich, are able to put the principles of planning into execution on a scale and with a logical completeness which



APARTMENT HOUSE, NEW YORK.

Charles A. Platt, Architect.

we Europeans, hampered with the debris of two and a half millenniums, can only sigh for in our dreams. Where on this side of the Atlantic can we find room for such a lay-out as the Massachusetts Institute of Technology, or Mr. Ittner's great series of schools in the Middle West? Consider the City of Washington, how it grows. It is unlikely that Solomon in all his glory planned Jerusalem on lines so spacious. And already the great buildings are taking shape so fast that the City of Magnificent distances is becoming the City of no less Magnificent Foregrounds.

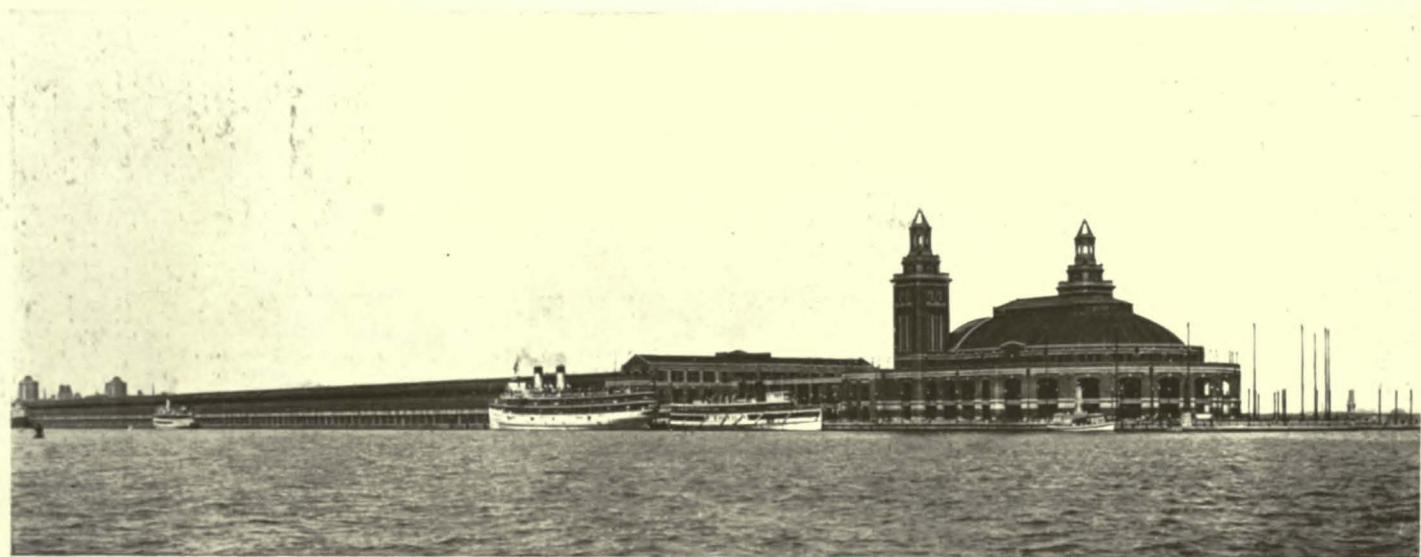
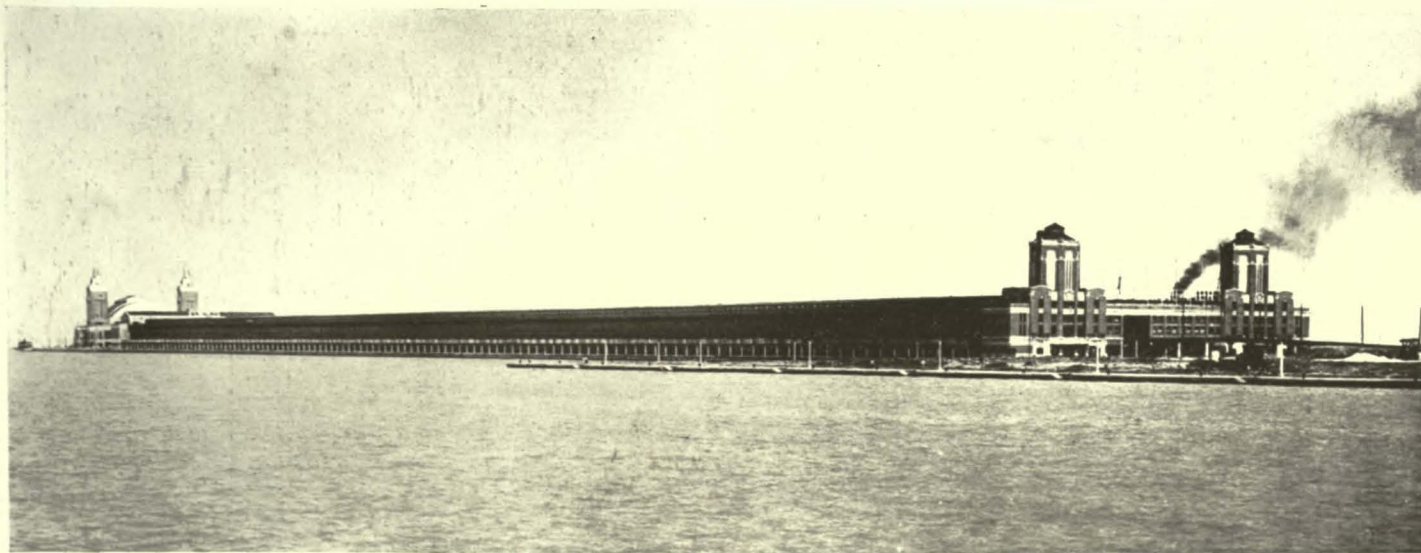
Turning from plan to treatment, we find the French influence far less predominant. American architects have absorbed the philosophy of plan, which is the great traditional gift of the Ecole des Beaux-Arts; but they have eschewed the swirling lines and melting planes which to our eyes spoil so much work of the modern French. Buildings, after all, are



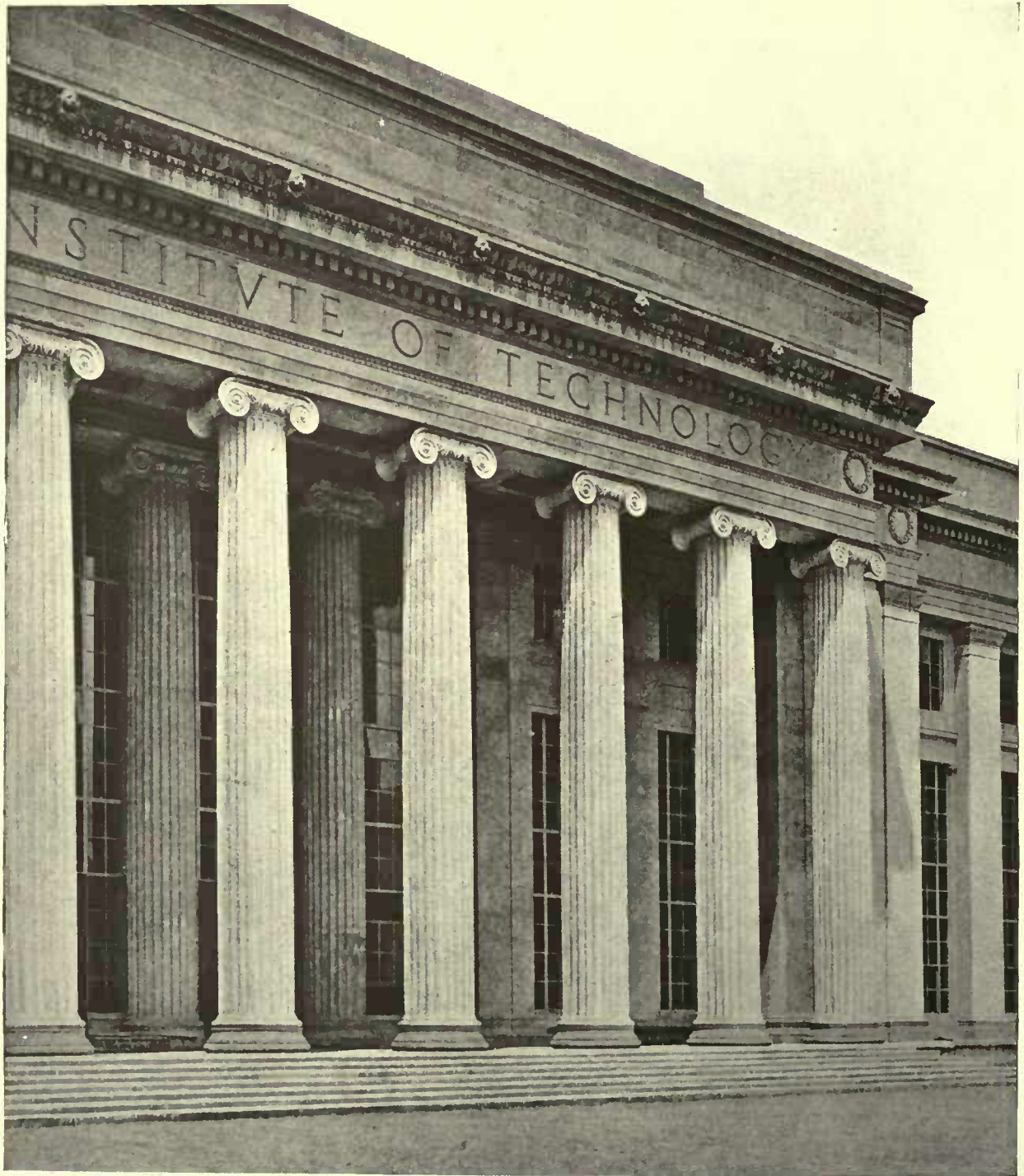
PEOPLE'S GAS BUILDING.
Daniel H. Burnham, Architect.



U.S. ARMY STORES.
Cass Gilbert, Architect.



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MASSACHUSETTS INSTITUTE OF TECHNOLOGY.

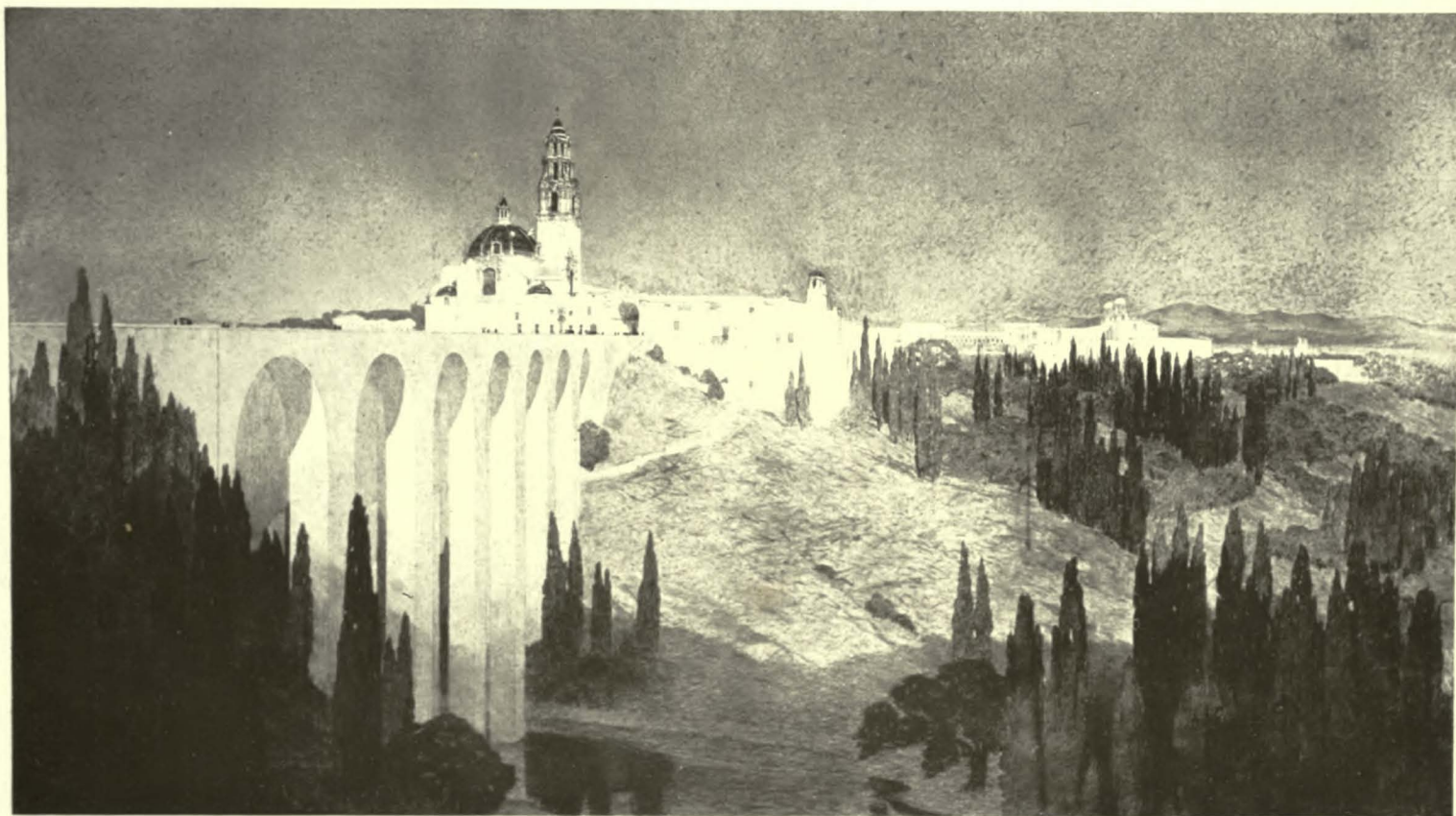
William Welles Bosworth, Architect.



Plate II.

MASSACHUSETTS INSTITUTE OF TECHNOLOGY.
William Welles Bosworth, Architect.

August 1922



THE SAN DIEGO EXPOSITION.

Bertram G. Goodhue, Architect.

built, not poured into a mould, and the sinewy straightness of these American buildings makes their firmness felt. Till lately, the visible influences were mainly two, English and Italian. The English needs no explanation—if racial tendency were not enough, the charm of the old Colonial churches and houses, the only indigenous architecture, would account for it. But, though natural and explainable, the extent of English influence, and especially of its earlier phases, Perpendicular, Tudor, and Jacobean, whose original manifestations are unrepresented on American soil, may have surprised many of us. Had the exhibition been arranged for British consumption, one might have suspected a compliment; but it was aimed at Parisians, to whom such things are naught; it seems, therefore, that buildings of this type are widely spread in the United States. Whether they are altogether suitable to the American surroundings, and especially to the American sun, is a question. Is it only the force of association, or is there something in the nature of late Gothic and transitional Renaissance which calls for the softening veil of a Northern light and the time-stains of a humid atmosphere to subdue their exuberance, to reduce their cobweb of lines to the quality of a surface-texture? For all their brilliant cleverness, their sympathetic handling of certain phases of our own familiar Gothic, is there not an exotic air about the Church of St. Thomas, New York, the Memorial Chapel at Valley Forge, the huge tower of Wellesley College? Was it not a true instinct which made the mediæval builders, in the strong light of Southern France and Italy, reserve elaboration for such special features as doors, windows, and porches, and rely elsewhere on the broad effects of light and shadow to be found in plain walls, bold unfretted buttresses, and far-jutting eaves? One wonders whether a treatment founded on the Frari at Venice, San Domenico at Siena, St. Salvi at Albi, or St. Vincent at Carcassonne, might not fit more naturally into the American scene than our ecclesiastical domesticities.

The influence of the Italian Renaissance, early and late, is due to Charles McKim. He was capable, as in the "Herald" office, of conveying an entire building from Verona to New York and multiplying it on the way; at other times, as in the University Club, he steeped himself in the work of a particular period, without direct copying, so that you could swear that, if Michelozzo had been recalled from the grave to build a club for the University men of New York in the latter part of the nineteenth century, that is the club he would have built. The influence is so strong in McKim, and McKim's influence is so strong in his contemporaries and successors, that no one can overlook it; it is too obvious to admit of much discussion.

The last few years have shown signs of a renewed study, affecting monumental work, of Greek originals. Mr. Bosworth's Massachusetts Institute of Technology, purely modern in scheme and plan, is Greek in detail. Mr. Pope's sumptuous Temple of the Scottish Rite at Washington, externally an unarchæological study of the Mausoleum, more successful and more instinct with life than any such historical study has the

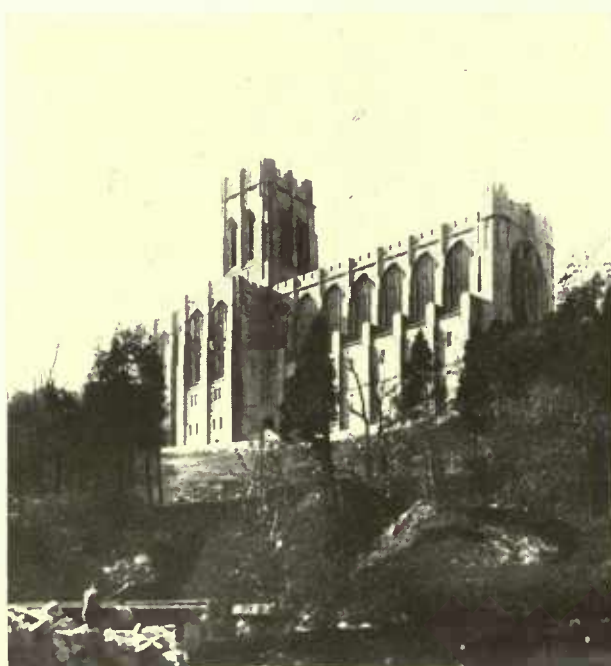
right to be, is internally the most romantic of all strictly classical buildings. That is because he is a great architect, who not only plans spaciouly, but has an endless capacity for taking pains with the smallest detail: not only has an unerring instinct for scale, but knows exactly how to play on the emotions by the cunning opposition of light and shade, polished and matt surfaces, brilliant and subdued tones of colour. Hardest test of all, although through the command of apparently limitless wealth he has attained magnificence, the same wealth has not tempted him to stray within a hundred miles of vulgarity.

The third great building of Greek origin is Mr. Bacon's Lincoln Memorial, which closes the central vista of Washington. Some two miles away stands the Capitol, at the other end of this vast Mall, which is unbroken throughout its length save by the Washington Monument. This is a simple featureless obelisk, which is yet perhaps the sublimest monument in the world, but unappreciated and unappreciable by those who have not seen it, for no drawing or photograph can convey its

grandeur. It makes its effect by sheer size, being 55 ft. square at the base, 35 ft. square at the top of the shaft, and 550 ft. high to the point. At first sight the scale is hard to realize, for there is no feature to judge by and no building near enough for comparison. You must live with it for a day or two, and note how the morning mists from the river will veil 150 ft. or so at the base, while the apex shoots up sharp and definite into a clearer atmosphere, or how 100 ft. at the top will glow in the sunset after the base and the surrounding trees have settled into darkness, or how at any hour the whole structure will change from ethereal blue to golden pink as you travel round from the shady to the sunny side. So by degrees, but surely, you come to feel the might of this austere masterpiece. With such a neighbour Mr. Bacon's was no easy task, but he has tackled it

manfully. A severe critic might object that he has designed a hall and surrounded it with a colonnade, where the Greeks, by means of pediments and a continuous roof-ridge, would have made the colonnade an integral part of the design. But, granting the force of this objection, one can find nothing but admiration for the rest. He has opposed weight and level lines to the soaring aspiration of the Washington Monument, and by boldness of scale—the columns are 44 ft. high—he has made his building tell even from the terrace of the Capitol. When the canal leading up to it is completed it will take its due place as a climax to one of the great vistas of the world.

The future will be as it may. America has chosen hitherto, and rightly chosen, to base herself on the great tradition of Europe; but new needs will produce, are producing, new forms, and it may be that unknown to themselves the American architects of to-day are paving the way to an independent homogeneous national architecture. For the present, at any rate, we may safely say that for variety of aim and power of accomplishment she is second to none. H. M. FLETCHER.



CHAPEL, U.S. MILITARY ACADEMY,
WEST POINT.

Cram, Goodhue, and Fergusson, Architects.

AMERICAN ARCHITECTURE.



Plate III.

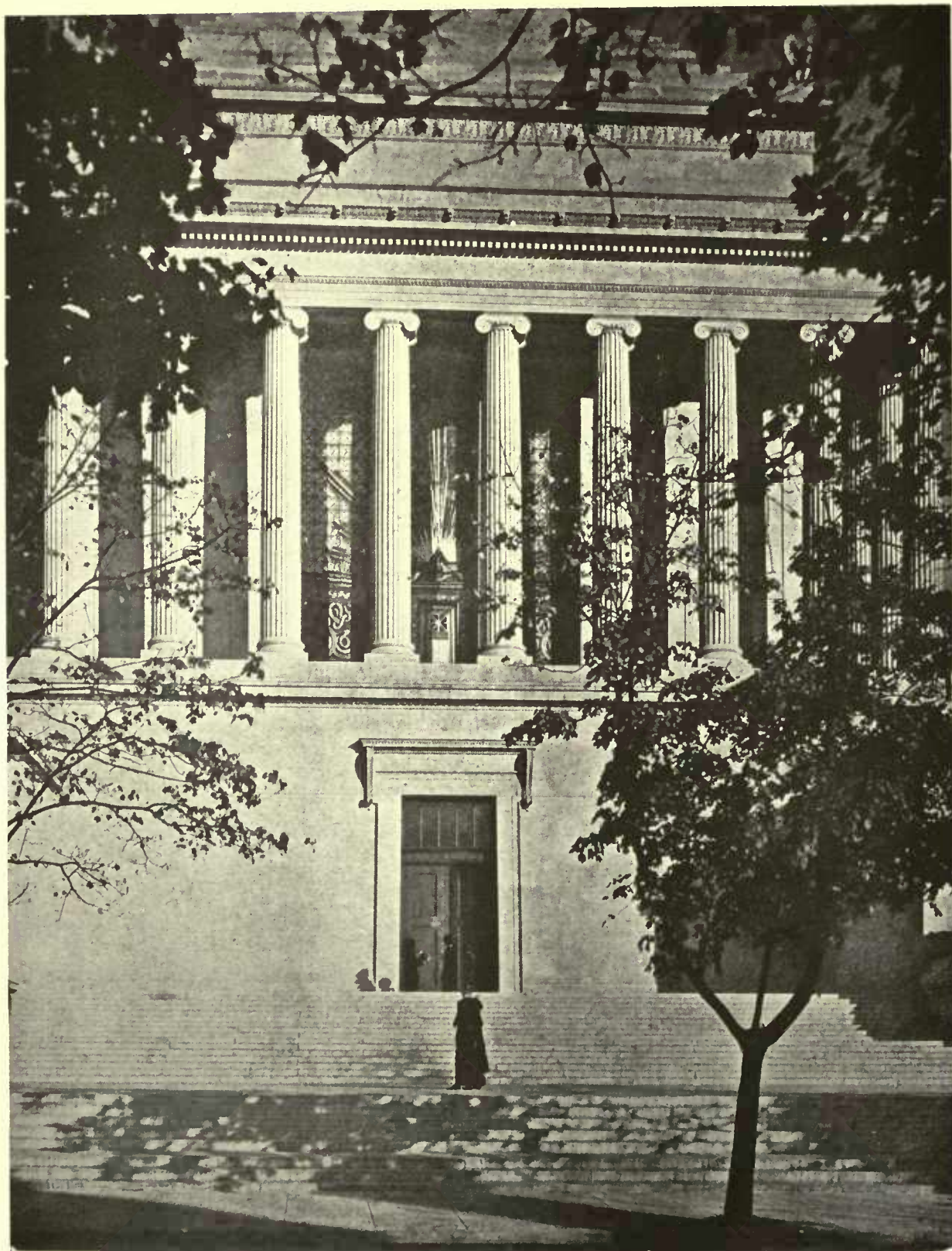
THE LINCOLN MEMORIAL.

August 1922.

36



PAN-AMERICAN GARDEN WITH MONUMENT, WASHINGTON, D.C.



TEMPLE OF THE SCOTTISH RITE, WASHINGTON: WEST FRONT.

John Russell Pope, Architect.



TEMPLE OF THE SCOTTISH RITE, WASHINGTON, D.C.
John Russell Pope, Architect.

Bernini.

By E. Beresford Chancellor.

THERE is hardly another sculptor of equal power who is so little known in England, except perhaps by name, as is Bernini. The seventeenth century produced, both in France and in Italy, some remarkable men in this direction of artistic endeavour, but there is not one of them who can compare with Bernini in the perfection or variety of achievement. In the city of his birth, Naples, you may see examples of his work, in Florence you are confronted with specimens appearing, with their Baroque tendencies, rather out of place in that home of pure Renaissance; but it is in Rome, where he lived the better part of his life, and where his industry chiefly showed itself, that you are really able to gauge the splendour of his powers and the catholicity of his genius. Rome is, indeed, a fit setting for his work, and his impress is almost as marked on the Holy City as is that of his immortal predecessor, Michelangelo. There, as in the case of the greater man, you will find him expressed in the terms of sculpture, architecture, and painting. There, his magnificent tombs make still more wonderful the wonders of St. Peter's, to which his famous colonnade forms an approach so stupendous in its planning, and so dignified and essentially simple in its character, as to remain the outstanding feature of an edifice which is in itself probably the most remarkable effort of human genius. What

Bernini's achievement stands for in relation to the world's greatest basilica, can best be estimated by considering what St. Peter's would be if deprived of his additions. Think for a moment of the vast forecourt without that encircling colonnade which, like two great arms, seems to embrace within its protecting folds all for whom the edifice stands as the ultimate objective of their spirit's striving. What would it be? An open space exposing a façade which I dare to say is like a glorified town hall. Think of the great space within, over which the wonderful dome rises triumphant, without that baldacchino whose spiral columns rise tapering to support the immense canopy which has the appearance, and more than the significance, of an imperial diadem. "Take away those tombs of Popes Urban VIII and Alexander VII, and of the Countess Matilda, or the wonderful "Cathedra Petri," enclosing what is believed to be the actual throne of St. Peter—and you will realize for how much Bernini's work stands in the glorious edifice which Bramante and Michelangelo created, but which the later artist made still more glorious.

In England, except for those who are acquainted with Rome and have studied even superficially not only its classic wonders, but those of more recent times, the name of Bernini conveys little. What is known of him may almost be said to



PORTION OF BERNINI'S COLONNADE AT ST. PETER'S, ROME.



FOUNTAIN IN THE PIAZZA AGONALE, ROME, BY BERNINI.

be restricted to his indirect relations with our Charles I. The story, whether *vero* or merely *ben trovato*, tells how Charles, our last artistic ruler, was anxious to have a bust of himself executed by the greatest living sculptor. The king was unable to go to Rome; Bernini could not or would not leave the city. So Vandyck was commissioned to produce the now famous picture representing Charles's head in full-face, profile, and three-quarters, as a guide for the sculptor. The portrait was completed and sent to Bernini, who on looking at it exclaimed: "It is the face of one destined to die a violent death," or words to that effect. However, he completed the bust, which was duly sent to England, but, alas! perished in the fire which at a later date devastated Whitehall. Luckily a copy of this very bust was made by Rysbrack for George Augustus Selwyn, and I imagine it to be identical with the one now exhibited in the Victoria and Albert Museum.

In the case of most men of Bernini's calibre it would be hardly necessary to say much about the details of their career. But here it does seem needful, and I therefore set down a few biographical data for the benefit of those who are unacquainted with his life-history.

Giovanni Lorenzo Bernini, the son of Pietro Bernini, himself a sculptor of no mean attainments, was born at Naples on 7 December 1598. His father, it is significant to note, was a Florentine who had migrated south in 1584. The younger Bernini began his artistic career in the studio of his father, from whom he received his first lessons. But while still a youth he went to Rome, which was destined to be his home during nearly the whole of his life. The first commission he appears to have received was for a bust for the adornment of the funeral monument of Bishop Santoni. This was his earliest introduction to the art-loving public, and so successful was it that Bernini received in consequence a number of important commissions, one of his earliest supporters being Cardinal Borghese,

who had become Pope, under the title of Paul V, in 1605. For this splendid patron the yet youthful sculptor produced some of his finest and most characteristic work, notably the three great groups of *Æneas and Anchises*, *The Rape of Proserpine* and *Apollo and Daphne*. All sorts of legends have sprung up as to the precocity of the sculptor. For instance, he is said to have executed the first of these remarkable groups when but fifteen years of age; while the last is reported to have been completed only two years later. I need not here enter into a discussion as to the probability or otherwise of such statements, but what is a fact is that the *David*, which Bernini also wrought for the Pope, was finished during the sculptor's twenty-fifth year; so that it is established that, at an age when most artists are learning the rudiments of their calling, he was capable of producing a masterpiece. This statue is specially interesting for another reason, and that is, because it is said to be a portrait of the young sculptor himself, the story being that the Pope condescended to hold up the mirror for Bernini to carve the reflection of his own face.*

In the Villa Borghese, as visitors to Rome are aware, may thus be seen some of the earliest of Bernini's work as a sculptor. Under the succeeding Pope, Urban VIII, he continued to receive unlimited support and patronage, that Pontiff associating him with the notable group of artists whom he gathered together in his service. Bernini's life from this time was passed wholly in Rome, except for a visit he paid to France while in his sixty-eighth year, when he executed the bust of Louis XIV, now at Versailles, and designed one of the façades of the Louvre, now one of the glories of that stupendous and much architected building. The sculptor died in Rome on 28 November 1680.

* The pursed-up mouth of David, contracted in the effort of hurling the stone, is said to be unique in sculpture; no similar instance being known either before Bernini's day or after.

Bernini's work in sculpture may be roughly divided into four groups—his statues, his church monuments, his fountains, and his busts. In the first stand out the four remarkable achievements to which I have just referred. Among his church work, the most notable and also the most criticized is the famous *Santa Theresa*, in the church of S. Maria della Vittoria at Rome. This represents the holy lady being transfixed by a dart of the Angel of Death. Mrs. Jameson regards the group as most offensive in its materialism; while Taine describes it as "adorable," apparently for this very reason. Certain it is that in our conception of Death's acolyte we are not accustomed to adumbrate anything so *malin* as is here represented by a beautiful Cupid, who looks for all the world as if he had been evoked by a Boucher turned sculptor. Nor are we altogether convinced by the expression of the dying saint. But it must be remembered that it is a saint who is *in articulo mortis*, and that what to ordinary human beings might well be a terrifying experience, should in such a case as that of St. Theresa be the occasion of a divine joy which would irradiate the face with an ecstasy of passion and desire. The whole conception is one into which the observer may infuse his own reading, and those

who see in it, as many have, an unbecoming and inappropriate sensuousness, have perhaps brought with them that conception or have too readily had it awakened.

There is no space in which to enlarge on Bernini's other statues—his *San Lorenzo* (in the Uffizi), his beautiful *S. Bibiana*, with its ethereal expression and the magnificent treatment of its drapery; the stupendous *Longinus* in the Vatican; the *Daniel* and *Habakkuk* in S. Maria del Popolo at Rome; the *San Girolamo* and *Mary Magdalen* at Siena, and the rest. If we turn to the fountains and such-like monuments from his hand, which may be seen in Rome, we shall note another phase in his artistic achievement, I mean his love and knowledge of nature. This is evident in the great fountain in the Piazza Agonale, where the treatment of flowers and foliage proves how sure was his conception of such things. No less sure was he when he wrought the life-like little elephant which supports the obelisk outside the church of Sopra Minerva, or the Triton who bears his "wreathed horn" hard by the Barberini Palace, or the horse which carries Constantine so proudly in the Vatican, with its wonderful background formed of a flowing curtain which seems to accentuate



APOLLO AND DAPHNE.

the forward movement checked by a backward tendency—a characteristic present in so much of the sculptor's work—and thus to give significance to what might be at first considered an inappropriate adjunct.

With regard to Bernini's portrait busts little need be said, not because they do not form an outstanding portion of his achievement, but rather because they are so self-evident in their excellence as likenesses and as works of art. The two remarkable examples in the Villa Borghese representing Cardinal Scipio Borghese, that of Vescovo Santoni on his tomb in S. Prassede at Rome, are in his earlier, more subdued manner; that of Francesco I D'Este at Modena, the Louis XIV at Versailles, and to some extent the Charles I, are more *flamboyant*, more in the broad, *rapid* manner of Roubiliac. The mention of this great French sculptor must not be made without my reminding the reader that it was he who once told Reynolds that, after what he had seen of Bernini's work, his own seemed meagre and "starved"—"as if made of nothing but tobacco-pipes!"

To Bernini's work as a sculptor pure and simple must be added his outstanding output as an architect. I have

already referred to the glorious colonnade which fronts St. Peter's, but in the Vatican is something which almost rivals that stupendous conception. I refer to the *Scala Regia*, the great staircase, with its dominating entrance, which gives access to Sangallo's audience hall; while the *Baldacchino*, in the Basilica itself, and the glorious *Cathedra*, are alone sufficient to prove the master's pre-eminence in constructive poetry of design. Other examples might be adduced as to Bernini's architectural powers—portions of the Palazzo Barberini, for instance, in which work he succeeded Carlo Maderno and Borromini, but in spite of such predecessors, succeeded in impressing on the building his own marked individuality. Want of space prevents anything beyond a hint at the influence which radiated from him, as exemplified in his pupils and followers in Rome—Raggi, and Fancelli, and Baratta, to mention but these; our own native Nicholas Stone the younger, who came to Rome in 1638, and who has left a record of his intercourse with the great man, and the sound advice he received from him; and Fanelli, who worked so much in England, and Caius Gabriel Cibber, who might not have taken the outstanding place he occupied but for Bernini's influence.

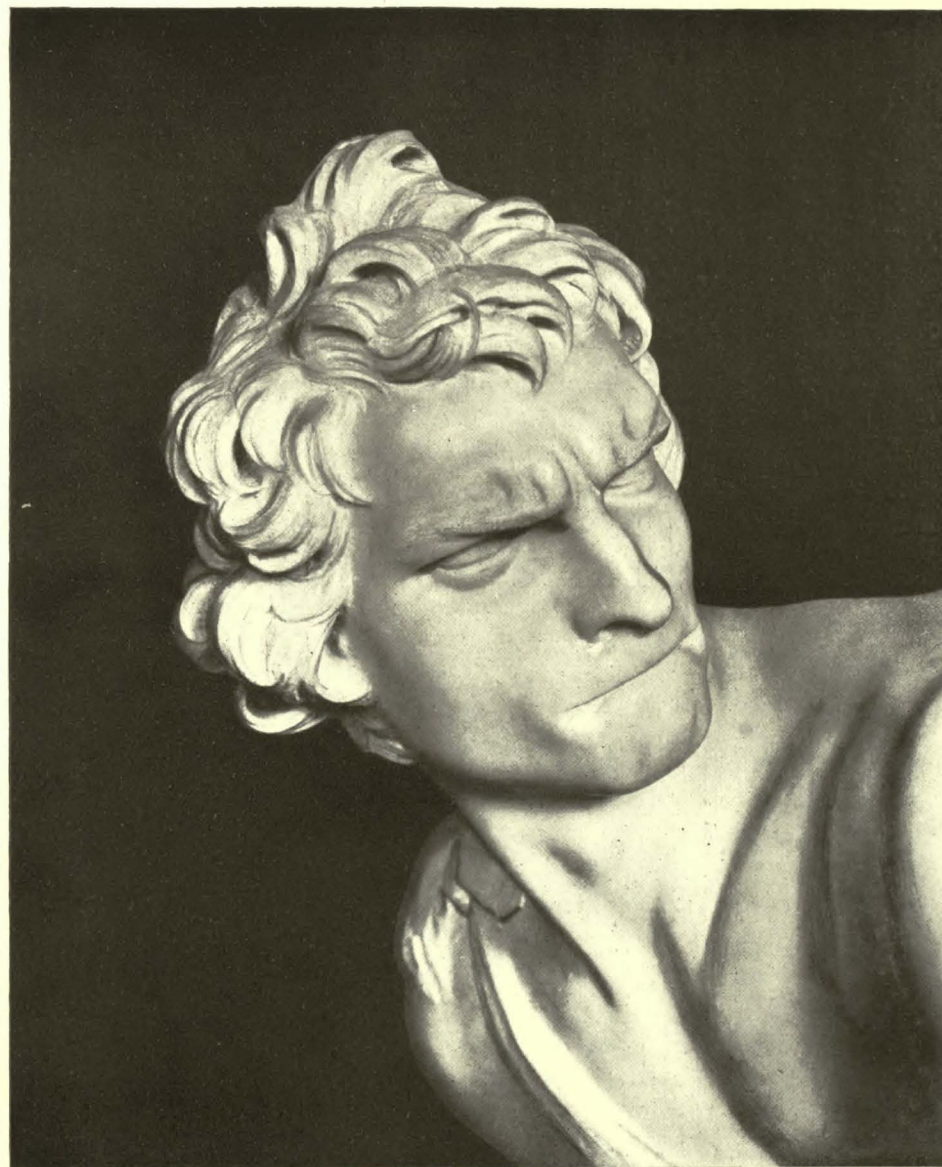


ÆNEAS AND ANCHISES.



"DAVID," BY BERNINI.

In the Borghese Museum.



DETAIL OF THE HEAD OF "DAVID."

A Portrait of Bernini himself.

BERNINI.



Plate IV.

August 1922.

"SANTA THERESA," BY BERNINI.

In S. Maria della Vittoria, Rome.

It is astounding, when we know for how much Bernini stood, not merely in Italian art, but in the art of the world, that his work is so little recognized in England. In Bryan's "Dictionary of Painters and Sculptors," even in its rewritten and revised form as published in 1902, just nine lines are allocated to his outstanding personality! I can only hope that these few notes on his career will at least cause some to investigate for themselves his claims to be one of the world's greatest

sculptors and architects. There are many to whom the Baroque makes but a feeble appeal, but even to these Bernini's name should be dear, for of all the exponents of that movement, none has been more imbued, not with an imitation, but with the very spirit, of that Greek phase of art from which all art descends and which impregnates all that is best and most enduring in every succeeding school.



THE BALDACCHINO AT ST. PETER'S, BY BERNINI.

Modern Dutch Architecture.

By Howard Robertson, S.A.D.G.

Illustrated from photographs by F. R. Yerbury

"ALL the Arts," says Mr. Trystan Edwards in his book "The Things which are Seen," "have eccentric phases which represent a complete break with familiar traditions, and those phases are novel inasmuch as their like has never been seen before; the authors of such developments, however, have not achieved anything meritorious, for, in ignoring antiquity, they have repudiated the element of reason exemplified in antiquity, which same reason must find expression, albeit in a slightly different manner, in the future also. The punishment which befalls those who cut themselves off from the past is that they can never really be modern, they can never make fresh conquests for the human spirit."

It would be hard to find a more pertinent warning than this enunciated by Mr. Trystan Edwards for the use of many who are prepared impartially to examine the most recent developments in Dutch architecture. Some there are to whom the modern spirit in any guise is nothing but repellent; with others, however, the younger school in particular, there is danger that sheer brilliance of the results of individual genius may be dangerously captivating, and that Tradition, the pilot, may be dropped too early on the voyage into future experiments.

Towards the modern Dutch movement it is impossible to remain indifferent; such indifference would be a sure sign of a torpid mind or of visual incapacity. Architectural manifestations such as are taking place in Holland to-day are far too serious to be taken lightly. Nor may we plead insularity and detachment; for, whether for better or worse, they are bound ultimately to have their reaction in this country.

Abundant vitality and intense individualism are the foremost characteristics of the modern Dutch expression in design. The buildings illustrated in this number of the REVIEW are representative of large numbers of others which differ in composition and detail, but not in spirit. They are typical of

the new Dutch school, wilfully breaking with Tradition, contemptuous of all attempts to carry on an architectural expression which in the eyes of these modern disciples has already worked itself out to a final and somewhat effete conclusion.

It is not our purpose to discuss the wisdom of this decision,

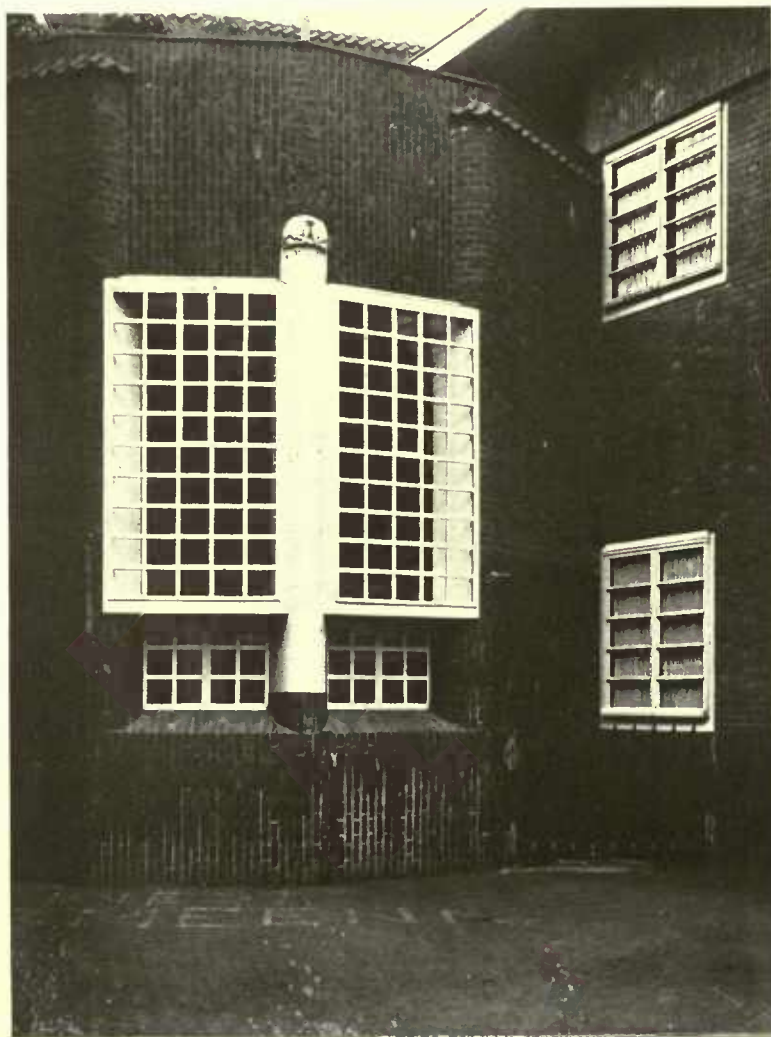
but to give some idea of the origin of the new movement and examine its concrete results; but in all fairness to the work illustrated, it must be understood that no drawing, photograph, or description can convey any but an inadequate idea of its actual effect in execution.

In Holland there is at least one modern architect whose name and reputation are known to all. That man is Berlage, whose design for the Bourse in Amsterdam marks the break with traditional Dutch Renaissance architecture and the beginning of the Modern School.

The Bourse was originally awarded to Cordonnier in open competition; the scheme was shelved, however, and some ten years later Berlage evolved his design. It is said that his original plans showed the Romanesque influence of the school of the American, Richardson; but out of his first conceptions has evolved a building which is more than tentatively modern. Since then Berlage has developed. He has had disciples and imitators. At the present time his followers form what might be called the group of "Moderate Modernists." Inspired by Berlage, but much more extreme in their expression, are

the younger men, such as de Klerk, Kramer, La Croix, Wijdeveld. De Klerk is certainly one of the newest and brightest stars in the modern constellation. His influence is so potent as to have brought into being already a host of imitators who may, perhaps, copy his mannerisms without comprehending his ideals. But as de Klerk's mannerisms are as changeable as his technique is resourceful, it is probable that his work will always remain distinct and recognizable.

The conditions prevailing in Holland as regards the status of architecture are significant and illuminating. It is the



AMSTERDAM HOUSING BLOCK: POST OFFICE
FROM COURTYARD.

De Klerk, Architect.



AMSTERDAM HOUSING BLOCK: POST OFFICE FROM STREET.

De Klerk, Architect.



AMSTERDAM HOUSING BLOCK: VIEW IN INTERNAL COURTYARD.

De Klerk, Architect.

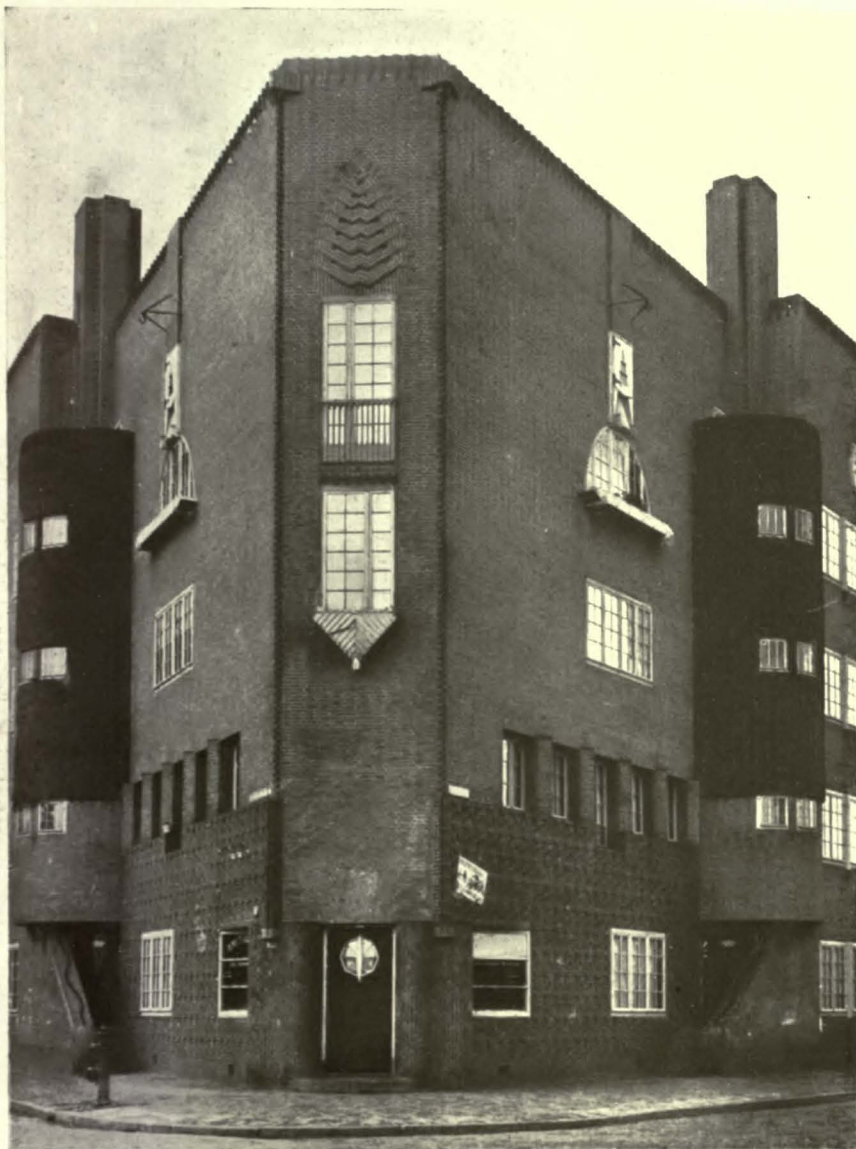


AMSTERDAM HOUSING BLOCK : END ELEVATION FROM STREET.



AMSTERDAM HOUSING BLOCK : STREET ELEVATIONS.

De Klerk, Architect.



AMSTERDAM HOUSING BLOCK : DETAIL OF CORNER ENTRANCE.



AMSTERDAM HOUSING BLOCK : DETAIL OF TYPICAL ENTRANCE.

De Klerk, Architect.

greater public interest in building which has made the new manifestations possible, and at the same time it is the sponsors of the new school who by their vigour and personality have helped largely to create this interest.

Public propaganda has been cleverly organized by architects, and the general high standard of education and culture amongst the middle and upper classes has provided a fertile ground for the reception of the good seed. Not only have interest and discussion been stimulated, but the leaders of the new school have been so adroit that in certain cities, such as Amsterdam, they hold complete artistic sway, and have managed to persuade to their ideas not only the general public, but also official bodies. In Amsterdam to-day there is a Commission, formed of prominent architects, which practically has the power to prohibit all buildings which do not conform to a certain artistic standard. This standard is that of the Modern School, and the net result is that all new buildings are in the modern spirit. In certain streets in Amsterdam copies of the old traditional Dutch work are to all intents and purposes absolutely forbidden.

The broad and adventurous spirit which is present in some of the Dutch official bodies is not the least extraordinary feature of this state of affairs. Such public servants as Mr. Airie Keppler, the Director of Housing in Amsterdam, show a boldness and decision which has few parallels in England; without the official backing provided by such men, it is safe to say that young architects like de Klerk might never have had the opportunity of expressing themselves.

The great housing schemes now being carried out in Amsterdam are of a nature to provide the very finest scope for architectural expression. The buildings are of the "flat" type, four or five stories in height, and planned in large blocks which give every chance for broad, continuous, and majestic effects; in addition, the appropriations for these dwellings seem to have allowed for a certain latitude in architectural treatment and choice of material, so that the Dutch architect has not found himself hampered at every step by the stultifying necessity for rigid economy.

Of this particular type of building de Klerk seems to be a leading exponent. The buildings illustrated have only been recently completed, for the ultra-modern movement is indeed a post-war product, the last five years having witnessed its most characteristic manifestations.

The planning of the workman's dwelling in Holland is not in accordance with English ideas, and de Klerk's work forms no exception; but in extenuation of criticism it must be said that the plans are practically official "types," and they probably fill the needs of Dutch tenants fairly well, though suffering, as in all post-war building, from an inevitable curtailment of floor area. The "Store" is an important feature of the plan to which we are unaccustomed. It provides in each dwelling not only actual storage space, but in many cases accommodation for working implements such as a carpenter's bench. In de Klerk's houses the stores are located in the top story, or in the Mansard-type roof; this location accounts for the almost unfenestrated mass of brickwork which at first glance is so intriguing to the English beholder. The small freight doors surmounted by crane and pulley are a relic of the Dutch practice of delivering all furniture and goods by means of external hoists. Indeed, in Amsterdam the staircases, which often boast an 8 in. rise with 6 in. tread (or worse), are almost impracticable to the furniture remover. Actually the new buildings are nearly all provided with internal service-lift arrangements.

The two most striking and praiseworthy characteristics of de Klerk's buildings are their magnificent breadth of handling, and the extraordinarily fine brickwork, which is laid with

perfect craftsmanship and handled with an ingenuity which, however, at times abuses the function of the material, employing it as mere surface texture and not as a unit of construction. The illustrations adequately show such typical treatments. Broad swept curves, tiny apsidal turrets, chevron arrises and string-courses, bricks in chequer, wave, herringbone, and vertical pattern, all are conceived and executed with a perfection which places the modern Dutch builder in the forefront of technicians and craftsmen. Many may quarrel with the fantasy so lavishly run riot; and certainly there are questionable features. The projecting balconies, oddly reminiscent of a man-of-war, with parapet and soffit of brick laid on end, are entirely unstructural; in future schemes, in fact, we understand that these brick soffits are "taboo." But the fact remains that the supreme gift of imagination is present throughout the work. Such designs must have been visualized in both form and colour; the latter is magnificent, the bricks and tiles having a depth and richness of coloration which is enhanced by the surface texture possible with narrow bricks. De Klerk certainly knows and feels his materials, and is no mere paper draughtsman.

The extended use of tile might well be imitated in this country. Skill and research in manufacture in Holland have led to the production of purpose-made tiles of all forms. The junctions of Mansards, the meeting of wall and coping, are formed with "swept" tiles which cover the particular angle required, and carry the colour texture up roof and wall without the interruption of external flashing. Black wall and roof tiles are used with interesting effect in conjunction with a yellow brick toned somewhat akin to the London "stock." Bright-red tiles and purple bricks produce an effect to us quite readily visualized; but the scale of the Dutch brick is one of the great assisting factors, and with our bricks many of the Dutch effects would become heavy and laboured.

A few technical points may be of interest. The walls from the first story up are often one brick in thickness, the inside face being sprayed with asphalt and then plastered; the hollow wall is in favour, but, as Amsterdam foundations are on piles, weight-saving is a prime consideration.

Hard blue bricks are used in bases and ground floors; the brick joints generally are about $\frac{1}{4}$ in. to $\frac{3}{8}$ in. wide, and are flush, as in the old Dutch mediæval work.

Wood joists are used for floors, and these are often of great length, spanning between cross walls which are sometimes of amazing thinness. The joinery is fairly good for this class of dwelling, and in nearly all cases the wooden windows are either flush with the external wall face, or actually projecting. Sheet-metal windows occur on sharply curved surfaces and in large areas—such as, for instance, the post-office window shown on page 46. The design of doors, glazing, and details generally, shows great care and is highly fanciful. The eccentricity and freedom of form is supported by great playfulness of coloration, which is nearly always successful.

Appreciations are bound to vary, but we cannot blind ourselves to the genius of this young architect, nor should we turn our backs on the lessons to be gleaned from his work. In addition, we are compelled to salute respectfully a Director of Housing who will risk criticism for the sake of his artistic convictions. One cannot help admiring the spirit which permits the designer to provide, in the courtyard of a block of tenements, a structure such as the little group crowned with de Klerk's fantastic tiled *flèche*. The practical utilization of this delightful touch of imaginative creation is almost nil. The reason for its presence merely to afford piquancy and delight to the eyes which peep from behind the courtyard casements!

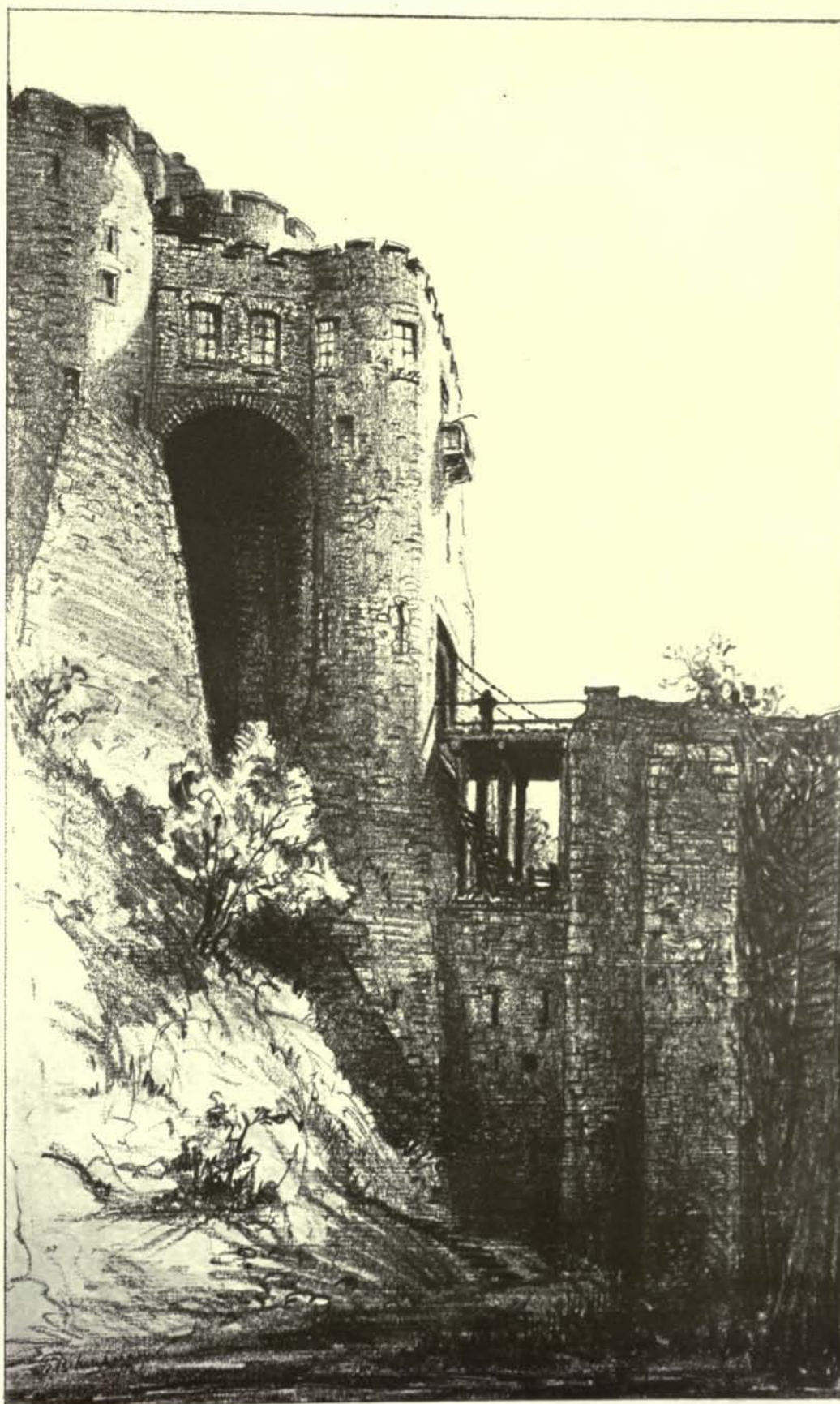


Plate V.

DOVER CASTLE.

August 1922.

From a Lithograph by E. B. Musman.

DRAWINGS BY E. B. MUSMAN.

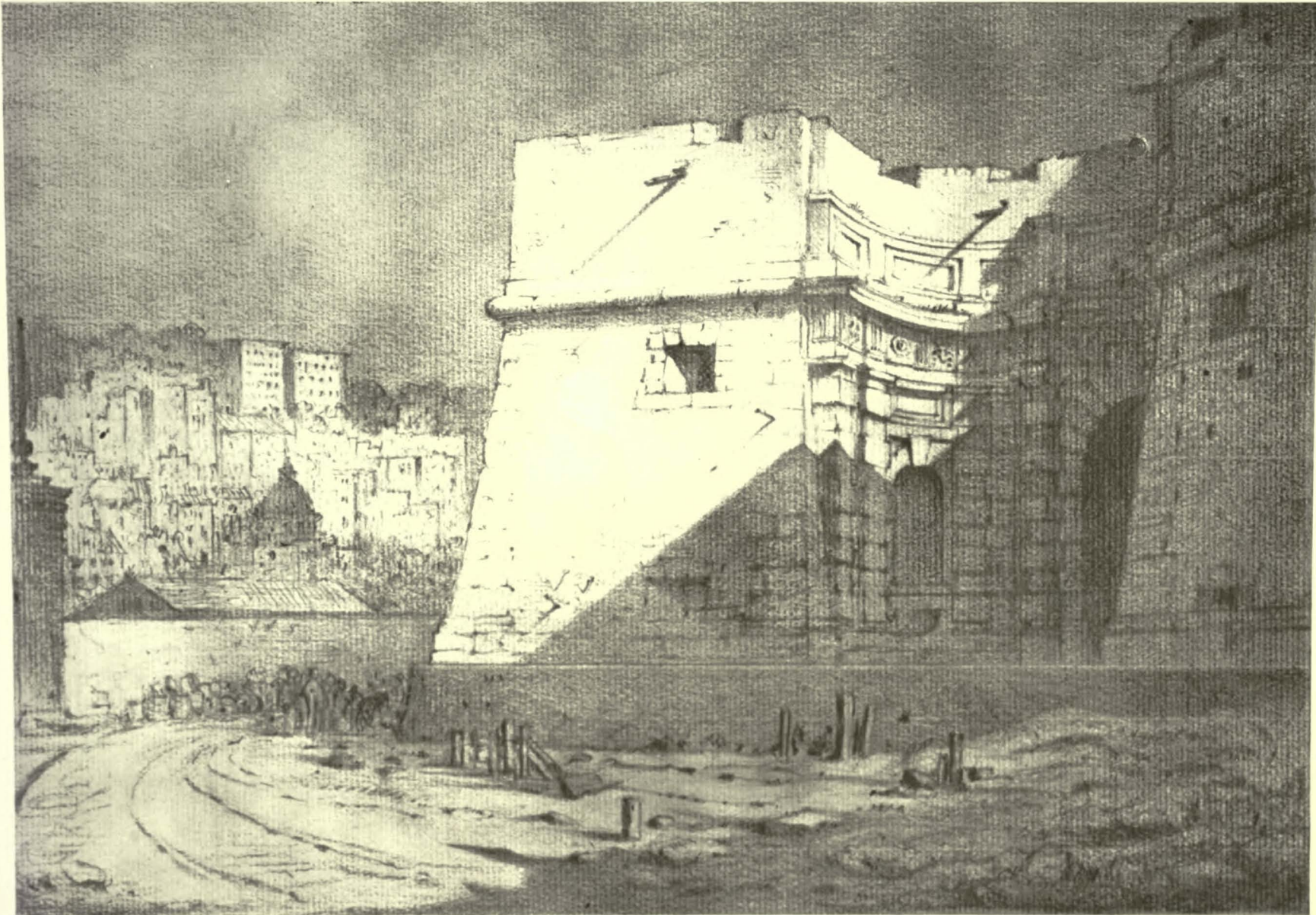


Plate VI.

PORTO DEL MOLO.

From a Drawing by E. B. Musman.

August 1922.

508

Hostel for the Union Jack Club.

Additions and Alterations by Walter Cave.

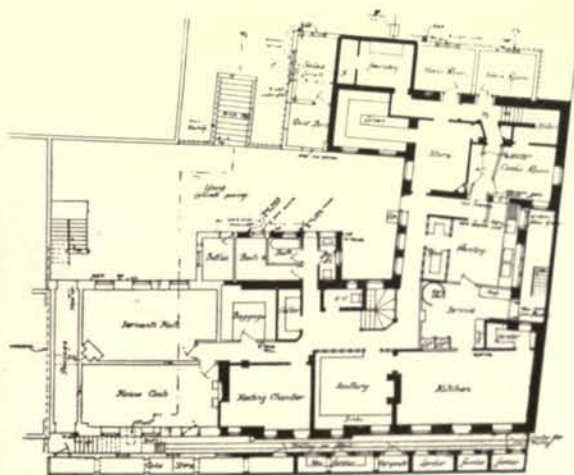
THIS hostel in Secker Street, Waterloo Road, was erected in 1913, largely out of a gift from the South African Garrison Institutes, for the purpose of providing accommodation for the wives and children of the men of

His Majesty's Forces. It is built of red brick and Portland stone. The first part was erected by Messrs. W. T. Fryer & Co., and the additions were completed in 1920 by Messrs. Patman and Fotheringham.

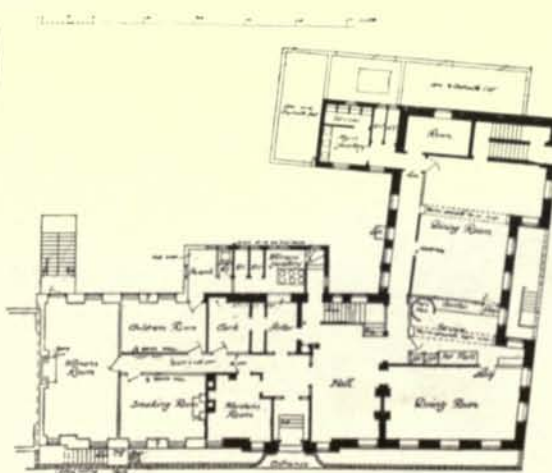


Photo: F. R. Yerb 19.

ELEVATION TO SECKER STREET.



BASEMENT PLAN.



GROUND-FLOOR PLAN.



Photo; F. R. Yerbury.

VIEW OF ELEVATION IN EXTON STREET,



Photo : F. R. Yerbury.

DETAIL OF ENTRANCE, SECKER STREET.

Recent Domestic Architecture.

Cottage at Portishead, Somerset.

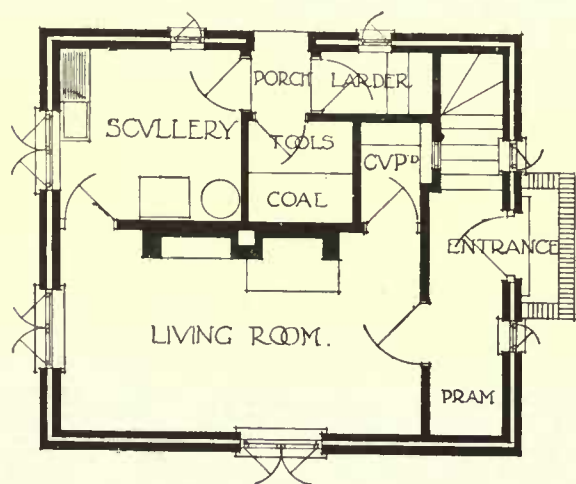
C. F. W. Denning, Architect.

THE roof of the cottage is covered with small Pooles's tiles, dark brown in colour, with pantiles upside-down

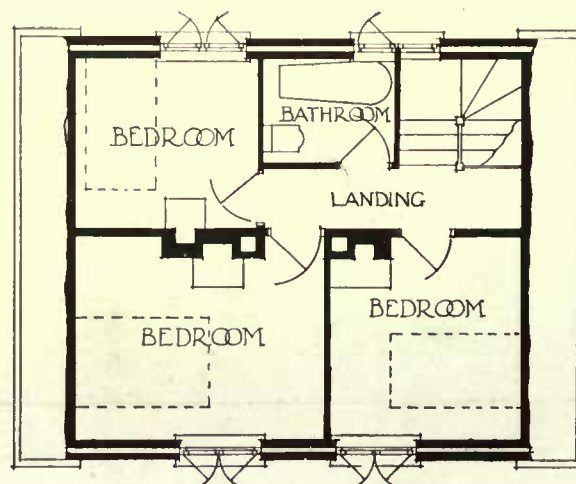
for the hips. This is a local custom. The external doors and shutters are finished in a cross-combing of blue and grey.



GENERAL VIEW.



GROUND FLOOR PLAN.



FIRST FLOOR PLAN

SCALE 0 1 2 3 4 5 6 7 8 9 10 FEET.

“Bull Mead,” Gerrard’s Cross.

Messrs. Wood, Sarvis, and Muir, Architects.



GARDEN FRONT.



DRAWING-ROOM BAY.

Accrington War Memorial.

C. H. Reilly, Architect. H. Tyson Smith, Sculptor.



Photo: Stewart Bale.

GENERAL VIEW.



Photo: Stewart Bale.

DETAIL OF FRONT.

Memorial Tablet for Messrs. Elder, Dempster & Co.



Photo: Stewart Bale.

THIS memorial tablet was erected by the engineering department of Messrs. Elder, Dempster & Co., in their new workshops, Pierhead, Liverpool. It is in bronze, cast by the "Céra perdue" method, with a rich viridian green patina. The letters and ornaments are polished

and then slightly dulled. The figure is Britannia, in an attitude of sympathy, holding a spray of cypress. The badge in the pediment is a free treatment of the company's badge. The height is 3 ft. 6 in., the width 3 ft. It was designed and executed by Mr. E. Carter Preston.

Correspondence.

An Interesting Architectural Parallel.

TO THE EDITOR OF "THE ARCHITECTURAL REVIEW."

SIR,—It occurs to me that you may care to publish the two photographs I now venture to send you, if only on account of the very striking resemblance they present to each other, considered from the aspect of design.

One represents the Temple of Khons at Karnak, and the other a mud-brick pigeon-house in a village on the opposite bank of the Nile.

The merest glance is sufficient to show that the similarity of form between these two buildings is a very close one. So nearly alike are they in general appearance that one is tempted to think that they owe their architectural treatment to a common source.

Pigeons, it is known, were domesticated by the ancient Egyptians in very remote times; and it is thus conceivable, since utilitarianism usually preceded the establishment of religion, that the traditional design of the pigeon-house was adopted by the temple builders.

This suggestion is made in all humility, in the hope that you may consider it of sufficient interest to bring it to the notice of your

readers, among whom there are doubtless some whose knowledge will enable them to throw light on the subject.

Yours faithfully,

FREDK. CHATTERTON, F.R.I.B.A.

Professor Flinders Petrie, to whom our correspondent's letter and photographs were submitted, writes:—

The pigeon-house figured here is an excellent illustration of the perennial brick architecture of Egypt. All brick buildings, for every purpose, have sloping sides (if of any height), in order, first, to give more stability to the mud brickwork by tilting up the courses toward the ends; and, second, by the increased thickness below, to adjust the strength to the weight supported. Of course the inner faces are vertical. The full system in Egypt anciently was to build on a pan-bed, a segment of a hollow sphere, with each course strongly concave, the centre of the spheric surface being the converging point of the walls upwards. All the forms of stone architecture in Egypt have been derived from the earlier structural needs of working with mud-brick, reeds, palm-sticks, and mud. I have described this in a paper before the R.I.B.A. 20 May 1901.

W. M. FLINDERS PETRIE.



TEMPLE OF KHONS AT KARNAK.



A MUD-BRICK PIGEON-HOUSE, BANK OF THE NILE.

A House Round a Haystack.

Travellers in Holland, especially in the northern provinces, will have noticed the curious pyramidal-shaped farm buildings which abound in those parts, the plan of them being a parallelogram covered by one roof hipped on all four sides.

The recipe for one of these homesteads seems to be to take a large square haystack, and round it construct the building—in front put the dwelling-rooms, down one side put a long row of cow-stalls, on the other side a coach-house and a kitchen, for cheese-making, and at the other end more cow-stalls, a pen for calves, and a room for the cowman. Over all these on the first floor put galleries.

The illustration shows a building of this sort near Enkhuizen, on the Zuider Zee, belonging to a large farm which forms part of the endowment of an interesting seventeenth-century orphanage in the town. The two-storied dwelling-house in front and the detached cowman's cottage are excrescences of a later date, added, no doubt, in times of prosperity.

It is quaint to walk straight from the living-room into the cow-house, but it was one of the surprises of my life to discover the haystack in the middle.

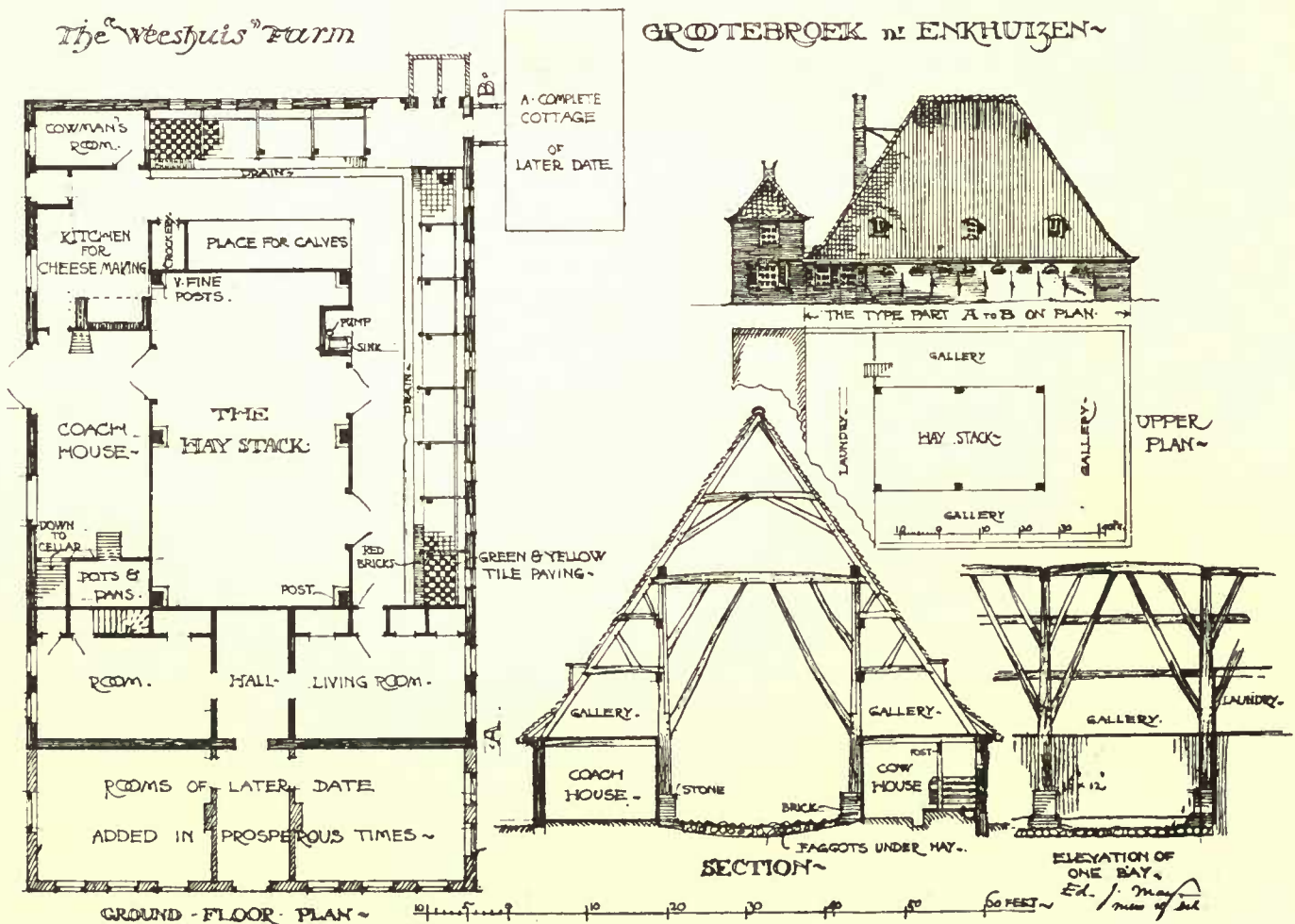
This stack is to feed the cattle housed in the building all the winter, the top part being cut from the galleries and the hay shot down trapdoors in the floor, and various doors on the ground floor giving access to the hay below.

At the time of my visit early in September the cattle were not indoors, and the stalls, paved with 8 in. yellow and green tiles, were as clean as a new pin, and a strip of Dutch carpet was laid down the gangway.

The main construction, as shown on the section, consists of six fine oak or chestnut posts, some 16 in. by 12 in. at the base, and about 28 ft. high; these posts support the main purlins on all four sides of the roof and, with some additional struts, relieve the walls of the weight and thrust of the immense roof.

This type of building probably comes down from early Frisian or Saxon times, when the farmer and his hands lived together under the same roof, the first-floor galleries being for the hands to sleep in, the men on one side of the building and the women on the other.

ED. J. MAY.

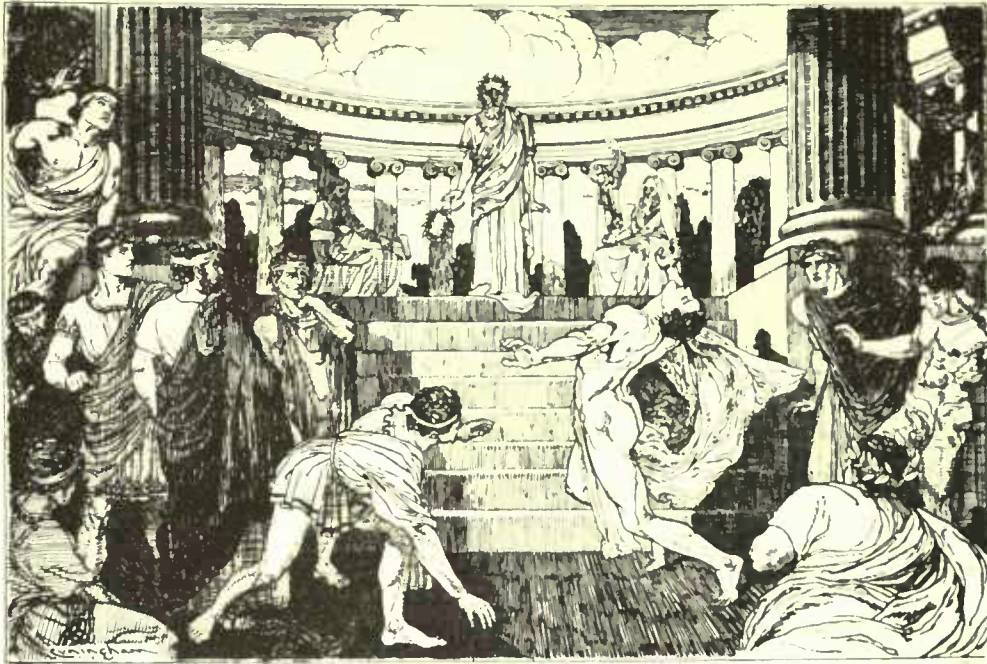


Publications.

Mr. Roger Fry and the Modern Art Movement.

About the worst thing that can be said of Mr. Roger Fry's art criticisms is that they are extraordinarily stimulating. For that reason they are also often highly provocative. People do not like to be awakened from drowsy indifference or idle dreams, and the process always angers them, as instant anger follows disturbance from comfortable slumber; and the average natural man resents

being made to think. It is so much less of a tax on energy to accept conventional ideas without questioning whether or not they have any groundwork of sound philosophy. Seldom will Mr. Fry's critical judgments be found lacking in that supreme qualification. They are never hastily formed opinions expressing mere impulse, reflecting the mood of a moment or the fashion of an hour.



"THE DEATH OF LADAS."

Drawn by H. C. Cunningham

Illustrating the Danger of Reaction.

THE death of Ladas, the athlete, at the moment of receiving the laurels of victory, is an example of the fatal reaction which sometimes follows a supreme achievement. It is necessary to ensure that a waterproofing medium does not, in a like manner, have a detrimental reaction upon the cement, resulting in loss of strength and wearing properties. Messrs. Faija have twice analysed and tested 'Pudlo' Brand Powder. The first examination was made on May 3rd, 1909, and the report read:—

"So far as we can see there is nothing in it which would be likely to react detrimentally upon the cement after prolonged periods." (The italics are ours.)

A second test was made by Messrs. Faija, in May 1914, upon a sample of 'Pudlo' Brand Powder purchased unknown to us, and the report was the same.

Tests for compression made by Messrs. David Kirkaldy & Sons at stated intervals over a period of two years, prove that the cement mixtures treated with 'Pudlo' Brand Powder gained consistently in strength with the lapse of time.

DETAILS OF THESE AND OTHER TESTS SENT FREE

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THE ARCHITECTURAL REVIEW.

Generally speaking, they are "considered judgments," and as such are to be respected, whether or not the reader sees fit to concur in them.

Mr. Fry's vivid and almost dramatic method of statement, no less than his profound sincerity and his pronounced habit of intensive thinking on subjects that the ordinary type of art critic treats lightly and casually, has secured him a reputation that is hardly distinguishable from eminence, and his "Vision and Design" will confirm this position and confound the scoffers.

That Mr. Fry tilts against many conventions is hardly observable from his style—from his quiet and assured method of making some statement that, whether or not he intends it to have that effect, runs dead contrary to received opinion. It is as if, in the course of tilling an arable field, he now and then turned up the obstinate soil of some hard-trodden track, bringing back to tilth and perchance to fertility what custom and prescription had condemned to be trampled into sterility. Although he cannot be said to break much new ground, he assuredly does useful work in freshening up the old. That, of course, is exactly what the modernist workers in art, the sanest of whose champions Mr. Fry may be said to be, are themselves essaying to do—to plough up and fertilize the beaten tracks, and break up the hard-crusts conventions that mark the pedestrian way in art and in art criticism.

It is the author's high merit that he is able to afford us a calm and rational explanation of the doings of the wild men—to give a sympathetic interpretation of the antics of the Dervishes without himself being either whirled away in their mad dance or hypnotized by concentrating his gaze upon it.

It is this sympathetic understanding, this calm self-possession, this steady determination to get at the heart of things, that entitles Mr. Fry to a really unique position as a decidedly "advanced," if not wholly unorthodox, art critic.

It is his air of impartiality and detachment that prevents our turning away with impatience from his brief but much canvassed apology for the Post-Impressionists, in his famous preface (which one is glad to get in the more permanent form of the book he has now given us) to the catalogue of their second exhibition, which was held at the Grafton Galleries in the year 1912—before the war, be it noted. That preface was greeted with much and wholly undeserved ridicule; but catastrophic things have happened since it was first published, and, on re-reading it, people will wonder what there is in it to have made such a noisy fluttering in the dove-cotes. It may be that his very calmness was provocative. Conventional thinkers did not relish his tacit assumption that there was complete agreement where he ought to have been most conscious of violent opposition; but certainly he always seems free from any desire to exasperate; nor, probably, does he ever care to conciliate—his object, generally speaking, is simply to explain, to remove in the blindest possible manner the mistakes and misconceptions that he sees to be inevitable, natural, and to a great extent excusable, where old prejudices are being overthrown and people are being convinced against their will.

One fact that Mr. Fry more than any other worker in the same field—except, perhaps, Mr. Clive Bell—has laboured to make clear, not in so many words, but nevertheless quite definitely and unmistakably, is that drawing is not the first and the last word in art, but is such an entirely subsidiary matter that on occasion an artist may do without it—that is to say, without showing any sort of skill in delineation.

For example, our author writes, in the preface to which reference has been already made: "When the first Post-Impressionist Exhibition was held in these galleries [the Grafton] two years ago [1910], the English public became for the first time fully aware of the existence of a new movement in art, a movement which was the more disconcerting in that it was no mere variation upon accepted themes, but implied a reconsideration of the very purpose and aim as well as the very methods of pictorial and plastic art. It was not surprising, therefore, that a public which had come to admire above everything in a picture the skill with which the artist produced illusion should have resented an art in which such skill was completely subordinated to the direct expression of feeling. Accusations of clumsiness and incapacity were freely made, even against so singularly accomplished an artist as Cézanne. Such darts, however, fall wide of the mark, since it is not the object of these artists to exhibit their skill or proclaim their knowledge, but only to attempt to express by pictorial and plastic form certain spiritual experiences; and in conveying these, ostentation of skill is likely to be even more fatal than downright incapacity."

But this does not condone the ostentatious affectation of incapacity in which certain really skilful Post-Impressionists have

been detected; nor should it encourage the weak-minded to admire incapacity in a painter as a sure sign of "the authentic quality of his inspiration or the certainty of his imaginative conviction." Any such pathetic fallacy would get no support from Mr. Fry, who expressly admits that want of skill and knowledge, though it does not completely obscure expression, may certainly mar it.

Briefly, his defence of Post-Impressionism is that it is not an obsession of primitive "throw-backs," but that "it is the work of highly civilized and modern men trying to find a pictorial language appropriate to the sensibilities of the modern outlook." This, of course, is open to the cheap retort that we wish they wouldn't do it, or that they would hibernate during the caterpillar stage of their development into butterflies—perchance of the Whistler variety. As it is, they have been freely suspected of the deliberate and obstinate cult of ugliness rather than the earnest quest for beauty, and it is this misunderstanding of their aims and methods that has brought upon them so much of ridicule and contempt.

Tolstoy, indeed, as Mr. Fry reminds us, in "What is Art?" was, perhaps, the very first writer to contend that art has no special or necessary concern with what is beautiful in nature. (This book of Tolstoy's is accounted by our author to have begun "fruitful speculation in aesthetic.")

A further brief quotation will help to make clear Mr. Fry's position with respect to modernism in art. "What I think," he writes, in his chapter entitled "Retrospect," "has resulted from Mr. Clive Bell's book [*"Art"*], and the discussions which it has aroused on this point—i.e. that the artist is free to choose any degree of representational accuracy which suits the expression of his feeling. That no single fact, or facts, about nature can be held to be obligatory for artistic form. . . . With regard to the expression of emotion in works of art I think that Mr. Bell's sharp challenge to the usually accepted view of art as expressing the emotions of life has been of great value. It has led to an attempt to isolate the purely aesthetic feeling from the whole complex of feelings which may and generally do accompany the aesthetic feeling when we regard a work of art."

Some will feel that this pseudo-metaphysical jargon about "complexes" carries us beyond the realms of art into the regions of morbid psychology, or even those of morbid pathology, but it is only fair to acknowledge that Mr. Fry sedulously avoids all "preciosity" of thought and language; his style, indeed, being uncommonly pure, easy, and pleasant—clean of all affectation, and as free from mannerism as a good artist could wish.

Mr. Fry's articles range over a remarkable variety of subjects, and on each he writes with serenity and sincerity, as a philosopher rather than as a propagandist. Of all his five-and-twenty headings, however, Architecture forms but a single one. Like the rest of the book, it is brilliantly written; and not only with the sagacity of the trained critic, but with so much of practical wisdom as may be drawn from the experience of the man who has built a house for himself—a very ugly one, in the opinion of his candid friends. Obviously he was well qualified to write much more on such matters, and we are heartily sorry that he did not. Yet architects will be but little the less eager on that account to read his thoroughly enjoyable and stimulating book—these high attributes being occasionally intensified by one's vehement repudiation of some daring theory or some startling reassessment of values. But the writer's strong individuality is never obtrusive, and his contentions never grow tedious. In fact, he has produced a book of great brilliancy in style and in statement. Many illustrations are given, some of them so beautiful, and some of them so much the reverse.

J. F. McR.

"Vision and Design." By Roger Fry. London: Chatto and Windus.

Piranesi—A Critical Study.

The Cotswold Gallery, 59 Frith Street, Soho Square, London, W. 1, write:

Will you allow us to correct an error in the notice in your July issue of Professor A. M. Hind's forthcoming "*Giovanni Battista Piranesi: A Critical Study*"? The book will be published at the price of *three guineas*, but advance subscriptions at the reduced rate of *two guineas* will be received up to 30 September.

We shall be pleased to send subscription forms, with specimen page and illustrations, to any of your readers who have not received a prospectus of the work.



Plate I.

THE LONDON COUNTY HALL DURING CONSTRUCTION.

From a Water-Colour Drawing by William Walcot.

September 1922.

The London County Hall.

Designed by Ralph Knott. Consulting Architect, W. E. Riley.

*"Here is naught at venture, random or untrue
Swings the wheel full circle, brims the cup anew."*

—RUDYARD KIPLING.

STANDING on Westminster Bridge between the Houses of Parliament and the new house of the London County Council the above lines came back to memory.

The wheel has indeed swung full circle in the period intervening between the Day of Pugin and the Dawn of Knott. In neither building does chance play any part; both express their purpose and their plan by different means, and each in its generation brims the cup anew.

The County Hall displays freshness and vigour in every line and breaks new ground in the unusual use of old motives—and why not? Here is a building commissioned by a great municipality of comparatively recent creation whose business is to set precedents and not to rely upon them. In the first place they created a new precedent by placing their building on the south side of the river, and for its proper setting made a beginning with the southern embankment wall, thereby setting a great example to other Londoners who may build, opening up a new era for Southern London and providing a magnificent opportunity for their chosen architect. That he has risen to his opportunity few will deny, even though the building stands to be criticized with incomplete elevations to the River and Belvedere Road.

A layman talking to me the other day said, "I like the County Hall, but what a pity the central feature is not in the middle of the front." He was quite surprised to be told that some day, when the Council had more money, it would be. There are two other points in connection with the situation of the building which have been criticized elsewhere, and both very important ones:—

1. The Belvedere Road front can only be seen properly in sharp perspective owing to the narrow width of the road.

2. There ought to have been an embankment roadway instead of a footway only on the river front in view of the certainty of the future embanking of the south side of the river.

The former can be remedied in course of time, but the latter is now a *"fait accompli,"* and it is too late to do more than express regret that the Council spoiled their scheme to this extent.

The plan of the building itself retains all the simplicity of the original competition design, but departs from it in the arrangement of offices on one instead of both sides of the corridors, in the provision of an additional entrance from Westminster Bridge Road, and in the much-discussed semi-circular treatment of the centre portion of the river front. The bold differentiation of treatment between the centre or administrative part of the building and wings containing the offices is retained both in plan, elevations, and internal treatment, as also is the treatment of the roofs.

In view of the publicity given to the building in the lay press, and the mass of really irrelevant details that were considered good enough to give the public, it is interesting to notice that the opening ceremony coincided with the formation of the Architecture Club, whose main purpose is to educate the public in these matters and try to make them realize what architecture is and means to them. It will point out that there is no particular merit in a building because as many bricks were used in it as there are dollars in the British Debt to America, or because the corridors on the different floors

would, if stretched out in a single line, reach from Westminster Bridge to Kew.

The County Hall gave much copy to the yellow press on these lines, and there was little, if any, effort in any paper except "The Times," "Country Life," and one or two others to teach the public what the addition of a great new building means to London.

In this case it means a focal point for Disciplinary Government, as well as a structure which, from its very position and size, affects the imagination, or ought to do so, of every Londoner.

The Londoner ought also to be sufficiently educated, or shall I say, interested, to wonder whether this building, upon which several millions of his money have been spent, fulfils its purpose well. To do that he must see the plans as well as the outside, and he must understand the plans and the extreme simplicity of them. He must be told by someone who knows the difficulty of planning a great complex building and what knowledge or skill is required in the process.

He must then be taken into the County Hall, and he will find that if he enters from Westminster Bridge Road he will proceed in a straight line through two courtyards to the Council Chamber. If he enters from Belvedere Road he will also proceed in a straight line to the Council Chamber, and through the latter to a recessed semicircular colonnade into the terrace, overlooking the river, reserved for members and their guests. When he has done this he will realize that the Council Chamber is placed where it ought to be, in the centre of the building, approached directly from all sides and cleverly arranged as regards levels to be reached without stairs except from the lower level of Belvedere Road. He will find abundance of light everywhere; no dark corners or dark rooms; no rooms looking out into narrow, ill-lit areas, such as you find in ordinary office buildings. He will then realize perhaps that the County Council have practised what they preach. He will then, if he is an educated Londoner, walk around the outside of the building. He may compare it in his mind with other great buildings which he knows, the Cloth Hall at Ypres, or the Municipal Buildings at Brussels, the Town Hall at Belfast, the Town Hall of Bruges, or the new Law Courts in Rome on a somewhat similar site, and he will realize that here is something different with some similar features. They all have windows, some have columns and cornices, and some have steep roofs, but none have quite the same combination of the architectural alphabet. In that difference lies the individual capacity of the architect as a designer. As all the world now knows, the County Hall is a stone building on a granite base, with a centre feature on the River side, brought forward and then recessed in a semi-circular form, with plain flanks terminated with square pavilions, and the whole surmounted with a steep-pitched red pantile roof. Critics have said, why bring forward the centre to recess it again? or why surmount a semi-classic building with a typical English cottage roof? or why put angle pavilions with huge arched windows as part of an office block? As well ask Michelangelo why he made his greatest work the painting of the ceiling of the Sistine Chapel instead of the walls. As well ask Mr. Sargent why he painted his group

of Generals in one flat tone. An artist feels like doing these things. Perhaps, I do not know, Mr. Knott felt like giving the members a secluded terrace in which to entertain their friends in the midst of one of the most delightful aspects of London and at the same time providing an unusual centre-piece to his building; he also perhaps felt that, while there can be no definite motive for these things, a red roof would give his building, as it certainly does, a definite English homely feeling, and again he no doubt felt that a repetition of his central motive in the angles would help to tie the very dissimilar portions of the structure together. We may criticize each and every one of these features from the standpoint of individual taste; we may contrast the building as a whole with the strict adherence to the classic mould of St. George's Hall, Liverpool, or the Gothic shape of Truro Cathedral; but we must, I think, admit that it suits London, a city of progress and change, very much better in its present guise than if it had been constructed in any slavish copy of a past manner, and that its success in the eyes of those who care for progress lies in the bold departure from precedent, which marks every feature of the building.

If I may venture on a prophecy, I believe that the treatment of the angles will be considered to be the least successful part of the design, but that the Westminster Bridge Road front, with its central archway decorated above by a rich piece of carving and surrounded by a plain wall space before the repeated rows of windows begin, will form the keynote of many future designs, and that the river front will be carefully studied by architects of the future when they have to deal with similar problems.

One of the most interesting features of the building is the arched and open stone vaulted approach from Westminster Bridge Road, though it may be regretted that the open courts which this approach intersects, and views of which can be seen through the open vaulting, could not have been faced with stone instead of white glazed bricks. Time and London smoke will no doubt modify the violent contrast in values between the two materials.

The boldness of the stone detail necessary to carry across the river can here be seen at close quarters, as also can the groups of sculpture by Mr. Cole which surmount the windows of the principal floors at the angle pavilions. These do not

carry across the river in the way that the great mass and simple detail of the building itself does.

On the Belvedere Road front, the main entrance is marked by a colonnade of coupled instead of single Ionic columns as on the river front, surmounted with a high blocking course or parapet behind which the tile roof is hidden. It is a massive piece of design in itself, but so out of scale with the small buildings opposite that until this part of the town is rebuilt and a proper space provided in front it cannot be fairly judged.

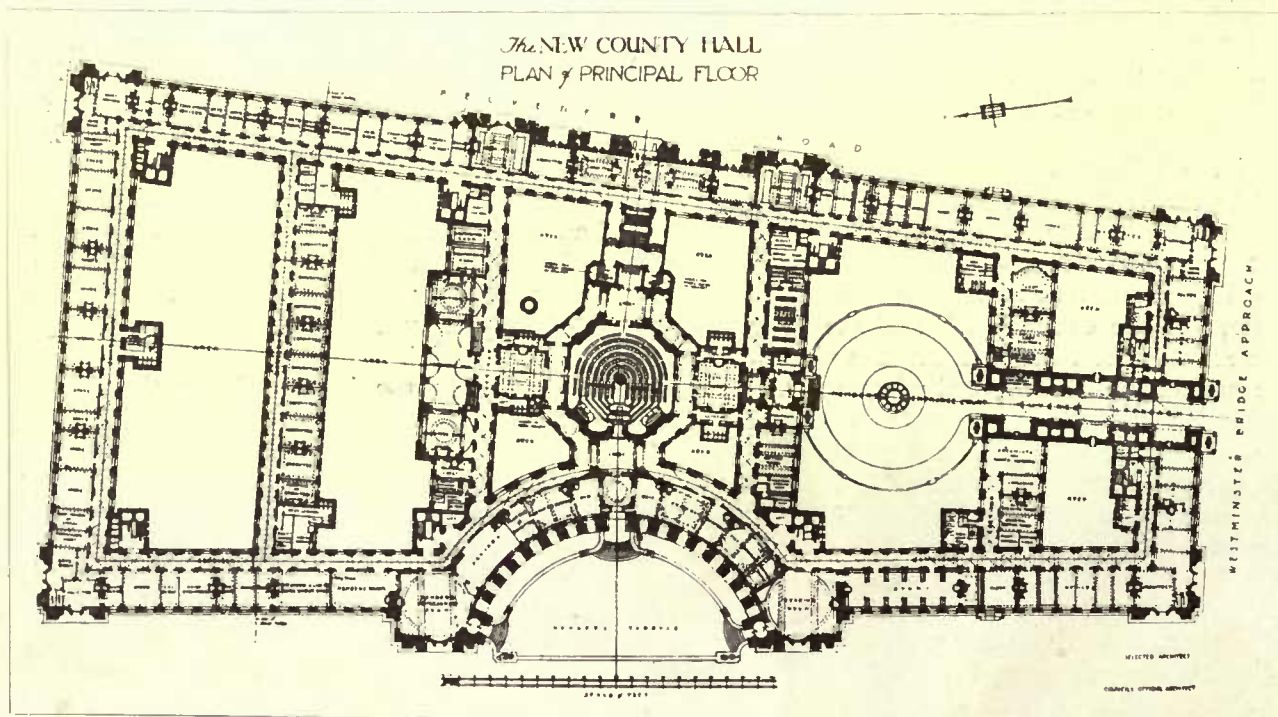
The photographs and plan published in this issue show more clearly to architects than any description of mine can the technical merits of the building, but the interior cannot be photographed adequately in monochrome, so much of the effect being dependent on simple lines and detail reinforced with rich marbles and the colouring of the woodwork and furnishings. Especially is this noticeable in the Council Chamber itself, a lofty octagonal room some 60 ft. wide by 45 ft. high.

The seats for the Councillors are made of oak brought (probably by some fine process) to a beautiful silvery grey, and covered with a deep orange leather. The carpet is blue. The room is surrounded by a high dado of Cippolino marble in a black Belgian frame, above which are the four galleries for the press and public, divided from the hall with a colonnade of Vein Dorée marble monoliths with very beautiful figuring. The remainder of the walls and ceiling are a creamy white. The whole effect is striking.

After the Council Chamber there is much to interest the architect and the layman in the treatment of the entrance and staircase from Belvedere Road, the library, committee rooms, and other semi-public departments on the principal floor. Much time and thought has been given to each, and it is to be regretted that furniture out of keeping with the design of the rooms is being installed. In these days of economy the Council must do this, but some day it is to be hoped that their architect will be asked to complete his design in this respect. Tables that fit, leather-covered chairs which harmonize with the delicate colour scheme which he has devised, would be infinitely preferable than the odds and ends which are now being collected and distributed amongst the various rooms.

MAURICE E. WEBB.

[The majority of the photographs are by Mr. F. R. Yerbury.]



PRINCIPAL FLOOR PLAN OF THE LONDON COUNTY HALL.

THE LONDON COUNTY HALL.

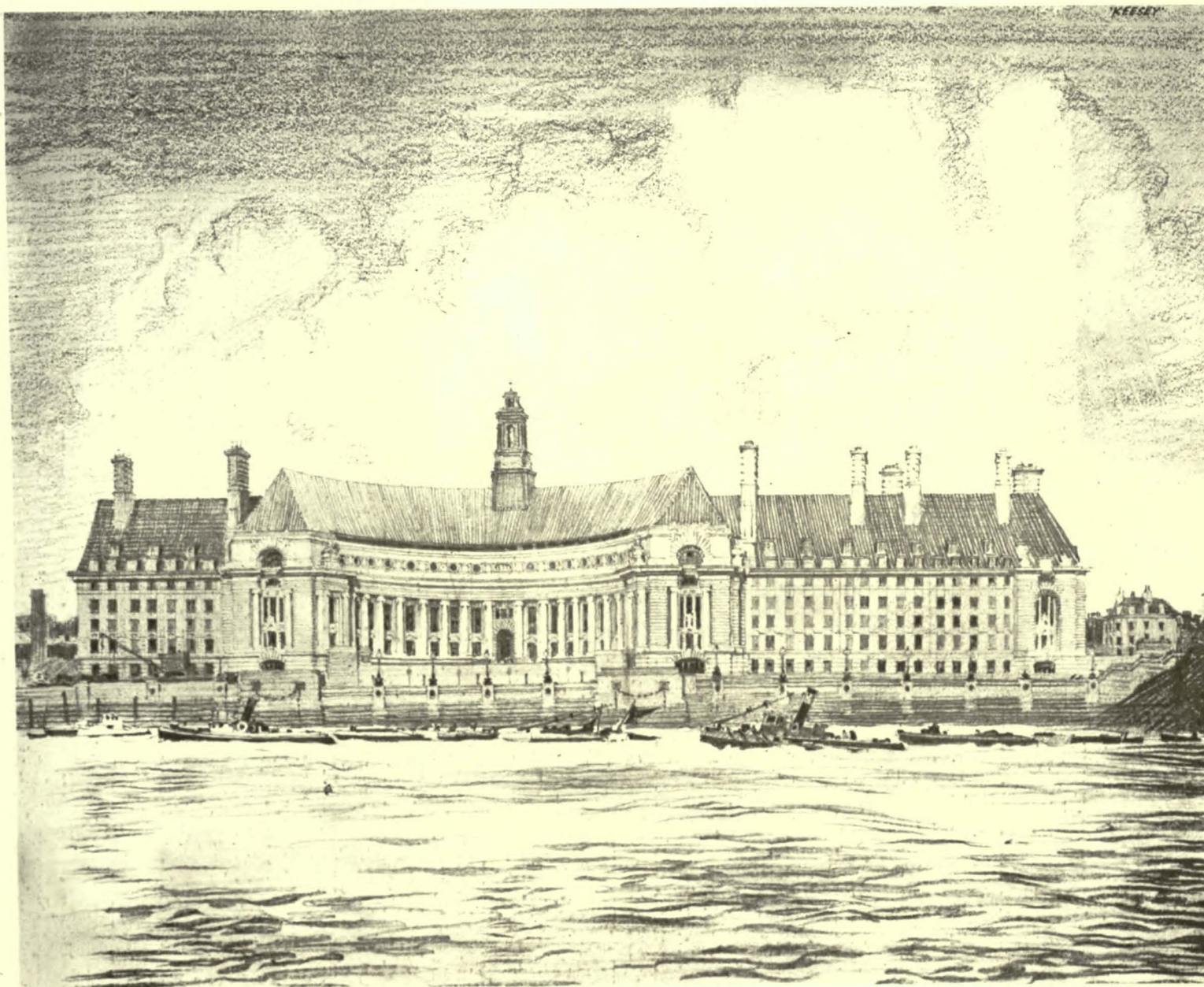


Plate II.

From a Pencil Drawing by Walter M. Keesey.

September 1922.



VIEW FROM MEMBERS' TERRACE.



BELVEDERE ROAD FRONT



DETAIL OF ENTRANCE, BELVEDERE ROAD



DETAIL, BELVEDERE ROAD FRONT.



VIEW FROM WESTMINSTER BRIDGE.



DETAIL, BELVEDERE ROAD FRONT.

THE LONDON COUNTY HALL.



Plate III.

September 1922.

ENTRANCE FROM WESTMINSTER BRIDGE ROAD.



DETAIL IN ENTRANCE, WESTMINSTER BRIDGE ROAD.



ENTRANCE FROM WESTMINSTER BRIDGE ROAD.



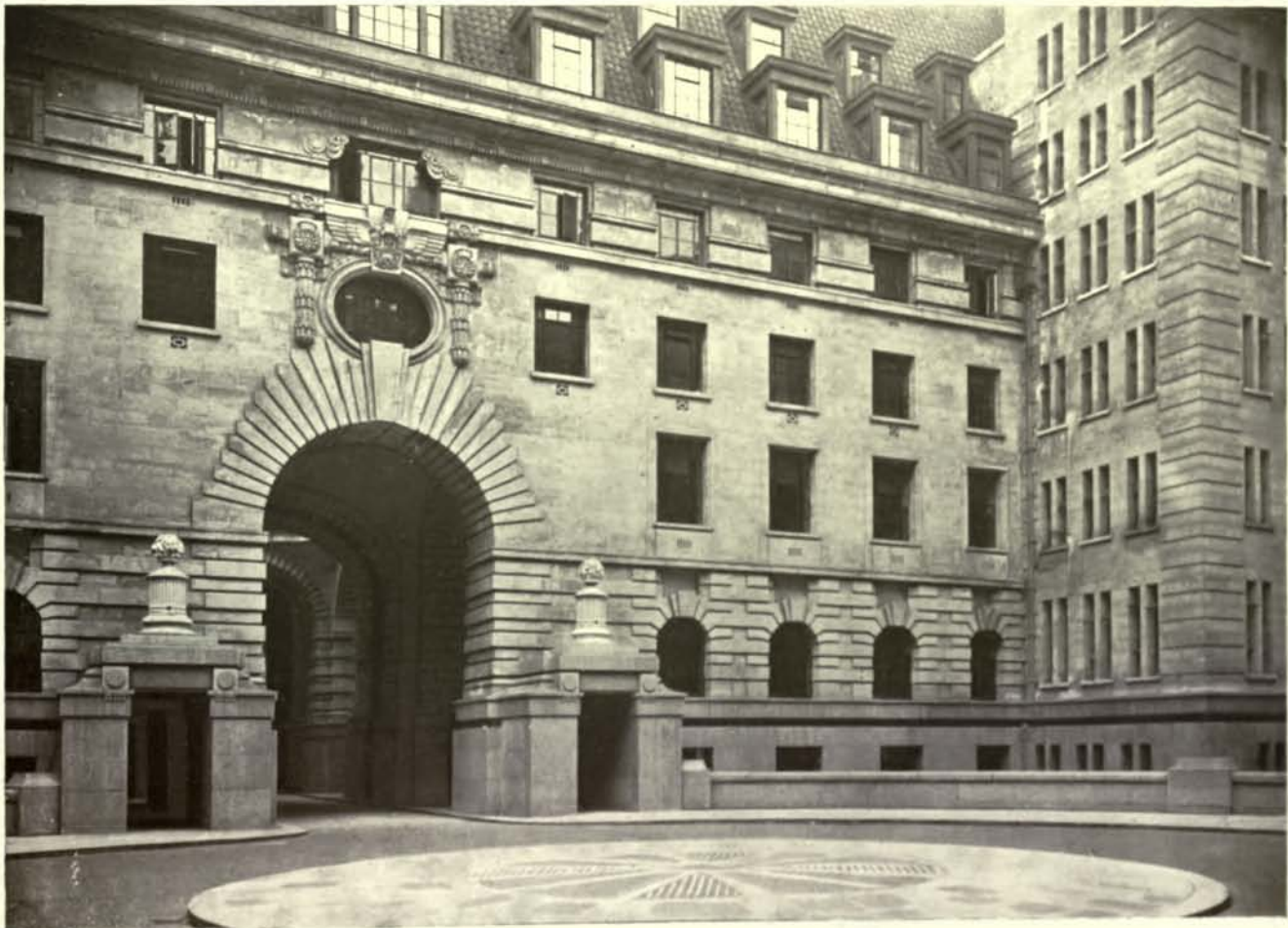
COURTYARD, WESTMINSTER BRIDGE ROAD ENTRANCE.



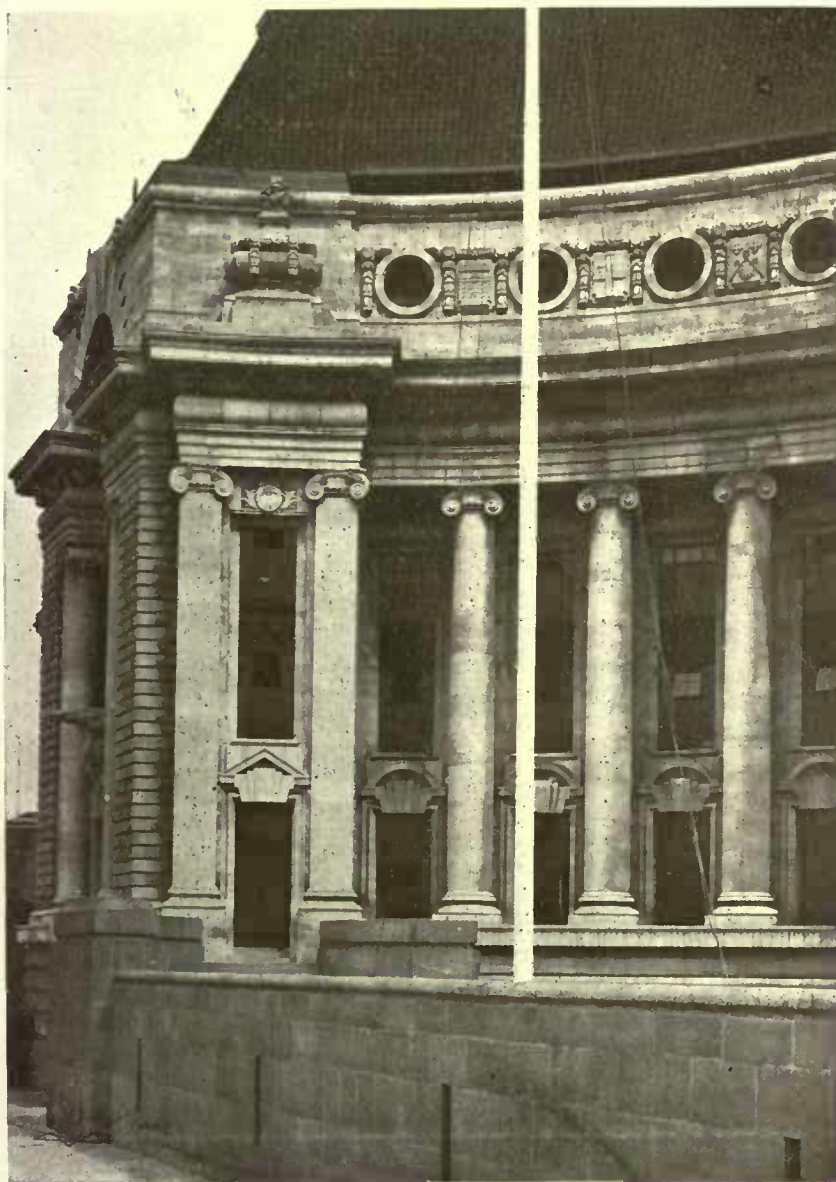
ENTRANCE IN COURTYARD.



DETAIL OF ENTRANCE DOORWAY.



VIEW IN COURTYARD.



DETAIL FROM EMBANKMENT FRONT.



DETAIL ON MEMBERS' TERRACE, EMBANKMENT FRONT.

THE LONDON COUNTY HALL.



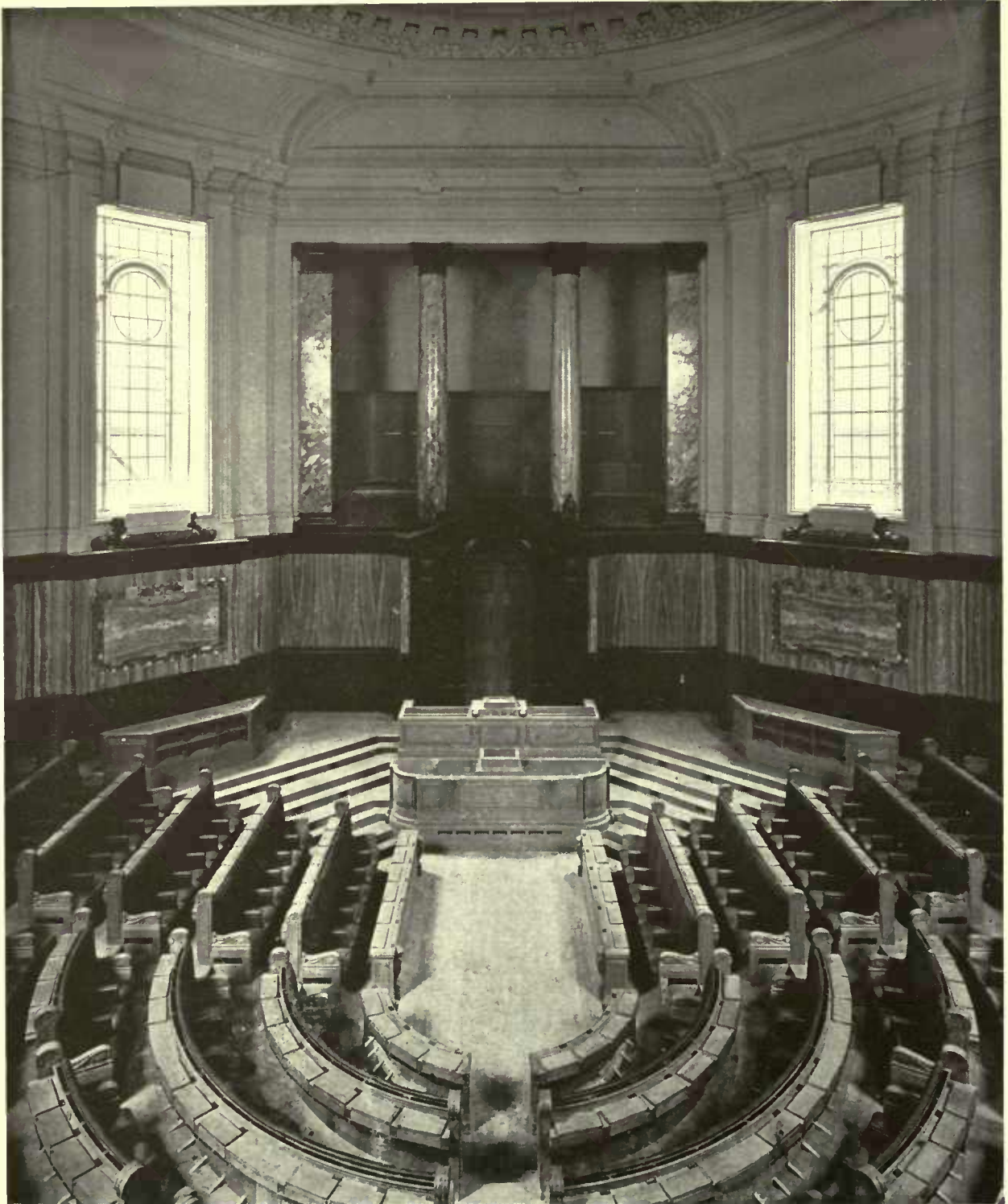
Plate IV

September 1922.

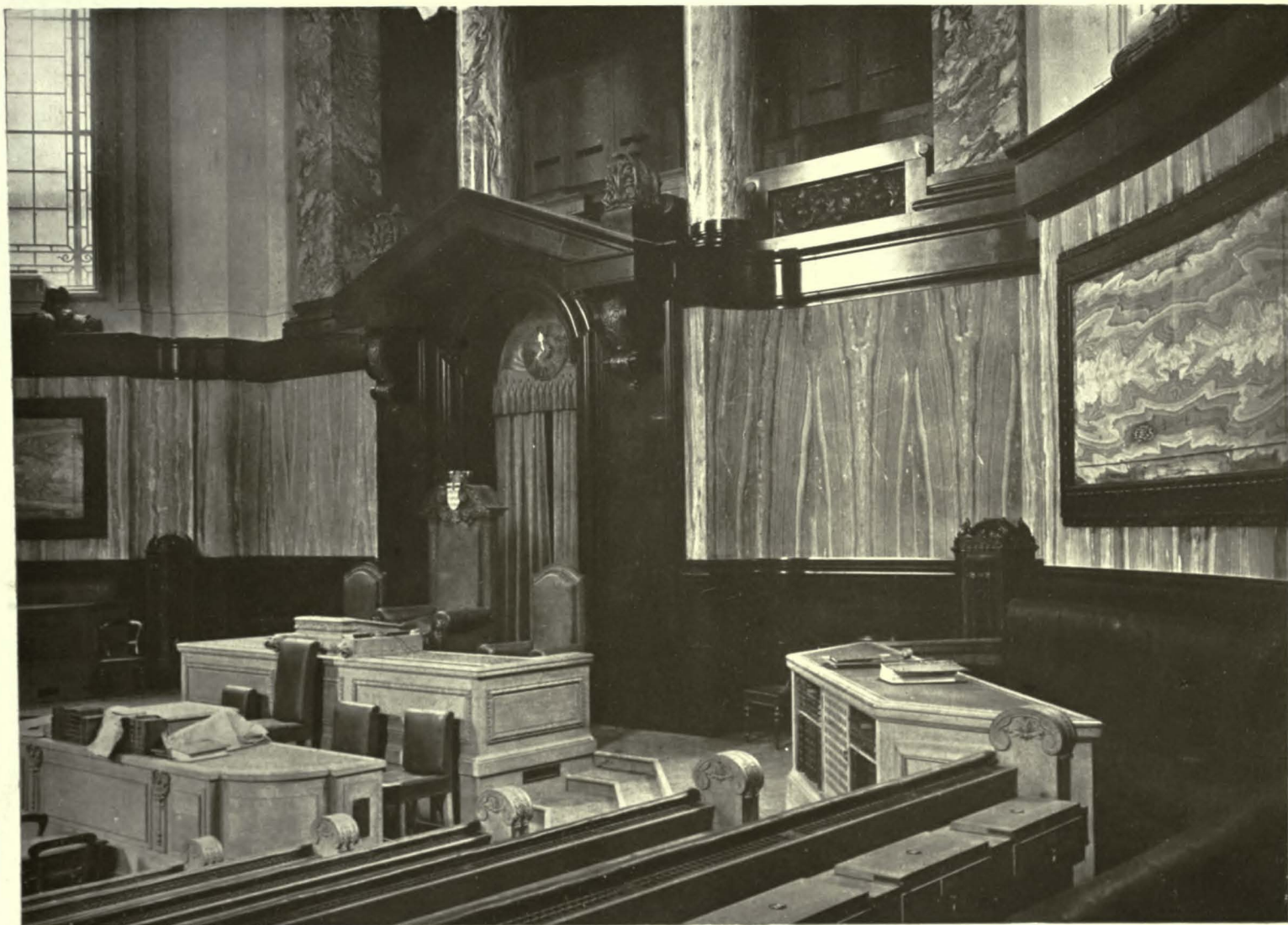
THE RIVER FRONT.



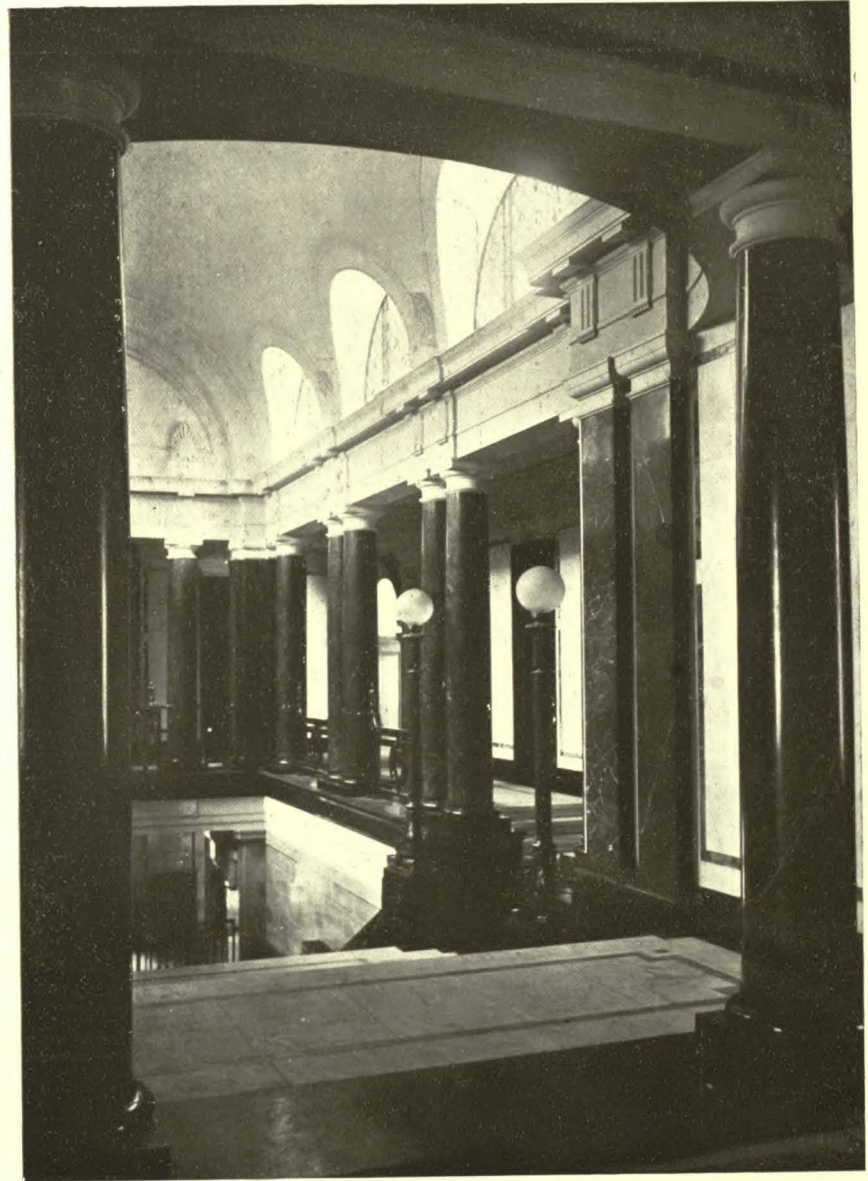
ENTRANCE HALL FROM BELVEDERE ROAD



COUNCIL CHAMBER.



COUNCIL CHAMBER: CHAIRMAN'S SEAT.



MAIN STAIRCASE TO COUNCIL CHAMBER.



CHIMNEYPiece IN THE LADY MEMBERS' ROOM.

Wells.

THE accepted way of approaching Wells is by the Shepton Mallet road. I prefer the direct road from Frome along the ridge of the Mendips. The man who is not satisfied with the journey from London through Guildford, Farnham, Winchester, Romsey, Salisbury, and Frome to Wells must have hit on a bad day, or be hard to please. I especially commend the distant view of Salisbury from the Romsey approach, and Wells from the Frome (direct) road.

"When we reach its walls, we find springing from the azure depths of crystalline pools, from emerald lawns and arching trees, the home of cawing rooks and soaring pigeons," is the guide-book description. It is not quite like that, but this cathedral has been rather fortunate in preserving round it an architectural entourage which on the whole is distinctly helpful. It owes to the fact that it was built for secular canons its survival through the Reformation practically intact, with its Vicars' Close, Deanery, Palace, bridges, porches, gates, and many of the Canons' houses.

The west front will probably, at first sight, be a disappointment to those who have heard of its reputation, but it is one of those things which improve on longer acquaintance. The towers, Perpendicular on the top of Early English stumps, must surely be one of the most successful solvings of a difficult problem. They are devoid of any terminating pinnacles or other free ornament, and are, to me, among the most beautiful things in the world. The front was designed as a basis for sculpture, with screens and niches containing both secular and ecclesiastical history in figures and groups, about which, although they are English, even Ruskin was enthusiastic. The central portion between the towers seems to me a little wanting, as if some Early English fragments had been left about, collected, and put up later, and as if there were not enough to make up an adequate composition.

Wells is best known for the extraordinary engineering feat by which the piers supporting the central tower were kept from crumbling inwards; it is bold in its conception, brutal in

its detail, but it is effective. The approach to the Chapter House, another engineering feat, is, on the other hand, in every way successful. A stair of considerable length and impressive dimensions leads at first straight, and then with gradual sweeping winders, till it turns at right angles, by a most triumphant and delightful double arch, into a Chapter House of surpassing architectural merit. From this, Bishop Beckington extended a further stair going straight on, without materially altering a step, without wasting space on landings, and not only not spoiling the Chapter House, but actually improving it. This stair of Beckington's leads across a bridge, known as the Chain Gate, to the common room or hall of the vicars choral, which with the other stair (leading down to the Vicars' Close), the library, and its appurtenances, is one of the most complete Gothic secular buildings in the country.

The Chancies in the nave and the carving of the nave caps are among the other most interesting features of the cathedral. The latter are charming in their design, execution, humour, and vigorous caricature; the carver keeps his joke to himself, and his handiwork from the hands of the despoiler, for his work is well out of reach, and can hardly be appreciated except from a 16 ft. ladder.

The visitor is shown *round* the Palace for a small fee. The Palace was despoiled during the Commonwealth to repair the Deanery. Parker of "Glossary" fame lived for a long time in one of the houses of the Vicars' Close.

The town of Wells has altered little in the last hundred years. Almost inacces-

sible by railway, and off the beaten track, it has been little in danger of development. With the expansion of motor traffic, and particularly with the advent of charabancs, it has become a popular excursion. May we hope that such development as will ensue from its increased prosperity will be guided by hands which will preserve rather than "improve" those settings (I am speaking of the shops and houses) which have so great a bearing on the pleasure or otherwise of a visit to one of our cathedral cities.

H. F.



STAIRS TO CHAPTER HOUSE.

From an Etching by Harold Falkner.

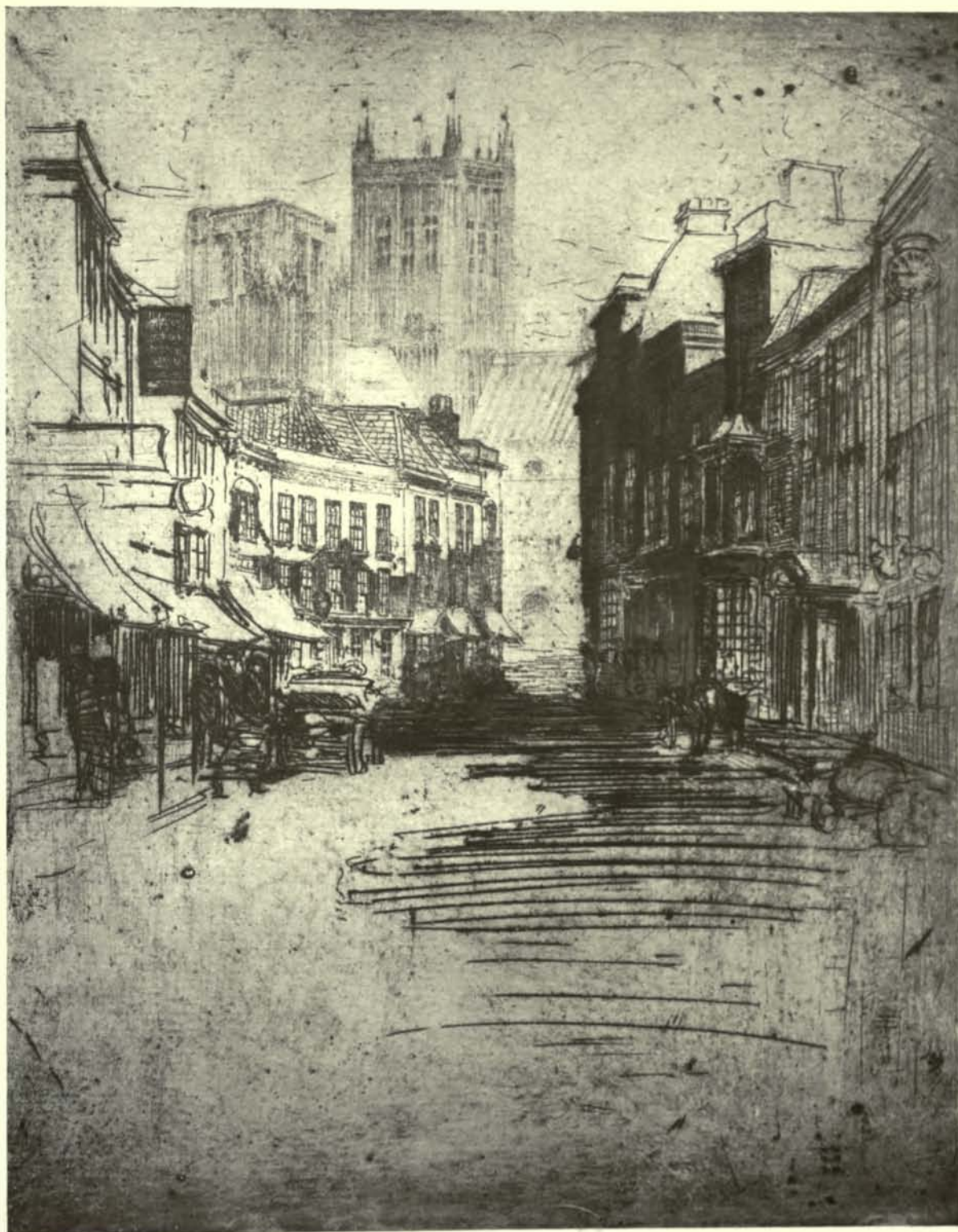
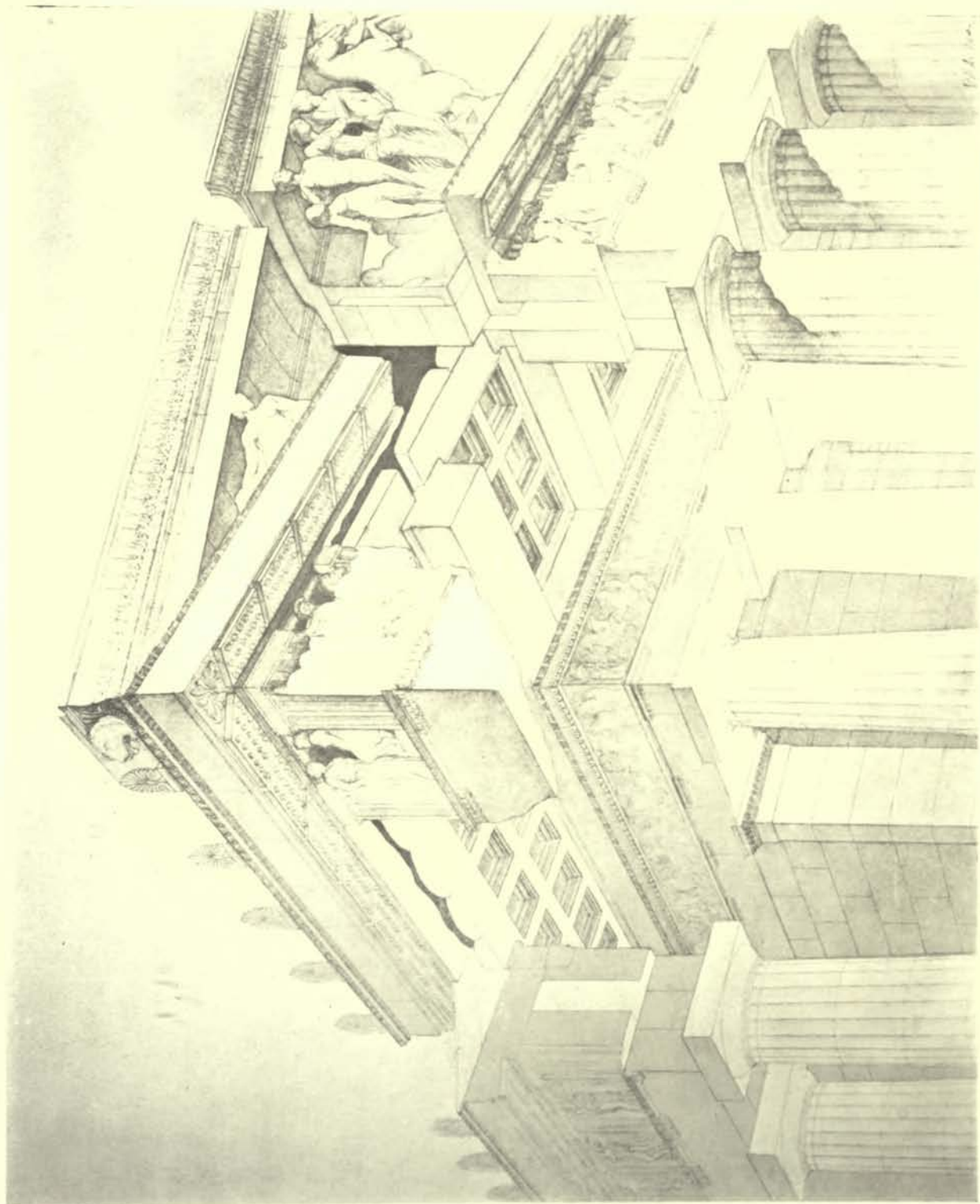


Plate V.

September 1922.

A VIEW OF WELLS.
From an Etching by Harold Falkner.

THE PARTHENON.



From a Drawing by Paul F. Allen. A.R.C.A.

Selected Examples of Interior Decoration.

In Continuation of "The Practical Exemplar of Architecture."

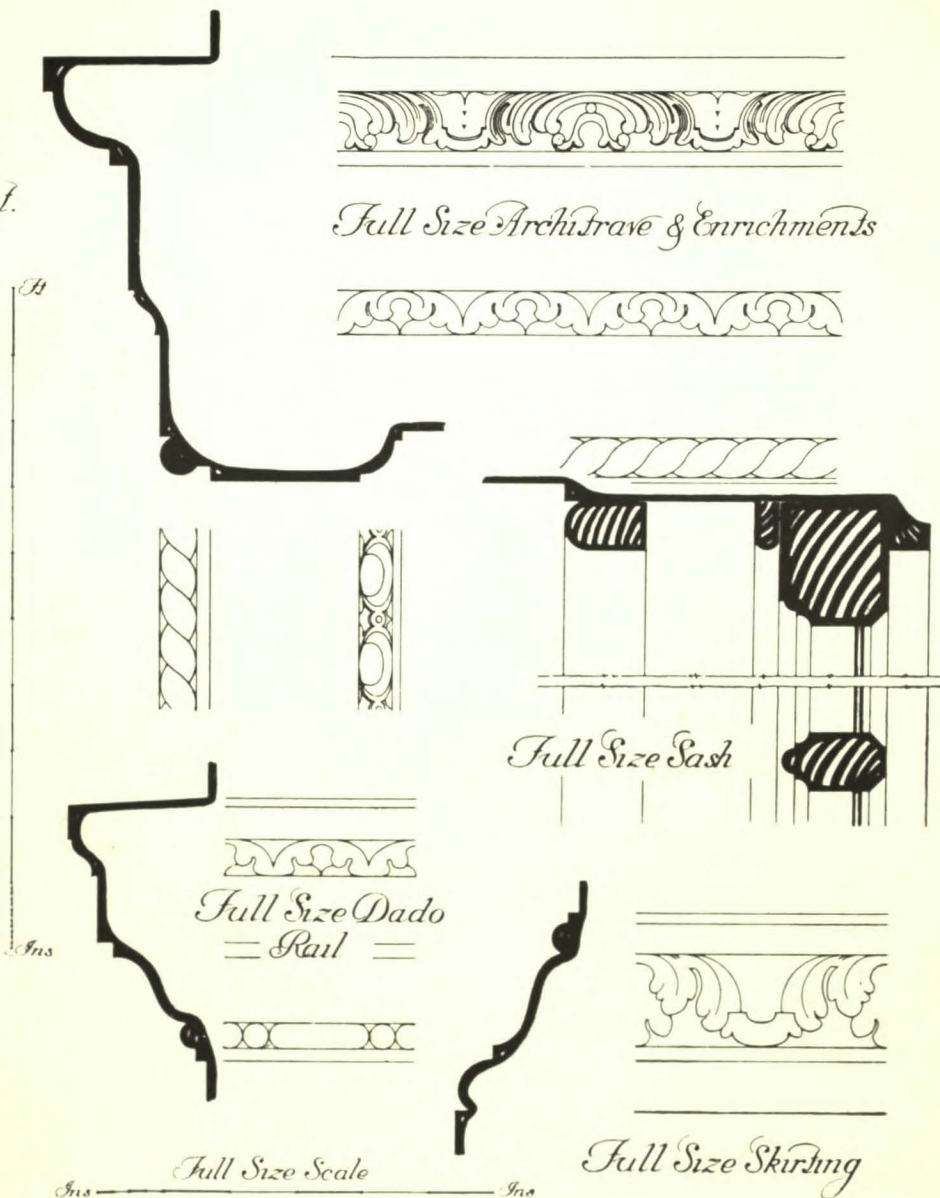
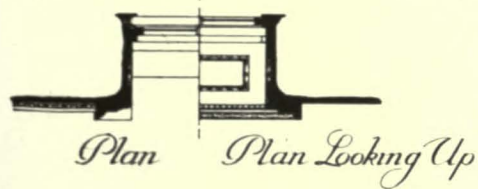
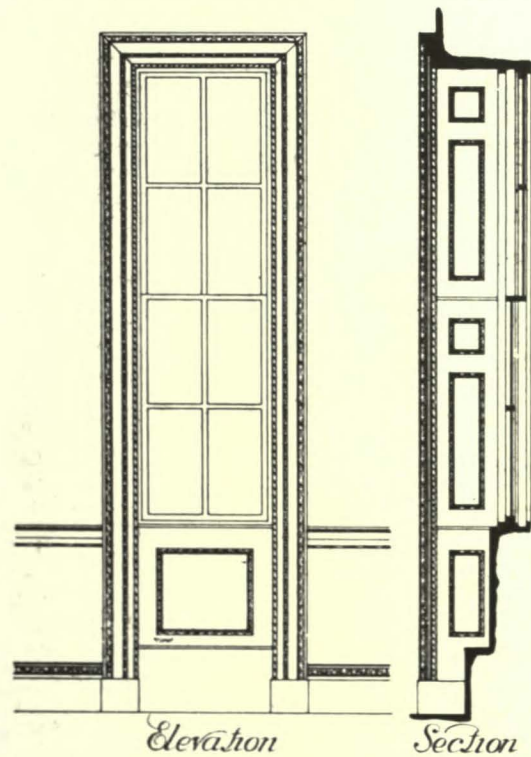


Photo: Architectural Review.

WINDOW FROM NO 3 BERNERS STREET, LONDON.

Now in the Victoria and Albert Museum.

WINDOW
*with pinewood box and
 shutters. Oak sash and
 frame.*
From 3 Berners St. London. 18th cent.



Measured and Drawn by Christopher J. Woodbridge

The Parish Church of St. Paul, Deptford.

Thomas Archer, Architect.

ONE of the fifty churches to be built in and around London under the powers of Queen Anne's Act, St. Paul's, Deptford, deserves to be better known and appreciated, not only as a fine piece of architecture, typical of its time, but as a work strongly marked with the individuality of its designer.

If we cannot rank Thomas Archer as high as some of his contemporaries, we must admit that he had a power of stately composition in the grand manner much above the average. He was the son of Thomas Archer, M.P. for Warwick in the reign of Charles II. That he was a pupil of Vanbrugh's is self-evident, for his work both in general treatment and in detail shows in no small degree his master's characteristic handling of classical architecture. When Vanbrugh was appointed Surveyor-General of the fifty churches he gave the carrying out of them to some of his pupils. To Archer were allotted those of St. John the Evangelist at Westminster, and St. Paul's, Deptford, which may tend to show that the master had a good opinion of his pupil's ability.

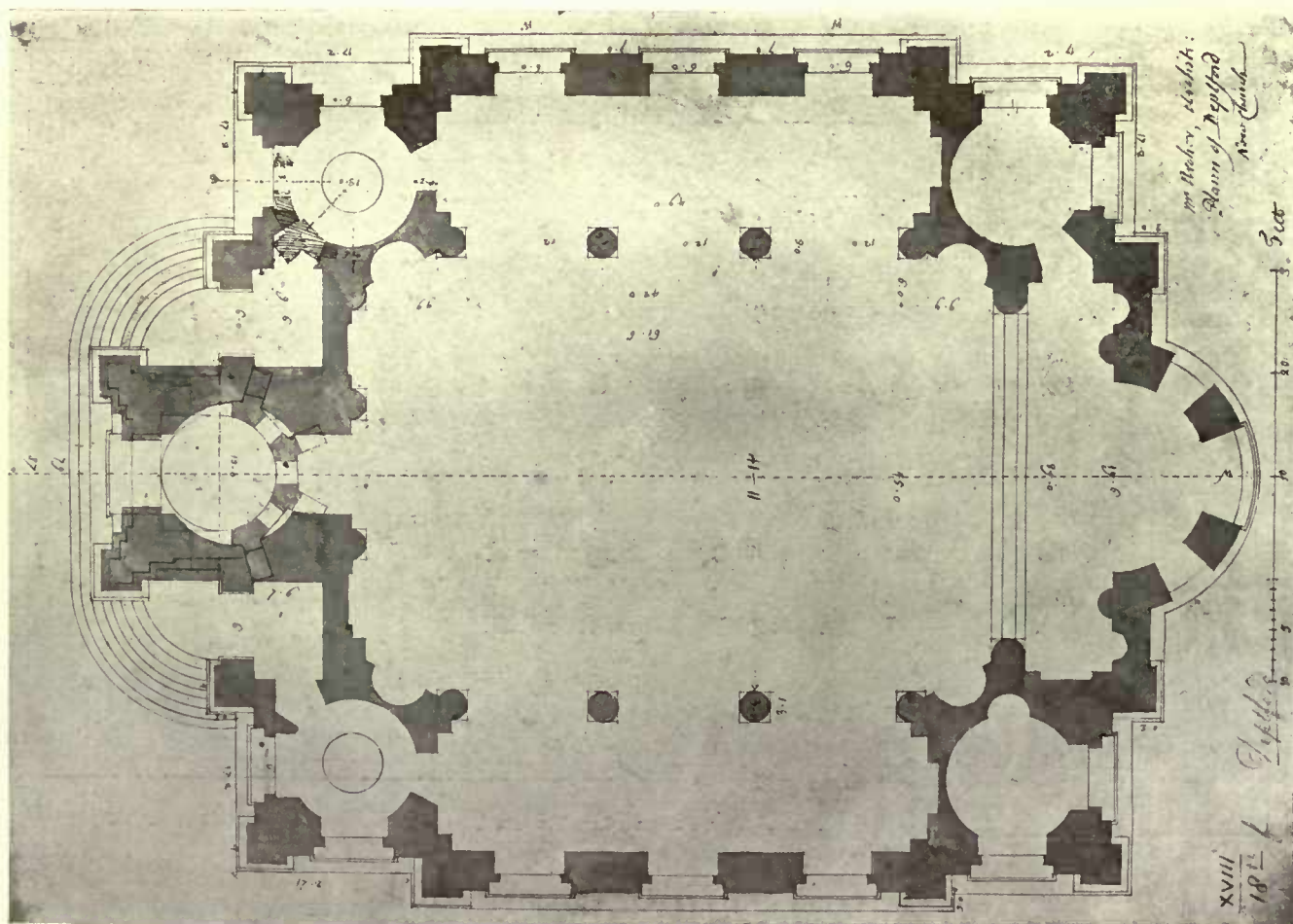
Owing perhaps to his connexion with the county of Warwick, Archer had, in 1711, built the church of St. Philip in Birmingham, whose finely designed tower still holds itself proudly above the welter of that city: and, if Walpole is

right, he was architect of the house of Heythrop, in Oxfordshire, erected in 1705. So he had added experience to his other qualifications when he came to build at Westminster and Deptford.

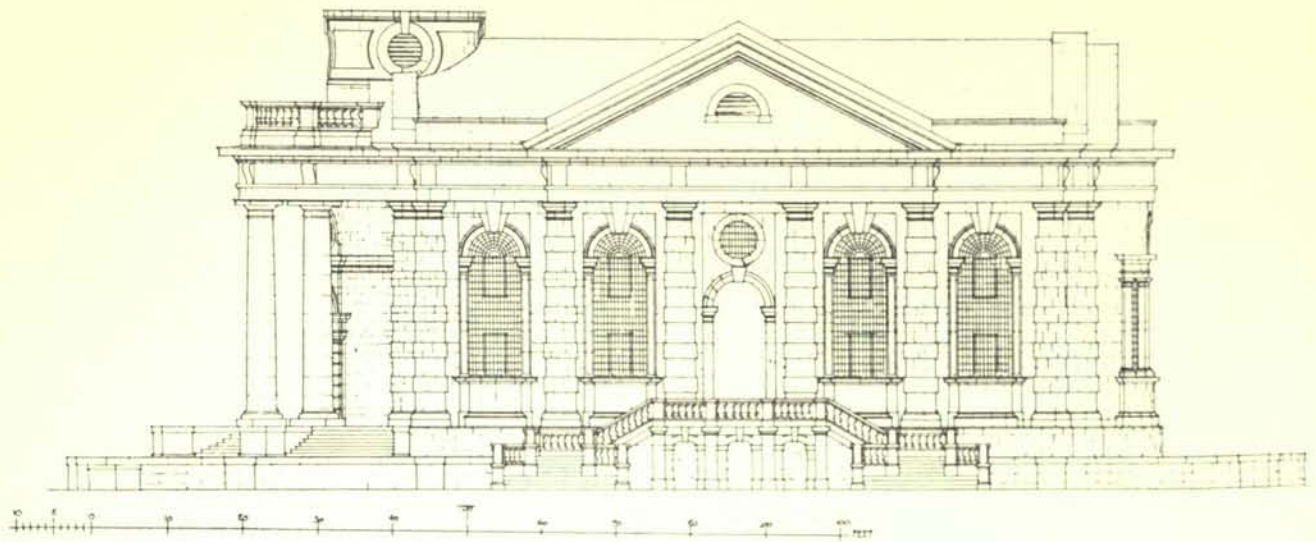
Besides practising as an architect, Archer held the post of Groom-Porter in the Royal households of Queen Anne, George I, and George II. From the sixteenth century the principal functions of this official were to regulate all matters connected with gaming within the precincts of the Court, to furnish cards, dice, etc., and to decide disputes at play. To us the combination of employments seems a strange one. To be an architect by day and a Court *croupier* by night must have meant a strenuous life. Perhaps it had its compensations, for it may well have been that the emoluments of the Groom-Porter were greater than those of the architect.

The ground was bought as early as 1712, but it was not until 1730 that the church was dedicated. The building must have been going on at the same time as St. John's, Westminster, for the latter was dedicated in 1728. Few have had a good word to say for St. John's; but, whatever one may think of the exterior, it is only fair to Archer to remember—it is on record*

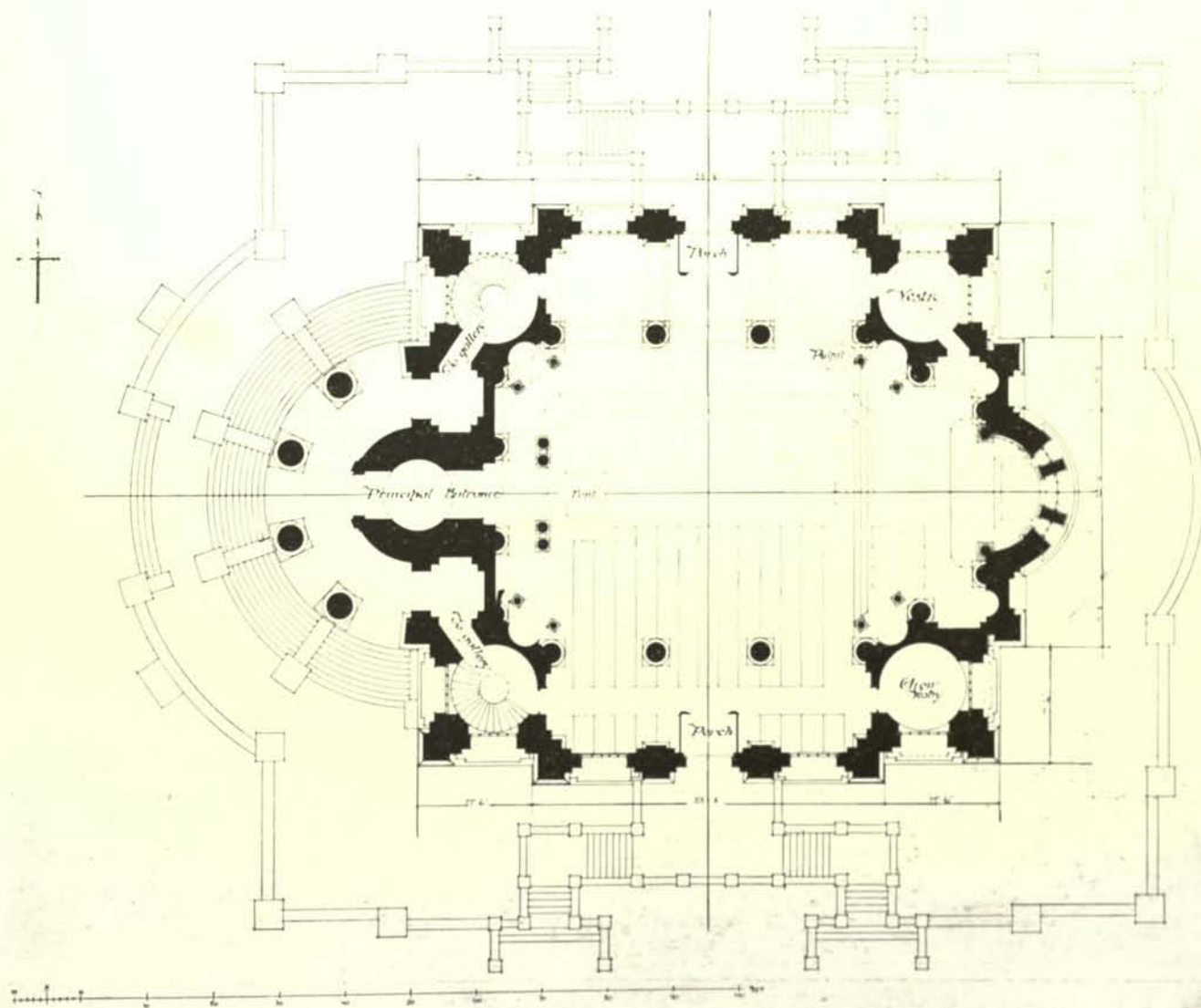
* Prints in the "Crowle" copy of Pennant's London (British Museum).



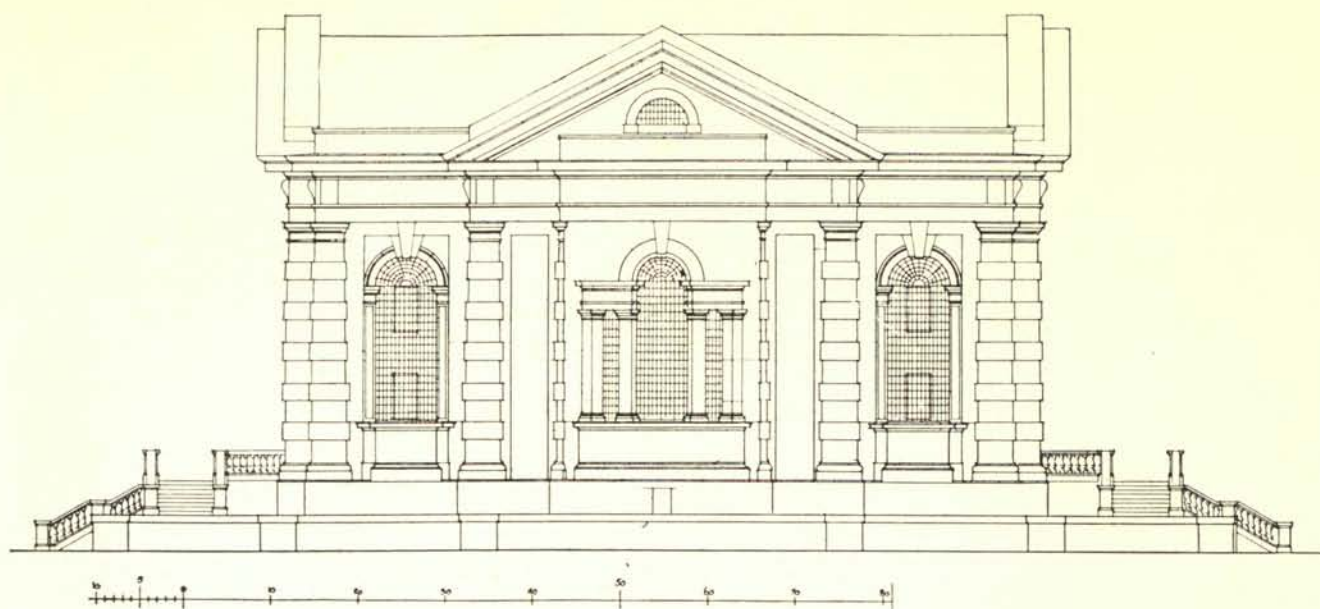
PLAN



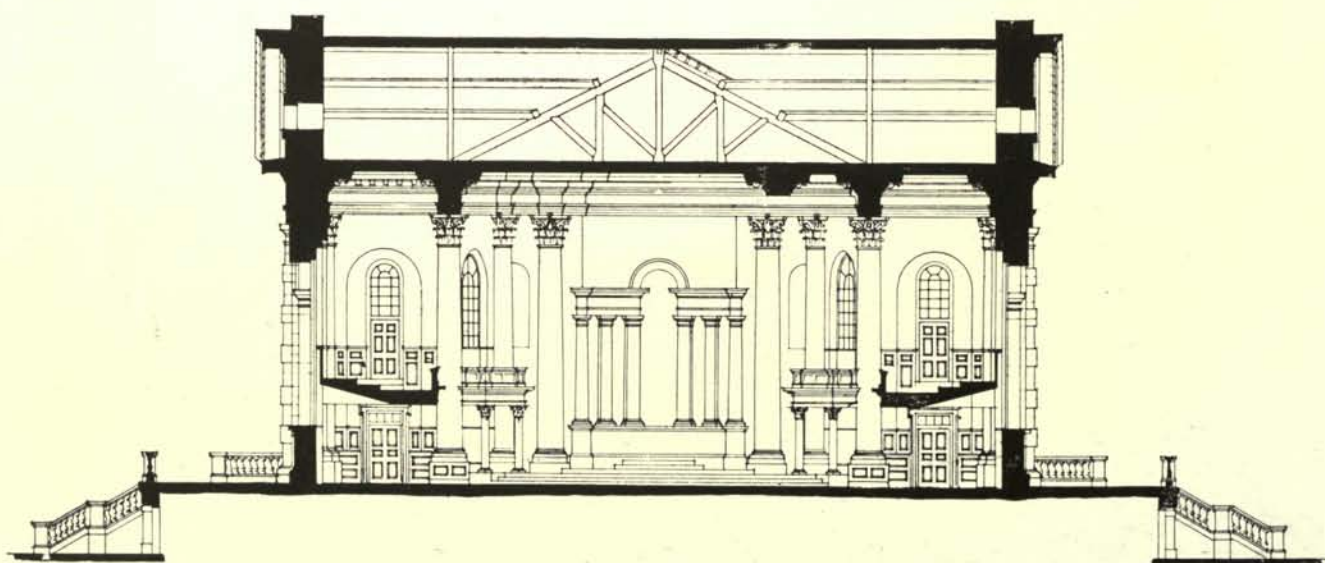
SOUTH ELEVATION.



PLAN.



EAST ELEVATION.



SECTION LOOKING EAST.

Measured and Drawn by T. J. Bee.

ST. PAUL'S CHURCH, DEPTFORD.



Plate VI.

September 1922.

PORCH, WEST FRONT.

—that the design of the broken pediments above the porticoes, the four towers, as well as the stylobate and steps, was altered without his knowledge or consent. Moreover, in 1742 the interior was burnt out, and in the rebuilding certain grouped columns at the angles were omitted, and later even the columns under the nave ceiling were removed. In 1885 came alterations to the galleries and elsewhere, so Archer cannot be blamed for the grim and depressing interior of the present day. Unlike St. John's, St. Paul's, with the exception of alterations to the seating, the position of the pulpit, and redecoration, is very much as Archer left it. Originally there was a cross passage between the north and south doors, and the pulpit, surmounted by a vast and elaborate sounding-board, with clerk's desk below, stood at the end of the central passage directly in front of the chancel steps. A print of 1841 shows this. When the pulpit was moved the sounding-board was abolished, and, sad to relate, for it must have been a fine thing of carved and moulded oak, was for a time used as the roof of an outside shed. It has now disappeared. One wonders, too, why the original font was sent to a Mission Church abroad and another from Rochester Cathedral put in its place.

In the British Museum (Royal Collection of Maps) are five sketches by Archer for the plan of the church. The one we have reproduced is probably his first idea. The other four agree more nearly with the plan in being as shown by Mr. Bee's measured drawing. Only one of them suggests the great raised platform on which the church stands and the steps up to it, and this differs considerably from what we see to-day. A very noble thing it is, showing a true feeling for dignified effect and a refreshing disregard for economy, for the cost must have been at least one-third of the total outlay. The great semicircular flight of steps up to the portico, divided by radiating walls and piers, is an impressive part of it, and the doubled flights on north and south add richness.

A comparison of the sketch with the executed plan throws an interesting light on the working of the architect's mind in evolving the final design of tower, steps, and west end generally. If the columns in the nave, faintly indicated in pencil, were an

afterthought of Archer's, it looks as if he were hankering after a repetition of what he had done at Westminster, to which reference has been made. He refrained, wisely, we think, for the plan now looks, as all good plans should and do look, well on paper and in being. It is spacious, shapely, well proportioned, and no doubt met the ritual requirements of the day, a point which should be taken into account when criticizing church plans of this date. True that for the sake of external symmetry no difference is made in either size or shape of the great windows where they light the small vestries and rooms over, and that the floor is carried across them. But does not the value of the external effect outweigh this slight lapse from truth of structural

expression? The scale throughout is big, and although the mouldings and other details may verge on the coarse, the whole design has the monumental touch, with far more restraint and refinement than St. John's. The tower and spire are a little meagre perhaps, but the various stages are happily graduated and detailed, and the topmost, whose plan is a quatrefoil of semi-ellipses, is a pretty touch. It is noteworthy, too, that this slight steeple, with its five stages and somewhat complex detail, does not have the effect of being out of scale with the portico and body of the church.

In Allin's undated but evidently contemporary engraving of the south-west view, fine wrought-iron gates with a rich overthrow are shown at the churchyard entrance, and south of the church a large rectory house of striking and unusual design. Likely enough the gate was removed when the churchyard was taken over by the Burial Board and laid out as an open space

in 1878. This is much to be regretted, but far more so is the pulling down of the rectory in 1889, on account of its alleged insanitary state. Surely in that year of grace it should have been possible to make it healthy and habitable! That the site was sold for the erection of industrial dwellings suggests a more potent motive. That there was a good reason for preserving a good piece of architecture and also a link in the history of the parish probably never occurred to anyone concerned. Deptford has suffered ever since from the want of a proper rectory.

GODFREY PINKERTON.



Photo: E. R. Yerbury.

WEST FRONT.



Photo: F. R. Yerbury.

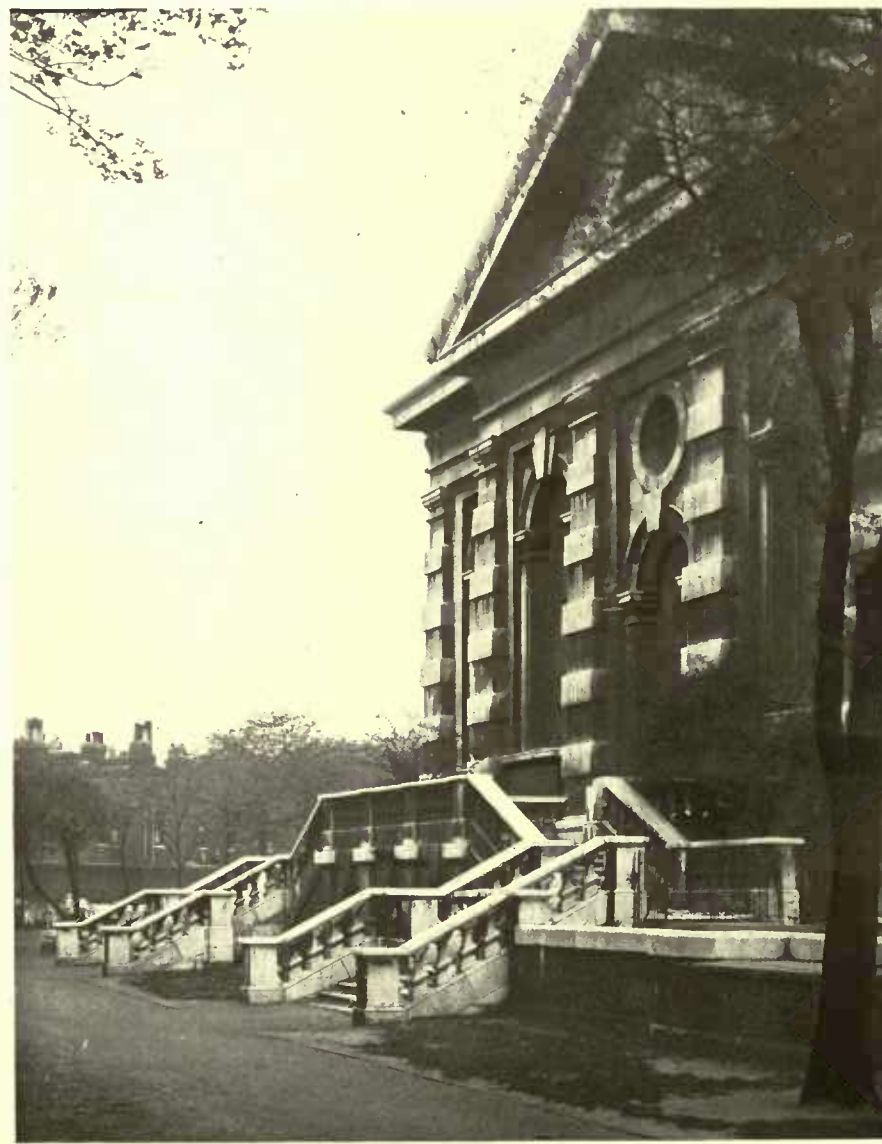


Photo: F. R. Yerbury.

STEPS, SOUTH FRONT.



INTERIOR.

Photo: F. R. Yerbury.

Almshouses for the Butchers' Charitable Institution, Hounslow.

W. H. Ansell, Architect.

THE Butchers' Charitable Institution Almshouses were formerly in a thickly populated area at Wallham Green.

These were sold during the war, as it was considered desirable to house the old people in a somewhat healthier environment. A small estate was purchased at Hounslow, and a scheme prepared for the rebuilding of the homes on the new site.

It is intended that the first portion shall form a spacious open forecourt to the Staines Road, having as a centre block the hall and committee-room. The completed scheme will give a rear quadrangle surrounded by detached blocks of pensioners' rooms.

Each flat has a living-room 17 ft. by 11 ft., with larder, store cupboard, and dresser cupboards each side of the fireplace; scullery, having sink, Parkinson gas griller, cupboards, plate rack, and broom store; bedroom, with large hanging cup-

board. The ground-floor flats open on to the veranda at the back; the upper floor having access to the balcony. This will be a feature of the buildings overlooking the quadrangle.

For the external facings 2 in. bricks have been used, with Portland stone bays and columns, the roof being covered with thick green Cornish slates in diminishing courses. All window frames, front doors, etc., are of oak.

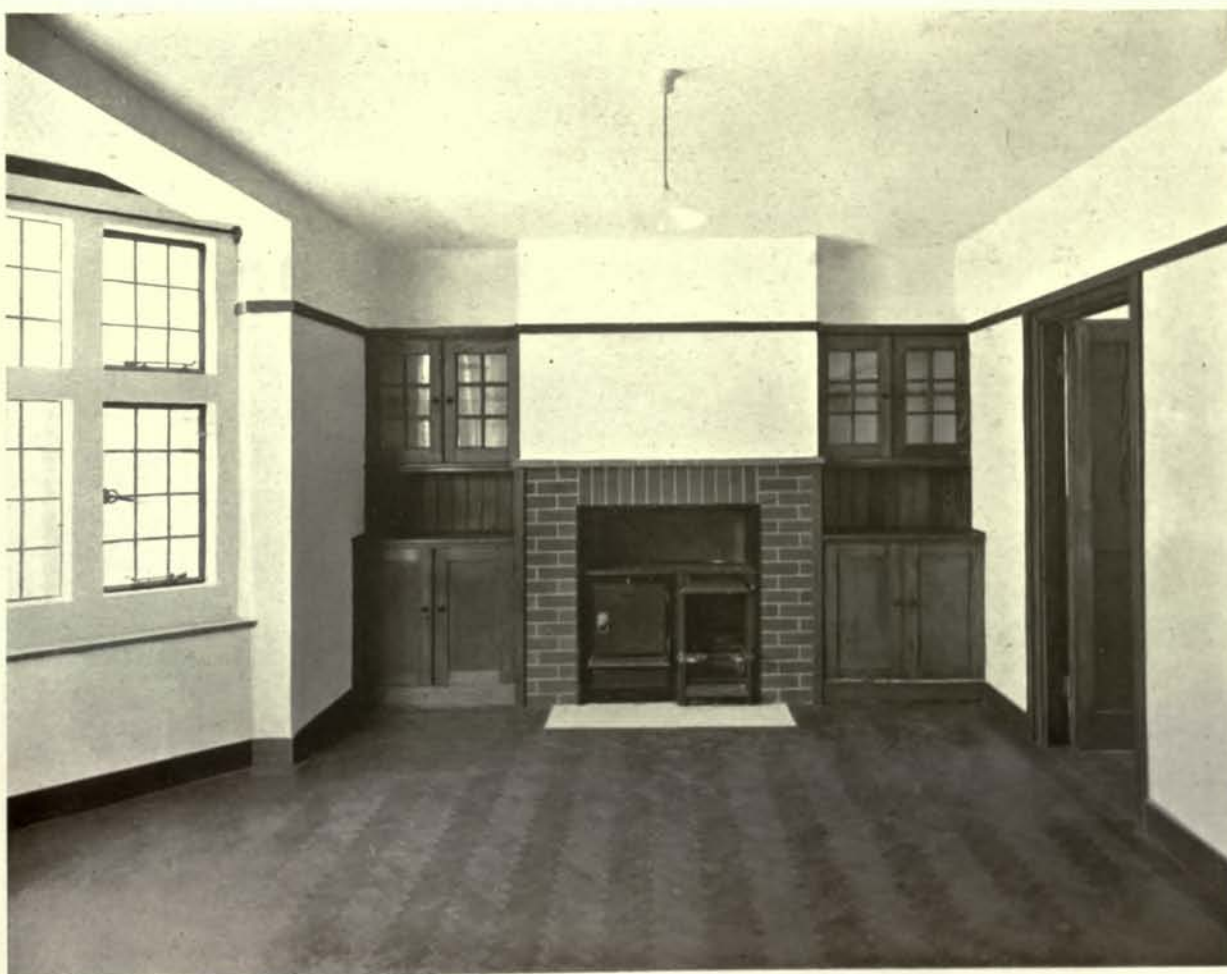
The buildings are fire-resisting, and have wood-block floors and tile window sills. A small well-fitted hand-laundry, and baths for men and women, are provided in a separate building on the site for the free use of the pensioners. The portion already built includes superintendent's and nurse's houses, workshops and coal stores, laundry and rooms for thirty-two pensioners. It is intended to build the hall and committee-room at an early date.



DETAIL OF FRONT ENTRANCES TO PENSIONERS' ROOMS.



GENERAL VIEW OF BLOCK FACING INNER QUADRANGLE.



INTERIOR OF A LIVING - ROOM

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



PARIS—ARC DE TRIOMPHE.



PARIS—BEAU BOURG.



THE SCAFFOLD.

Correspondence.

"The Charm of the Country Town: Lynn."

TO THE EDITOR OF "THE ARCHITECTURAL REVIEW."

SIR,—I hope you will continue the most interesting series of articles on the old country towns of England—a subject that in the past has not received the attention it deserves.

There is so much valuable material for study hidden away in them that students would be well advised to give them more attention.

Indeed, this country, to those who are interested, is one large museum, and in nearly every town there are buildings worthy of careful study and analysis. The work of the eighteenth century is especially abundant, and is so essentially typical of England that every care should be taken to preserve what remains. The brick-work and joinery of that time were admirable, good craftsmanship combined with good proportion making the simplest building interesting.

The article on Lynn especially pleased me, having served as an apprentice there and being a native of the town—from my boyhood I lived amongst those delightful buildings of Bell's which Professor Richardson so ably describes.

The beautiful stone-fronted house in King Street he illustrates loses much of its dignity by the removal of the balustrade above the cornice some twenty years ago—the loss the more to be deplored because it was so unnecessary—sooner than replace a fallen baluster and refix the stonework, it was all cleared away. Again, the old house in Queen Street, with the doorway and "barley sugar" columns, so well known as to be almost a classic, was stripped of much of its fine interior work—a beautiful panelled room and chimneypiece having been sold to Mortlock's, and now I believe it is in some house in Surrey.

Many of the old merchants' houses in the town even now contain admirable plasterwork, chimneypieces and panelling; and though

Lynn has been sadly pulled about and much of its exquisite eighteenth-century work destroyed, the town will well repay a visit.

The towns in the Thames Valley—Abingdon, Wallingford, Thame, and many others—are full of this quiet work, so restful and simple and yet so delightful to live with, and one deplores the neglect they suffer from.

E. GUY DAWBER.

18 Maddox Street, Hanover Square, W.1.

22 July 1922.

Bernini.

TO THE EDITOR OF "THE ARCHITECTURAL REVIEW."

SIR,—I am much interested in Mr. Beresford Chancellor's delightful article on this sculptor which appeared in the last number.

I observe that he does not mention the bust of Oliver Cromwell which was presented to the House of Commons by the late Charles Wertheimer some years ago.

On the left-hand side of the plinth is an inscription stating as a fact that it was the work of Giovanni Lorenzo Bernini.

The Earl of Crawford and Balcarres told me he doubted this because the statue is unquestionably carved from life, whilst it is not certainly known that Bernini ever came to England, and it is clear Cromwell had no time or inclination to go to Rome.

Can anyone clear up the mystery?

Yours faithfully,

WILLIAM BULL.

House of Commons,

4th August 1922.

Publications.

"The Book of Bungalows."

In a second edition of this manual, the text has been revised in the light of altered conditions of building, and several new examples of bungalows have been added. As, throughout the book, the examples are from various localities, and are by about a score of different architects, the buildings show much greater diversity than the term "bungalow" suggests; and the interest of the manual is heightened by some terse and judicious observations on planning and design, methods of construction, equipment, and furnishing.

"The Book of Bungalows." By R. Randal Phillips. Second Edition, revised and enlarged. London: George Newnes, Limited, 8-11 Southampton Street, Strand, W.C. 2. Price 8s. 6d. net.

The Cathedral Churches of France.

Nowadays, life having become too strenuous for any pastime that is not more or less violently percussive, very little is heard of the gentle art of grangerizing. It was a very mildly exciting pursuit, though not without its occasional thrills, whether through the discovery of some rarity for the possession of which the grangerizer had sighed for years—or had been perhaps totally unaware of its existence until by some lucky chance it came along to fill him with a glad surprise—or through the high price obtained for some masterpiece of this vandalistic art, as it has been frequently termed; or, again, through the notoriety that has attended the unscrupulous grangerizer, who has been known to

THE ARCHITECTURAL REVIEW.

buy costly books with no better object than to mutilate them to subserve his passion for "extra-illustrating," and so forth. When the costly books thus mutilated were not his own, dire consequences naturally followed swiftly on detection, thus evoking what was apparently the most intense excitement that the sport could yield.

It is impossible to suppose that a pursuit capable of such developments, and demanding in its followers such keenness of faculty in tracking down their quarry, has entirely died out. A pamphlet that we have received from New York would seem to imply that grangerizing has not ceased, but that, in a slightly changed form, it is followed as ardently, as patiently, as perseveringly as ever.

Mr. Barr Ferree may be said to grangerize with a difference. He does not follow the old and familiar method, in which some standard work was cut up for the addition of further matter on the same subject; he garners the matter into scrap-books, hundreds of which are seen in decorous array in the frontispiece to his pamphlet. "The origin of this collection," he says, "far antedates the war of 1914-1918, as for many years the owner has been gathering books, papers, photographs, illustrations, and other material relating to the cathedral churches of France, aggregating more than one hundred and fifty buildings. By 1914 it had reached several thousand titles, and was probably the largest single collection on this subject in America." Or in any other country, one may safely conjecture; and "with the outbreak of the war it was greatly expanded." At this rate, Mr. Ferree must seriously be considering whether he will expand his premises or abandon his hobby. The total number of his scrap-books is about 250, and he has formed a very complete card catalogue of the entire collection, numbering 60,000 cards. It is a monument of patience and industry, and Mr. Ferree must have devoted a small fortune to collecting it. Some day it will no doubt be acquired for the public; but we may feel assured that in the meantime so marvellous a collection will not be allowed to remain idle—a mere gazing-stock. Mr. Ferree, as the existence of the card catalogue suggests, is no doubt willing that the collection should be put to a proper use by the right people. Only in that case can his ardour be justified and his diligence commended.

"The Cathedral Churches of France in the War of 1914-18." Summary of the War Collection of Barr Ferree. New York: 249 West 13th Street.

Black Jacks and Leather Bottles.

And I wish his heirs may never want Sack
That first devis'd the bonny black Jack.

OLD BALLAD, 1672.

. . . glasses and pots are laid aside,
And Flaggons and Noggins they cannot abide;
And let all Wives do what they can,
'Tis for the praise and use of Man.
And this you may very well be sure
The Leather Bottel will longest endure:
And I wish in Heaven his soul may dwell
That first devised the Leather Bottell.

OLD BALLAD.

Not many of us, says the author of this handsome volume, have much idea as to what the actual bottle was like that this old ballad was written to extol, and it is rare to find a reference to it that approaches accuracy in modern books or journals. Indeed, when Mr. Oliver Baker was looking through a large scrap album into which had been pasted all the information that could be gleaned from newspapers and magazines concerning leathern vessels, he was astonished to find that he had written them practically all. "They had all been either written by me, or taken more or less from articles that I had published."

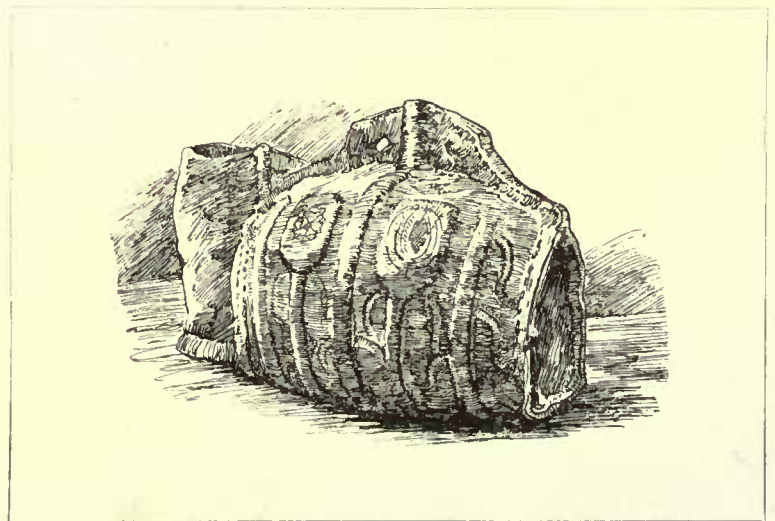
In our unblissful ignorance, we are charmed to learn the first facts, to be told the differences between the bouget, the bombard,

the jack, and the leather bottle—and from an author who is certainly the most supplied both with fact and fable. The water-bouget, then, consisted of a pair of water-tight leather bags joined together by their necks, and may fairly be classed as a drinking vessel. It was supposed to have been introduced into England during the Crusades, but Mr. Baker shows that it was common in this country



Leather Bottle presented to Sir Thomas Leigh in 1600 by the City of London, now in the possession of Lord Leigh.

centuries before. The leather bottle continued to be used till comparatively modern times, although it is probable that the manufacture of them had nearly ceased by the end of the eighteenth century. They were so durable, however, that people still living can remember seeing them used in the harvest field, and the author is aware of one instance of a leather bottle that is still so used. The illustration will give an idea of the shape.



Medium-sized Jack and Large Leather Bottle with the Pomegranate and Tudor Rose on Raised Shields in the Ashmolean Museum.

Of the black jack there are fewer specimens left. It was a jug, mug, or pitcher of leather, but went by various names. In modern times it is frequently, but erroneously, called a leather bottle, to which it had no resemblance. As a leather "pot" it was mentioned as early as the fourteenth century. It was frequently used in old-fashioned houses till the beginning of the nineteenth century.

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THE ARCHITECTURAL REVIEW.

The bombard was really an enormous black jack, and was so named from its resemblance to the "great gun" among cannon, a piece of early ordnance with a wide mouth.

Many existing bottles would have been long since destroyed but for the fact that when leaky, "and would good liquor no longer hold,

"Out of the side you may take a clout
Will mend your shoes when they are out;
Else take it and hang it upon a pin
It will serve to put many odd trifle in,
As Hinges, Aules, and Candle ends,
For young beginners must have such things:
Then I wish in Heaven his soul may dwell
That first devised the Leather Bottel."

It would seem that when the leather bottle was popular, no favour could be found for a drinking vessel made of anything else.

"Then what do you say to these Glasses fine?
Yes, they shall have no praise of mine;
For when a company they are set
For to be merry as we are met;
Then if you chance to touch the Brim
Down falls the liquor and all therein;

* * * * *

But had it been in a Leather Bottel
And the stopple had been in then all had been well."



Various Jacks, Bombards and Bottles in the collection of W. J. Fieldhouse, Esq., C.B.E., J.P., Austy Manor, Wootton Wawen, Warwickshire.

The first two lines explain how it is that so many of the leather bottles that still exist have a large hole cut in one side.

One grieves over what must have been the end of many an old bottle—to be used as a football by the children of the village. Indeed, Mr. Baker tells us that at the village of Hallaton, in Northamptonshire, the old custom of bottle-kicking is still kept up, and there is an annual holiday on which the youth of the place engage with any neighbouring village that will accept the challenge in a game they call "bottle-kicking," played like football, but the only object of the Hallatonians is to prevent their opponents kicking the bottle into their own parish. "The bottle used is now of wood, but who can doubt that it was originally a leather one?" Yes, every collector must shed a tear, and yet many there are who would be sentimental all the other way, and think it a fitting and a grand extinction.

And as to the silver flagon:—

"For when a Lord he doth them send
To be filled with wine as he doth intend;
The man with the Flagon doth run away
Because it is silver most gallant and gay."

But not Amurath an Amurath succeeds, and the leather bottle, once the most common and peculiarly English drinking vessel in use, is now well-nigh unknown save to the antiquarian and lover of the past.

Whatever is true to its use is beautiful, and so the passing of the odd-shaped, bulging bombard, the dwarf jack, and the singular-contoured leather bottle, is to be regretted as much as the demolition of old houses, the wearing away of old stones. Architects are amongst the keenest of collectors; one we know who collects old

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THE ARCHITECTURAL REVIEW.

chairs, another clocks, another (and much to the discomfort of his family) garden statuary. Those who have never thought about collecting, let us urge to begin now, and we commend Mr. Oliver Baker's book to them as an exhaustive volume upon a delightful subject.

Author and publisher alike have combined to do justice to the Black Jack and Leather Bottell at last!

H. J.

"Black Jacks and Leather Bottells." Being some account of Leather Drinking Vessels in England, and incidentally of other Ancient Vessels. By Oliver Baker. With numerous illustrations by the Author. Privately printed for W. J. Fieldhouse, Esq., C.B.E., J.P., Austy Manor, near Stratford-on-Avon, by Edward J. Burrow & Co., Ltd., Cheltenham Spa.

Through Yorkshire.

Mr. Home's little book has doubtless already proved its usefulness to the holiday-maker in Yorkshire, particularly to those birds of passage who have preferred to explore the broad acres rather than to stay in one place. It is very briefly done—in many instances well-known towns being given only a few lines of notes; but when one is on holiday perhaps that is all to the good. The illustrations are excellent, and type, paper, and binding are as good as could be desired. Besides photographs of mezzotints, several of the author's own pencil sketches are included.

"Through Yorkshire." By Gordon Home. Published by J. M. Dent and Sons, Ltd., London, W.C.

TRADE AND CRAFT.

The London County Hall.

The contractors concerned in the work were: Messrs. Holland and Hannen and Cubitts, Ltd. (general contractors); Messrs. F. and H. F. Higgs, Ltd. (the foundation work); Messrs. E. C. and J. Keay, Ltd., and Messrs. J. Westwood & Co., Ltd. (structural steelwork); Messrs. Farmer and Brindley, Ltd. (whole of the decorative marble work); Messrs. J. Whitehead and Sons (constructional polished Roman marble work in the various entrance halls); Messrs. Henry Hope and Sons (steel casements, hardware, etc.); Messrs. Doulton & Co. (sanitary and plumbing work); Messrs. J. Jeffreys & Co., Messrs. Richard Crittall & Co., Ltd., Messrs. G. N. Haden and Sons, and Messrs. F. A. Norris and Dutton (general heating system); Messrs. Benham and Sons, Ltd. (cooking apparatus); The London Brick Co. (over a million "Phorpres" Fletton bricks); Sneyd Collieries (glazed bricks); Waygood-Otis, Ltd. (lifts); Crittall Manufac-

turing Co. (all the bronze doors, exterior and interior); Messrs. Vertigan & Co. (hardwood parquet flooring); J. L. Emms (cast lead gutters and rainwater heads); Messrs. F. and C. Osler, Ltd. (electric light fittings for main corridors, chairman's room, lobbies, and principal committee rooms); Messrs. Faraday and Son, Ltd. (electric light fittings: large bowl pendants in Council Chamber, six-branched electroliers in Educational Committee Room, dish pendants and wall brackets); General Electric Co., Ltd. (heavy cast bronze and ornamental glass electric light fittings for entrance hall and several rooms); Messrs. Galsworthy, Ltd. (bronze Georgian lantern, bronze two-light Georgian wall brackets, and plain brackets); Messrs. Davis, Cash & Co. (electric light fittings); Buffalo Forge Co. (heating and ventilating); Messrs. A. and S. Wheeler, Ltd. (general plastering); Messrs. Boekbinder and Sons, Ltd. (decorative plaster); Messrs. W. B. Simpson and Sons (floor and wall tiles); Acme Flooring and Paving Co. (woodblock flooring); Messrs. Ames and Finnis (roof



The Hairdressing Saloons in the Cunard Co.'s S.S. Samaria are lined with Vitrolite. Vitrolite Shelves and Vitrolite Mirror Frames were also supplied.

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Plate I.

October 1922

THE DOMES OF THE INVALIDES AND TOMB OF NAPOLEON.

From a Painting by A. C. Conrade.

The Domes of the Invalides and Tomb of Napoléon.

THE Church of Saint Louis des Invalides, as it was at first called, was designed by Jules Hardouin-Mansart, or, more correctly, Mansart (1645-1708), Superintendent of the Royal Buildings. He was nephew of François Mansart (1598-1666). Before his death Jules Mansart had prepared plans for a great circular colonnade, with four pavilions (according to the colonnade of St. Peter's, Rome), to be added in front of the church. It is not difficult to imagine how this would have heightened the effect of the whole composition. Unfortunately the means were not sufficient to materialize it.

A salient fault has been noted with the design of the drum of the dome. The four sections corresponding to the cardinal points of the plan are not voids, but solids, which shocks all preconceptions concerning architectural composition. However this may be, the general design is in the refined French Renaissance of the period, dignified and reticent.

When, in 1840, the remains of the Emperor Napoléon I were brought to Paris, they were temporarily lodged in the Chapel of Saint Jérôme, one of the four circular chapels which are in the angles of the structure. They there rested during the construction of the tomb and circular crypt, immediately under the cupola. The architect for the alteration of the building to its new purpose was Visconti, whose work in no way detracts from the character of the primitive building. He worked in obedience to an idea, formally expressed in a programme of directions which permitted of no latitude and which prohibited any modification of a nature to falsify the original character of the monument.

Visconti hollowed the great crypt which is the cynosure of the place. It is surrounded on the ground level by a breast-work of marble, over which the visitor looks on to the tomb below, always watched by its faithful guardians, the twelve colossal Victories.

The beautiful finish of the carving of this low protecting wall should be noted. It is a system of coffers alternately filled with laurel and roses.

Each of the caryatides consists, with the block or pilaster against which it stands, of a single piece. This gives a certain weight and massiveness reminiscent of Egypt. It has been said that the figures are unequal in execution, yet they fulfil very well their purpose of faithful watchers, and an architectonic simplicity is their hall-mark. Some carry wreaths, some palms, others torches. The two flanking the entrance carry keys. They are the work of Pradier, and are each nearly sixteen feet high.

The entrance to the space under the raised chapel, which space forms a vestibule to the crypt, is flanked by two colossal male figures, bearded, who carry, one a cushion with the globe and sceptre, the other a cushion with the sword and Imperial crown. They, like the Victories, are about sixteen feet high. They are by Duret, and in bronze, partly gilt. In the panel over the door is the inscription "*Je désire que mes cendres reposent sur les bords de la Seine, au milieu de ce peuple français qui j'ai tout aimé.*" On each side of the double semicircular flight of steps descending from the chapel level to this entrance are the tombs of Generals Bertrand and Duroc, who, as the most faithful friends and servants of the Emperor, were accorded the honour of burial so near him.

The chapel above mentioned is reached, from the main floor, by seven steps, twenty-three feet wide, in Carrara

marble. It is surmounted by a rich baldachin in gilt wood, supported by four beautiful spiral columns. The design of this canopy seems rather closely imitated from that of the main altar of St. Peter's, Rome. Its somewhat rococo character gives some contrast, not unpleasing, with the severity of the surroundings.

Behind the great piers supporting the circular gallery is a corridor, also circular and about 7 ft. wide. On its wall is a series of reliefs, ten in number, from the chisel of Simart. They perpetuate, in allegorical form, the principal acts and great events of the Emperor's reign.

The floor of the crypt is in inlaid marble. The design is a wreath; then a star radiating to all points of the compass; then another wreath contains these, and the names of the great victories.

The centre of all is naturally the sarcophagus, of rich Finland porphyry, on a pedestal of granite. It is of almost elementary simplicity, being decorated only by two sculptured wreaths on each of the long sides. The grain of the material is so hard that at the end of ten months a workman succeeded only in making an incision as deep as the blade of his saw. A steam machine was invented by Seguin, an able marble worker, to surmount the difficulty, and cut and polish the material.

The ensemble receives its light from the windows of the dome. The rays are tempered by violet-tinted glass, and by blinds of grey crêpe interwoven with a silver thread. Nothing could be better calculated to heighten the mystic impression. But a warmer light seems to play upon the great figures in the crypt, detaching them nicely from the grey-blue tints of the surroundings. Indeed, the play of light and shade is most beautiful and poetic, and could hardly be forgotten by anyone who has once seen it.

There remains to be noted the Reliquary. This is a small oblong chamber at the extremity of the building. Its floor is one step above that of the crypt. It is cut out of the solid rock. It receives no daylight whatever. On each side is a semicircular recess, containing a tripod with a group of captured flags. At the end, in a rectangular recess, is a colossal statue of Napoléon, in full imperial robes. It is a finished work, from the chisel of Simart. Before it is a species of small altar, with the sword upon it.

The ceiling of this apartment is coffered, with bosses at the intersections or mitres. The walls are lined in marble with, at the angles, Doric pilasters, fluted. The floor is inlaid with designs of the sword, the eagle, the hand of Justice, and the thunderbolt. On the walls are the names of the battles in which the Emperor commanded in person.

The only illumination is from a great lamp hung from the centre, which burns night and day. There is no entering this sanctuary, but it can be studied through the grille which protects the only opening.

Jules Hardouin-Mansart, the architect, was born in Paris 1645, son of C. H. Mansart, painter, and nephew of François Mansart, architect. His masterpieces are the Palais de Versailles (the greater part, at least) and the Church of Saint Louis des Invalides. For this latter he received the Order of Saint Michel from Louis XIV. Dying at Marly in 1708, he was buried in the Church of St. Paul, Paris.

A. C. C.

Recent Domestic Architecture.

Sir Philip Sassoon's House at Lympe.

Herbert Baker, F.R.I.B.A., Architect.

SIR PHILIP SASSOON'S house at Lympe has acquired historical interest as the scene of several informal conferences between the Prime Ministers of Great Britain and France.

It is built on the cliff which overlooks the marshes stretching from the old Cinque Ports of Rye and Romney to Folkestone, and the cliffs of France can be seen beyond the Channel.

The house is to the west of the old Roman and mediæval castles of Lympe. It stands on an undercliff of the greenstone cliff which lies above a stratum of Weald clay. The house has secure foundations on the green-sand, but the retaining wall for the lower garden had to be fortified with steel sheeting to resist the seasonal cracking and heaving of the clay. The upper garden runs level from the western front along the undercliff and loses itself in a wood. The lower garden hangs over another wood sloping down to the green fields and dykes of the marshes.

The chief feature of the plan is the open court on the south front and the stone terrace flanked on either side with curved loggias; in the centre steps lead down round a fountain in the stone wall to the lower garden.

The house is built of thin red brick with wide white joints, and the oak frames and lead glazing are flush with the brickwork. The rough sand-faced red tiles are quickly ceasing to reflect the light, and so give restful surfaces to the eye against the sky.

The house was designed by Mr. Herbert Baker, F.R.I.B.A., at a time when he was frequently absent in South Africa and India.

To the late Mr. Ernest Willmott, who collaborated with him, much of the credit for the quality of the craftsmanship is due.

The contractors were Messrs. Hayward and Paramor, of Folkestone.



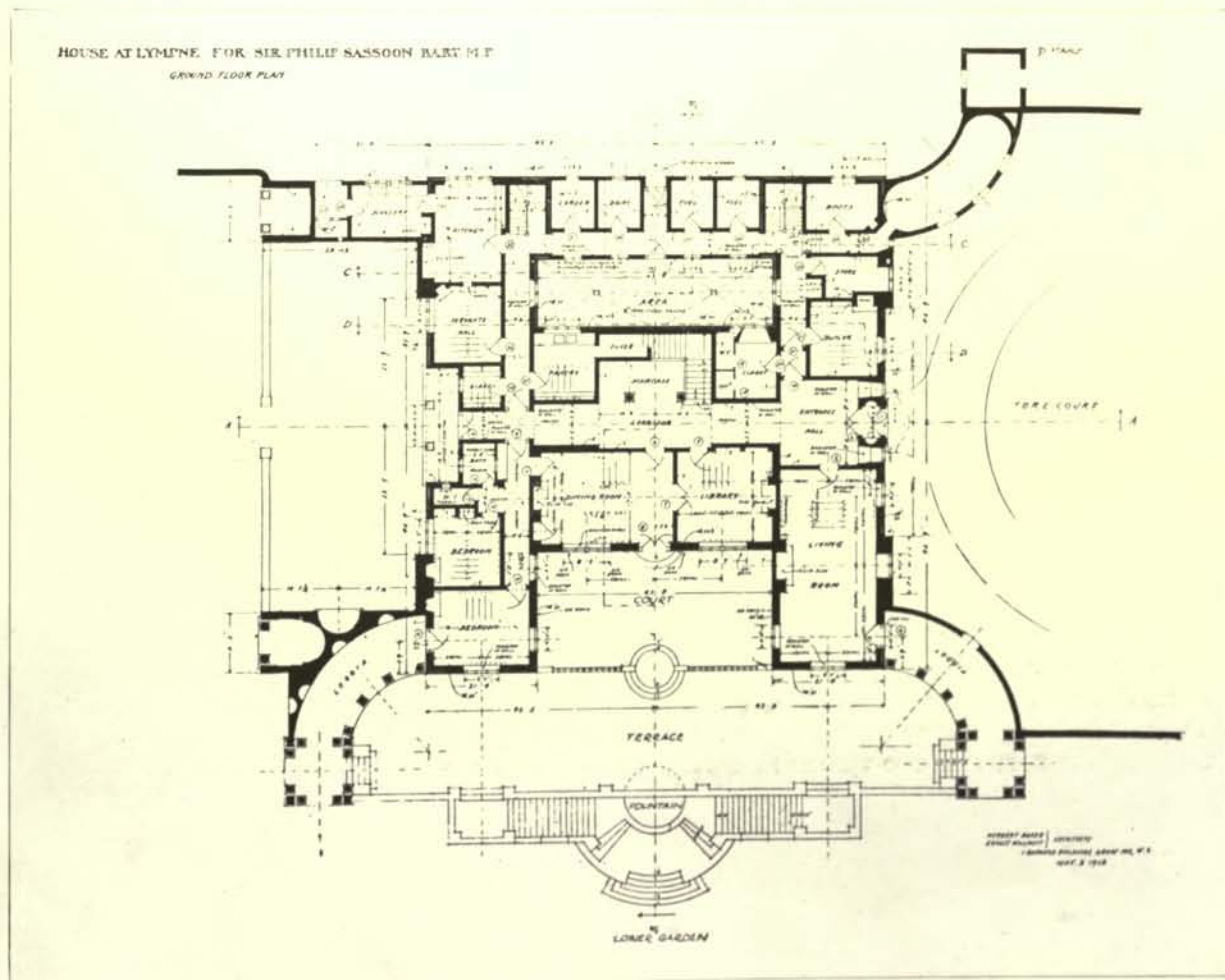
Photo: F. R. Yerbury.

EAST OR ENTRANCE SIDE.



Photo: F. R. Yerbury.

WEST SIDE FROM GARDEN LEVEL.



PLAN.

*Photo: F. R. Yerbury.*

SOUTH FRONT OF HOUSE FROM LOWER GARDEN LEVEL.

*Photo: F. R. Yerbury.*

TERRACE CONNECTING LOGGIAS.



Photo: F. R. Yerrbury.

LOGGIA AND STEPS TO FOUNTAIN, LOWER GARDEN LEVEL.

*Photo : F. R. Yerbury.*

UPPER TERRACE AND LOGGIA.



LOWER PART OF STAIRCASE.

Photo: F. R. Yerbury.



UPPER PART OF STAIRCASE.

Photo: F. R. Yerbury.

Two Tombs on the Via Latina.

By H. Chalton Bradshaw.

I.

THE Via Latina about two miles outside Rome on either side is bordered for some distance by tombs. These are mostly of the second century A.D., and their exteriors are in many cases interesting as affording examples of the ornamental use of cut brick by Roman builders.

There are, however, two which are specially interesting for their interior decorations and stucco, which is marvellously well preserved. In both cases the part above ground has been destroyed and only the underground chamber is left. They lie almost opposite each other on either side of the Via Latina, and were discovered during an excavation carried on by Signor Fortunati in 1857-58.

The first tomb is commonly called the Tomb of the Valerii, but without any reason, no inscription nor evidence of any kind being found on the site. It was discovered by some of the workmen who saw the stuccoes through a small hole in the roof. At the end of the tomb was another hole through which robbers in earlier times had forced a way in. After a few days of careful digging the entrance was found and the tomb exposed.

Practically nothing is left of the upper part of the tomb, but its plan is sufficiently clear. (See below.) The whole was composed, as is common in Roman tombs, of an upper and lower storey. In this case the lower storey is underground. It has been partly rebuilt with two storeys above ground on analogy with other tombs along the Via Latina. These have, however, no underground chamber, and all the evidence is against such a restoration. As it stands there is no means of getting to the top storey, while to suppose a staircase, as in other tombs, would be to make the space available on the ground floor absurdly small.

We may therefore suppose the tomb to have had two storeys, thus corresponding in its main features with the other tombs near by and with grave monuments not only in Italy but also in Greece and Asia Minor.

The upper storey consisted of a portico with two columns between two pilasters which led into an area open to the sky. Beyond the area was an oblong opening which let in light and air to the lower storey. This opening was immediately in front of the main ground-floor room, which had a façade like the portico and was probably used as a sort of chapel. The dead lay in the lower storey, which consisted of the principal burial chamber under the ground-floor room and an ante-room from which staircases led up on either side into the portico.

The decoration of this underground part is of the greatest interest. The walls of both rooms were covered with slabs of "verde antico," which were taken by those who robbed the tomb. In the large room, however, the plinth and cornice remain. The roof of this room is an ordinary barrel vault with a small vault over the entrance, but it is covered with an elaborate and beautiful system of decoration in white stucco. No use is made of colour.

The general scheme consists of alternate medallions and squares with intervening spaces filled with delicate arabesques. (Page 97.) In each medallion is a group of two figures, while the squares have alternately a cupid and a rosette. The figures in all the medallions, excluding the central row, have their heads towards the top of the vault. Those in the central row are turned towards the door, with the exception of the group in the medallion immediately over the entrance. In the central medallion at the top of the vault is a veiled figure seated on a winged griffin. The other medallions contain groups of satyrs and mænads, nereids and tritons, and nereids riding sea beasts. The effect of symmetry is obtained principally by a balance of the direction in which the groups are turned. This is followed in all but two cases.

The small vault over the door is much damaged. Its decoration consists of an arrangement of squares containing Bacchic figures and arabesques, with a large square containing a group of cupids in the centre. The lunettes at either end of the tomb are decorated with elaborate arabesques about a central oblong panel. In the lunette over the entrance the panel has a nereid riding a sea monster, that opposite has a group of three girls dancing with a garland. (See illustrations.)

The style of these stuccoes is light and impressionistic. The designs are drawn on the fresh stucco with a pointed instrument. More stucco is applied for the modelling in relief, or in less important parts the background is pinched up or incised lines only used. The execution is uneven, but the whole is easy and as effective as more careful work in a vault where it can only be seen by artificial light. This decoration is in direct line of descent from the stuccoes of the so-called Farnesina

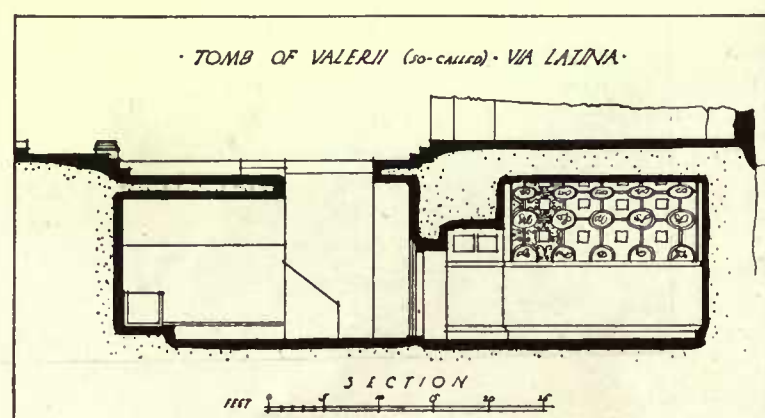
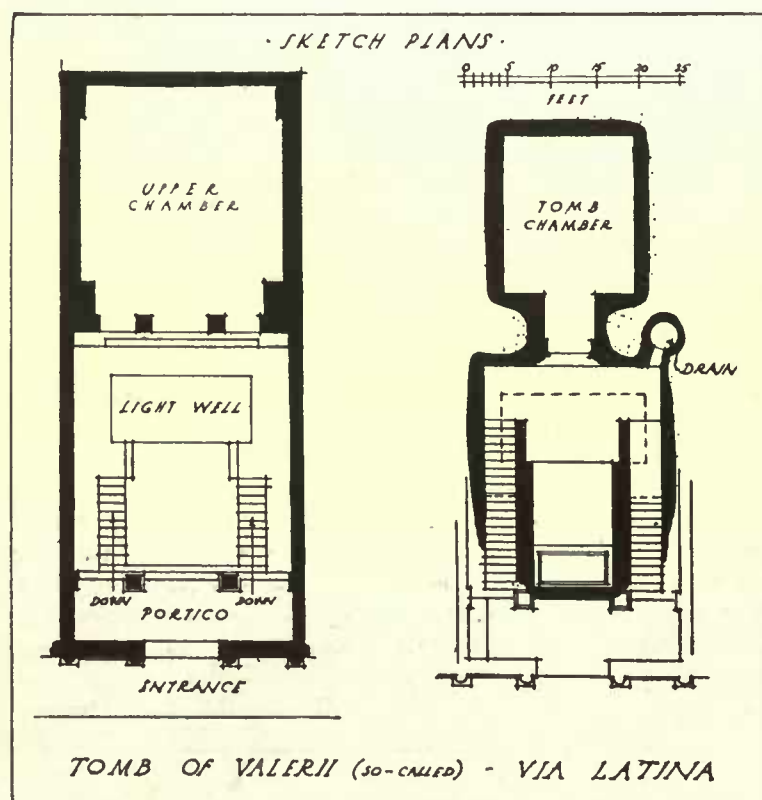




Photo. M. 1001

TOMB OF THE VALERII: DETAIL OF VAULTED CEILING.

House, which are the work of the Augustan age more than a hundred years before. The Farnesina stuccoes are far more delicate and careful. In them, as here, arabesques are combined with human figures for decorative purposes, but do not spread in florid twists and tendrils all over the field.

Besides their use as ornament the various figures have all here a symbolical meaning. The group in the centre medallion gives at once the climax and keynote of the whole design. It is the apotheosis of the soul directly expressed by the veiled figure borne aloft on the griffin's back. Though the eagle is perhaps most often used in such scenes, the griffin would also be regarded as a suitable beast. In Syria, from the earliest times, it was used as a symbol of divine power and as the watcher of the Gods as well as for decorative purposes. This character it retained after its importation into Greece. From later Athenian coins we know that in the earliest Temple of Apollo at Delos a griffin stood on either side of the statue of the God. Griffins were carved on the helmet of Phidias's great statue of Athena in the Parthenon. The griffin in Syria seems also to have been connected with the sun, and this, together with its character of guardian, made it eminently suitable for use in tombs and on sarcophagi, where it is often met with. The figures in the other medallions may be taken as typifying the state of future bliss. The group of girls dancing and those of satyrs and mænads stand for the entrance of the soul into the company of the blessed. The worship of Dionysus, particularly in its later development, was intimately connected with a belief in the life and power of the soul apart from the body, and these groups (though often used merely decoratively) are here a shorthand sign, as it were, of the happiness that awaits the soul after death. The groups of nereids with tritons or sea beasts carry on this idea of immortality. During the

Hellenistic age the belief grew up that the souls of the good did not go down to Hades but were borne aloft to Heaven, where they abode amid the shining ether, or else were transported over the sea to the Islands of the Blest. It is this last idea which gives appropriateness to the nereids and tritons as the escort of departed spirits.

We must not, however, forget that all these groups, full of symbolical meaning as they may be, are highly decorative and were doubtless preferred to others of perhaps more obvious symbolical content for that reason. They passed into the common stock of ornamental motives, and are elsewhere used in places where no such inner meaning as here seems possible.

The panel in the small vault over the door contains two cupids holding up a shield. This motive is often found on sarcophagi with the name of the dead inscribed on the shield, and emphasizes the permanence of his memory. Thus the whole decoration forms a harmonious scheme which, while beautifying the last resting-place of the body, proclaims a belief in the immortality of the soul.

II.

Almost opposite on the other side of the Via Latina lies the second tomb. This tomb is known as the Tomb of the Pancratii, from a couple of inscriptions found in it which show it to have belonged in the third and fourth centuries A.D. to a burial club of that name. The Pancratii were not, however, the original owners of the tomb, which is of approximately the same date as the tomb described above—about the middle of the second century A.D.

Of the upper part of the tomb nothing remains but some pieces of mosaic pavement, which being noticed by Fortunati's workmen led to its discovery. Underground are two chambers



Photo: Mosconi.

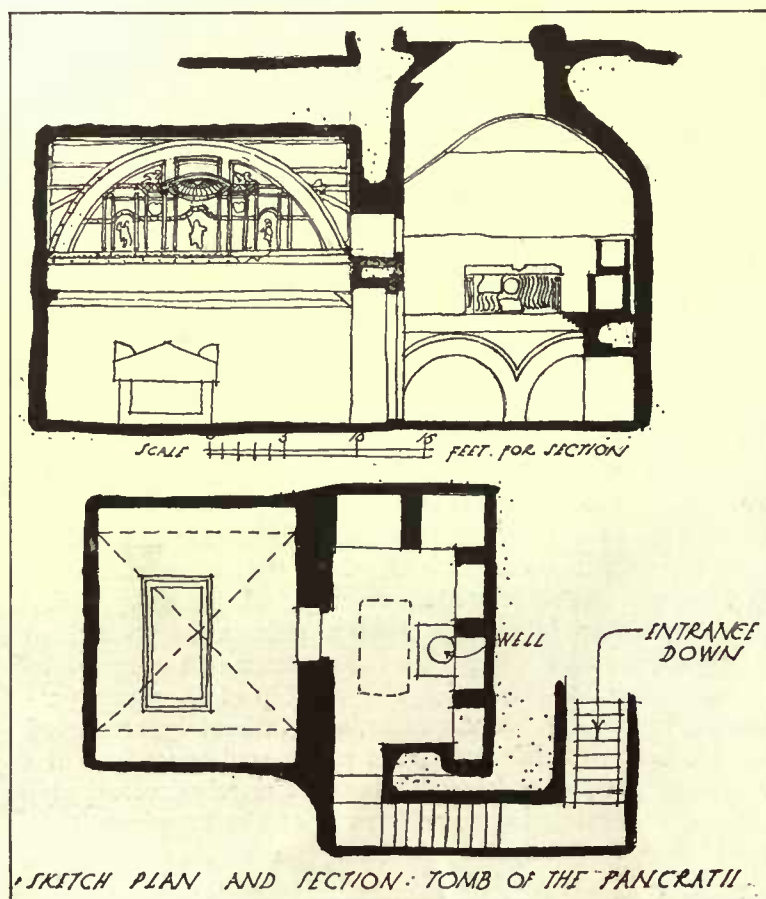
TOMB OF THE VALERII: LUNETTE FACING ENTRANCE.

reached on the left by a staircase of two flights. (Fig. 5.) There seems to have been very little connection between the upper and lower parts. The staircase is very narrow. There was a light-well, as in the other tomb, but apparently no attempt at a symmetrical arrangement. The smaller of the two underground rooms, which serves as a kind of ante-chamber, has on three sides a shelf on which sarcophagi were laid, one of which is still in place. Below were arched recesses for holding cinerary urns. The roof is a half-barrel vault—the rest of the space being occupied by the light-well. The decoration of this room has largely disappeared, but it is later than that of the principal chamber. It was wholly painted and is obviously a case of a restoration in antiquity. This was the room used by the Pancratii, and here their inscription was found. The floor of this room is in good mosaic and slopes to the right where there is a circular hole in a marble slab. This is the mouth of a well, according to Fortunati more than twenty metres deep. It was probably used for drawing the water necessary for funeral rites and for the upkeep of the tomb. (See sketch-plan annexed.)

The principal room, entered from the smaller ante-chamber, is roofed with a cross-barrel vault, at either end of which, owing to the oblong shape of the room, is a plain band. The door is on one of the long sides. The whole of the chamber, except the floor, is covered with stucco. The roof and the lunettes are decorated with paintings and reliefs, while the walls are in plain white stucco with a plinth painted black. On the floor is a black-and-white mosaic. In the vault are traces which show that nine lamps originally hung there. In the middle of the tomb is a huge sarcophagus, absolutely without ornament, built into the floor.

The decoration of the vault and lunettes is, as in the other tomb, of stucco relief, but here combined with colour used both as a ground for the relief and also by itself as painted decoration. The whole scheme is based upon rectangular

panels—only in the middle of the vault and on the bands at the ends are circles employed. The technique—given the use of colour—is very like that shown in the other tomb. The modelling is vigorous and even careless. The colours used as

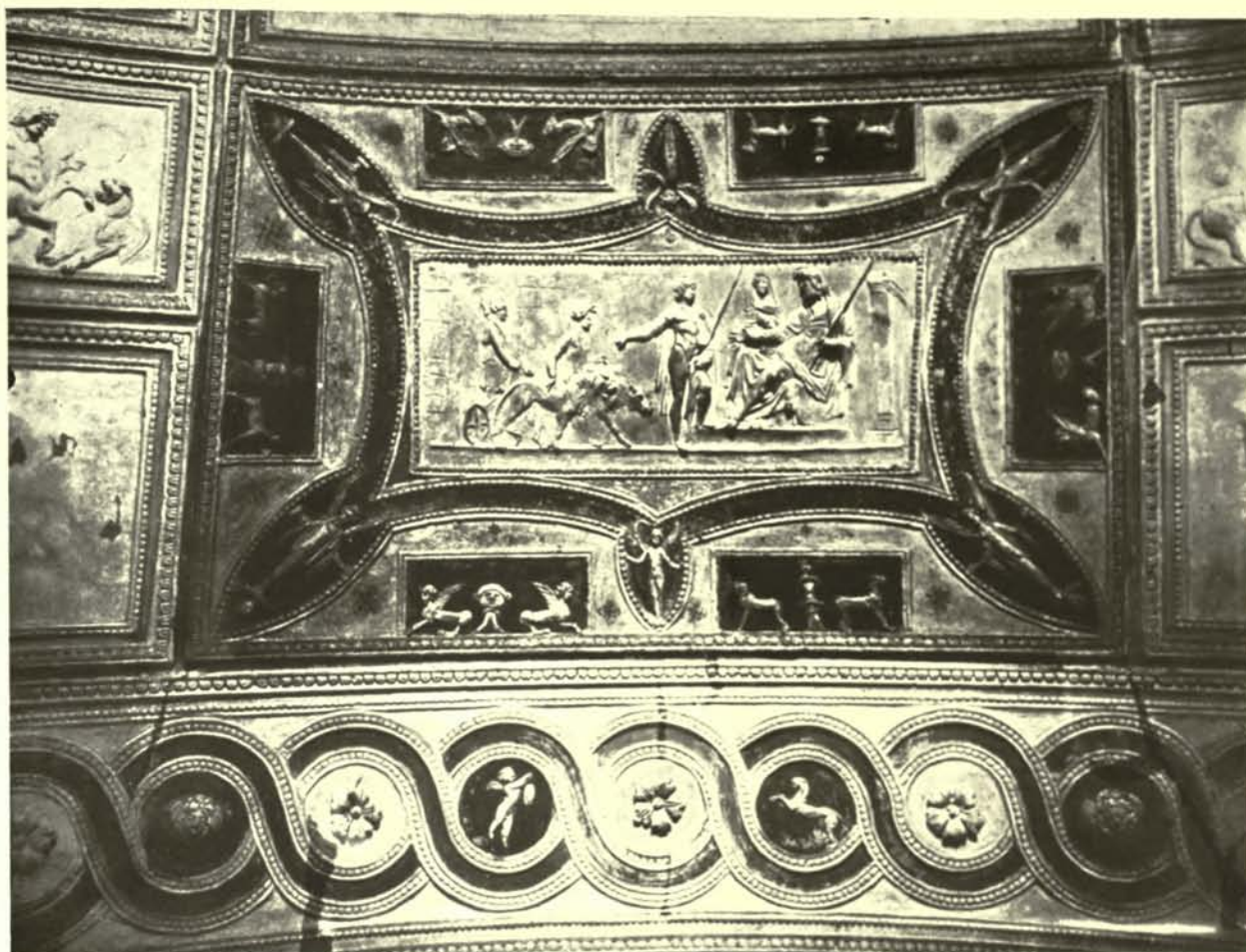


SKETCH PLAN AND SECTION: TOMB OF THE PANCRATII.



TOMB OF THE PANCRATHII: DETAIL OF VAULT.





TOMB OF THE PANCRATHII: DETAIL OF VAULT.





TOMB OF THE PANCRATHII: LUNETTE OPPOSITE THE DOOR.





TOMB OF THE PANCRATHION: LUNETTE.

grounds for the reliefs, mostly red and blue with occasional purple and yellow, are few and bright. The whole is well suited to artificial light, by which alone it would be seen, and its lavishness contrasts with the plain walls and floor and the great sarcophagus which was the centre of the whole.

In the middle of the vault is a circular medallion containing a relief of Jupiter seated on his eagle. Like the central medallion in the other tomb, this typifies the ascent of the soul after death.

At each of the four angles from which the vault springs is a female figure. These are all much damaged, but from their attributes obviously represent the four Seasons.

In the centre of each side is an oblong panel illustrating a mythological scene. Opposite the entrance is the Judgment of Paris; over the entrance the Ransoming of the Body of Hector; to the right the Winning of Alcestis; to the left the Apotheosis of Heracles. Between these panels are L-shaped compartments containing fights of Centaurs with wild beasts. These, as well as the mythological scenes and the centre medallion, are in white stucco on white ground. (See Plates III and IV.)

The minor compartments are decorated either with relief on coloured grounds or with paintings in natural colours on a white ground. The reliefs comprise such subjects as groups of satyr and maenad, cupids with tambourines, or of animals as griffins, sphinxes, goats and panthers, which are arranged in the usual formal decorative way in pairs on either side of some object, a vase, a lyre, or a Bacchic mask. In other compartments are arabesques in relief. Small painted arabesques are used to fill up space in the different parts of the field, and above the four principal reliefs are long narrow panels painted in naturalistic colours of birds and fruit.

The symbolism of the minor reliefs is fairly obvious. It is the same as in the other tomb—the goat and the panther are sacred to Dionysus, while the sphinx shares with the griffin the character of guardian. In the case of the large mythological reliefs it seems better not to attempt any explanation of their

symbolism, except perhaps when it is pretty clear, e.g., Apotheosis of Heracles. The choice of myths may have been due either to the caprice of the artist, or to some fancied resemblance to events in the life of the dead.

On either side of the panels are landscapes. These, unlike most of the ornament, must be treated as purely decorative.

The scheme of decoration of the four lunettes is in complete harmony with that of the vault above. Both colour and relief are employed in the same way. The principal fields of decoration have white reliefs on a white ground, the subordinate either reliefs on a coloured ground or paintings on a white ground.

The divisions of the field are architectural and recall the wall paintings of Pompeii.

In each lunette (except on the side where the central panel is replaced by the door) are three principal fields each containing a figure. The remaining compartments are filled with decorative features of the same character as those of the roof. On the door side and the side facing the figures are those of gods and the other two sides those of heroes. On the left of the door is Hermes, on the right the young Dionysus. Opposite in the centre is a winged Victory with the bearded Dionysus on the left and Apollo on the right. The lunette to the left of the door has Diomedes in the middle with Odysseus on the left and Philoctetes on the right. That on the right has probably a figure of Achilles in the middle with one of his myrmidons on either side. (See Plate IV and page 99.)

If these figures are correctly interpreted we have thus the four heroes, Achilles, Diomedes, Odysseus and Philoctetes, on whom depended the greatest victory in myth—the taking of Troy—standing as types of human endeavour. The gods represented are those specially concerned with Death and the Life after Death. Hermes, the escort of souls to Hades, Apollo the god of life, and Dionysus whose mysteries gave promise of future happiness. Finally the Victory, with palm and shield, signifies eternal remembrance and the final triumph of the soul over death.

Selected Examples of Interior Decoration.

In Continuation of "The Practical Exemplar of Architecture."

Balustrade from No. 35 Lincoln's Inn Fields.

THE balustrading of this staircase, though often attributed to Tijou, and scarcely to be distinguished from his work because of the high standard, is from a house in Lincoln's Inn Fields.

The staircase was removed to the Victoria and Albert Museum two years ago.

Its first-floor landing panel comprises a framed monogram and mask over drapery, between large buttress-scrolls of acanthus and eagles' heads.

The work can be ascertained as early eighteenth century, its execution probably dating from some little time after Tijou departed from England in 1711.—H. J.

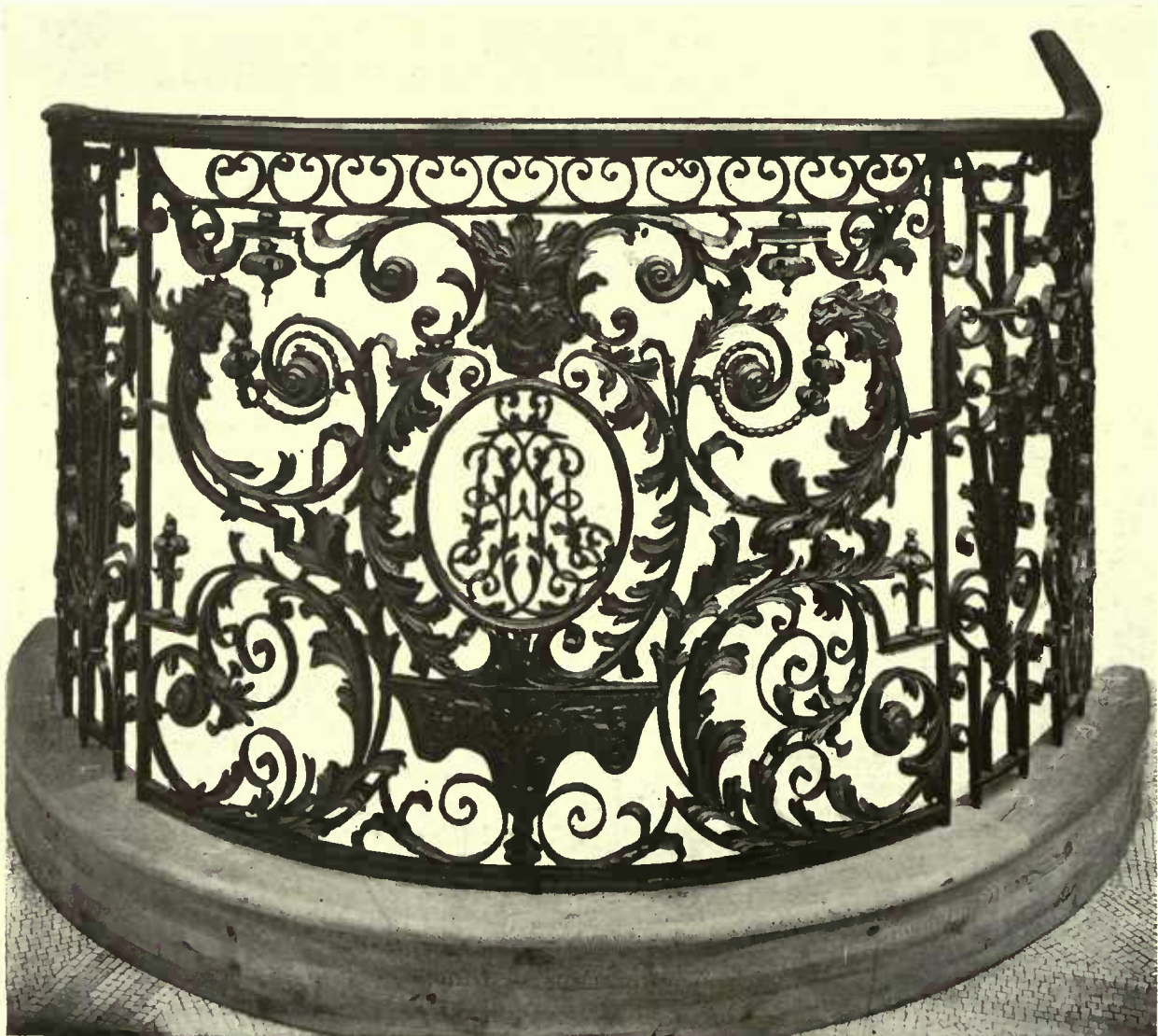


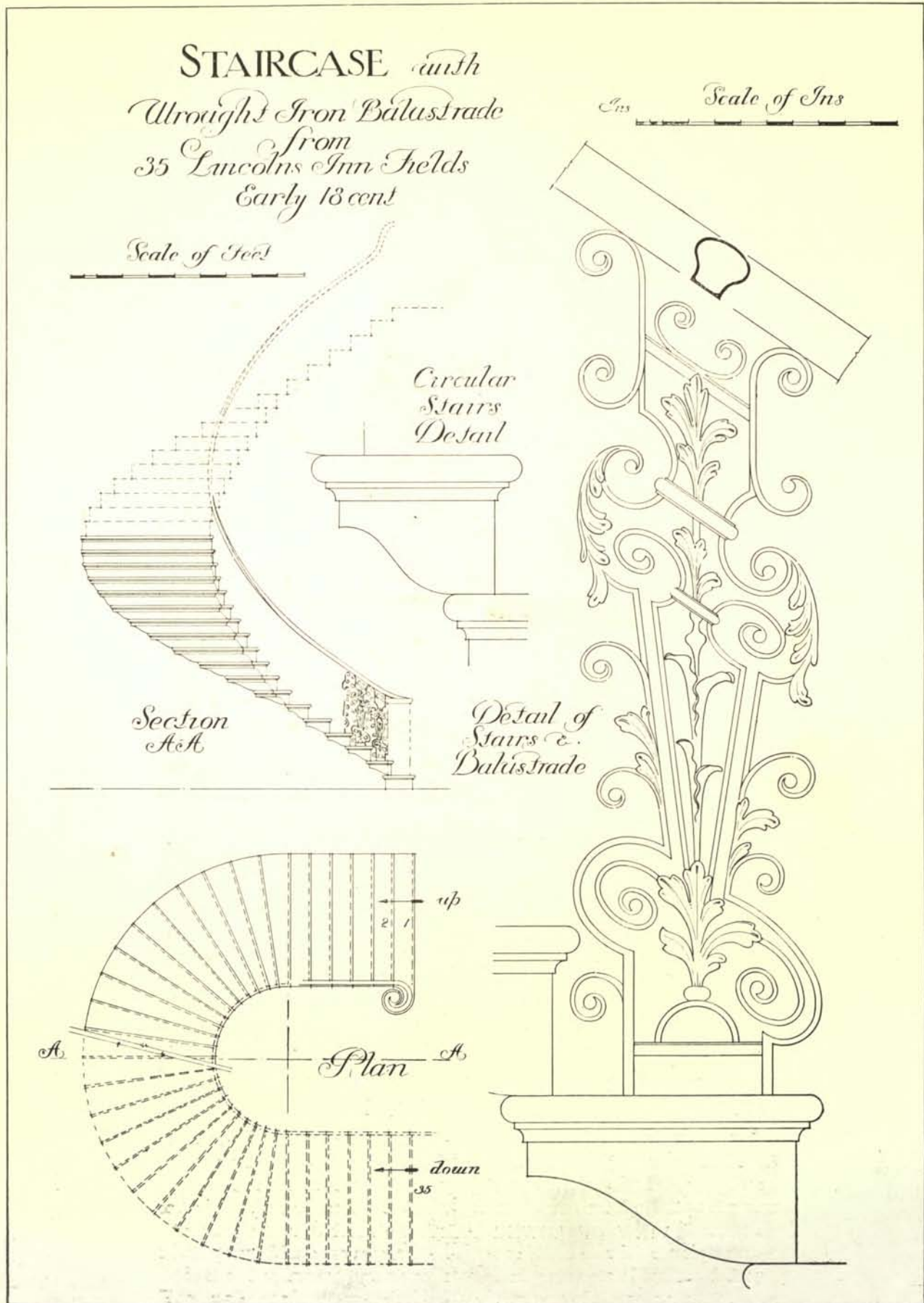
Photo: Architectural Review.

PANEL FROM UPPER PART OF BALUSTRADE.



Photo: Architectural Review.

VIEW OF LOWER PART OF STAIRCASE.



BALUSTRADE FROM NO. 35 LINCOLN'S INN FIELDS.

Measured and Drawn by Christopher J. Woodbridge.

Woods and Wainscot of the Late Seventeenth and Early Eighteenth Centuries.

By M. Jourdain.

Woods.

WHILE oak, native or imported, remained in general use for wall-linings, the Restoration of monarchy finds furniture oak, and leaves it walnut. Walnut had long been used in Italy and France for furniture, but the tree was not planted here to any extent until the reign of Elizabeth; and though these trees would be reaching maturity by the middle years of the seventeenth century, there is evidence that there was a shortage of this English-grown timber. "Were this timber in greater plenty amongst us," writes Evelyn, "we should have far better utensils of all sorts for our houses, as chairs, stools, bedsteads, tables, wainscot, cabinets, etc., instead of the more vulgar Beech, subject to the worm, weak and unsightly."*

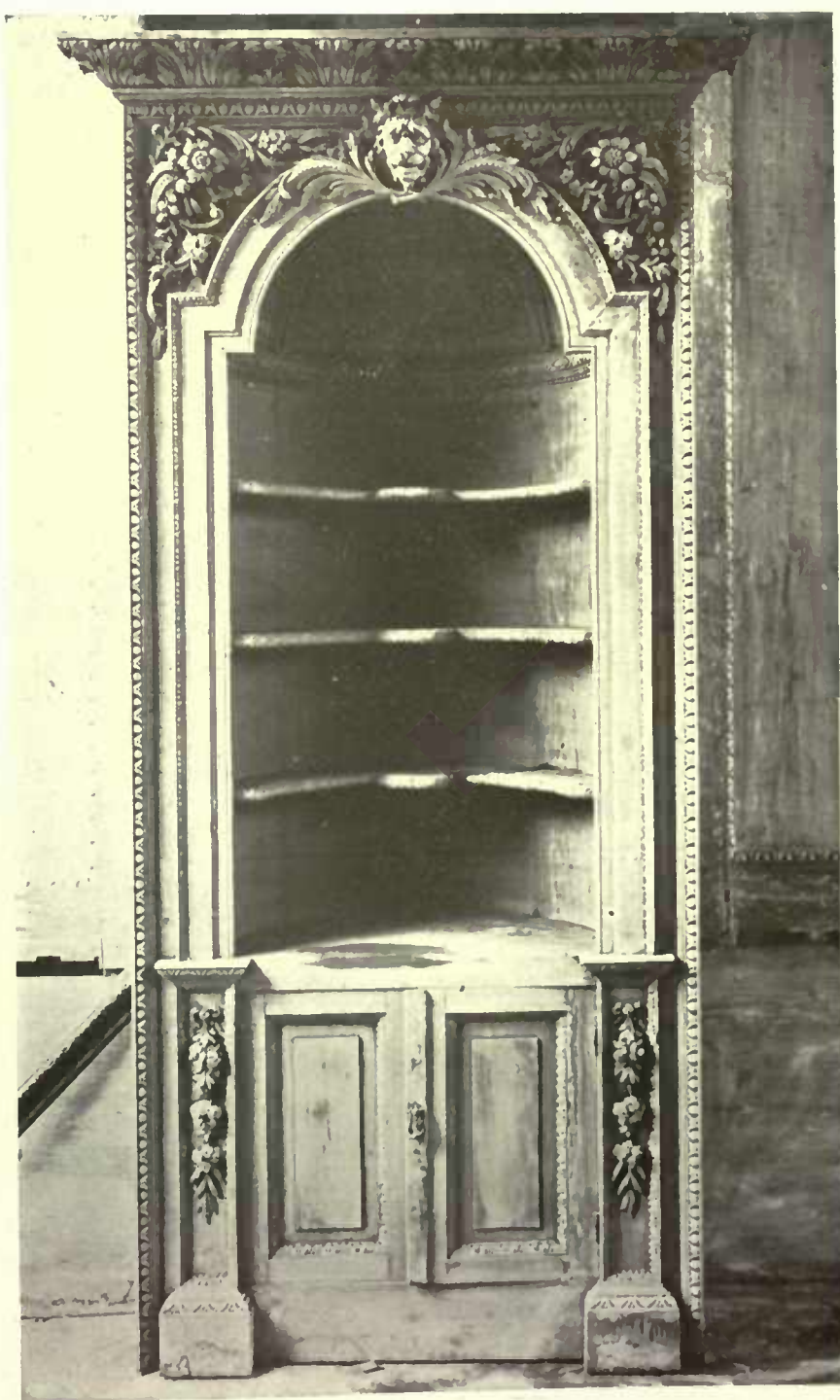
It is obvious from the colour and appearance of Stuart walnut furniture that the supply of English walnut, a coarse perishable wood, which is of a pale golden brown colour with but little figure, was short, and that foreign timber was imported. There is additional evidence in Evelyn's "Sylva," where he refers to black walnut from Virginia (*Juglans nigra*) and from Grenoble, "which our cabinet-makers so prize," and "that which we have from Bologna, very black in colour."† The severe winter of 1709 had worked havoc in the walnut woods of Central Europe, and the Dutch, who bought up the dead trees and thus secured "a corner" in the wood, were able to get rid of their stocks very profitably. Figure in wood was,

we may see from Evelyn's pages, highly esteemed. The Earl of Shaftesbury, who was active in planting the colony of South Carolina, wrote in 1674 to Mr. Percevall for "samples of the timber of your mast trees, or any sort of timber of woods that is finely grained and scented, that you think may be fit for cabinets and such other fine works."

Cabinet-makers were alive to the contrasts and colour effects afforded by parquetry and veneer, lending the materials with sober and refined taste, and often emphasizing the larger figured surfaces by a banding of cross-cut veneer.

Beech, discovered to be subject to the worm in Evelyn's day, and painted or stained ash (especially the curiously marked boards) were also used by joiners and cabinet-makers; and fir and pine were noted for their special qualities, succeeding well, as Evelyn says, "in carving, as for capitals, Festoons, Statues, especially being gilded, because of the easiness of the grain, and take the tool every way."* Pine, which has little tendency to splitting and warping, was also largely used for the carcasses of veneered furniture. In marquetry furniture stained sycamore, plane-wood and holly were freely used, and occasionally rosewood and chestnut, and the use of ebony became more general after the Dutch settlement in Ceylon in 1695.

The timber of *Swietenia mahagoni*, mahogany (or mohogony, as it was originally spelt), was known to travellers as "a rich and curious sort of wood" as early as 1671, and in 1703 the "London Gazette"† announces a public sale of



SHELVED NICHE IN PINE-WAINSCOTED ROOM.

Early Eighteenth Century.

* "Sylva: A Discourse of Forest Trees," ch. viii, sec. 2.

† "Sylva," ch. viii, sec. 4.

* "Sylva," ch. xxi, sec. 15.

† No. 3891/3.

the cargo of "a galeon called the Tauro," consisting of "mahogany" and other goods. But though recognized as a variety it was not imported in sufficient quantities to revolutionize cabinet-making. An early instance of the use of mahogany as wainscot is Tyrone House, built about 1740, and described in 1780 as "finished with mahogany in the old heavy style."

Wainscot.

In the houses of the new style of building that rose under the influence of Inigo Jones during the Commonwealth, wainscot had to submit to form part of a large decorative scheme. In a very interesting transitional room now in the possession of Mr. Edmund Davis, attributed to Inigo Jones, which was removed from Haynes Park in Bedfordshire* and set up in London, there is no sub-division into panels; the wall surface is, however, divided by Corinthian pilasters of unusual length—thirteen diameters. The fireplace flank of the room has a chimneypiece finished with a pediment as its central feature; on the window side, each window is enclosed in a pillared and pedimented "tabernacle frame," and a similar frame formed a niche in the centre of the end wall. There are no classical enrichments on the mouldings of the entablature, with the exception of dentil blocks cut out of the solid; but the frieze and soffit are carved with flat arabesques. The carving of the capitals of the Corinthian columns is vigorous and effective; and the joinings of the wainscot, which is chiefly of fir, are of excellent and close workmanship. It is very probable that this room is the work of Jones making a first tentative essay in classical design. In this room the pilasters are set close, the tendency was, however, to divide the wall into large panels, and their comparative proportions were arrived at by calculation instead of the haphazard guesswork of the earlier craftsmen. The wall surface was divided by a moulded dado rail into two parts, and below this rail the panels were often what is described in Moxon's "Mechanick Exercises" as "lying" panels, i.e. of width



DOOR IN A PINE-WAINSCOTED ROOM.

Early Eighteenth Century

greater than their height. Above the rail, the space between it and the cornice is filled by a series of tall panels.

The stuccoed or wainscoted interiors of the Commonwealth are few in number. At Coleshill there is no wainscoting dating from the time of its erection and finishing, and the rooms are now papered. At Wilton the Double Cube Room was designed to take the portraits of the Herbert family by Vandyke. A large headed panel is set out for each picture, enclosing an inner "lying" panel at the top. Between the panels are drops wrought in composition, and applied, the whole scheme being carried out in white and gold.

The purity of the detail and scheme of the Wilton rooms is not found in the contemporary wainscot at Forde Abbey, where the large panels above the dado rail in the dining-room are divided in the centre.

In the wainscot of the dining-room of Thorney Abbey House, the large panels above the dado rail are treated as an interesting feature, and crowned by a cornice. The treatment of some of the panels in the dining-room at Thorpe Hall is very similar. In the library in the latter house the large panels above the dado rail have crossed palm-branches linked by a wreath as a frieze below a section of cornice. Above the large panels again is a horizontal panel. In the anteroom the large panels above the rail are plain. In all these examples the panels are recessed, and woodwork is sometimes painted white, and sometimes, under Webb, left in its natural surface, as in the dining-room at Thorpe Hall. The popularity of pine, which is easily worked, and the influence of French and Italian decoration may account for the preference for painted rooms during the years immediately preceding the Restoration. The mouldings are enriched with classical ornament, and wood carvings, swags, and pendants of fruit and drapery were often applied to salient features of the room.

Moxon, in his "Mechanick Exercises," defines joinery as an "Art Mechanical whereby several pieces of wood are so fitted and joined together by straight lines, squares, and miters that they seem one entire piece,"* and the joiner's mastery of his

* This wainscot was formerly at Houghton Park, Bedfordshire, which was built by Mary Countess of Pembroke, who employed Inigo Jones. See "Victoria County History of Bedfordshire," vol. iii, p. 289-90.

medium is still visible in the large panels of the late seventeenth century, ranging from 3 ft. to 5 ft. in width, and from 8 ft. to 12 ft. in height, that seem to be one substantial whole, though they are found to be, on close inspection, made up and glued together. Except in rooms of 11 ft. or 12 ft. high, according to Moxon, two heights of panels only were used.

The panelled interiors immediately before the Restoration had been of painted wood, but under Wren there was a reaction in favour of oak in its natural colour. Evelyn records his preference for "Spanish oak without paint," rather than the wainscot at the gallery at Euston, which was of painted fir,* and Gerbier recommends the use of precious woods from the West Indies to make square-framed panels "for the boarding of princely palaces."† Oak was cut in such

a way as to show as much figure as possible. Norwegian oak seems to have been preferred, and, according to Evelyn, figured panels were much esteemed "till the finer grained Norway timber came amongst us, which is likewise of a whiter colour."‡

While the majority of wainscoted interiors were of oak in its natural surface, enriched in certain cases with cedar or lime-wood carvings, there are a few survivals of painted and grained wainscot, and Celia Fiennes mentions in her travels rooms that were "wainscoted and painted" and "painted just like marble," or "a cedar colour."

The Cedar Room at Skinners' Hall, London, is a rare survival of wainscot of exotic wood, which is here enriched with gold in some of its mouldings and ornaments. This room was erected in 1678, and has a massive modillioned cornice, and a very rich scheme of wall-lining in which pedimented door-cases find place.

Detailed instructions for the carpenter and joiner are contained in Moxon's "Mechanick Exercises." With such a handbook the work could safely be entrusted to a local carpenter, but in some cases the "model" or "draught"



CHIMNEY BREAST IN PINE-WAINSCOTED ROOM.

Early Eighteenth Century.

from a London joiner was procured.

The accounts of St. Catherine's Hall, Cambridge, show that the woodwork of the chapel was executed by John Austin, of Cambridge, who received £353 for it, while the "draught" was furnished by "Mr. Taylor, a London joiner."

In post-Restoration wainscot we see the projection of the panel and the use of applied carvings in light woods of great delicacy of execution. The bolection mouldings of the panels were frequently carved with acanthus leafage, often in high relief and undercut, thus giving an effect of sharpness and light and shade. The mouldings of the wainscot of the Oak Room at Vintners' Hall are appropriately carved with vine leaves and grapes. The frieze is often dispensed with, and the cavetto of the cornice enriched with carved decoration, consisting chiefly of acanthus tips, deftly

disposed and combined with other floral devices.

The fashion for applied wood-carvings diminished after the early years of the eighteenth century, and during this period fielded panels take the place of the raised panels surrounded by bolection mouldings. An effect of height was aimed at by the architects of the early eighteenth century, and this was often achieved by a pilaster-treatment.

Wainscoting had almost entirely superseded tapestry and other hangings, as we may judge by the files of state rooms at Hampton Court and elsewhere; Uffenbach, who came to Cambridge in the summer of 1710, describes the rooms in the Lodge of Trinity College as "very large and of extraordinary height, the panels in every room very fine, as now in England tapestry is no longer in fashion, but all is panelled at great cost."*

The only exterior feature that was richly treated as interior woodwork was the entrance door, of which that from 18 Carey Street (in the Victoria and Albert Museum), a doorway in Mark Lane, and the example from Wren's church, St. Dionysius Backchurch, are fine examples. In the latter example the carving of the Corinthian capitals is as usual excellent, but the carving of swags and cherub's head is flatter and less finished

* Diary, 1677.

† "Counsel and Advice to all Builders," London, 1664, p. 108.

‡ "Sylva," ch. iii, sec. 17.

* Z. C. Von Uffenbach, "Merkwürdige Reisen," Dritter Thiel, Ulm, 1754, p. 15.



PINE WAINSCOT FROM A HOUSE IN THE CITY, SHOWING CHIMNEY
BREAST WITH APPLIED WOOD CARVINGS.



CHIMNEY BREAST FROM A PINE-WAINSCOTED ROOM, LEATHERHEAD.

than the flower-pot and floral ornament of the Carey Street doorway. The segmental pediment is also richly treated.

The style with which Wren's name has been associated continued to follow the Dutch rather than French precedent, though the designs of the elder Lepautre and Daniel Marot were known in this country. An English edition of Lepautre was brought out by Overton, the best-known printseller of his time. In spite of the prestige of French art, and the presence of French draughtsmen and engravers, the main lines of interior decoration as introduced in the reign of Charles II were hardly departed from through the reigns of William III and Anne.

The closest parallel to French treatment is found in a suite of rooms at Wentworth Castle, including the east tapestry room and Queen Anne's sitting-room. In the former the coupled cornice consoles and the enrichment of the uppermost member of the cornice with repetitive ornament of short scrolls, and a similar treatment of the architraves of the doors are

distinctly French in character, as is also the shaped panel above the chimneypiece.

Characteristic of the early years of the eighteenth century is the development of fittings in living-rooms built into the fabric of the wainscot and taking the form of recesses or corner-cupboards with open shelves or glazed cupboards. In the dining-room a shelved recess was not unusually finished with an arched head in which china was displayed. The system of recessed large panels varied with plaster panels above a carved dado rail was usual during the early Georgian period, but the surface below the dado rail was often not divided into panels, and the carving is concentrated upon the shelved niches and the heavy cornice moulding. A smaller Georgian room, originally in a house in Surrey, shows a simpler treatment without carved doorcases or niches. The upper panels and lower panels are fielded, the surface rail carved with the Vitruvian scroll, and carving is concentrated on the frieze of the chimneypiece.



DOORCASE FROM THE CHURCH OF ST. DIONYSIUS
BACKCHURCH.

War Memorial at Northiam, Sussex.

E. Guy Dawber, F.R.I.B.A., Architect.



Photo: Nathaniel Lloyd.

THIS memorial is in English oak, on a stone base, with a figure of St. George and the Dragon modelled by Alan

Wyon. The lower part, bearing the inscription and the names of the fallen, is in Portland stone.

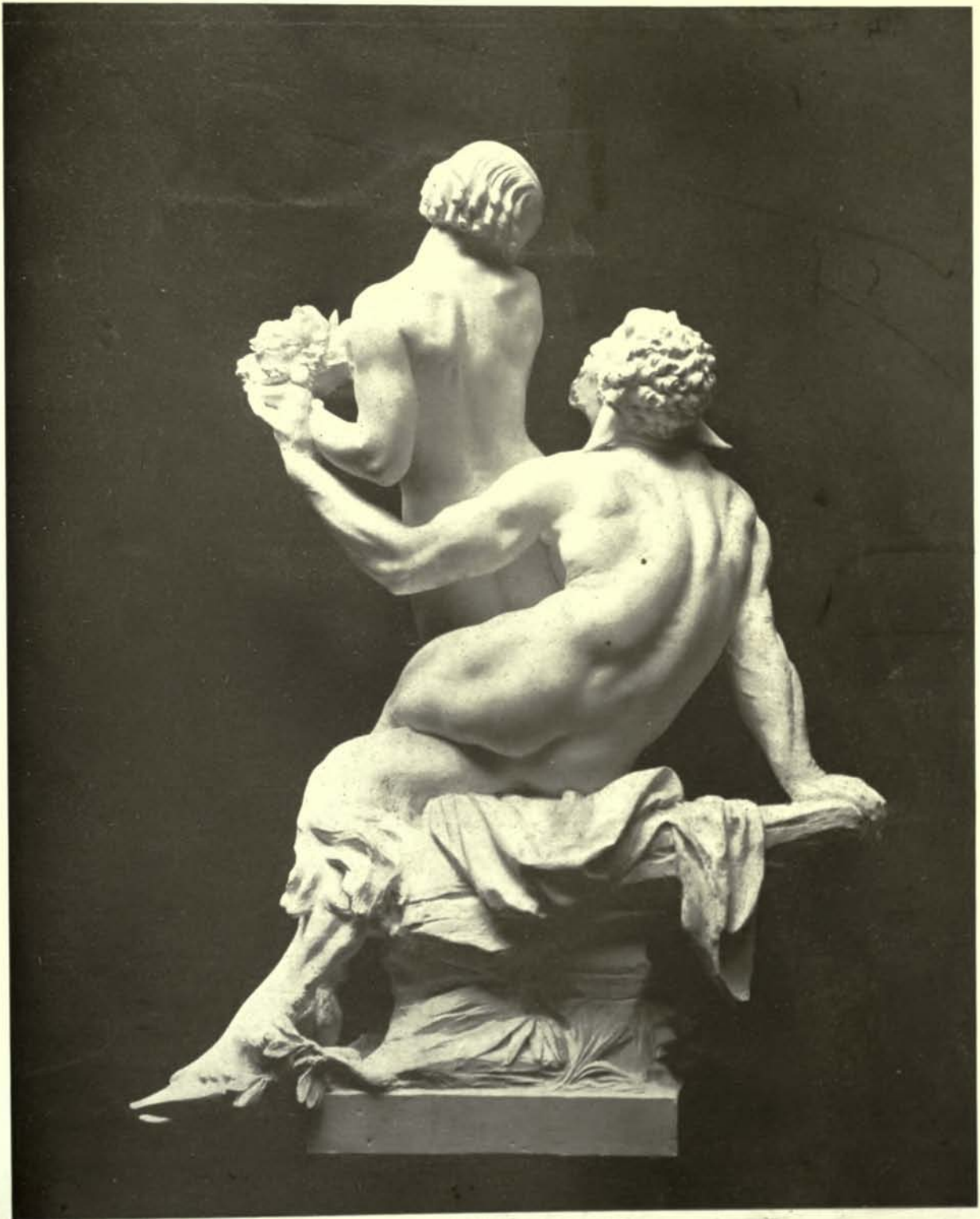
Nymph and Satyr.

Edward McCartan, Sculptor.



THIS group was designed for a garden in Detroit, U.S.A., and was to be in marble, and a little over life-size. It was to be placed at the end of a long walk having a row of trees on either side, and to have as a background a

solid mass of shrubs against which the white marble would be silhouetted. Owing to the death of the client all work on the garden was discontinued, and the sculptor never finished the group in the larger size.



Two Bookcases at Queen Anne's Gate, Westminster.

W. G. Newton, A.R.I.B.A., Architect.



PINEWOOD BOOKCASE.

The carving is by Esmond Burton.



BOOKCASE IN OREGON PINE, PICKLED DOWN TO A SOBER BROWN.

The carving is by Esmond Burton.

A Rugby School Memorial.

THE War Memorial for Mr. Evers' House, Rugby School, is in glazed faïence after the manner of the work of Della Robbia.

It stands 8 ft. high from the top of the stone mantelpiece. The base, centre pylon, and two side figures are in tinted white glaze.

The memorial is surmounted by St. George and the Dragon in full colour. The helmet and cloak are dark grey, the horse light grey, the trappings light blue, with yellow ornaments. The dragon is in various shades of green.

The two pylons hold floral tributes to the memory of the dead. These swags are green, with purple, blue, white, and yellow flowers.

The inscription is: "To mark the service of the Rugbeians of this house in the common cause—1914-1919." The memorial is intended to "mark the service" of the living as well as the fallen. On the base the names of the dead are recorded.

The memorial was designed and modelled by Phœbe and Harold Stabler, and glazed by John Adams (Messrs. Carter, Stabler and Adams, Poole, Dorset).



A RUGBY SCHOOL MEMORIAL.



Plate V.

October 1922.

DETAIL OF ST. GEORGE.

A RUGBY SCHOOL MEMORIAL.



Plate VI.

DETAIL OF THE TWO SIDE FIGURES.

October 1922.

114 B.

Chapel for St. David's Home, Ealing.

A. S. G. Butler, A.R.I.B.A., Architect.

ST. DAVID'S HOME, Ealing, for fifty totally disabled soldiers, is in Kent House, Ealing, which formerly belonged to the Dukes of Kent, and was built about 1780. It is conducted by the Sisters of Charity, and the chapel is for their use and for that of any of the soldiers who happen to be Catholics. The chapel is also intended as a memorial to those who have died in the Home.

As the house, with its skin of 1780 stucco, was quite good, the chapel was built in that style, which happened to work out very cheaply. The total cost, including the altar and heating and lighting, was only 2½d. a cubic foot.

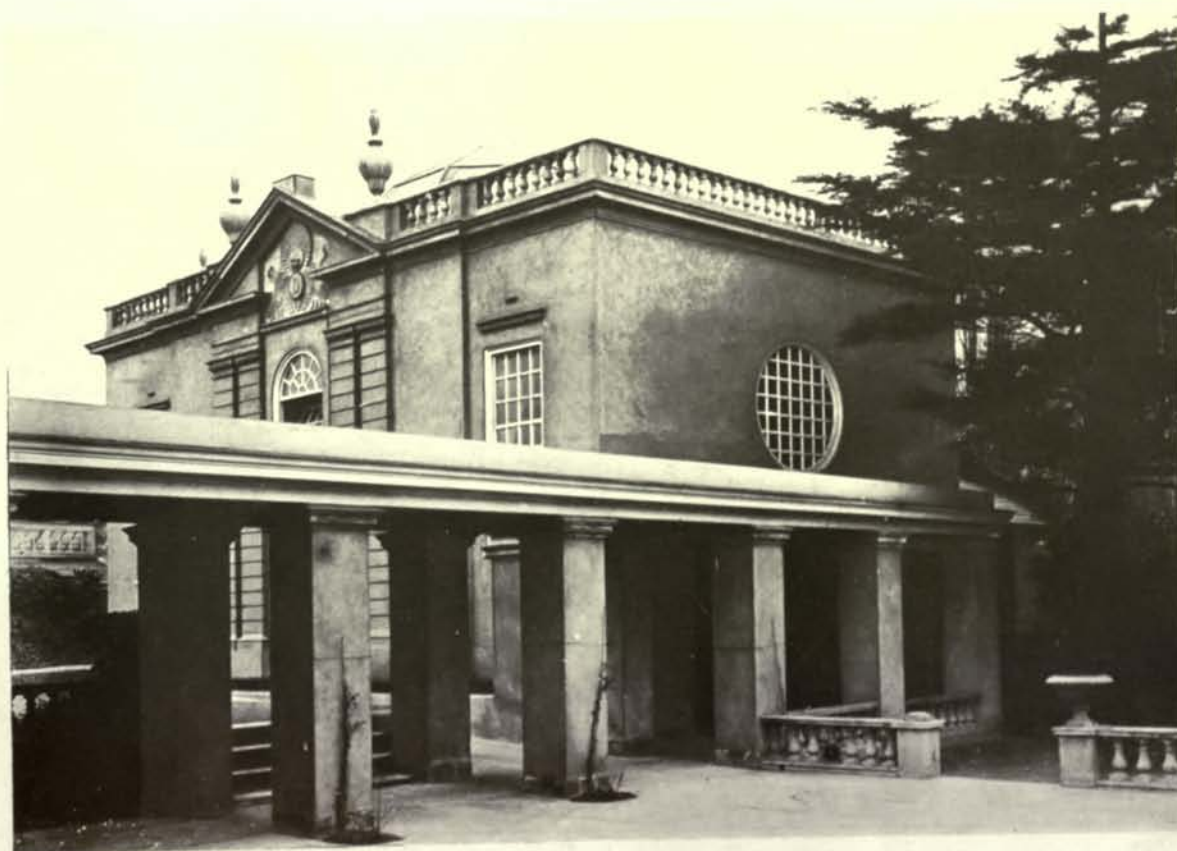
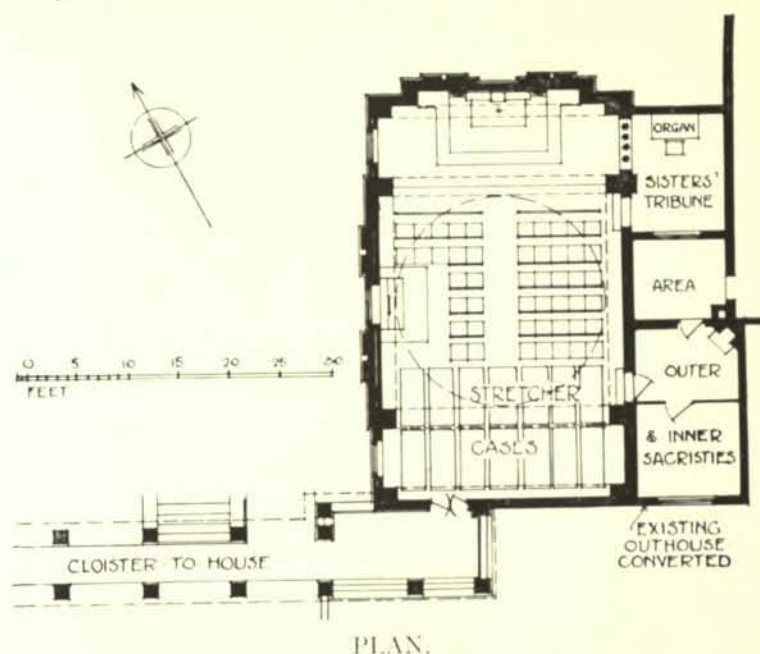
As the patients have to be wheeled in, and a large floor-space was required, columns or projections inside were inhibited. Hence the square-domed plan. Also, there is no ornamentation whatever inside, except that provided by the altar and four lamp-brackets and the small balustrade. Effect is derived solely from the curved lines of the roof, which is made up of two barrel vaults, a dome, and pendentives.

The walls are of Fletton brick, finished with cement and sand compo, the surface finished with a wooden float. The dome rests on four trussed beams in a square, and braced to form an octagon, on which the cupola rests. The whole is in timber, with asphalt flats over the barrel vaults.

The urns and balustrade outside were made in cream Dorset clay by Mr. G. F. Watts, Potters' Art Guild, Compton, Guildford.

The inside is also faced with rough surface plaster, the dome, pendentives, and vaults being white, and the arches and walls finished with pale gold distemper. The altar is in

deal painted grey, white, and black with gilt. Between the reredos and the columns the wall is distempered viridian green. The oil painting was specially commissioned. The lamp-brackets and the candlesticks on the altar were specially made—in deal gilt, with black and white stripes painted on them. The doors and carpets are rich dark blue. No other colours have been admitted. Those adopted seem to compensate for the absence of ornament.



VIEW THROUGH CLOISTER.



THE MAIN FRONT.



INTERIOR OF CHAPEL.

The Tomb of Napoléon.

THE following are particulars of some of the principal artists engaged in the construction of the Domes des Invalides and Tomb of Napoléon, a painting of which, by Mr. A. C. Conrade, forms the frontispiece to this issue:—

Antoine Coysevox, sculptor, was of Spanish parentage, but born at Lyons, 1646. He worked under Larembert, at Paris. He made most of the statues on the façade of the Invalides, and some of those in the four beautiful circular chapels mentioned on page 89. He died in Paris, October 10, 1720.

Noel Coypel, painter, was born in Paris, December 5, 1628. His first master was one Guillerié, little known. At the age of eighteen he was painting scenery for the opera. Later he executed a great deal of decoration in the royal palaces, including the Louvre, the Tuileries, and Fontainebleau. He, late in life, painted the "Assumption" in the Church of the Hôtel des Invalides. He died in Paris, 1707.

Jean Souvenet, painter, was born at Rouen, August 21, 1647, and at an early age he went to Paris, where he soon made rapid progress, in spite of pitfalls prepared in his path by certain low-minded and envious rivals, and was soon employed on some work in the Church of Saint Louis des Invalides, where his very powerful and picturesque pencil made considerable impression at the time. His productions are, on an average, very much better than the work of some whose names are more often heard. In his latter years he painted with the left hand, having discovered that it perfectly and easily obeyed the intention of his mind in place of the right hand, which had become useless through an attack of paralysis. He died April 5, 1717.

Charles de Lafosse, painter, was born in Paris, 1640. In his earlier days he was in London. While here he painted two ceilings in Montagu House, where, later, the British Museum was first installed. In spite of inducements held out to him by King Charles II he returned to his native land, where he soon became a great friend of Mansart, and was entrusted with much of the work in the Church of Saint Louis des Invalides. He died in 1716.

Other artists concerned in the work were: Nicholas Coustou, sculptor, nephew of Coysevox; William Coustou, sculptor, younger brother of Nicholas; the Chevalier Visconti, the architect who, born in 1791, designed and carried out the great scheme in the Dome des Invalides, and fulfilled most admirably what must have been a very difficult task, in making the alterations necessary for the adaptation of the church to its present special purpose, without prejudice to the original structure. He also designed the junction of the Louvre with the Tuileries. He was named Imperial Architect to Sa Majesté Napoléon III. He died in 1853. The Baron de Trigheti, sculptor and mosaicist, made the bronze figure of the Saviour which is over the tabernacle in the sanctuary, and designed the great baldachin supported by spiral columns, and also the torches held by figures in gilt bronze. He was also the artist of the inlaid marble floors. He was a great advocate of the inlaid marble method, as it is practically everlasting. There is some of his work in this material in the South Kensington Museum, and in the London University College, Gower Street. Jean Jacques Pradier, sculptor, was born at Geneva in 1790. His was a vast range of subjects, including all the usual mythological and poetic subjects of the time. He inclined, in general, to the exquisite and graceful; though he seems to have received a larger inspiration when he made the Victories, serene and calm, who watch so faithfully over the last sleep of Napoléon. He died at Bongival, June 5, 1852.

It has been suggested that the central idea of the Napoléonic tomb, that is to say, of the looking down from a gallery on to the sarcophagus, had its germ in the Soane Museum, London, where the same idea (though on a very modest scale) is found in the arrangement by which one looks from the balcony under the dome on to the Egyptian sarcophagus below. The renown of Sir John Soane's Museum (at that time newly established) was very considerable in the earlier nineteenth century, so there would be no improbability in the idea of the French architect having drawn from it an indication as to the leading point referred to. A. C. C.

Correspondence.

The Santa Teresa of Bernini.

TO THE EDITOR OF "THE ARCHITECTURAL REVIEW."

SIR,—Will you allow me to correct an error of interpretation in the interesting article on Bernini by Mr. Beresford Chancellor which appeared in THE ARCHITECTURAL REVIEW of August?

Mr. Chancellor describes the artist's famous group of "Santa Teresa and the Seraphim" as representing "the holy lady transfixed by a dart of the Angel of Death." But the subject—technically known as the "Transverberation"—is taken from a familiar passage in the Saint's own writings. I quote it from Miss Evelyn Underhill's excellent translation (*Mysticism*, page 350):—

"I saw," says Sta. Teresa, "an angel close by me, on my left side, in bodily form. This I am not accustomed to see unless very rarely. Though I have visions of angels frequently, yet I see them only by an intellectual vision, such as I have spoken of before. It was our Lord's will that in this vision I should see the angel in this wise. He was not large, but small of stature, and most beautiful—his face burning, as if he were one of the highest angels, who seem to be all of fire: they must be those whom we call Seraphim. . . . I saw in his hand a long spear of gold, and at the iron's point there seemed to be a little fire. He appeared to me to be thrusting

it at times into my heart, and to pierce my very entrails; when he drew it out, he seemed to draw them out also and to leave me all on fire with a great love of God."

It is curious that, in spite of the recent revival of interest in mystical literature, this significant passage seems as unknown to modern writers on the art of Bernini as it was to the art-critics of a past generation. Yet it at once illumines the whole composition of the Sta. Teresa, and shows us Bernini—the great master of mystical art—reproducing with the utmost fidelity and with his usual directness every detail of the Spanish nun's most poignant religious experience.

As to the "Angel of Death," his conception of this was always direct and unflinching. He invariably shows us death as a skeleton—now writing in a book, as on the tomb of Urban VIII, now holding up the hour-glass as on that of Alexander VIII, or rising from the grave as in the mosaics after his design in the chapel of the Santa Teresa. Bernini's skeletons, winged or wingless, are among the triumphs of his art, and he would never have softened the force of the idea or veiled its grandeur by recourse to any subterfuge, however gracious.

I am, Sir, Yours faithfully,
EUGÉNIE STRONG.

British School, Rome, August 25, 1922.

Publications.

The Mansion House Monograph

Review by SIR BANISTER FLETCHER, F.R.I.B.A., F.S.I., Ex-Sheriff of London.

The Metropolitan Mansion House of the Empire has waited long and patiently for her biographer, and she is happy now in having found one so capable and well qualified as Mr. Sydney Perks.

We think we do well to style his book *the* monograph of the Mansion House of the City of London, inasmuch as, just as it has had no predecessors, so surely can it have no successors, for Mr. Sydney Perks has excelled even himself in his exhaustive exploration of the whole field of research which lay open before him in the City archives at the Guildhall Library and the records of the Corporation of London. Not content with this, he has reinforced

another was a master builder who built Guy's Hospital; while it seems very fitting that James Dance, of Winchester, as the ancestor of the architect, should have been a carpenter. His son Giles was a mason, and was also apprenticed to an architect, and yet another George followed in his father's steps—and incidentally Mr. Perks here disposes of the story that he was once a shipwright; and thus we come to the architect of the Mansion House.

We cannot but feel, in reflecting on the wealth and variety of interest in this book, that it was the opportunity that the history of the Mansion House offered for original research that attracted Mr. Perks quite as much as the building itself, for a great stretch of history and of the social life of the citizens lay behind this eighteenth-century city official residence.

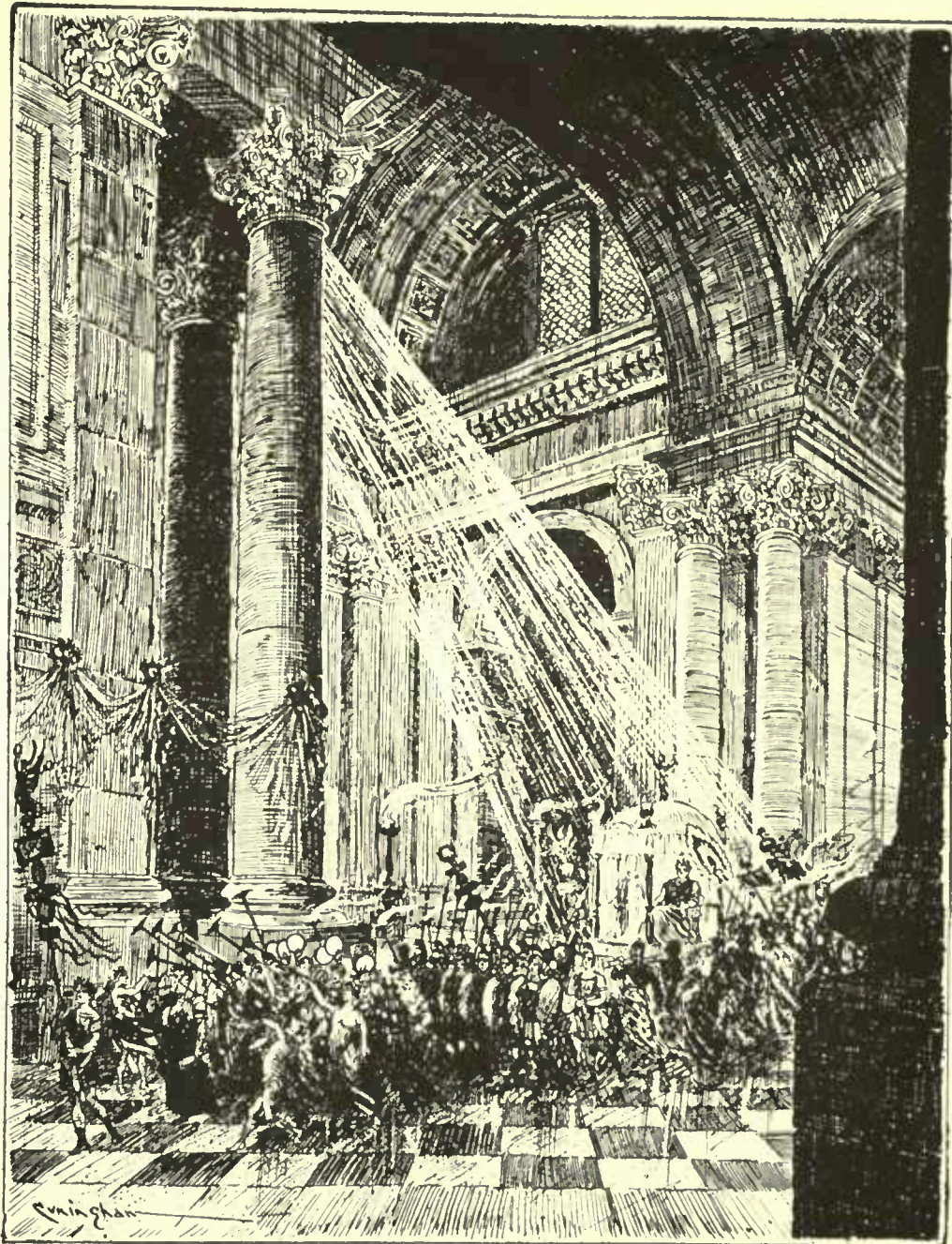


THE MANSION HOUSE: THE OLD BALLROOM.

his City information by excursions of enquiry into the Bodleian, Ashmolean, and Radcliffe Library Museums, Oxford, to the old British Museum, Sir John Soane's Museum, and the Guy's Hospital Minute Books; he has delved into the records of City companies, and gone even farther afield, to turn up the entries in the Coffer Books in the Winchester archives anent the family of Dance, the architect of the subject of this monograph. A very human note is given in this connexion by the permission of Miss Dance, of Bath, to publish the portrait of George Dance the elder.

It is interesting to learn that the Dance family was at different times celebrated in different directions; for George Dance the elder had two sons who were Royal Academicians, and among his descendants were a commodore, a colonel, and a dramatist, and

It is because the author is himself an architect that he is able to give such a vivid description of the competition by the four architects who finally presented plans for the proposed alternative sites, and there is a *sotto voce* suggestion of the heartburnings and wire-pullings that must have gone on before Dance was admitted as a candidate. It is, too, because he is a surveyor that he can so effectively set out all the multifarious negotiations that must take place in considering and deciding upon the most suitable, or the least unsuitable, site for a proposed new public building, with all the vested interests to be compensated, all the additional oddments to be bought—whether it was the Swan Tavern, or Mr. Thursby's house—and such matters as rights of light and old footways to be provided for. That eighteenth-century discussion of the pros and



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THE ARCHITECTURAL REVIEW.

cons for different sites, and as to whether the Mansion House should be on the Leadenhall site or the Stocks Market site, inevitably reminds us of the same sort of question which is agitating the University of London and the public of London to-day.

Again, it is because he is a City official, knowing the little ways of the Corporation, that he refers, with a sly dig at human weaknesses, to the action of certain worthy aldermen of those days who objected to the publicity given in a news sheet to the fact that they had "voted for the masons' work of the Mansion House to be done at the highest price." Human nature is much the same whether in the eighteenth or the twentieth century, whether in the City or in places of less importance, and it is good to be reminded of the human factor operating then as now.

Then, besides all this, Mr. Perks' opportunities for excavations in the Guildhall, made with a view to his restorations there, and to preserving the fabric and foundations, have undoubtedly whetted his appetite for burrowing into the ground of past ages, and so he is able to take us by the hand and lead us, not only below the foundations of the actual Mansion House site, but round about in adjacent Roman London, and thus he makes a notable contribution

which are inherent in his profession. In perusing these pages he will realize afresh that to make a plan is not to erect a building.

Mr. Perks has given us an intensive study of one subject, and just because of that he has had, as we have shown, to explore many other allied subjects in order to make a clear and complete presentment. Here we notice that, after he has made his researches, he has classified, rejected, and selected, and that by a judicious process of comparison the necessary facts have emerged, and many unauthorized traditions been disposed of, such as the strange legend that Lord Burlington had intervened with a design by Palladio for the Mansion House. He remarks that Palladio died in 1580, and that the Mansion House project was not taken in hand till 1728, although some such proposal had been mooted as early as 1670. But our historian has not been content to take the discrepancy in dates as a final proof in exploding this eighteenth-century *canard*, he has himself examined both Palladio's and Lord Burlington's designs in the R.I.B.A., and found nothing there. It would seem as though this story might have been set afloat in order to suggest that the Corporation was so narrow-minded that it would reject the work of a Roman Catholic; for the malicious



VIEW FROM THE MANSION HOUSE IN THE EIGHTEENTH CENTURY.

to City archaeology, though he wisely refrains from over-dogmatizing as to Roman levels below the more recent city.

When even a picture by Hogarth, "A Fleet Wedding," is cited as contributory evidence of what took place in the clearing of Stocks Market for the site, we realize the range of investigations which have laid firm the foundations on which the author has built up his record of the Mansion House, and throughout he has given equally meticulous care to the choosing and placing of each stone of evidence which helps to build up the complete history.

The human factor is further emphasized by the prominence given to the series of difficulties and complications attendant upon public building undertakings, whether connected with architecture, archaeology, choice of site, purchase of property, financial provisions, selection of materials, prejudices of committees, susceptibilities of individuals, surprises and difficulties, over-charges and delays, incidental to all such building operations. This feature alone should entitle the book to consideration as a guide, philosopher, and friend to many a young architect, and should prepare him to meet the problems, not only structural, but also human,

report continued that a worthy Deputy said "it was of little consequence to discuss the point when it was notorious that Palladio was a papist and incapable, of course." Thus a statement which is both unfounded and uncharitable is routed by painstaking research.

We confess we get somewhat lost in the maze of places of residence of various Lord Mayors previous to the erection of the "constant habitation." They are all recorded in the MSS. in the Guildhall Library, and the fifty-seven which the author selects are in themselves sufficient to show the reason for the movement to provide a permanent dwelling or official residence which the Lord Mayor might occupy for his year of office, for convenience to himself and to the citizens who might want to find him without undue waste of time.

The Market of London, like the Forum of Rome, was the centre of city life. The first consideration also for the official residence of the Chief Magistrate of London was that it should be central, and it fell out that the Stocks Market fulfilled this qualification, and so the Market gave way to the Mansion. The place for the punishment of offenders was also naturally central, and the Stocks had given

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THE ARCHITECTURAL REVIEW.

the name to the Market which started, we are told, under Edward I, was rebuilt in the reign of Henry IV, and again after the Great Fire, when it became a vegetable market instead of a fish and flesh market. Here, too, it was that, according to Pepys, the misdirected loyalty of a former alderman erected an old equestrian statue of Sobieski, the heroic King of Poland, trampling on a Turk, which pranked itself as Charles II trampling on a "turbaned" Cromwell! This fantastic episode is made to live in the reader's mind by a reproduction from the Medici Society of Rembrandt's portrait of Sobieski—very unlike the gay King Charles.

In searching through the plans for the site of this statue we felt rather hampered by the dislocation between text and plan which arises when plans are grouped together at the end of the book instead of being incorporated with the text. We must also confess to a preference for having the index at the end of a book even after the plans.

Mr. Perks considers that this grotesque statue of a king stood about the centre of the present façade of the Mansion House, and so we come to our central subject, which is, after all, the Mansion House and its architecture. We are given many interesting views (Plate XVI and Plate XIX) of what was then a great new building in the heart of the City, something different from the rest, and that citizens went out to look at, perhaps to see if they had their money's worth. Looking at the façade both in the old prints and in the actual building, one is tempted to exclaim, "Your face is your fortune, my pretty Mansion," and yet there is much good design externally on either side.

The six Corinthian columns of the façade with their pediment, standing, in the Italian way, above a basement which is on the ground level, make a striking effect of dignity, if only one could get far enough away in crowded London to take it in as a whole. But who does not know the Mansion House by sight?

As a Sheriff of London during the ever-memorable Peace Year 1918-19, it was my privilege to be a constant frequenter of Dance's

Mansion, and I sometimes reflected that we of the present day have to suffer inconvenience for the ideas of a past day which gave up to symmetry what might have been better disposed for domestic comfort and convenience; but then it will be conceded that in some things, especially perhaps in sanitation, architects of to-day are in advance of those of the Mansion House period. It had to be designed for strangely different uses—as an official residence, a court of justice, and a prison. Who shall say that the architect has not been justified in his design?

We have no time to refer to the chapter on work during the nineteenth century; it is not in this part of the book that interest lies. The Egyptian Hall has become a household word among English-speaking people. The old Ball Room (Plate XXX) is a long corridor rather after the style of an Elizabethan Long Gallery, and now of little use. The Venetian Parlour is perhaps the most useful of all the many and various rooms, and is used for the holding of formal and informal functions. Here, as Sheriff, one meets the Lord Mayor on coming in and going out, and here we will take leave of him and his official residence while wondering how long it is since sheriff's fines (Appendix I) contributed to the upkeep of the fabric of the Mansion House.

The book is complete from every point of view, too detailed perhaps for the general reader, but then the results of research cannot be set out in terms of fairy tales; though the facts revealed may be more startling than episodes in fiction; as, for instance, the statement, startling in these more restrained days, that the conduit by the Mansion House ran claret when an heir was born to James II. That would make a sensation to-day greater almost than the Declaration of Peace from the Portico of the Royal Exchange in 1919—a portico thus actually used, as is the one of the Mansion House, for a purpose for which it was designed and for which it is constantly used in Italy.

It only remains in taking leave of the labyrinth of city streets, lanes, markets, brooks, and houses which has had to be disentangled

(Continued on page xlviii.)



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THE ARCHITECTURAL REVIEW.

in telling the history of London's Mansion House, to congratulate Mr. Perks on the successful issue of his great enterprise and on the helpful interest supplied by his judiciously selected plans, prints, and views. The book may, indeed, be termed, like one of the plans it gives of the City of 1640, "The Stranger's Ready Help."

"The History of the Mansion House." By Sydney Perks, F.S.A., F.S.I., F.R.I.B.A., City Surveyor to the Corporation of the City of London. With 33 Plates and 67 Plans. Cambridge: At the University Press. Price 35s. net.

Cathedral and See.

"Bell's Cathedral Series" is certainly renowned through all the Churches. Conceived in a liberal and broad-minded spirit, it is executed with loyal and conscientious observance of the editor's intention to produce a series that should never be perfunctory and never fall beneath the dignity of the theme.

To this end the editor of the series, Mr. Edward Bell, M.A., F.S.A., has been extremely fortunate in being able to carry out his determination, manifest if not expressed, of allotting each cathedral to the author best qualified to write about it. We find, for instance, in the batch of half a dozen books now newly issued, that Mr. H. C. Corlette, F.R.I.B.A., is entrusted with Chichester; Mr. A. F. Kendrick, B.A., with Lincoln; the other cathedrals being assigned as follows: Peterborough, the Rev. W. D. Sweeting, M.A.; Durham, J. E. Bygate, A.R.C.A.; Wells, the Rev. Percy Dearmer, D.D.; Winchester, Philip W. Sergeant, late scholar of Trinity College, Oxford.

It would be invidious to compare the merits of these admirable books, all being of exceeding excellence—guide-books in the superlative degree—entirely free from the many irritating faults of the average guide-book, and as superior to it in scholarship and enthusiasm, and most other respects, as the Dean is to the verger.

On the title-page of each book we are promised for each cathedral "a description of its fabric and a brief history of the Episcopal See," and in every instance the promise is fulfilled to admiration.

In the author's preface to the book on Wells, the pleasant memory is recalled that very many years ago Professor Freeman "produced in his 'History of the Cathedral Church of Wells' a little book which has since been a model for all works of the kind, and of which one can still say that no one can understand all that is contained in the word 'cathedral' unless he has read it."

It is not a greatly exaggerated claim; for though Freeman always wrote with more or less of the almost savage dogmatism that led a flippant undergraduate rhymester to write of him that he

"discovered ancient history,
And declares it's his intention
To patent the invention,"

Freeman certainly could "read" and interpret a cathedral; and it is that faculty which gives its value to a little book whereof the "history" has been in some measure obliterated by more recent discoveries. In that respect these little books have a particular value; for the historical statements seem in every instance to tally with the results of the most recent research.

The history of a see, however, is, after all, a small matter compared with the history of its cathedral, and is much more subject to correction in meticulous details; for a cathedral is its own authentically documented history for those who have the skill to read it, and no "new discoveries" can falsify that history, which is as indelibly written on its face as life-history and approximate age are written by the hand of Time on a human face, and neither record can be effectually disguised by the hand of the restorer. It is the supreme merit of these excellent books that attentive perusal of any one of them enables us to read and understand the cathedral with which it deals. The illustrations are excellently architectural.

"Bell's Cathedral Series." Edited by Edward Bell, M.A., F.S.A. Chichester, Durham, Lincoln, Peterborough, Wells, Winchester. New and revised editions. Each volume illustrated with forty-four to fifty photographic views and details. London: G. Bell and Sons, Ltd. Price 2s. net each.



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WAR MEMORIAL WINDOWS.

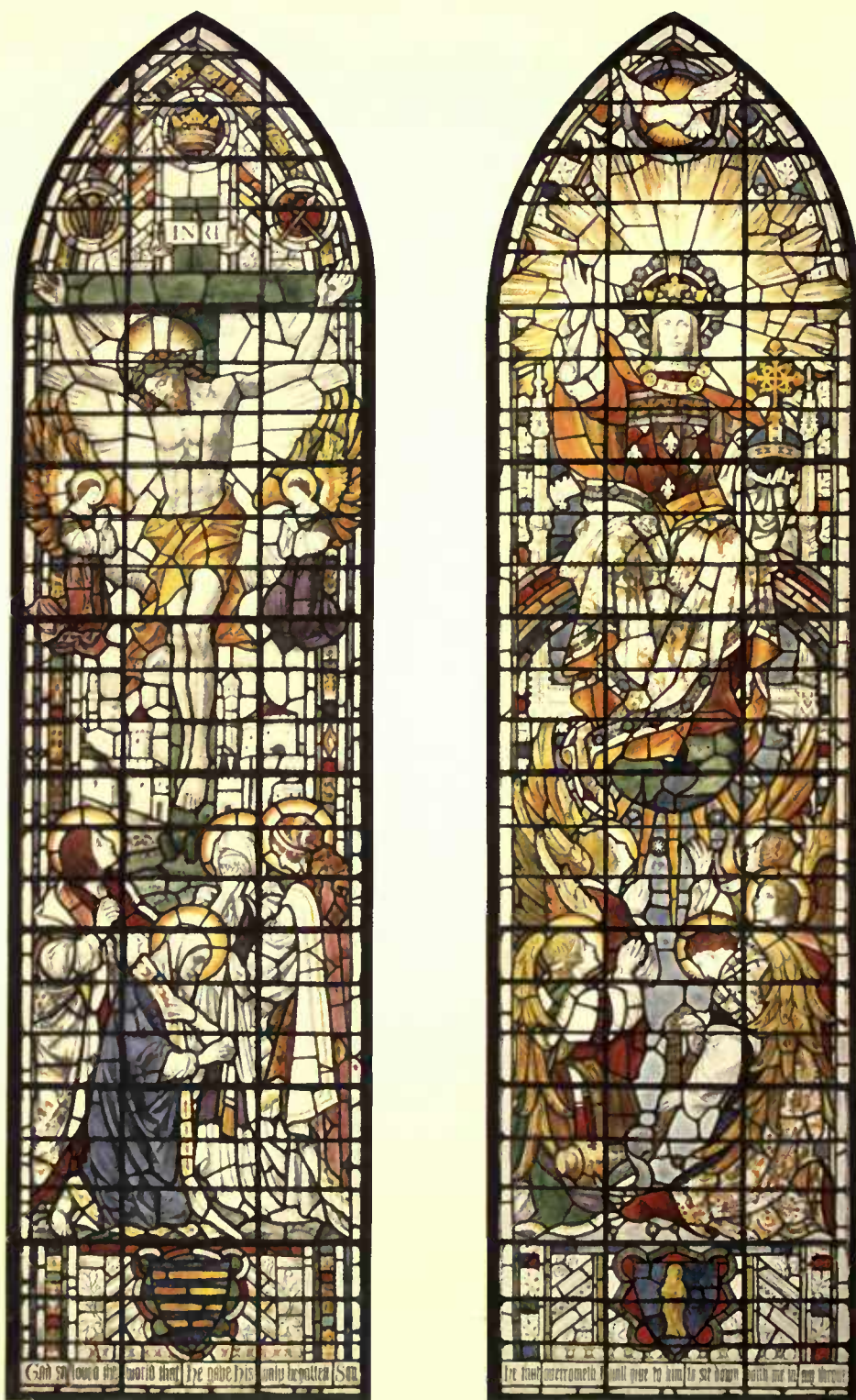


Plate 1.

November 1922.

SALISBURY CATHEDRAL.

Two of a series of eight Memorial Windows. By Reginald Bell.

War Memorial Windows.

117.

By Maurice Drake.

IN the early summer of 1919 the Science and Art Department, in view of the unprecedented number of war memorials in contemplation, held an exhibition of memorials, ancient and modern, at the Victoria and Albert Museum, with the aim of setting a standard of merit in such things throughout the United Kingdom and guiding donors and committees in their choice of designs and materials. The exhibition was well timed, and now, after three years, it is possible to survey results.

Over a million people have been directly concerned with the erection of memorials to our dead, and a very large number of these memorials have been stained-glass windows.

Nothing strikes a glass-painter so forcibly as the enormously increased interest taken in his handicraft since the war. To that newly manifested interest English glass painters have reacted in an extraordinary manner, and many of the windows erected during the past three years might have been painted in another country and another century from the work executed by the same painters no longer than eight years ago. It is not too much to say that glass-painting has again been new-born. The public for the most part is, of course, still ignorant of what constitutes a good window, and a great deal of inferior work has been perpetrated, and more will be perpetrated, until it comes to be understood that glass-painting is a very highly skilled handicraft, and not a thing to be taken up as a side line by tinkers and tailors and department stores. But if the public buy rubbish, they have only themselves to thank for it. The sixty or seventy *bona-fide* glass-painters in England are doing better work to-day than they have ever done before, and some of them are painting very fine windows indeed.

The essential qualities of glass are transparency and translucency. In a stained-glass window perfect transparency is not of the first importance, because stained-glass is made to be looked at, not through. Moreover, pre-Reformation glass was beautiful faulty stuff, full of streaks and bubbles and "ambitti" crystals, varying greatly in thickness, and often anything but flat, so that even before it was painted it was only semi-transparent. But the very faults which impaired its transparency enhanced its translucency. Its irregularities trapped every ray of light as in a net, and it is precisely this luminous effect glass makers seek to produce in the very excellent material they make for glass-painters to-day.

Look through a piece of modern sheet or plate glass, and its transparency is perfect. Everything shows clearly through it. A scrap of old material, or of modern "antique" glass, on the contrary, yields a very broken and distorted view of anything behind it, but its irregularities fairly shimmer with intercepted and broken rays of light, whilst the perfectly smooth material is clear as rain water, and just about as flat and uninteresting. Clear transparent glass is a necessity in windows to look through; it is utterly unsuitable for use in stained-glass windows. A stained-glass window need not—should not—be transparent. But most emphatically it should be translucent, which is quite another thing. Stained-glass should admit light—the utmost possible light consonant with the modelling of its subject. Many glass-painters even now confuse the two qualities. Arguing that no one needs to look through stained-glass they "matt," *i.e.*, render opaque, surfaces which had far better be left as clear as the irregular surface of their material permits. The loss of transparency matters nothing; but the loss of translucency merely ruins what might have been a perfectly good window. The result is mud and flatness. All the light and life and sparkle has gone out of the glass. There is no need of this. All the effect of modelling can be achieved by choice of material. Thin glass gives brilliant high lights, thick,

a glorious sombreness. But if thick glass is painted with the thinnest possible coat of matt, it becomes mud at once, and the same film of paint spread over thin glass makes it no better than oiled paper. Translucency is the one quality inherent in the material, which must be impaired as little as possible if good work is to be done.

Next after translucency, colour. Rich fine colour is the very *raison d'être* of stained-glass. The Chartres windows rely entirely on colour. From the point of view of the designer they are no more than so many geometrical patterns, their interstices filled with little subjects, quaint and delightful if you will, but possessing no more dignity of composition than a Persian carpet. But the colour—marvellous, and past description—carries all before it, and makes Chartres Cathedral the most perfect thing in the world of stained-glass. Provided you are prepared to sacrifice light, such colour is available to-day. The six huge lancets which form the East Yorkshire Regiment's memorial in Beverley Minster have been filled by Mr. John Hardman with medallion glass after the manner of the thirteenth century. The result is a gorgeous thing, massed colour handled as it should be.

Next after translucency and colour I would place dignity of composition in large windows, and interest in the design for small ones. Look at Mr. Bell's composition in the Salisbury window. In the Crucifixion every line helps to give the effect of stillness. Everything is hushed in that supreme moment; the weeping women, the adoring angels are motionless, the distant city sleeps in its rigid lines. Only our Lady sinks slowly to the ground. Then compare it with the adjoining light, where the wings of adoring cherubim swirl upwards like flames of fire towards the Christ, seated in triumph on the rainbow with his feet upon the world, the dove hovering above Him with wings that quiver in the blinding light. The huge thirteenth century lancets have given the artist an opportunity of which he has taken full advantage. It is masterwork, no less.

But few buildings offer an opportunity such as this, for even where large windows occur they are usually cut up into narrow lights and tracery. In such cases, where large scale compositions are liable to be interrupted by stonework, I would place, next after dignity, interest. A window should be interesting in conception and detail, showing loving thought on the part of its designer. It should be well designed, light in treatment, rich in colour; but it should be more than all these. After the first pleasing effect it should reward search. One should be able to sit before it and study it by the hour, always finding something new and interesting in its details. This thought and care can be expressed in many ways. For instance, Mr. Nicholson's "Temple of the Spirit" in Holy Trinity Church, Jesmond, well repays examination. The design is excellent, and well thought out. The angels, prophets, martyrs of the Te Deum; the Greek and Roman fathers, "the Holy Church throughout all the world"; all interesting, all appropriate and well done—the story well told. But walk backwards from the window until from a distance it becomes a mere kaleidoscopic screen of colour in which no individual figure can be distinguished, and suddenly you are aware of a great white cross emerging from the blur of colour and stretching its arms right across the window. Close at hand it is invisible, hidden in the details of the figures; but when these details are lost by distance this essential fact of Sacrifice remains.

By selection of his material the artist has concealed it so that it leaps to the eye only when the observer is forty feet from the window. It took thought and knowledge of the material to produce that effect, and it is well worth the doing.

Little decorative features alluding to the subject or purpose of the window impart interest. Regimental badges, heraldic bearings, saints' emblems, even personal ciphers or monograms, not necessarily obtruded, but inserted here and there modestly and with purpose, all help the interest of a window.

Look at Mr. Geoffrey Webb's little masterpiece, the figure of Our Lady with the Child at St. James's Church, Spanish Place, commemorating those of our people who were lost at sea. The exquisite little figure is as nearly perfect in design as

painter would treat it. Look at the framing of the medallion, and see how cunningly it is contrived of Our Lady's crown and lilies. Look at the border—crowns and lilies again. Look at the background with its sprinkling of stars. There is no lack of thought here, or in the adjoining lights. The wings and climbing vine in the lancet of St. Michael, adopted as the patron of the Air Services; the figure of St. George, a soldier of our day, yet marvellously mediæval in every line. Again, master-work throughout—glass treated as it deserves.



DETAIL OF LANCET IN ST. JAMES'S CHURCH, SPANISH PLACE. BY GEOFFREY WEBB.

a figure can be. Star of the Sea, she holds a little lighthouse in her hand, and rays of light shine from behind her, enclosed in a vesica of cloud. Beneath her feet are a star and the crescent moon, and from the star rays of light strike down to a little ship in a medallion in the base of the window. Here the middle ages and to-day join hands, as they should do, for the modern battleship might have been painted in the fifteenth century—is treated exactly as a first-rate fifteenth-century

The painting is light and delicate, and the same lightness and delicacy mark the work of the painter's brother, Mr. Christopher Webb, in his war memorials at Dursley and Wallington. The design of the latter window, too, makes the best of what is already, from a glass-painter's point of view, a very tempting arrangement of stonework. The central figure of St. George in the Archibald Memorial at St. George's Church, Palmer's Green, an excellent little window by Mr. Aikman, recalls Mr. Webb's



TRIPLET OF LANCETS IN ST. JAMES'S CHURCH, SPANISH PLACE.
BY GEOFFREY WEBB.



A WAR MEMORIAL AT WALLINGTON.
BY CHRISTOPHER WEBB.

St. Michael at Dursley, and its treatment also is delicate and fine, preserving to the glass all its proper sparkle and light.

Another translucent window is Mr. F. C. Eden's "Fountain of Life," in All Saints' Church, Norwich, and the latter artist's "Jesse" window, the war memorial of St. Peter's Church, Wolverhampton, is very harmoniously designed and also calls for notice. Mr. Horace Wilkinson's pair of triplets at the

both good. The other two, by Mr. Percy Bacon, are in Holy Trinity Church, Leamington, and at West Southbourne, Bournemouth, and both are stately things, very delicate in detail despite their size.

The above examples cited at random are in no sense a complete or even representative list of the many good windows which have been painted in England since the war. It is im-



THE ARCHIBALD MEMORIAL, ST. GEORGE'S CHURCH,
PALMER'S GREEN. BY W. AIKMAN.

west end of St. Nicholas', Blundellsands, is dignified and fine. Mr. J. A. Knowles has a well-drawn figure of St. George at Goole, and two restful lancets in Melbourne Terrace Church, York. Among large windows, three worthy of note are Mr. R. C. Bayne's Walsh Memorial at Feniscowles, near Blackburn, where a happy grouping of saints in the side-lights leads up to a central figure of the Christ. The colour and composition are

possible for a single observer to make more than the most perfunctory list of works which are scattered over the whole Kingdom; but though only a few isolated instances, they demonstrate what strides the handicraft has made since 1914. That advance is mainly due to the recent general manifestation of interest in stained-glass, and so long as that interest is maintained, so long will English glass-painting continue to improve.

WAR MEMORIAL WINDOWS.



Plate II.

November 1922.

TWO STAINED-GLASS LANCETS IN SALISBURY CATHEDRAL. BY REGINALD BELL.

The Béguinage of Bruges.

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THE more one reads and listens, the more one becomes aware of the inefficacy of prose to convey the impressions and emotions of architecture. The surge of recollections, the stirring of the senses, the swift reaction of beauty on the mind, all are blended together to form an intimate mental picture which is too complex to exteriorize. The poet has at his call resources of colour and rhythm, the musician can convey his feelings still more directly and more subtly; but failing these avenues of interpretation, it is perhaps wiser to attempt nothing; to leave it to each observer to form his own fresh impressions or secretly to cherish those which he already possesses.

It is wellnigh impossible to write of Bruges without recourse to poetry, so it is better to yield at once, and borrow from Wordsworth a verse which admirably conveys the atmosphere of the town:—

In Bruges town is many a street
Whence busy life hath fled;
Where without hurry noiseless feet
The grass-grown pavement tread.

There we have a terse yet beautiful expression of the life of this ancient city. Market day and the Grande Place provide their quota of bustle and activity; but one has to take only a few steps to reach the quiet streets and peaceful waterways where the spirit of tranquillity can be assumed again like a mantle—the real mantle of Bruges, which breathes, as much as any city in Europe, the atmosphere of a bygone tradition.

Bruges is full of harmonies, which partially accounts for its being so completely satisfactory; and nothing is more beautiful as a harmony than its Béguinage, reached by peaceful streets which are a perfect preparation for their tranquil and unaffected climax.

The Rue de la Vigne (most warm and sunny of names) leads to the Place de la Vigne. And there, nodding amicably across

the Roya, stands an eighteenth-century portal, dignified but hospitable, unconsciously impressing on the visitor the attitude which becomes him on entering the Béguinage within. One casts a last look before entering at the old gate-house and the Lac d'Amour beyond; as is fitting, there is greater austerity within the Béguinage than without, but it is an austerity which is humane, benevolent, and mild.

The archway on the inner side of the entrance is wide and low, but it is not subservient. Seen from within, its broad curve is suddenly perceived to become a frame embracing one of the most charming pictures imaginable; the picture of a soft bright lawn, tree encircled, and surrounded by exquisite little houses—a complete village in miniature, the dwellings in which stand side by side, each in itself full of reticent dignity and courtesy to its neighbour, an object lesson in the simplicity of elegance and the elegance of simplicity.

There are in all about thirty-five of these little houses, separated from the spacious central green by a grass-grown cobbled margin. On the south-east side of the enceinte stands the fine old church, the physical and spiritual focus of the composition. Its façade strikes a sober note in contrast to the prim gaiety of the rest of the enclosure. The massive breadth of its brickwork and the quiet strength of its buttresses express the power of the spirit which created the Institution of the Béguinage. Within, the lighting is dim, but the interior reveals a subdued cheerfulness, a note of restrained richness being lent by the presence of some good pictures. Finer churches certainly exist, but this one has a charm which is all its own; it is a fit setting for the worshippers whom it welcomes—the simple, quiet, old ladies, who make their way across the green with tremulous gait to this clean and agreeable haven of devotion.

The houses around the green are the dwellings of these same



Photo: F. R. Yerbury.

A VIEW OF THE BÉGUINAGE FROM WITHIN THE ENTRANCE.



Photo: F. R. Yeibury.

THE CENTRAL GREEN.

old ladies and of their younger sisters. They are the Béguines Brugeoises, members of an exclusive community.

We are told that the foundation of the Béguinage of Bruges dates from the thirteenth century. It has a charter from the Bishop of Tournay, which liberated it from the jurisdiction of surrounding parishes, and another which directed certain ornaments and relics belonging to the chapel of the Bourg to be brought to the new foundation of the Place de la Vigne: "ad vineam supra Roium, juxta domum Sti. Joannis in Brugis, ad opus Beghinarum."

The Béguinage of Bruges is typical of these semi-secular, semi-religious communities, which exist in Flanders and in Holland. Their object is the living of a holy life, and this object seems to be achieved in a simple and logical way through a spirit of quiet religious fervour. Distinct from the religious orders, the Béguines are classed as "congrégations séculières," and are bound by simple regulations and vows. Women of any rank may enter the sisterhood, and they are received up to the age of almost fifty years into this asylum, which permits a life of tranquillity, seclusion, respect, and liberty.

The Béguine undergoes a novitiate, at the termination of which she receives the habit. Her vows are those of chastity and obedience, but they bind her only from year to year. At the end of any single twelvemonth she is at liberty to renounce her affiliation and return to the outside world; a liberal and wise dispensation from those who know that human nature is an uncertain quantity, and that early fervour has been known to weaken when renunciation has made a return to the world impossible. Guidance rather than force is the keynote of the organization of the Béguinage, and the superiors, including the Grande Dame who administers the enclosure, are elected by the Béguines themselves.

It might be inferred that poverty was essential to admission to the Béguinage, or that social status might form a barrier.

On the contrary, complete liberality of spirit prevails in the acceptance of candidates for the novitiate. Women of all ranks, rich and poor alike, who are either unwilling or unable to marry, are admitted to the order; once received, their position is defined and is one of respect and dignity. Permitted to carry on useful work, to have contact with friends and relatives, and provided with protection and congenial society, the Béguines lead an existence which has many compensations as an offset to the relinquishing of the more frivolous distractions of life.

The spirit of the Béguines must be imagined if the setting in which they are seen is to be appreciated. The Béguinage of Bruges exactly expresses this spirit, and the traveller, at the sight of these clean little whitewashed houses, finds himself impelled to enquire regarding the moral force which has created this architecture of modest nobility.

The dwellings of the Béguinage have that type of façade which seems almost to approach the living human expression. Their proportions are sure and dignified. Their "ordonnance," the grouping of doors and windows, is straightforward and of simple rhythm. Their mass is grave and restrained, relieved by detail touches which are gay and friendly. The white sash-bars in their green sashes and frames, the contrast of dark plinth and whitewashed wall, and last, but not least, the admirable fanlights, show fancy which makes one believe that whimsicality is not quite banished from the Béguinage. Within the houses, glimpses of whitewashed walls, black chimney-pieces, and red hexagon tiles hold out the assurance that quality dwells within as well as without.

It is with regret that one leaves the Béguinage, so soon does architecture of this good and simple kind set the mind and heart at peace. One remembers it as a complete and perfect poem of the kind that a John Ireland could translate into delicate and colourful music.

HOWARD ROBERTSON, S.A.D.G.

THE BÉGUINAGE, BRUGES.



Plate III. November 1922.

Photo: F. R. Yerbury.

TYPICAL HOUSES ROUND THE GREEN.

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Photo: F. R. Yerbury.

THE GATE OF THE BÉGUINAGE



Photo: F. R. Yerbury.

AN ANGLE OF THE ENCLOSURE.

Bishop's Stortford College:

Memorial Hall and Chapel.

Clough Williams-Ellis, F.R.I.B.A., Architect.

IN general form the exterior of this building follows the traditional collegiate type. The details, however, have been handled with considerable freedom, more perhaps in the spirit of the later Renaissance as developed in Southern Europe than in England.

The chief problem was to produce an effect of dignity at a moderate cost, and it was felt that this could best be achieved by giving the building the utmost height that could be afforded, this height being further emphasized by the panel and pilaster treatment of the walls, and by the steep-pitched roof and elevated cupola. Outside there is little ornamentation except at the entrance and where decoration has been concentrated about and above the pillared Doric portico that shelters the tablets bearing the names of the fallen. From this portico the chapel is entered through the carved oak doors which form a special memorial to Mr. E. A. Knight, some time a master at the school.

On the left a door leads up to the gallery seating a hundred persons, the corresponding door on the right leading down to the heating chamber.

The main body of the building (which for the present is left a bare shell) will accommodate four hundred more.

The raised half-octagon platform, which is seen through a high arch surmounted by a cartouche bearing the college arms, is entered up steps right and left, and has space behind it which can later be fitted up as offices and lobbies. There are three entrances to the platform from this space, and five to the balcony from a corresponding floor above.

The various uses of the hall, such as dramatic performances, concerts, and the like, have been kept in mind in arranging its lighting and appointments. The general rich colour scheme for the platform end is in lapis-lazuli

blue, viridian green, brown, and gold, complementary colours being used in the hangings. Venetian mast lanterns and urns surmount the balcony piers, the space under the central balcony arch and between the lights being intended for use

as a pulpit or rostrum. Under the platform is considerable cellarge for the storage of chairs and other furniture when not in use.

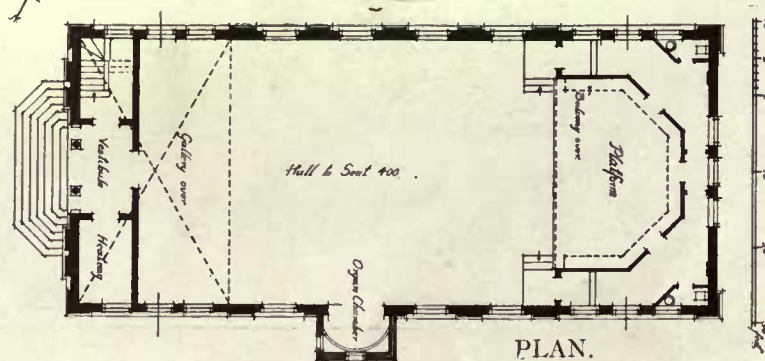
An organ chamber has been built out half-way along the north wall, with space beneath for the blowing motor; the electric power cable that serves this passes on above the main gallery to the brick-built cinema-box, which also acts as clock chamber and gives access to the roof space. The roof space is provided with planked gangways between the steel trusses for the use of electricians and other workmen, and flights of ladders lead up into the cupola. In the cupola is a light that can be switched on from below, the proposal being that it should be lit as a signal and as a kind of "silent bell" on special night occasions.

The cupola itself is of green copper, the crosses and the terminal urn being gilded. The general walling is of rough-faced bricks with dressings of Portland stone, whilst the roof is of red pantiles.



Photo: F. R. Verbury.

THE ENTRANCE / FRONT.





VIEW OF THE SOUTH SIDE.

Photo: F. K. Yermy.

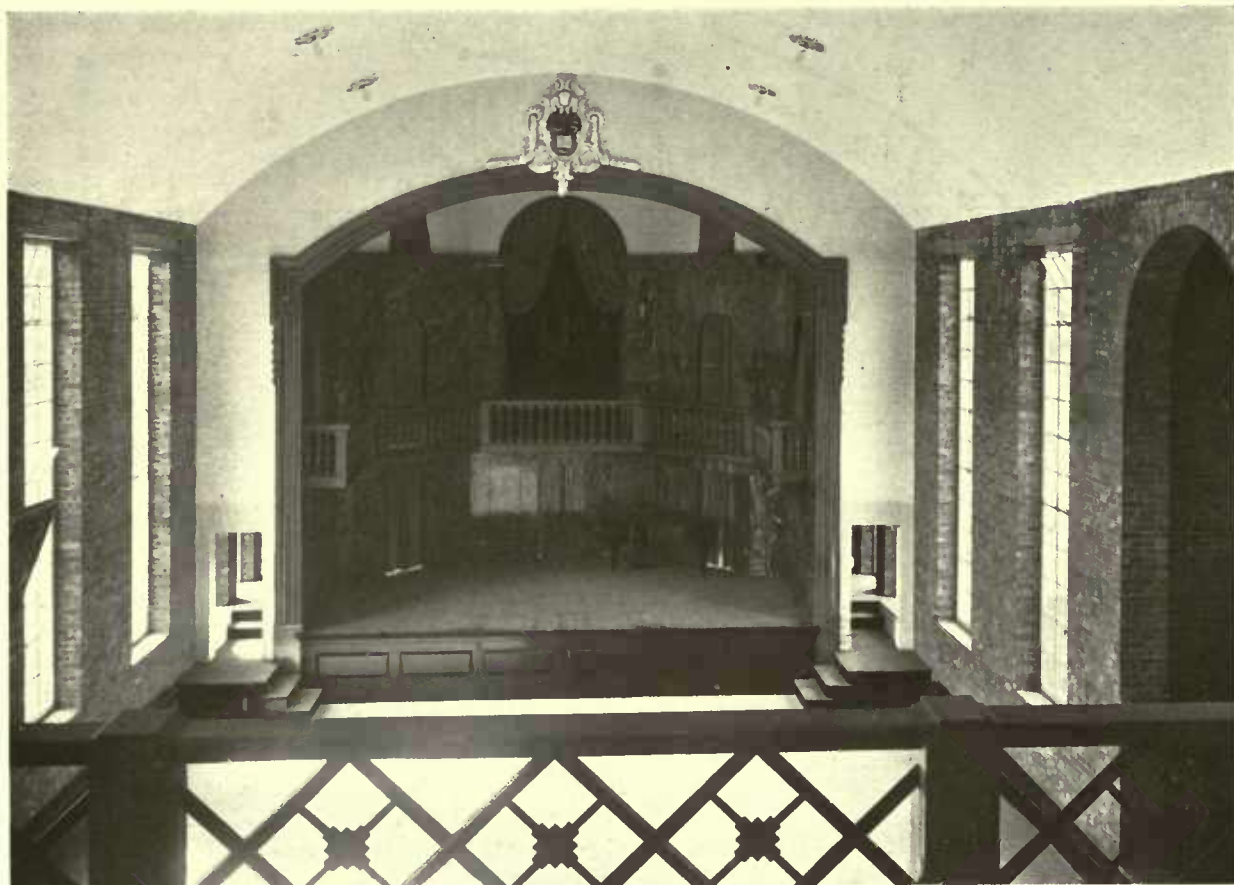


Photo: F. R. Yarbury

INTERIOR FROM THE EAST GALLERY.

A lively interest has naturally been taken in the building by the present boys of the school as well as by Old Stortfordians, and criticism has been freely offered and readily accepted at all stages of the work.

A good many such criticisms cancelled one another, whilst others were in due course answered by the gradual development of the scheme.

Latterly attention has been chiefly fixed on the interior decoration, or rather on that small portion of it that it was thought well to finish, so far as was possible.

That a somewhat elaborate colour-chord should suddenly be struck at one end of an otherwise bare hall may well seem surprising until it is remembered that the rest of the interior is ultimately intended to be treated in low tones that will harmonize the whole scheme and compose such discords as may now seem to exist in this isolated fragment of the whole composition. Bare Fletton bricks are admittedly an impossible foil to any colour scheme, but it was considered better in what little decoration was possible to play up to the final conception of the completed interior rather than down to the crippling level of the mottle-faced bricks.

It should be pointed out that owing to the inevitable fading of the pigments used, all the colours have to be laid on in the first instance more brilliantly than ultimately needed, so that the chromatic effect is at present keyed up to a pitch that time will quickly lower.

It has been objected by some that bright and cheerful colours are not "suitable" to a building in which religious services will be held, and that drab and neutral shades are more becoming.

It would be easy to pillory such objection as a strange commentary on the observances of a religion that should have its roots in hopefulness and beauty, but it is more probably only a regard for nineteenth-century conventions that has been

disturbed and a distrust aroused of what seems unorthodox and ultra-modern. Such a view is wholly understandable and worthy of all respect, but its holders may be reminded that the Mediæval Age in England, the age of faith and the golden age of religious building and craftsmanship, was also the age *par excellence* of vivid and profuse colour.

The vandalism that unfortunately accompanied the fervour of the Reformation turned most of our churches from glowing treasures of all the arts into the bare shells that they mostly remain to this day, and to which we are accustomed. All those, however, who have been privileged to see some of the few remaining and now reverently preserved examples of authentic Gothic colouring, where woodwork, walls, and roof glow with bold primary colours and where stained-glass windows add a brilliance and lustre of their own, will probably regard any serious attempt to re-enlist the help of colour with sympathy and approval.

Mediæval church hangings and religious illuminated books and missals also go to prove that colour was regarded as even more important than the then rather primitive art of music. Those who may not be familiar with the beautiful church interiors of the Italian masters may still have some knowledge of the rarer yet by no means negligible decorated chapel interiors in our own country.

These will hardly contend that where poetry, music, and architecture are employed for the delight of man and the glory of God, colour should be denied its part, or arbitrarily restricted to the glazing of windows. In nature, wherever there is sunlight there, inevitably, is colour, the light itself being, of course, a bundle of colours, as is revealed to us in the glorious spectrum of the rainbow.

It is strange if what is most justly revered in that great miracle of colour should be condemned as irreligious when reflected, even unskilfully, in a church.

Memorial Screen, Orford Church, Suffolk.

Sydney Tugwell, F.R.I.B.A., Architect.



ORFORD CHURCH, Suffolk, which dates from the year 1166, was originally an important structure consisting of a nave, choir, transepts, and aisles, with central tower. All that now remains is a fourteenth century nave and aisles, a partly ruined western tower, and a Norman chancel in ruins.

In the 'eighties George Edmund Street prepared designs

for its complete restoration, which did not materialize much beyond new roofs to the nave and aisles, and south porch. The memorial screen, recently erected and here illustrated, divides the choir from the nave, and the design for carrying screens across the north and south aisles is in hand. The work has been executed in English oak by Mr. Lawrence Turner, F.S.A., from the designs of Mr. Sydney Tugwell.

A National War Memorial for Italy.

A Monument upon a Mountain, from the Designs of Signor Eugenio Baroni.

SIR ASTON WEBB wants Britain to have a national war memorial. Architects, sculptors, and lovers of art feel with him that we have none yet worthy of our sacrifice. We have nothing big enough, bold enough, and fine enough to tell in words loud enough for all to hear the grim, glorious story of our fight for freedom.

England has its Cenotaph. Let us see what Italy would have.

If Signor Eugenio Baroni's scheme is carried out—and a national committee has approved it—Italy will have the finest, and the biggest, memorial ever planned by an heroic people to those whose sacred bones have paved the path to peace.

It is an arresting conception, bold, imaginative, majestic. Its scope is truly national. Its sentiment is, as it should be, Latin. And its pedestal! Here is a stroke of genius, a poetic inspiration. What would not a sculptor or an architect give to have a mountain for his base?

The main idea is simple, as indeed it should be. A gigantic cross tops the mountain, symbol of sacrifice at the scene of the greatest sacrifice made by the Italian army. The central part of the cross is a sort of sacred crypt containing the bones of the

slain and an altar where prayers for the dead may be said. Here will be Italy's greatest shrine, a place for prayer and pilgrimage. The steps that lead up to the Ossarium, making approach slow, give ample time for meditation. There is here no Vanity Fair to distract and to demean. For here, amid the eternal hills, far from busy town and scrambling mart, sleep the nation's heroes.

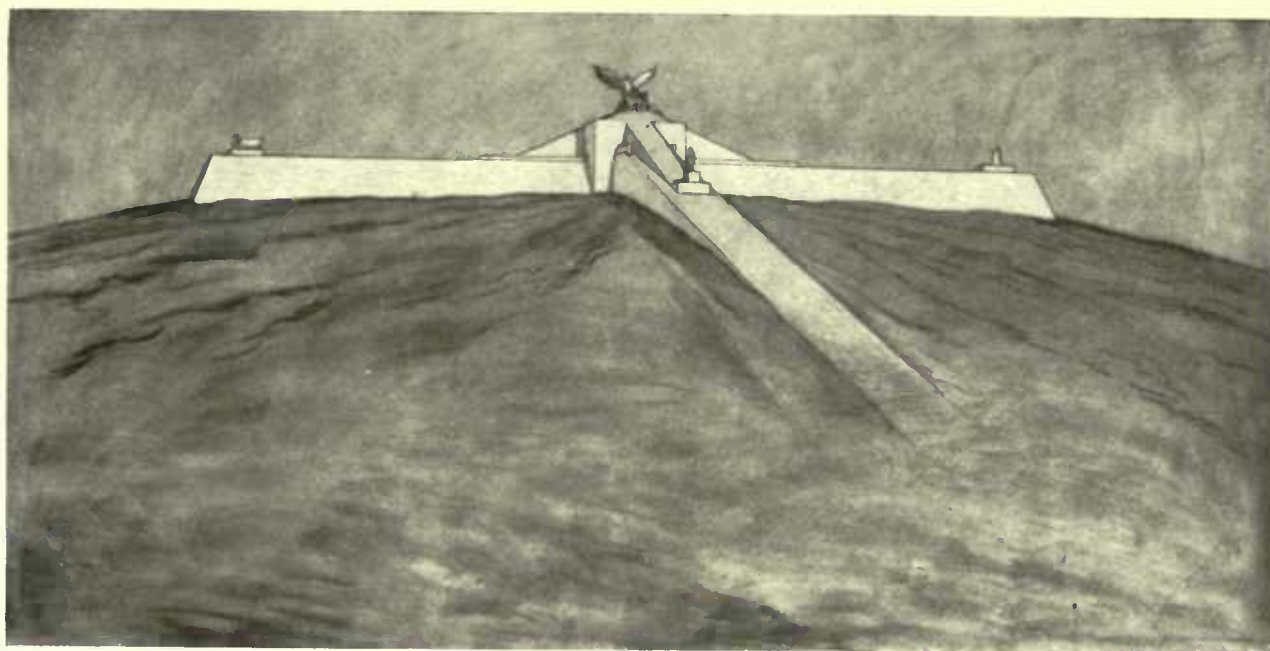
The religion of Italy gives to this memorial its peculiar character, a sentiment alien to the colder north. And for that reason it is not likely to appeal so much to us as it does to the Italians. It has about it a stark acceptance of the gruesome side of war impossible in a British monument.

With a cross as the main outline of the memorial, the sculptor has designed statuary groups at commanding points, and it seems a natural development that these should have become rather like Stations of the Cross on a fine processional pilgrim way.

The conception is daring, but justified. The Cross signifies so much, both of sacrifice and hope. It is the world's symbol for just that form of patriotism which unselfishly and without thought of the individual life gives up all, even unto death, for



THE MONUMENT, AS IT WOULD APPEAR ON A DISTANT VIEW.



THE MONUMENT, AS SEEN FROM THE REAR.

a national ideal. And the Way of the Cross is one of infinite dolour, marked by a variety of tribulations. So the Stations have a special meaning for the Italian peasant. To climb up the many steps that would lead to the national shrine, and to meet on the way these Stations of a nation's Calvary, would give to the pilgrimage a religious atmosphere, the suggestion of being in some vast cathedral, built by Nature and embellished by man. So the impression that here is holy ground sanctified by the best blood of the people is insensibly produced. The majesty of the mountain top, the solemn stillness, the sense of freedom, the vast expanse of the countryside to be seen from the heights, should make for lofty ideals. It should be like a refreshing spring for the world-weary pilgrim, should inspire to a finer patriotism and an enlarged conception of the beauty of sacrifice.

Here, on the summit of the famous Monte S. Michele, where died so many of Italy's sons, one of the pivotal points of the war, the issue was mainly decided in the struggle against the Austrian. And it is eminently fitting that here should be raised the nation's tribute to the men who set her free.

Signor Baroni says he has conceived this work as the result of his enthusiasm for and belief in the sacrifices and the feats of the Italian soldier. No one who looks at the designs will be surprised to learn that he won the national competition.

His first idea was to provide a house for the bones of the dead. The monument gradually assumed the form of a cross without deliberate design. To reach the chapel it was necessary to make approaches, and so wings were added. And thus the Cross came. So, too, with the Stations. The artist did not set out to include them in his scheme. They came afterwards in a natural way, for he found it necessary to tell the story of the soldier, and could not do it properly without also telling the story of the mother. And so group after group developed, until the Cross and its Stations gave to the monument a full religious flavour, setting up on the holiest ground in all Italy the symbols of sanctity.

The size of the monument is heroic, for its cubic content is 163,000 cubic metres, with a length of 400 metres, and a breadth of 200. It is not high, because the mountain is so high that it forms all the pedestal needed. The actual Chapel of the Sacred Bones, as we may quite reverently term the central feature of the memorial, is 60,000 cubic metres. The artist has gone to great pains to get just the right proportions. He made

special experiments on the mountain itself, and also on certain hill fortifications. The well-known fact that even a small hut or shelter at the top of a mountain seen from a far distance looks as imposing as if it were a big and massive building built on the flat, led him to the decision that no height was needed. The Cross will be visible from afar off. As seen from the Isonzo, the river of heroic and terrible memories, the monument will appear as just a great white cross on the mountain-side. From the railway line Cormons-Capriva, at the little town of Gradisca, people will get a nearer view. They will see the long flight of steps with four great groups, the central building, topped by the gigantic statuary, with the winged figure leading Italy's sons up to freedom and a new dawn, and the two Stations at the ends of the wings of the Cross. From Doberdo and Oppacchiasella, at the rear, will be visible the back of the monument, and again the outstanding winged figure, a figure that may be seen from every point because its only background is the skyline, dominates the pile. From whatever side you view the memorial, it is still this heroic conception of the Spirit of Italy that sets the note of fervent patriotism, of undying love for freedom, of unconquerable belief in the glory of the greater dawn that lies ahead. Here Hope strides above an open grave, new life springs from the ashes of the dead.

The statuary represents the epic of the war as felt and fought by the peasant soldier, the true representative of the people. The first Station is called "The Call." The soldier is shown in full war kit, bidding farewell to his mother, who, patriot too, will not stay him.

Simple, strong, broad, dignified, the work has a compelling restraint. The sad, statuesque mother, noble, immobile, and the son, moving forward, yet looking backward, torn by the conflicting calls of home and country, which yet are one, make a group of real power.

The second Station shows the son climbing to the height of heroism to which he has been called. Somehow in the bent back, burdened by the heavy full kit, and the appealing arms, there seems to be the whole story of the agony of the sacrifice, a sacrifice accentuated by the sorrow-stricken figure of the mother, who, now that her son cannot see her, gives way to her grief. She proudly bade him go, but the parting is not made the easier thereby. And the sculptor graves it all in a few pregnant lines. More than this, he manages in the upturned, eager face of the warrior, looking on to the task that



STATION I—THE CALL.



STATION II—THE ASSENT.

lies ahead, to suggest the courage which sends this man from his hearth and home, despite the bitter sorrow of parting, to face willingly discomfort and death.

On the way he falls beneath his heavy burden, and this is the subject of the third Station. In the agony of this hour he is sustained by his mother, who bends tenderly over him. Here, as in the other groups, are both fact and parable. The mother is not only the mother of his flesh, but the spiritual mother, the Italy for whom he is to fight and by whom he is supported and succoured.

Again this theme occurs in the next Station, "The Bread." While he forsakes his fields, others take up the task of feeding the nation and the army, which is, too, the nation in arms. The children now feed their fathers. The new generation aids the old, while the old in the firing line protect the heritage of the new. Here is a fine parable. The artist links up in one simple incident the peasant in peace with the peasant in war. And the child who gives to him the loaf suggests the true business of man, earning his daily bread, which an unwanted war had interrupted. The soldier with his machine-gun and other implements of slaughter typifies the uselessness and destructiveness of war. The child with the loaf surely stands for peace.

Station the sixth is a grim reminder of the peasant soldier's sacrifice for the sanctity of home and fatherland. Here, told boldly, brutally, is the most horrible and the most senseless phase of war. In a little group of three, one blind and another trying to describe to him that which he never can see again, pointing to some view with a mutilated arm, there reappears the mother, now a mother of sorrow and sympathy. It is a powerful conception. Its severe simplicity gives it true strength; and in the ruthless though reticent presentation of the mutilations of the battle-field there is the essence of the tragedy of thousands of Italian homes, a tragedy ennobled by the remembrance of a great patriotism.

The soldier has passed through the furnace of war. He has won freedom. Victory, though at terrible cost, has been achieved, and, soldier only when his country is menaced, he goes back to the land, his first love and his last. The seventh Station shows him after he has been demobilized. The pair of oxen harnessed to the plough are modelled with masterly power. The man has paused at the end of the furrow, and, arms shading eyes, blinded by the glory of the new dawn of a new-won security for his people, peers into the future. This

would seem a fitting finale. But Signor Baroni has one more word to say, and it is a warning that history tells us is not without warrant. The last Station is "The Sentry." Silent, watchful, a lone figure, he stands facing the frontier, from which the foe, if foe there be, must come.

So far we have not mentioned the fifth Station. The reason is that it is the central group, placed right on the skyline, the final motif of the whole memorial. And it is an integral part of the House of the Dead.

The wings of the Cross will contain halls where pilgrims may meet, and there will be wide terraces. At the intersecting point there will be a big hall in which will be ranged, as if in military formation, all the bones of the slain. The hall will have a glass roof, and only the priest will be allowed inside, where, in the centre, will be an altar.

In planning that vulgar curiosity shall not desecrate the sacred place, Signor Baroni has, with a touch of inspiration, arranged that to look inside the "bone-house," through the glass roof, the visitor must kneel.

The fifth Station represents "The Scythe of Death" (Plate IV). It has many meanings. It is many times life-size. The grouping is impressive. The modelling is full of action. The figures almost breathe. Against the skyline, on the mountain's summit, the effect must be dramatic. The great winged figure, beckoning the soldiers of Italy to victory, the bombers, about to throw their engines of death, the dead man curled up on the slope, all tell the thrill and the terror of war.

But there is more than this. The Scythe of Death, sweeping a path to freedom, is a simple image that needs no emphasis. But there is surely, apart from artistic choice of situation, more than this in the selection of this group for the central place. Here is a splendid allegory, whether designed or not, of the way in which Italy in her victory has risen to the heights. The figures have all the world

at their feet. They always face the dawn. They are the first to see the new day. Their faces are set forward to the future. They have won their place in the sun. There is eager expectancy in the very attitude of the leading figures. The breath of hope seems to ruffle the outstretched wings of the Spirit that calls them onward.

Though Signor Baroni does not shrink from the grimmest aspects of war, he does not leave his tale half told, but ends with an inspiring note. Their sacrifice, he tells us, was not in vain. In the freedom they have won for their children they live again.

CROSSLEY DAVIES.



THE MOTHER'S BLESSING.



STATION III—THE FALL.



STATION IV—THE BREAD.



Plate IV.

STATION V—THE SCYTHE OF DEATH.

November 1922.



STATION VI—THE WOUNDED.



STATION VII—THE DEMOBILIZED.

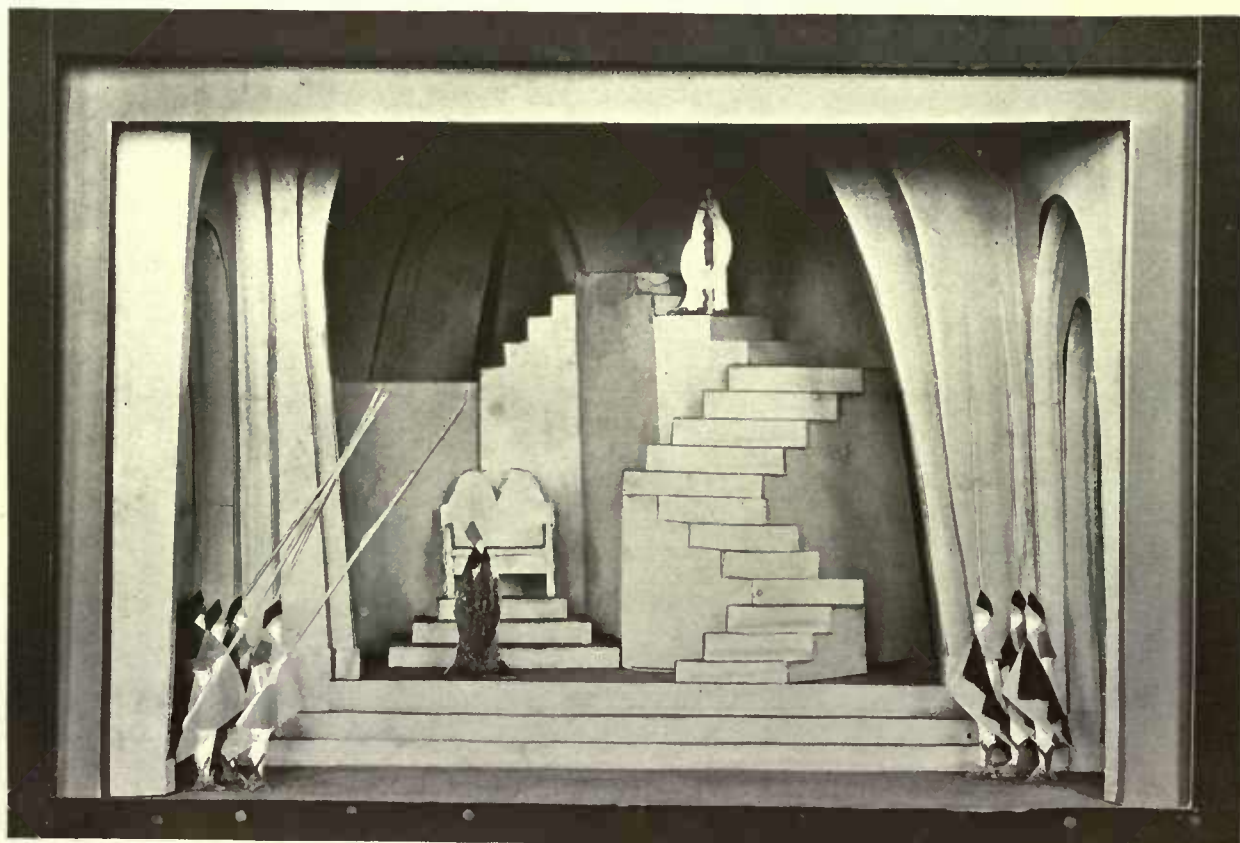
Modern Theatre Design.

By H. J. Birnstingl.

THE unsatisfactory position of the theatre in England to-day, in comparison with that of other countries, is perhaps partially to be accounted for by certain national characteristics. In the less imaginative spheres of activity, the Englishman invents and discovers—often subsequently allowing others to exploit—but in the plastic arts he is slow in devising, achieving, or even in emulating. Moreover, his fundamental craving for personal liberty has been a real obstacle in thwarting every attempt to install in England a system of endowed theatres such as is to be found throughout Europe, from France to Russia, from Norway to Czechoslovakia, and includes such famous buildings as the Comédie Française, the Opera House, the Odéon, and the Opéra-Comique in Paris; the Court Opera House at Vienna, the Opera House at Frankfurt, and that at Budapest. In all these countries the theatre has its recognized place amongst State and Municipal enterprises, and, strange as it may seem, it is largely on this account that there has been, during the last fifteen years, such an advance in everything connected with stagecraft throughout Central Europe. England has certainly contributed towards the movement, and one Englishman, Gordon Craig, has a worldwide reputation, but, for the most part, the work is that of a few isolated individuals whose efforts have secured scant recognition, and who have, through lack of support and encouragement, been unable to synthesize and collate all the forces required for a really great achievement. Whereas previously a dramatic representation was a simple affair requiring the services of only a playwright, actors, and a producer, now it embraces the services of the architect, the painter, and the scenic designer; the dancer, the musician, and the costumer; the mechanical and electrical engineer; the producer and the actor. The set of forces whose task it is to

produce the building are collated under the architect, and those which aim at achieving a unified artistic experience are controlled by the producer. And here it is interesting to note that the position of the actor in the hierarchy of stagecraft is undergoing a change. His personality must be sunk so that he becomes a unit in a carefully co-ordinated scheme, in the production of which colour, illumination, costumes, gesture, voice, movement, and mass, each have their particular dramatic significance. It may well be that in the future the star actor will only be found on the music-hall stage, while the tendency of the theatre proper will be towards permanent companies working under the direction of a co-ordinating producer.

The modern movement may be said to have begun with the production of Ibsen's plays, when an attempt was made at an absolutely realistic representation of domestic interiors. Hitherto a kind of conventional realism had been attempted, which was, however, neither convention nor realism. Yet this attempt at realism did not lead to satisfactory results, for certain limitations of stagecraft (such as the fact that a room can only have three walls and not four) remained insurmountable. Moreover, it was impossible to avoid a twofold distortion of perspective: the one due to the fact that there is only a single point in the auditorium to which the perspective is, and can be, adjusted, the other due to the fact that the attempt to give an illusion of distance is destroyed by the movements of the actor which put him in constantly varying relations to his surroundings. In exterior scenes the more nearly the setting approximated to realism the more patent became its defects; a scene which merely arrived at suggesting trees caused less distraction than a scene which pretended to be trees, and just as the drama itself is unreal and synthesized so, too, it was felt



SETTING FOR STEPHEN PHILLIPS'S "HEROD." BY GEORGE BRADFORD ASHWORTH.



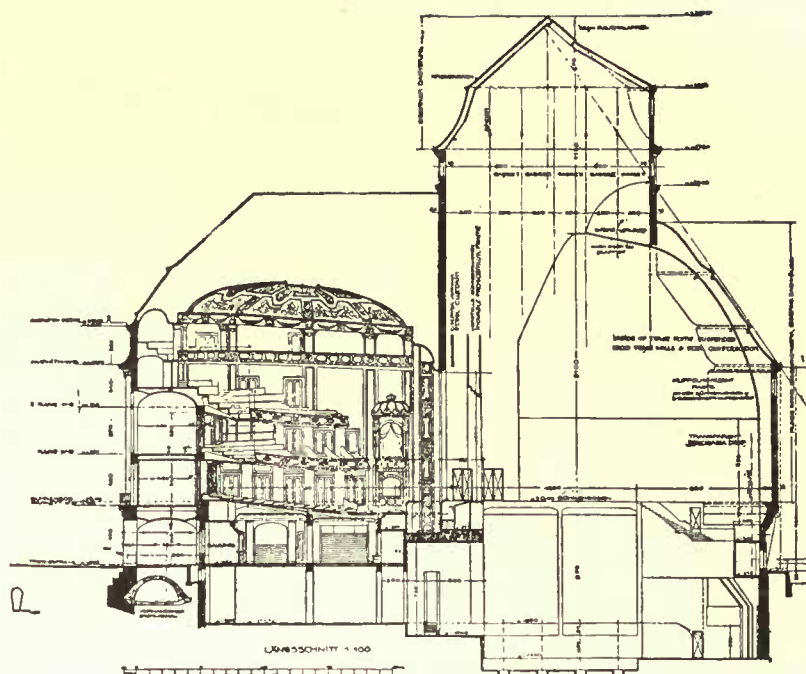
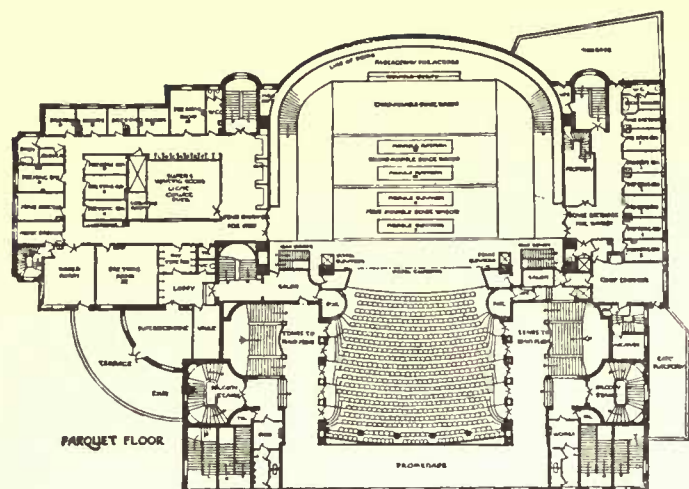
SETTING FOR "ROMEO AND JULIET." BY WOODMAN THOMPSON.

that the scene should be unreal and suggestive. And so a reaction against realism took place, in favour of simplification and suggestion, and now even in architectural scenes of a definite period the aim is to extract the flavour of the period by skilful suggestion, rather than to reproduce exact detail. Lovat Fraser's set for the "Beggars' Opera" is an excellent example of this. This subjective interpretation of a play into scenic terms has been pushed to great lengths. Thus some distorted arch or contorted staircase, having no realistic significance, and, indeed, as often as not defying the laws of stability, is intended to enhance the sinister effect of some action for which it is a background, as in Ashworth's set for "Herod." Or by graduation of the illumination, both in colour and intensity, upon a fixed set, the entire effect of the scene upon the mind of the spectator can be changed, so as to harmonize with the action, as in a setting by MacDermott for "King Lear." In the simplification of sets much ingenuity is often displayed. Gordon Craig has designed a set of screens and a trellis which are capable of almost infinite variations. These variations are not only dependent upon the diverse assembly of the parts, but also upon alterations and gradations of lighting and colouring (which is controlled by means of the lighting). The figures on the stage may move from light into darkness, they can be silhouetted mysteriously against a distant glow, or they may stand clear-cut and brilliant against a fading darkness. The variation of form and atmosphere are infinite. Many other designers are working along these lines, and an ingenious series of architectural elements capable of manifold combination has recently been devised by Zuckerman. Another method of simplification, permitting of a built-up scene and rapid changes, is to have a permanent basic set. Such a set was recently designed by Woodman Thompson, upon which twenty-four changes of scene were made in the dark in the course of each performance.

In the matter of stage sets the tendency is certainly towards the use of architectonics, and an abandonment of the back

cloth, the sky cloth and wings, in favour of a three-dimensional built-up scene, giving scope for the collaboration of the architect with the stage designer. Use is often made of a Japanese never-ending effect by which the trunks of trees, or the pillars of a nave, are made to pass out of sight, giving a sense of mystery. These are, for the most part, the methods along which the English, Americans, and Germans are working. The Russians still often adhere to the back cloth, and employ bold polychromatic effects, of which the Russian ballet is typical.

All these scenic changes, however, are developed simultaneously with stage mechanics and illumination, the latter playing a particularly important part since often the entire colour effect is produced upon a neutral ground by means of the illumination. The object of modern lighting is to produce vibrant atmospheric effects; a suffused light in contrast to the glaring bands concentrated in footlights, battens, floats, and perchlights. Most of the new systems of lighting are based on that devised by Signor Mariano Fortuny. This is an arrangement by which a white light is thrown on to variously coloured silken banners and so reflected over the scene. For its complete realization it is used in conjunction with the *dome-horizon*. This is a semi-dome constructed either of plaster or of silk fixed to a metal framework. Instead of the *dome-horizon*, a *round horizon* is sometimes employed. This is a segment of a vertical cylinder at the back of the stage, and if it be made as a permanent construction it causes less interference to the stage, although achieving less subtle effects than the *dome-horizon*, or firmament, as it is sometimes called. A variation of the Fortuny system has been invented by Herr Linnebach, *regisseur* at the Court Theatre, Dresden, by means of which the light from the arc lamps is passed through transparent coloured slides before reaching the horizon; the entire effect of colouring and lighting is thus controlled. These systems are used in connexion with the usual movable spot-lamps in the wings.



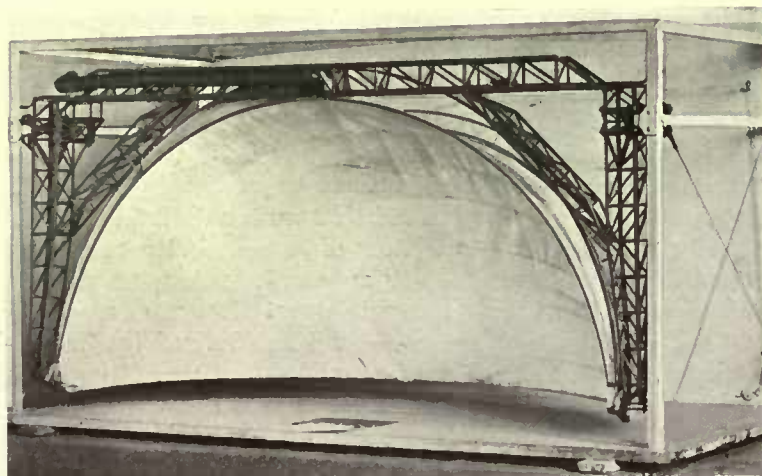
THE NEW COURT THEATRE, DRESDEN.

One of the greatest improvements which modern methods have brought about is the capacity for quick changes. Nothing is more detrimental to a unified dramatic effect than frequent and prolonged intervals. In the eighteenth century, when an attendance at the theatre was regarded rather as a social function than as a serious artistic experience, long pauses, which enabled fashionable parties to forgather and gossip in the boxes, were an essential part of the procedure, but the modern attitude to the theatre is changing, and every effort is being made to facilitate quick and silent changes of scene, some theatres favouring a *black out* rather than a curtain between scenes, so as to minimize the break in the continuity. It is interesting to note here that Wagner, who was a pioneer in theatre reform, though few realize it, understood the necessity for maintaining dramatic continuity, and so introduced *verwandlung* scenes into many of his operas, to mask the re-setting of the stage. One method of expediting changes is by means of the basic set already described, but the better method, which is applicable to new theatres, is to employ mechanical devices, since they impose less restrictions on the type of set. These fall roughly under three heads: the revolving stage, the wagon stage, and the sliding stage. The revolving stage is too

well known to require much explanation. One of the first was that installed by Max Reinhardt in the Deutsches Theatre in Berlin, and by its means as many as five sets can occupy the stage simultaneously. But their planning requires considerable ingenuity, and imposes severe limitations. In England, although there are theatres equipped with the revolving stage, very few producers avail themselves of it. The device which has almost superseded the revolving stage is the wagon stage. Each wagon consists of a platform measuring about 6 ft. by 12 ft., mounted on silent wheels; these, either singly or clamped together, are moved into place with the scene already set. During the interval they are removed and a fresh set is rolled up to the proscenium. The wagon stage is really a simplification of the sliding stage which consists of two large "wagons," each large enough to occupy the entire stage space. These can be moved horizontally by electric power, allowing of two complete scenes; if desired one can be set while the other is being played. But it will be realized that such an arrangement requires a large area for the spare stage which is by no means always available. A further variation of this occurs in the Court Theatre at Dresden, designed by Lossow and Kühne, which is perhaps one of the finest equipped



LIGHTED MODEL OF A VENETIAN SCENE SHOWING EFFECT OF DOME-HORIZON. BY MARIANO FORTUNY.

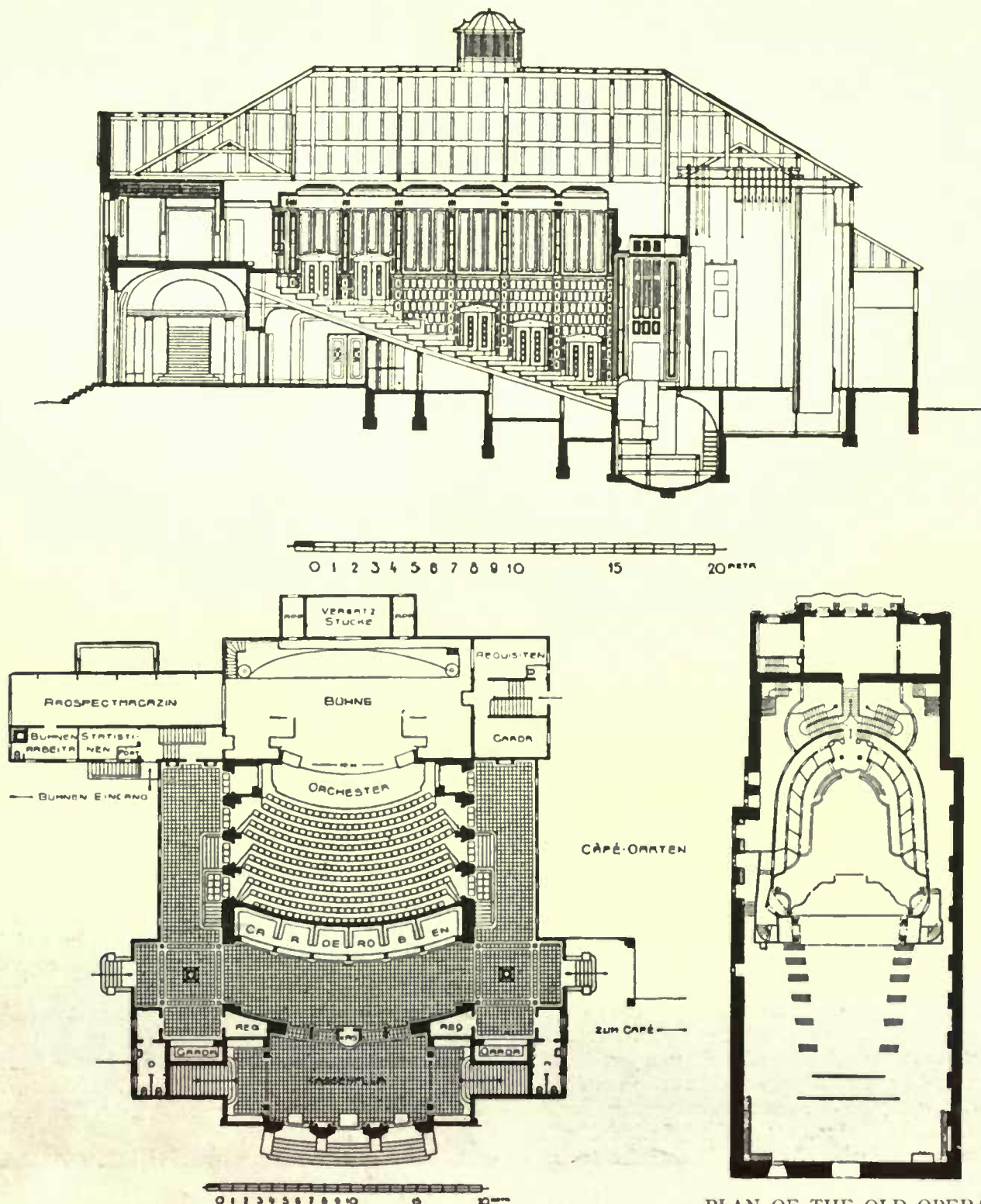


MECHANICAL MODEL OF DOME-HORIZON DEvised BY MARIANO FORTUNY.

theatres in the world; here the motion of the stage is vertical as well as horizontal. The stage is lowered to reset, and the old scene is slid off on one side, and the new is slid on from the other, and the whole raised into place again.

The modern theatre may be said to be derived from two prototypes, the Greek semi-circular theatre and the Elizabethan theatre, which was evolved from peripatetic companies of players who performed on church steps or in the courtyards of inns, the surrounding houses or galleries accommodating an upper tier of spectators. In some theatres it is possible at once to identify this descent from one or other of these prototypes, but for the most part the two influences are blended. Certain performances are more suited to one kind of theatre than another. For the intimate drama a small theatre—often with the addition of an apron stage which is sometimes reached, not only from the stage proper, but from the auditorium by

steps or a gangway—approximating rather to the Elizabethan model, is more suitable, while for large spectacular effects for Greek tragedies, for certain plays of Shakespeare, the large "heroic," or amphitheatre, type of theatre is better suited. At the present time an attempt is being made by certain designers to combine in one building a suitability for many purposes, but this is not altogether possible; and just as the Albert Hall can never be suitable for a concert of chamber music, so an heroic theatre can never be suitable for the intimate drama. The proscenium arch is another feature which, although universally adopted from the Renaissance onwards, is now found to have its limitations. Various kinds of performance do not require to be framed in. The apron stage admits of certain scenes being played in front of the arch, and the invention of sliding sides enables the size of the arch to be adjusted according to the scene, for to set every kind of scene



THE KÜNSTLER THEATRE, MUNICH.

PLAN OF THE OLD OPERA
HOUSE, BAYREUTH.

perfect unobstructed vision, and no seat is higher than the top of the proscenium opening. Another of Professor Littmann's theatres, the Prince Regent Theatre at Munich, is designed with the same type of auditorium, and has a seating accommodation of 1,106.

Just as the purpose of the modern theatre has changed from a social function to a serious enterprise (this does not mean that comedy, satire or burlesque are banned from the modern stage, but that the production itself is a serious matter), so now the whole design of the building must be subservient to this one purpose, and cease to be a background for elegance and fashion. The Grand Theatre, Bordeaux, and Garnier's Opera House, can no longer serve as models. The eighteenth-century ideal as epitomized in the little Bayreuth Theatre, has absolutely ceased to serve modern requirements. Everything must be designed to produce a state of receptivity, and it no longer suffices to clothe the interior with the idiom of a past style. Colour, form, texture, and illumination are all considered in relation to this one purpose, and it is realized that reliance on the orders, or on any recognized forms of secular decoration, will not achieve this end. A similar necessity applies to the elevational treatment.

An interesting design is that for the "Volkstheater" at Cologne, completed in 1914. Here, owing to unrestricted space, the plan has been allowed to spread *functionally*, and the elevations have grown naturally out of it. The intersection of the variously shaped masses produces an interesting effect, and reveals a new aspect of the plasticity of concrete construction.

Turning now to unrealized projects (and everywhere on the Continent architects are finding the theatre problem one of absorbing interest), the designs are even more audacious. The use of the *dome horizon* and the *round horizon* has suggested the idea of a circular-backed stage. A particularly interesting example of this is the circular theatre by Oskar Strnad, an Austrian. Here the stage occupies the entire periphery of the circle. To achieve this result considerable ingenuity has been displayed in the planning, and the main entrance is below the stage through a vestibule to the staircases which give access at various points to the amphitheatre. The stage, it will be noticed, is mounted on wagons, and presumably it is intended that the whole should be capable of rotation, and part, at least, of an additional vertical movement. It would appear that the aim of the architect has been to design a stage which shall be

capable of being used in many different ways. Thus there is a large forestage with steps leading down to an arena or orchestra, somewhat after the fashion of the Greek theatre. Behind this the stage proper is divided into four parts. The front part has no vertical movement, but the back three parts are each capable of independent vertical movements, both upwards and downwards. This serves for veranda, balcony, or battlement scenes, or, indeed, any set which requires several levels. For interior scenes with views through to the exterior or vice versa, the scene would be built up on the front sections only. The whole arrangement tries to combine the advantages of classic amphitheatre and the Elizabethan stage, together with certain new ideas which have never before been formulated, the nearest approach being a scheme by Jeno Kemendy, an architect of Budapest; for, from the plans, it would seem that for certain effects a stretch of stage enclosing the auditorium on three sides could be brought into use. The lighting arrangements are interesting. In place of the footlights there are rows of concealed lights sunk below the back of the stage which shine upwards on to the surface of the *horizon*, thus completely reversing the accepted order of things. The other lighting would doubtless be by means of movable spot lights. It is doubtful whether at present anyone would be likely to finance the erection of such an absolutely unprecedented structure, but the design is indicative of the boldness and freedom of attack with which the architects of other countries are handling the theatre problem.

Without doubt a recent exhibition at the Victoria and Albert Museum gave a real impetus to the theatre movement, and of the thirty-five thousand who visited it many must have been astonished at the prolific output of every country, and at the amount of energy that was represented by the contents of the ten packed rooms at the Museum. Each branch of the creative arts can contribute to the theatre, and of these the contribution of the architect is one of the most important, not only in designing and equipping the building itself, but also in designing stage sets; for, as has been pointed out, these are tending to become more architectural and plastic, a return to the Greek method, as opposed to flat-painted scenes of the Renaissance and the succeeding centuries. The continual work during the last few years, both on the part of individuals and of various societies, will soon obtain wider recognition, and then it will be that a demand will come for architectural co-operation.



THE "VOLKSTHEATER," COLOGNE.

Van de Velde, Architect.

Selected Examples of Interior Decoration.

In Continuation of "The Practical Exemplar of Architecture."

Fireplace from No. 35 Bedford Square.

OF Bedford Square, Mr. E. Beresford Chancellor, in his interesting book on London Squares, says :—

"Bedford Square, although one of the larger squares on the Bedford Estate, is not so extensive as Russell Square; it was formed between the years 1775 and 1780, at which time the central garden was laid out. In Horwood's plan of 1799 it is shown, the site being marked as formed by St. Giles's Ruins; as a matter of fact the square covers a portion of the famous 'rookery' of St. Giles; Dobie, indeed, speaks of its arising 'from a cow-yard to its present magnificent form,' a form which even Ralph approves—which is praise indeed.

"The square was originally maintained by those who held building leases from the ground landlord, the Duke of Bedford, and it was not until 1874 that these leases expired, and the Duke took over the square, which has since been maintained by the Bedford Estate; the tenants of the houses being allowed the use of the central garden during the Duke's pleasure."

Many interesting people have lived in Bedford Square, including Lord Eldon, who occupied No. 6 in 1815 when, during the Corn Law Riots, it was raided by a mob, and he was forced to make his escape into the museum garden at the back. Nos. 34, 35, and 36 are now in the occupation of the Architectural Association.

Mr. Beresford Chancellor mentions that the Adam brothers were responsible for the design of some of the houses, although Mr. Richardson ascribes them to Thomas Leverton, c. 1770.

However that may be, they are all marked with that grace and refinement which is so characteristic of Late Georgian work, and contain many fine examples of ironwork, plasterwork, fireplaces, etc.

The fireplace illustrated is carried out in a white statuary marble with inlay of Sienna. The carving is in light relief, and is very graceful both in design and execution.

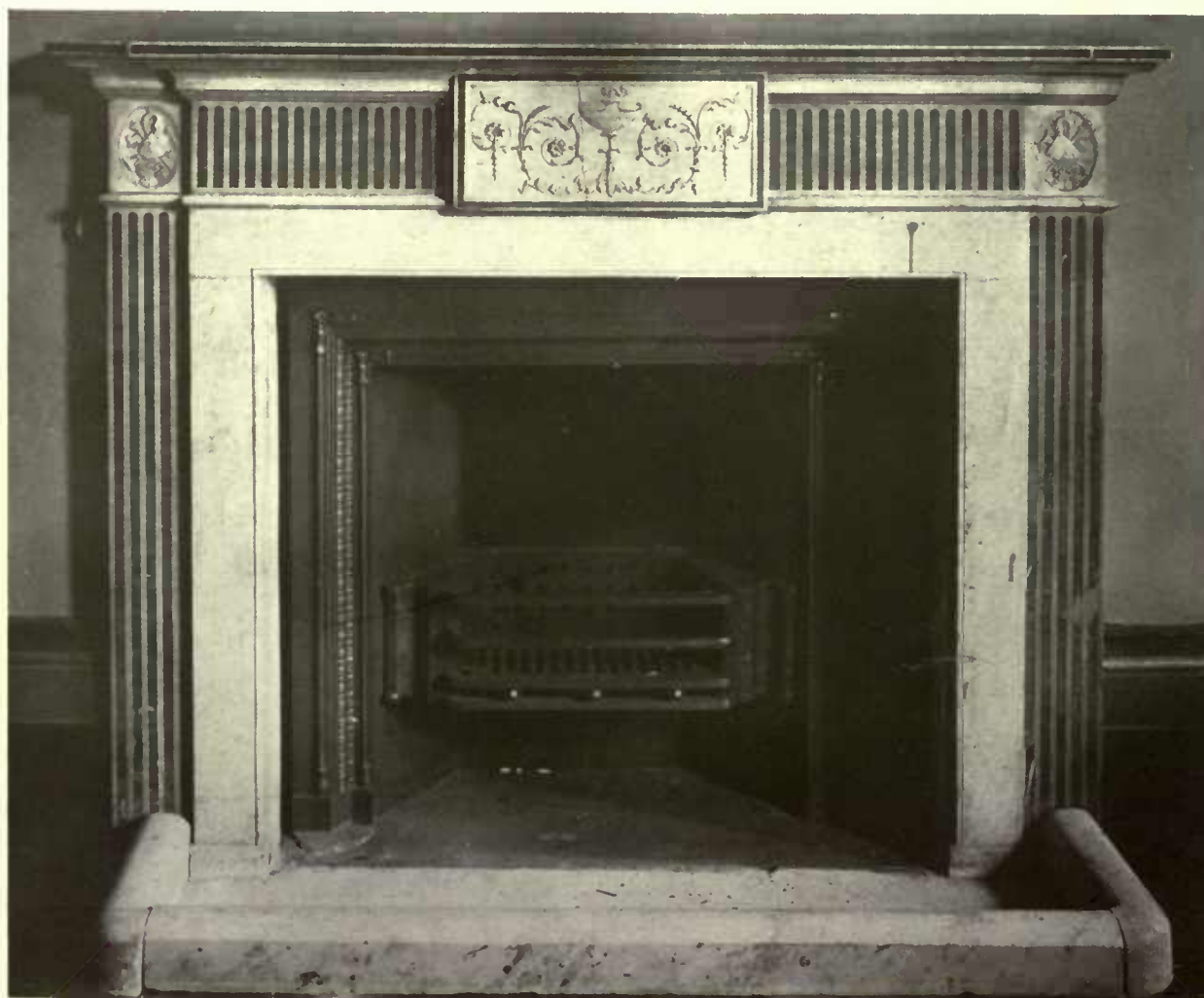
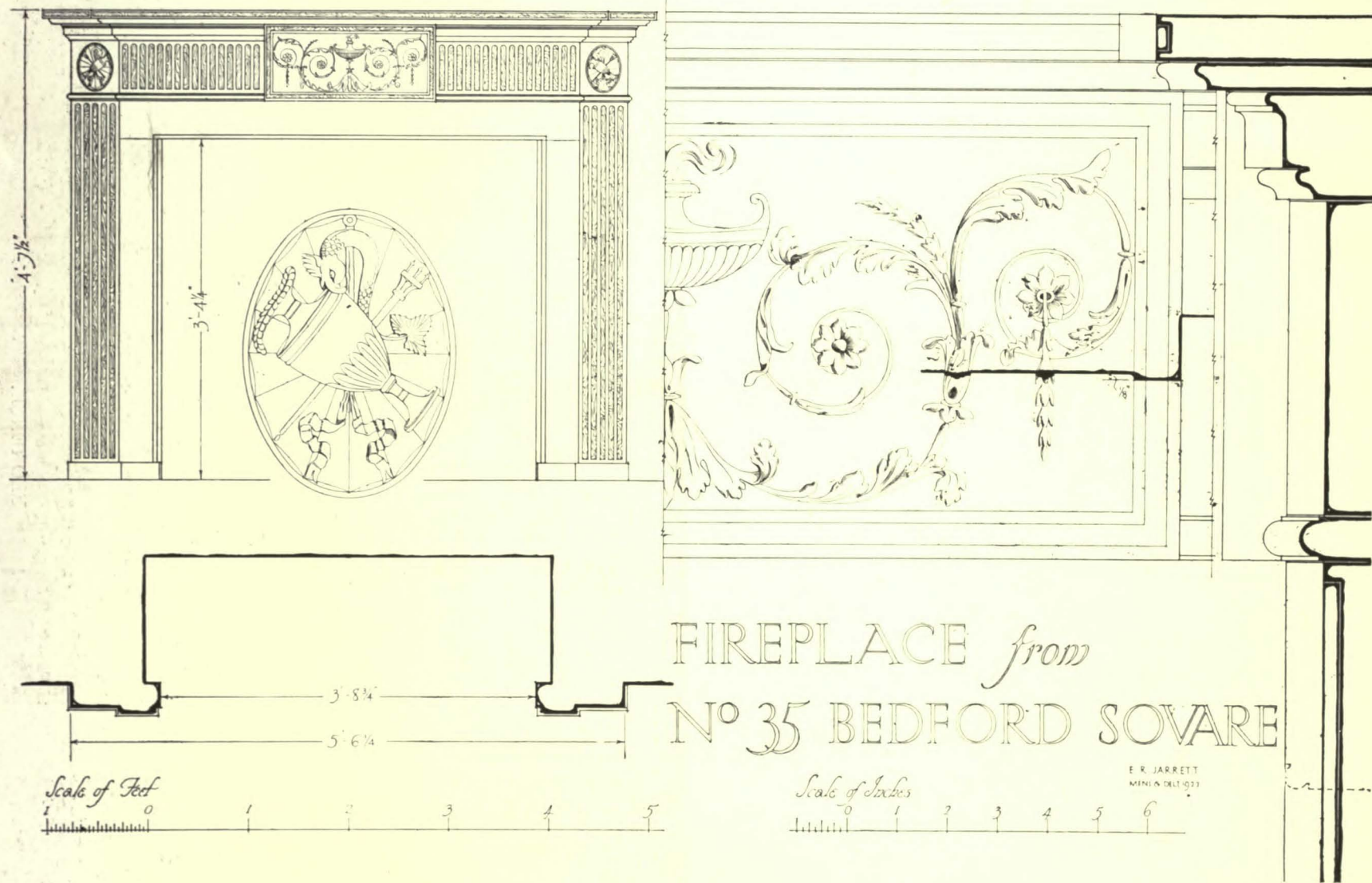


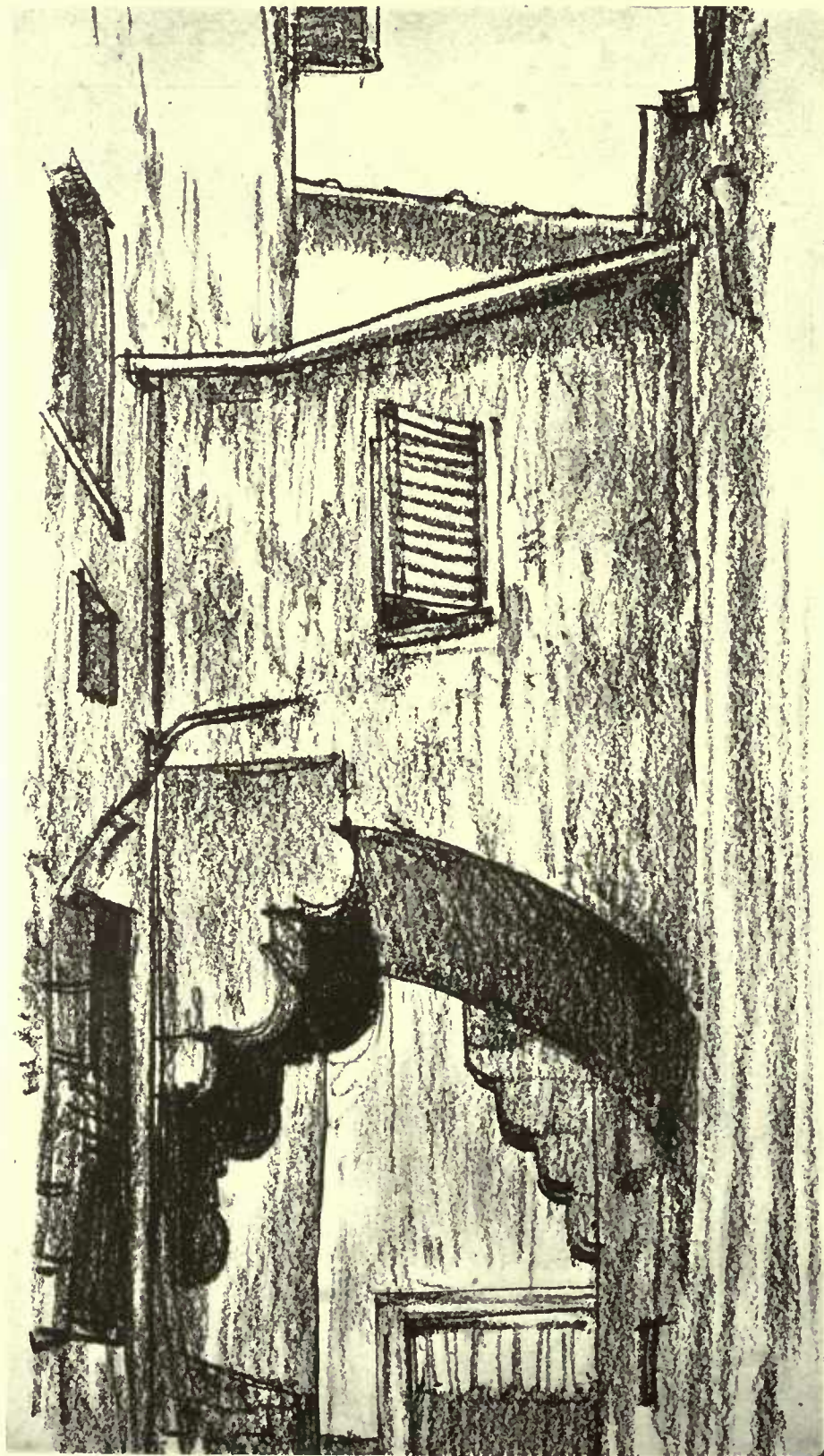
Photo: F. R. Yerbury.

THE FIREPLACE.



Measured and Drawn by E. R. Jarrett.

Sketches by Austin Blomfield.



FLORENCE.

From a Conté Crayon by Austin Blomfield.

SKETCHES BY AUSTIN BLOMFIELD.



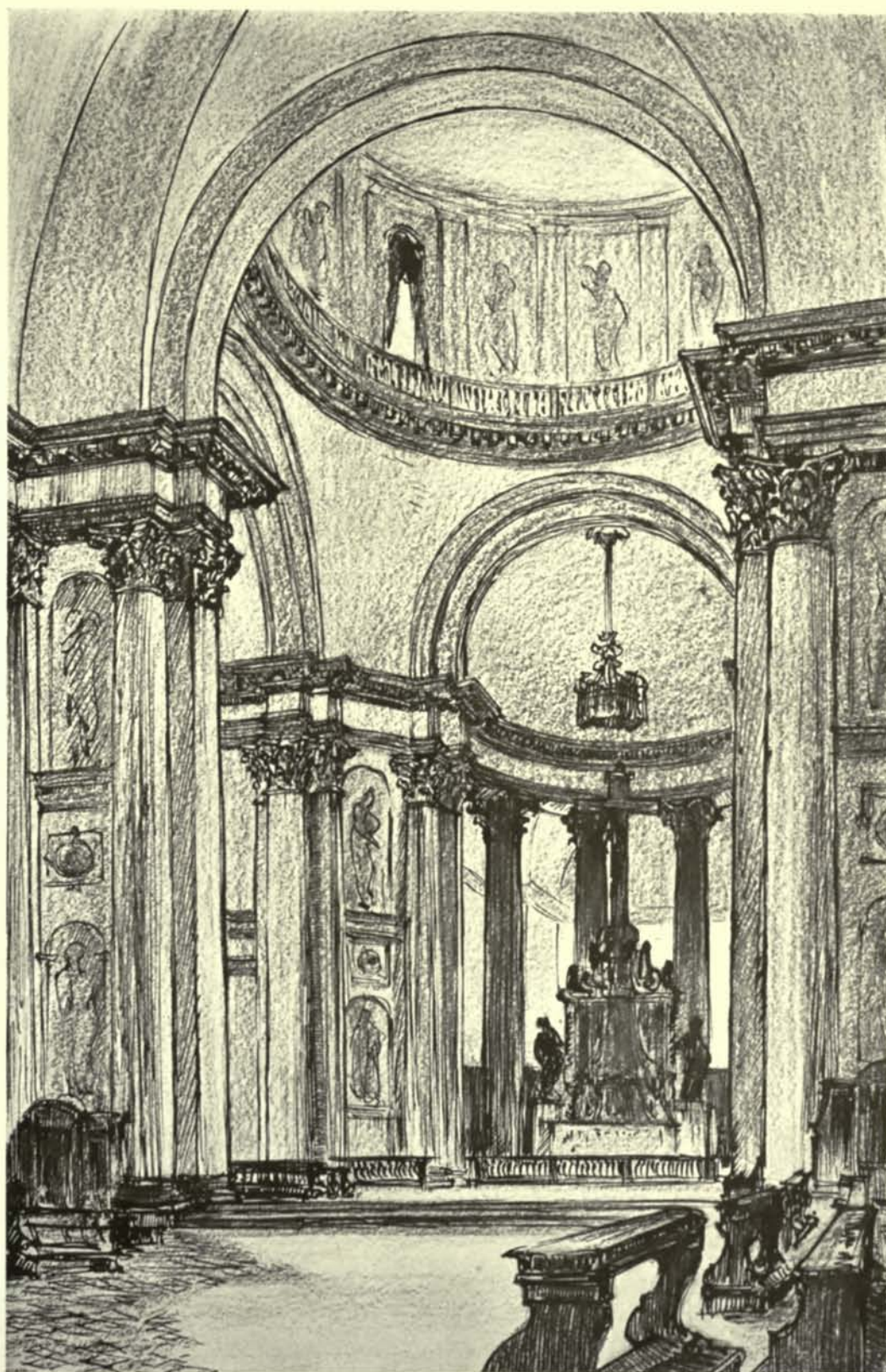
Plate V.

CHURCH OF SANTA MARIA DELLE SALUTE, VENICE.

From a Pen and Wash Drawing by Austin Blomfield.

November 1922

142-2



CHURCH OF IL REDENTORE, VENICE.

From a Pen and Chalk Drawing by Austin Blomfield,

The "Spotted Dog" at Dorking.

A Reconstruction by Joseph Hill, F.R.I.B.A.

MUCH has been written in recent years about the Ideal Public House, and it is refreshing to note that the tendency amongst licensed owners to-day is to produce refinement and good taste rather than the glaring erections, with elevations consisting largely of flowered plate glass and highly coloured glazed tiles that unfortunately marked the so-called gin palace, which grew in our midst so alarmingly in past years.

The accompanying plans and Mr. Yerbury's photographs show a reconstruction recently designed and carried out by



BEFORE RECONSTRUCTION.

Mr. Joseph Hill, F.R.I.B.A. (of the firm of Messrs. Yetts, Sturdy and Usher), for Messrs. Hodgsons' Kingston Brewery Co., Ltd.

"The Spotted Dog," a fully licensed house in South Street, Dorking, was found to be insanitary and much in need of repair; it was, further, greatly lacking in accommodation such as the licensing justices are now regarding as important for public-houses.

There was no club room or tea room, the kitchen was a lean-to of wood, without scullery or larder, and the conveniences were primitive.

Adjoining the licensed house, which was apparently erected in the seventeenth century, was an unoccupied cottage of contemporary date in a state of almost complete dilapidation,

and in the remodelling of the building it was fortunately found possible to extend the public premises and to include the cottage in the scheme.

The comparative plans clearly indicate the re-arrangement and additions, and it will be observed that the public rooms on the ground floor are completely supervised from the service bar, a feature of the utmost importance in public-house planning; a new kitchen wing was added, with scullery and larder; a large club room and a tea room were provided, with, in addition, ample bedroom accommodation and modern conveniences.

As the cottage was the more pleasing of the two properties, Mr. Hill based his design of the remodelled exterior upon it, and despite the fact that it was necessary practically to take it completely down, owing to the perished state of the walls and floors, it was carefully rebuilt with a judicious use of old and carefully chosen new materials.

The whole of the windows on the front to South Street were re-arranged, and in certain instances the old windows were re-used. The bays to saloon and public bars are however new, and have frames formed of old oak taken from the cottage, wrought with the adze, and finally fitted with metal casements.

The entire building was re-roofed, new gables and dormers were carefully designed to be in sympathy with the original hipped gable of the cottage, and it was happily found possible to use old, weathered, hand-made tiles throughout the whole of the re-roofing.

Owing to the restricted headroom and the inadvisability of increasing the height of the cottage in rebuilding, two hollow tile floors were used in the reconstruction of the cottage, and steelwork was introduced at the junction of the premises.

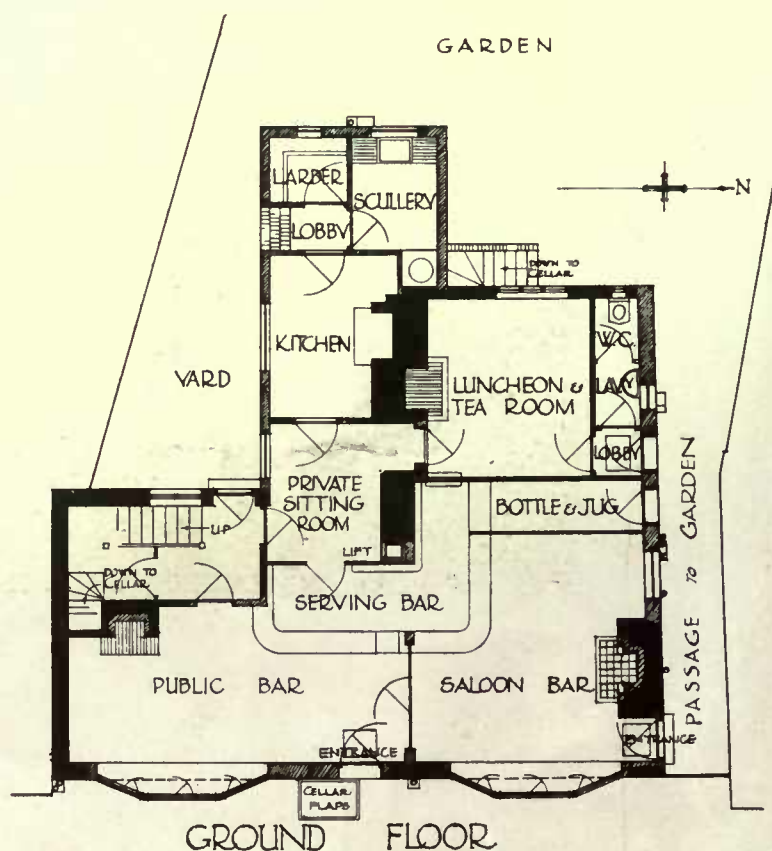
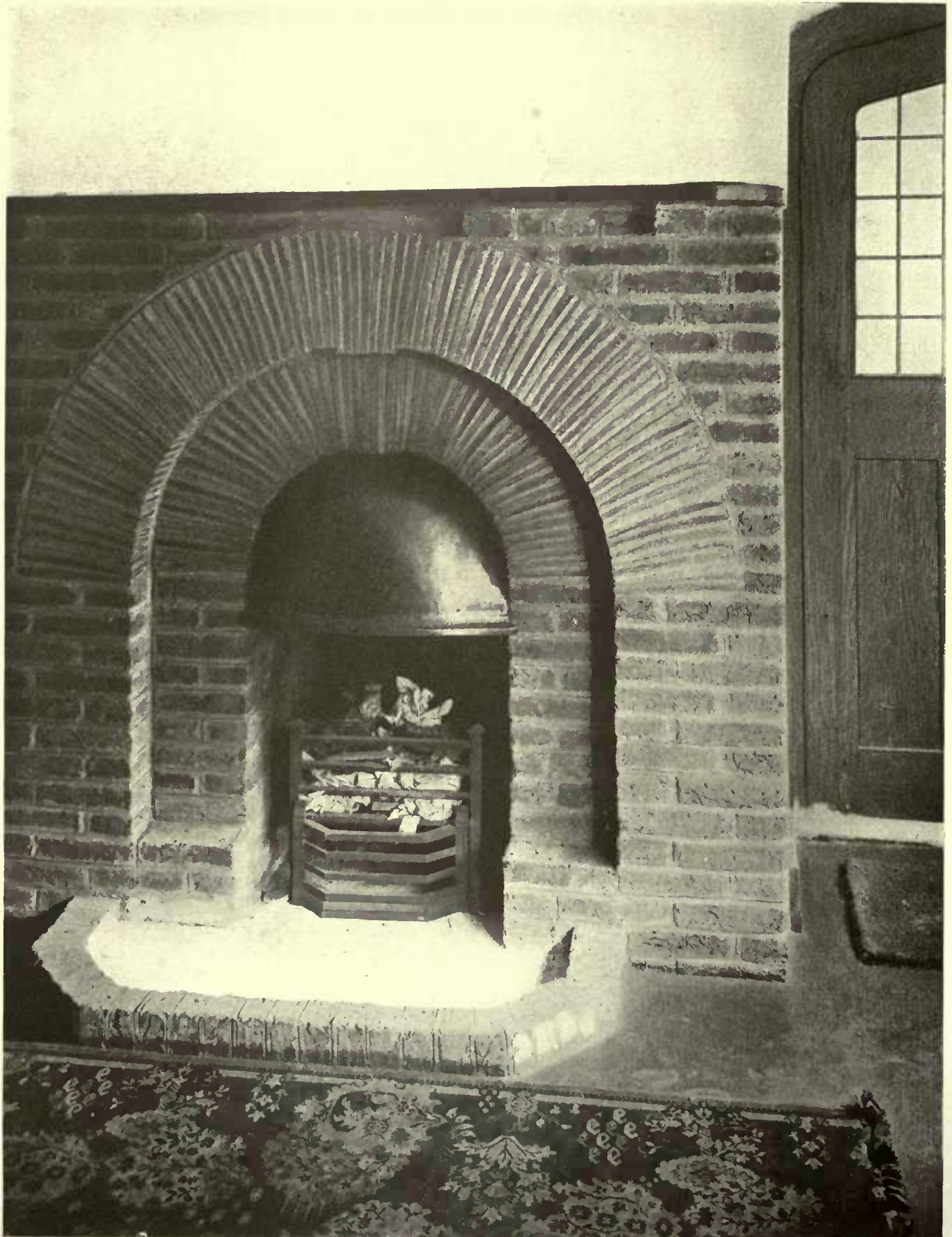




Photo : F. R. Yerbury.

SOUTH STREET FRONT.

*Photo: F. R. Yerbury.*

SALOON-BAR FIREPLACE.

Correspondence.

146'

Two Oriental Gods.

TO THE EDITOR OF "THE ARCHITECTURAL REVIEW."

SIR,—With regard to these two Oriental figures (illustrated below), which are of great rarity, I learn from the British Museum that they are:—

1. (The one on the left.) Benten, goddess of eloquence and talent—one might say of culture generally.
2. (That on the right.) Bishamon, the god of success, with pagoda in hand.

(This latter might well signify the god of architecture, as success in this case has culminated in the beautiful pagoda he holds in his right hand.)

They are two of the seven gods of Good Fortune worshipped by the Japanese, and possess other good qualities beside those mentioned.

Yours faithfully,

B. T. HARLAND.

and only learnt this spring that it was Mr. Thomas Liberty, a well-known local character in his day.

This week a house has been pulled down, close to Weybridge, and all the foundations consist of the blocks of the old gateway. I fear there are not enough to restore the plan, but there are sufficient to show that they belong to Inigo Jones's gate, without any doubt at all. I have secured some representative pieces for the Weybridge Museum.

I am, yours faithfully,

ERIC GARDNER, M.B.

Bench Ends in Walcot Church, Lincolnshire.

Walcot is a pleasant village near Folkingham, in Lincolnshire. Its church, chiefly of the decorated period, consists of chancel, with chapel, clerestoried nave (early English), aisles, south porch, and a beautiful crocketed spire which contains four bells. The windows are good, especially the east window, which retains its ancient glass.



THE GODDESS OF ELOQUENCE, AND THE GOD OF SUCCESS (PAGODA IN HAND).

The Palace of Oatlands.

TO THE EDITOR OF "THE ARCHITECTURAL REVIEW."

SIR,—There were recently two articles in THE ARCHITECTURAL REVIEW on the Palace of Oatlands, with special reference to the gateway built by Inigo Jones in 1617. One was by Mr. Herbert C. Andrews (March 1915) and the other by Mr. W. Grant Keith. The gateway in question survived the destruction of the palace in 1653, and was re-erected in 1725 by Lord Lincoln on the neighbouring estate, with the following inscription:—

Henricus, comes de Lincoln, hunc arcum
Opus Ignatii Jones, vetustate corruptum, restituit.

It stood at the Walton end of Lord Lincoln's great terrace, of which traces remain between Weybridge and Walton, running past his house, now represented by the Oatlands Park Hotel.

About 1850 the gate was sold as building material for the sum of £10. I vainly tried to trace who the builder was who bought it,

The south aisle contains a canopied niche, with buttresses and pinnacles, and in the chancel there is a beautiful priest's door.

The woodwork at Walcot is worthy of the closest study for its excellence in design and workmanship. During the restoration of the church a few years ago the whole of the carved bench ends, some of which are illustrated in the following pages, were removed to the workshop of the contractor, the late Mr. S. F. Halliday, of Stamford, and prior to their repair the opportunity was taken to photograph the whole of the series. No two of the bench ends are of the same design.

In these days when far too much ancient work is scrapped by the restorer, it is refreshing to note that practically the whole of the bench ends were replaced in the church.

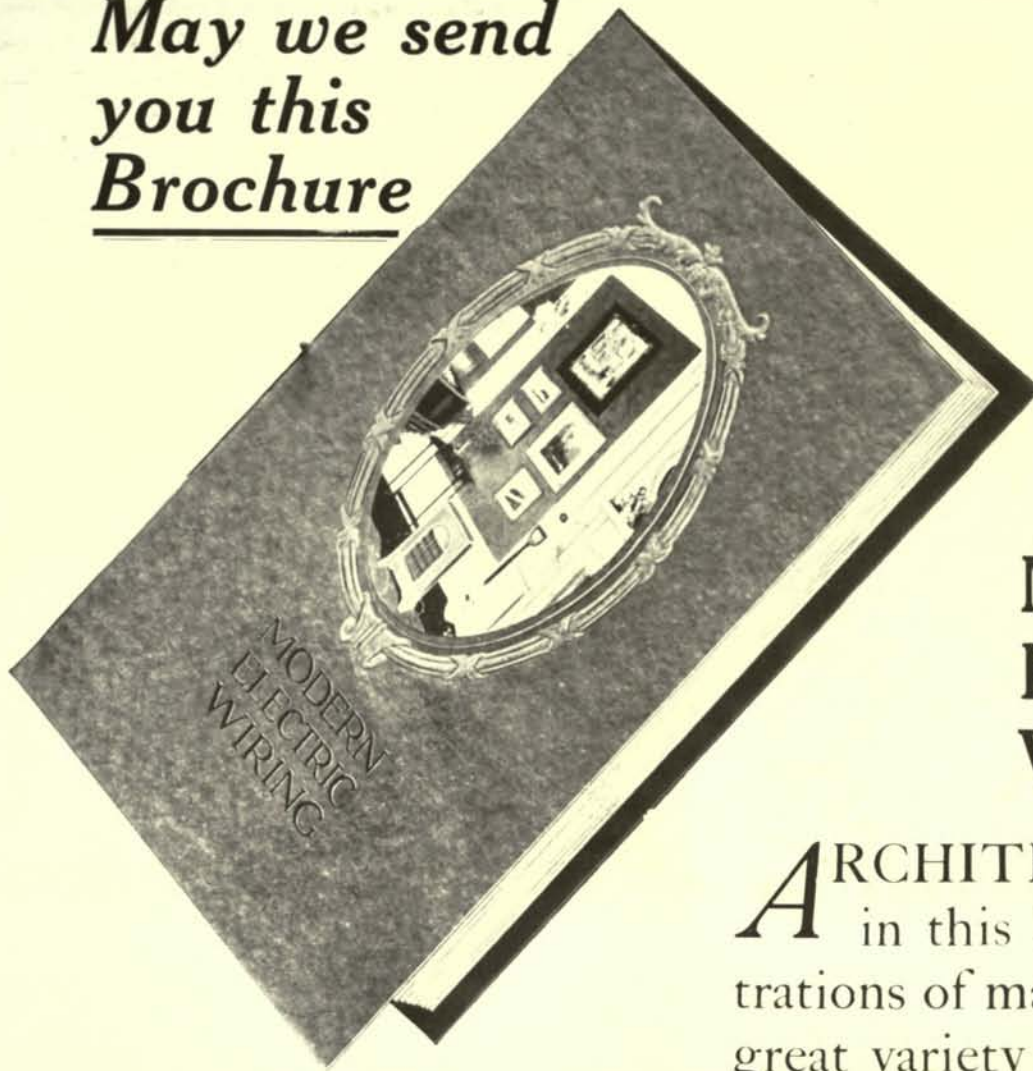
Walcot is in the centre of a district rich in ecclesiastical architecture—Folkingham, Swaton, Silk Willoughby, Osbournby, etc., have all fine churches in which the carved woodwork is excellent, and the district can be recommended to the architectural student who wants to break fresh ground.

H. WALKER.



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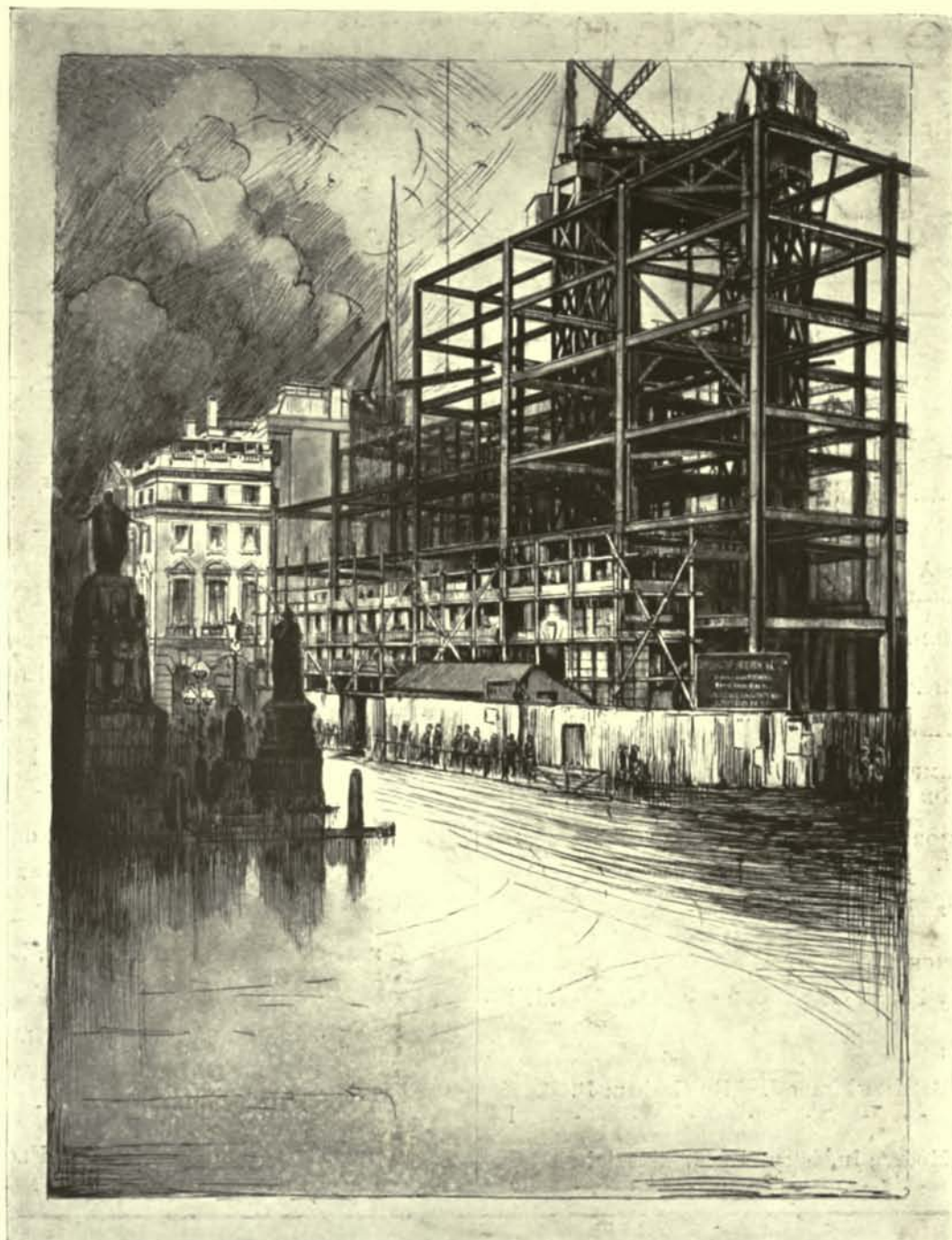
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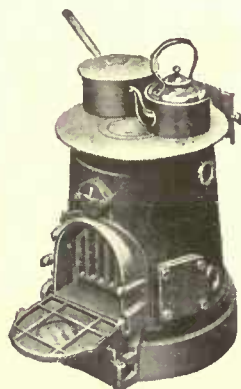
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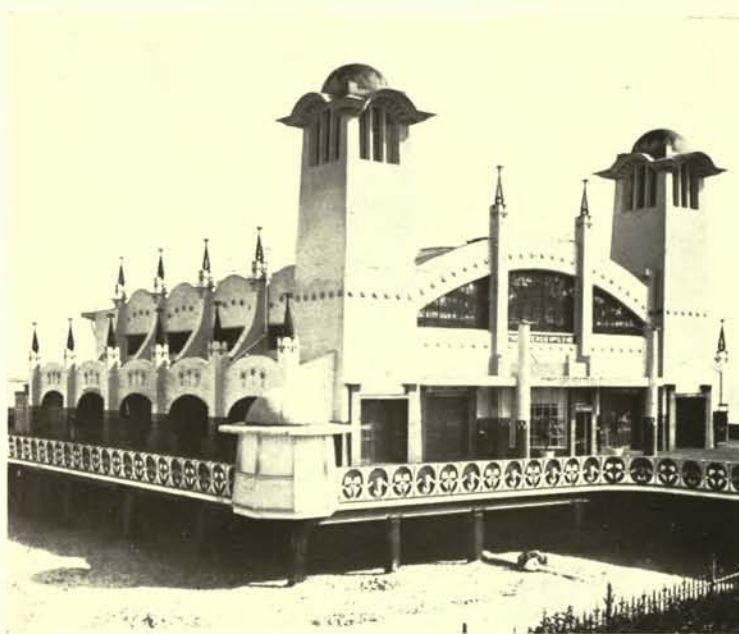
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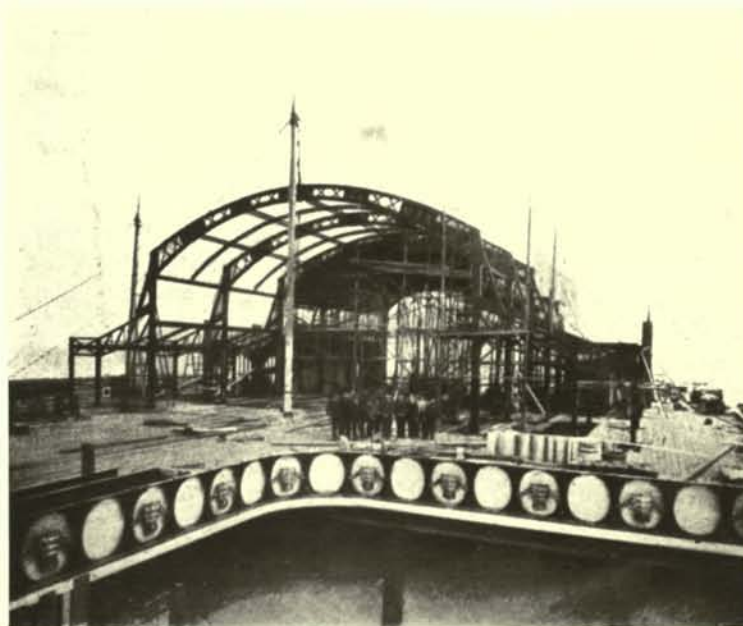
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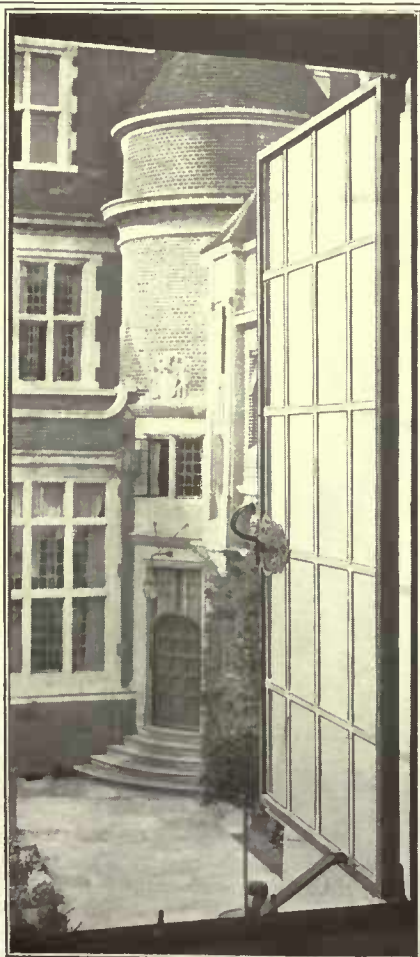
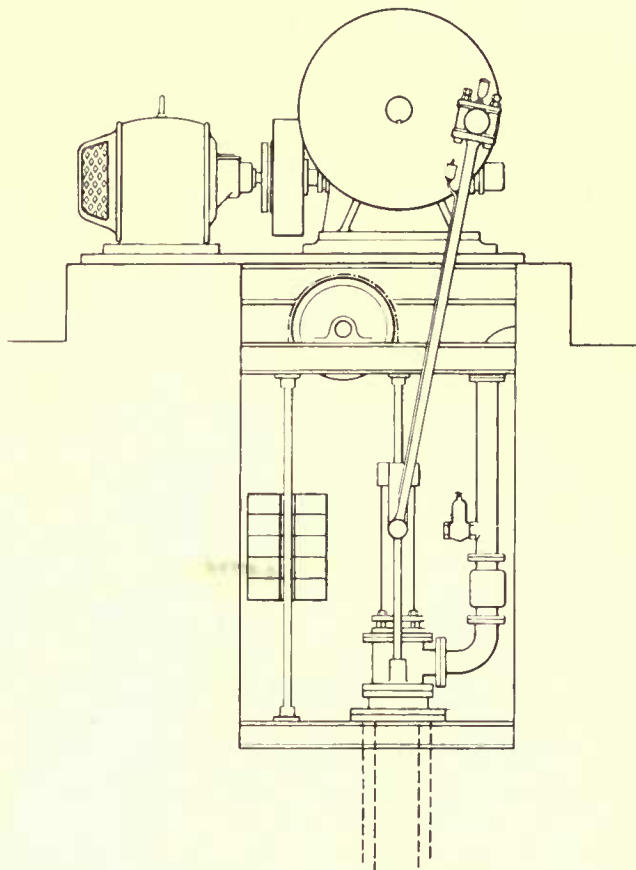
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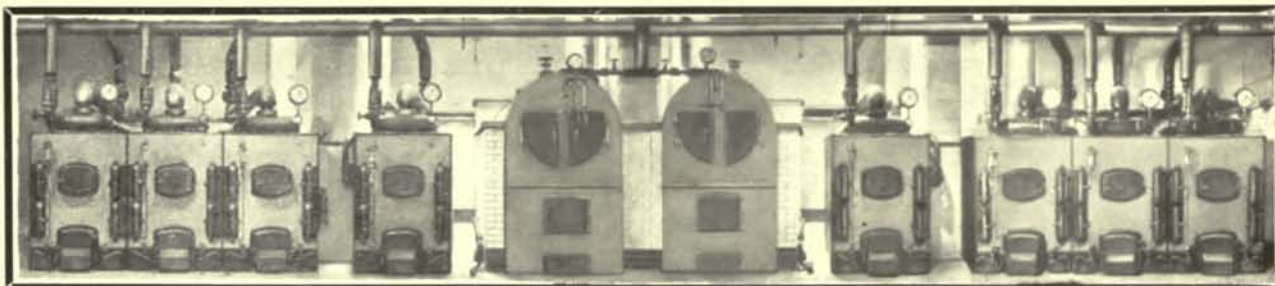
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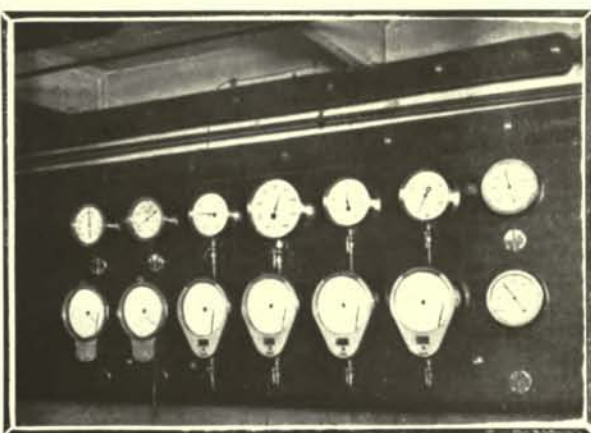
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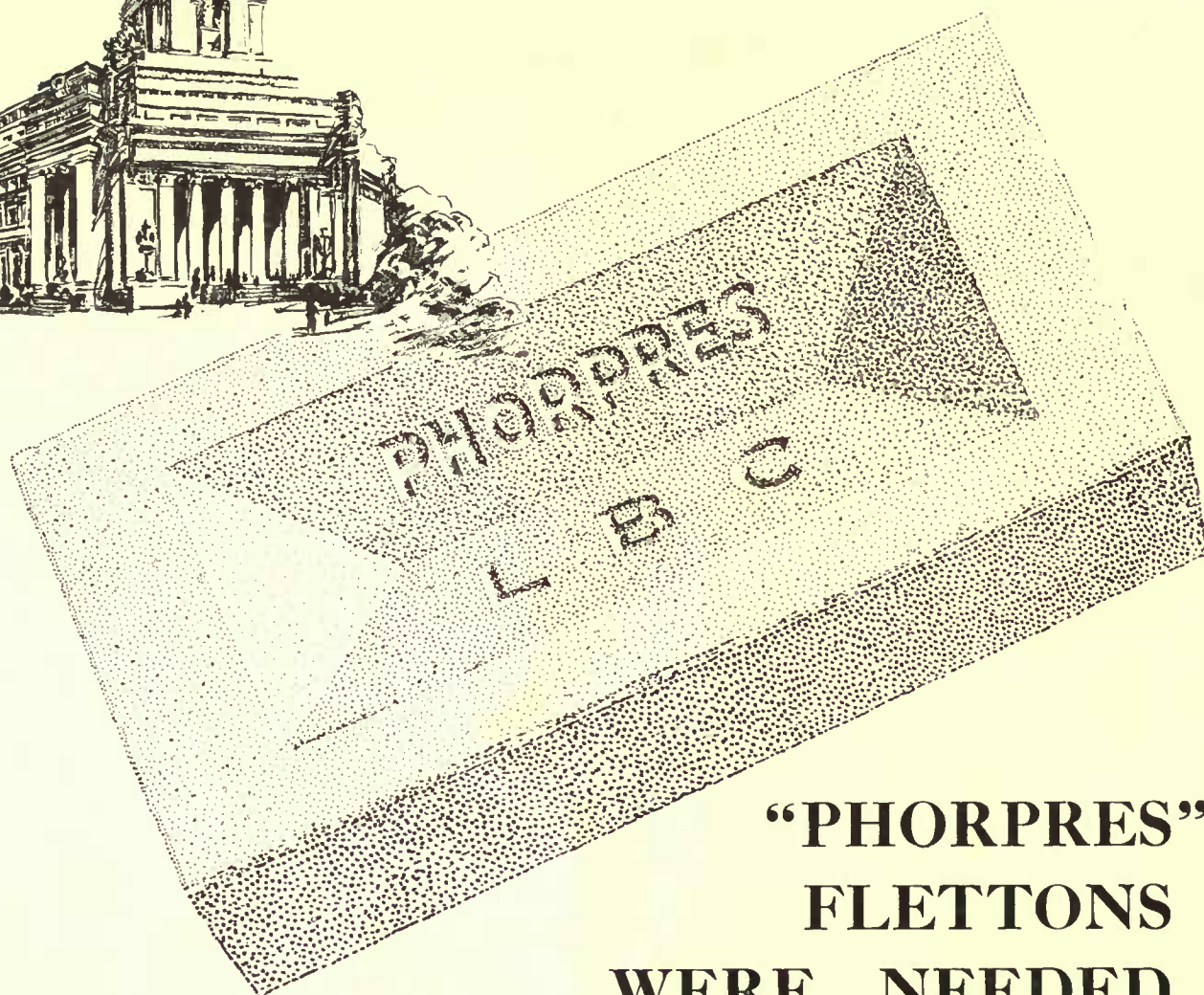
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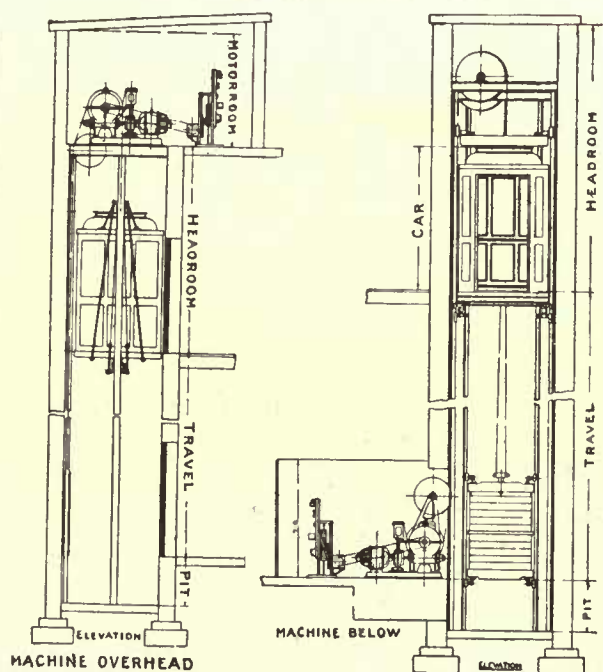
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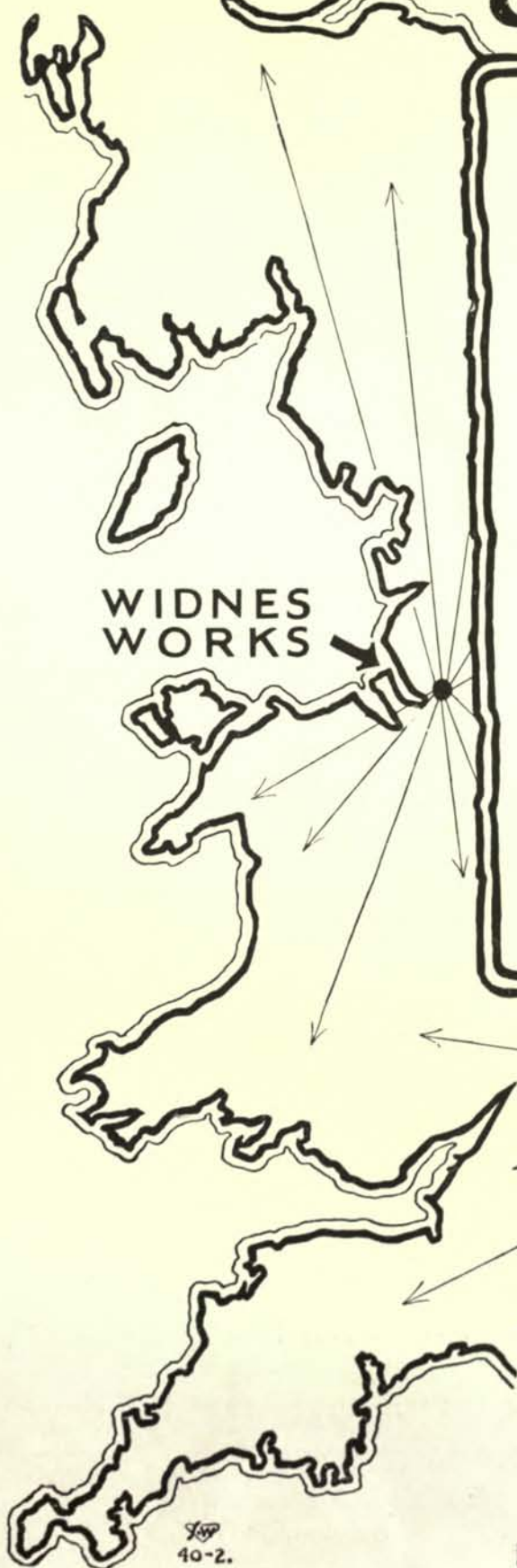
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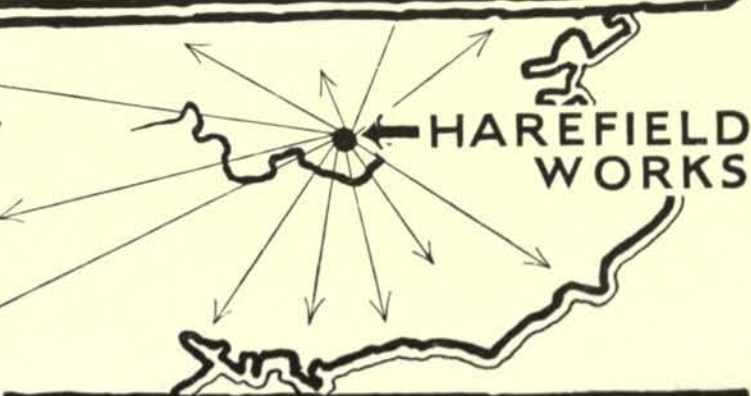
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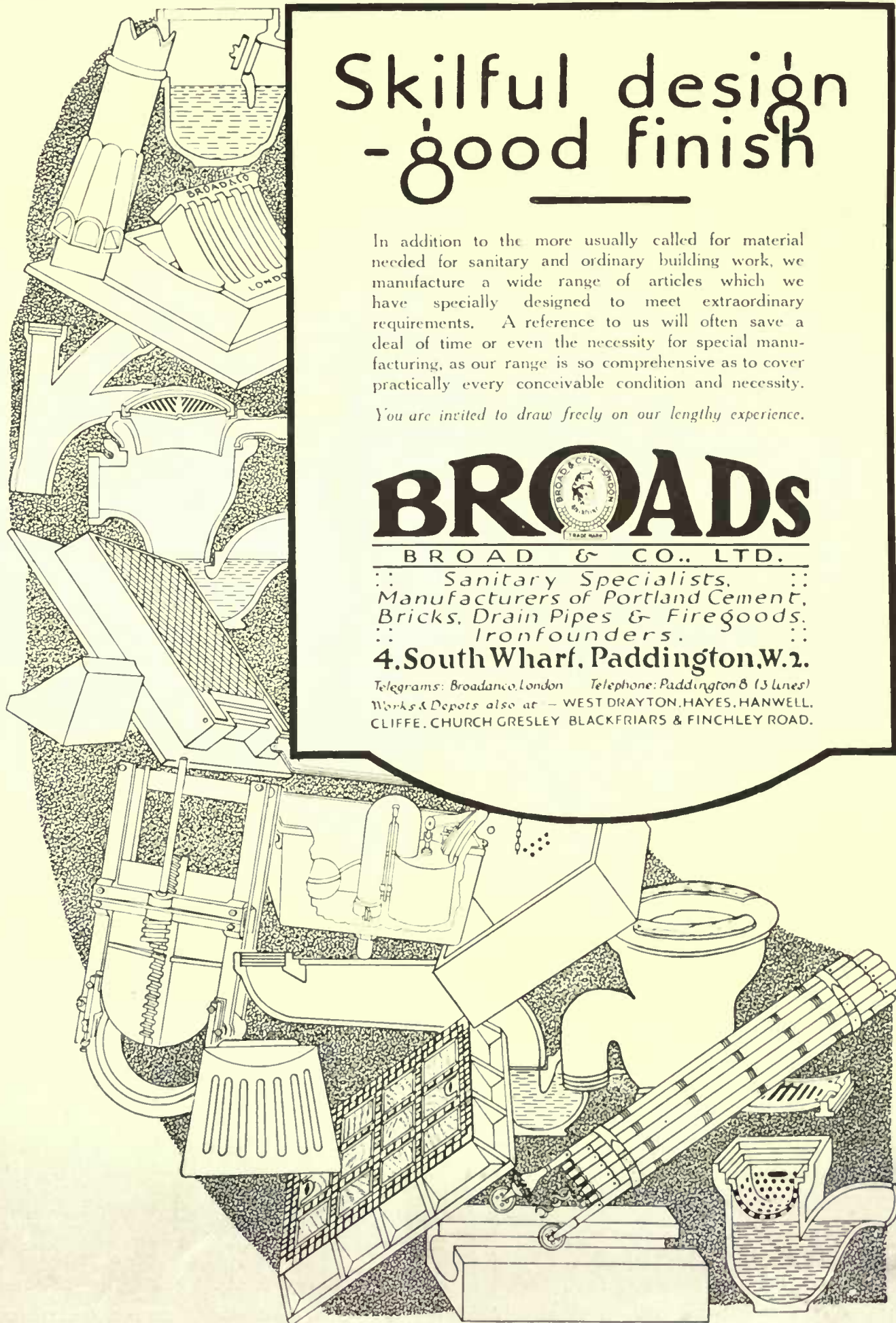
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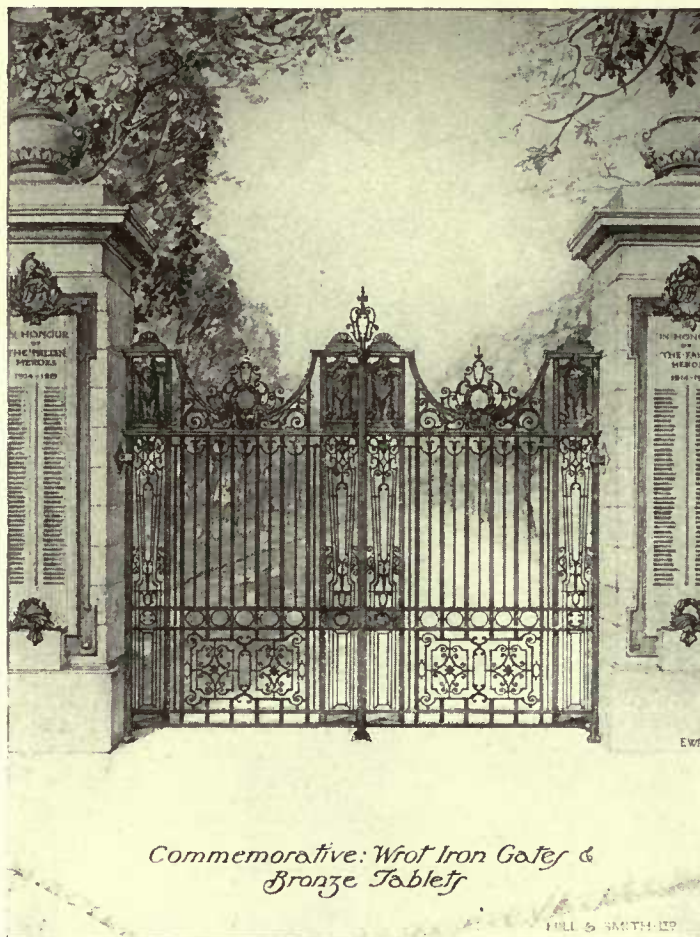


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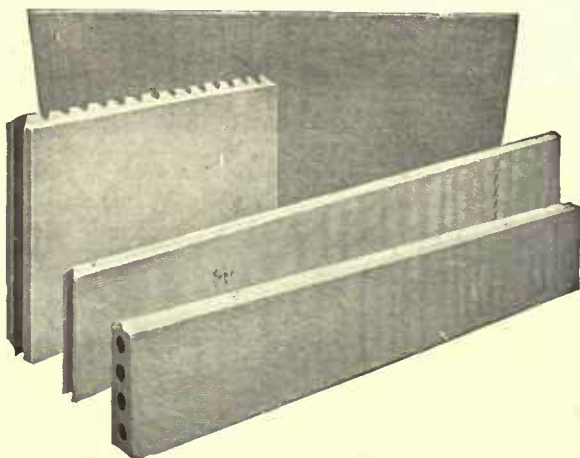
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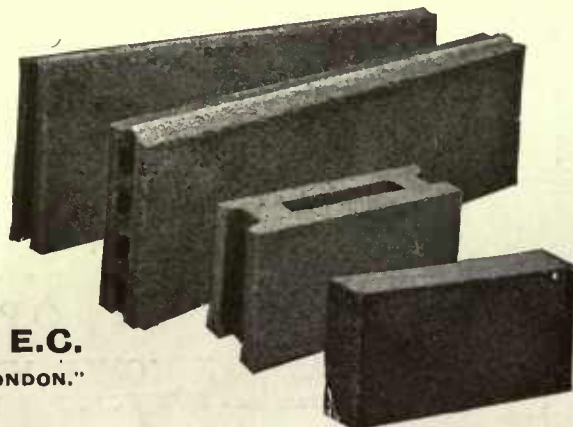
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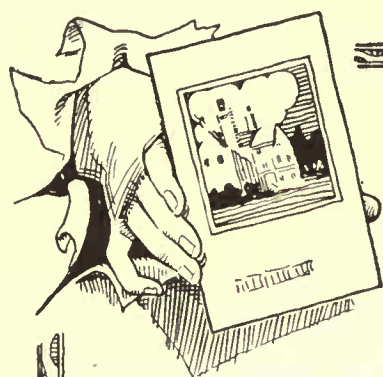


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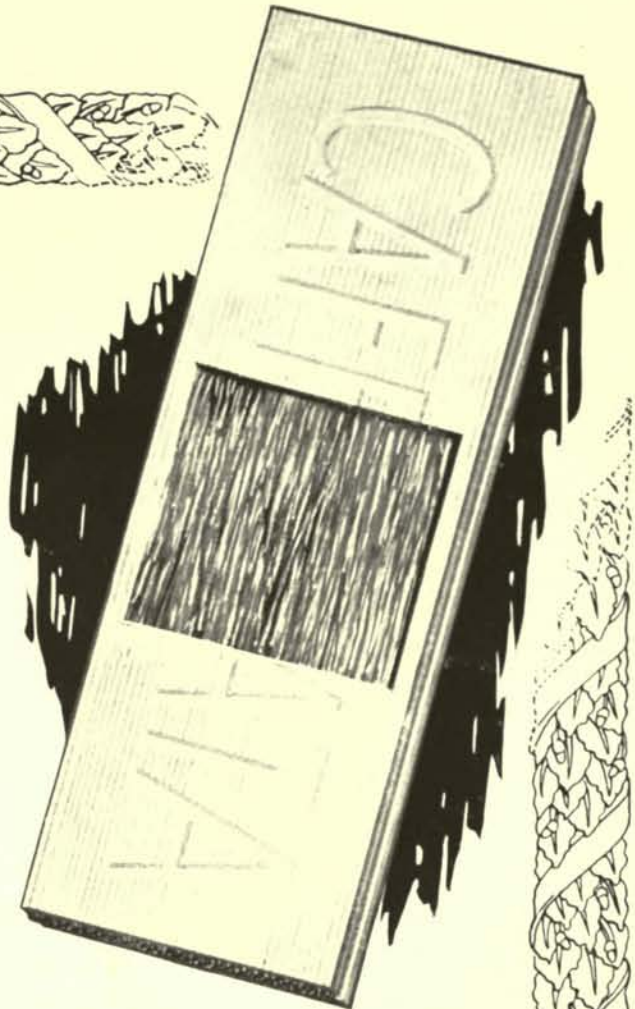
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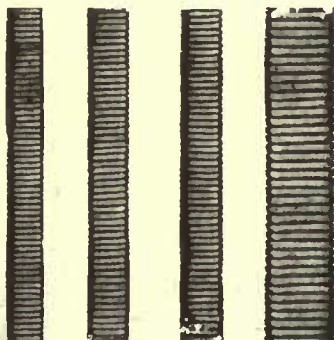


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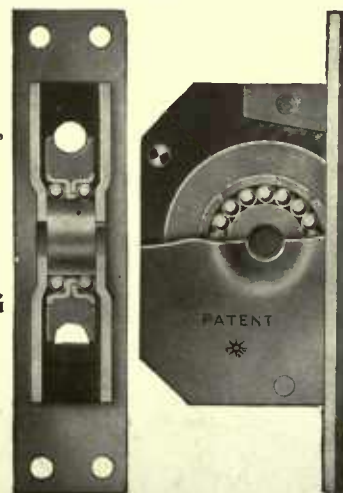
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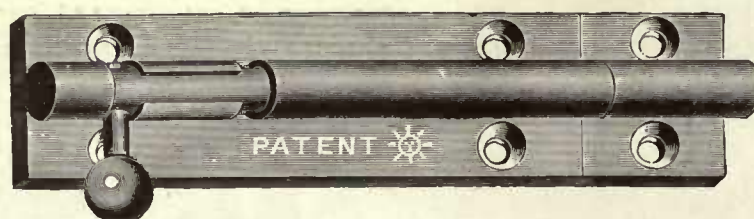
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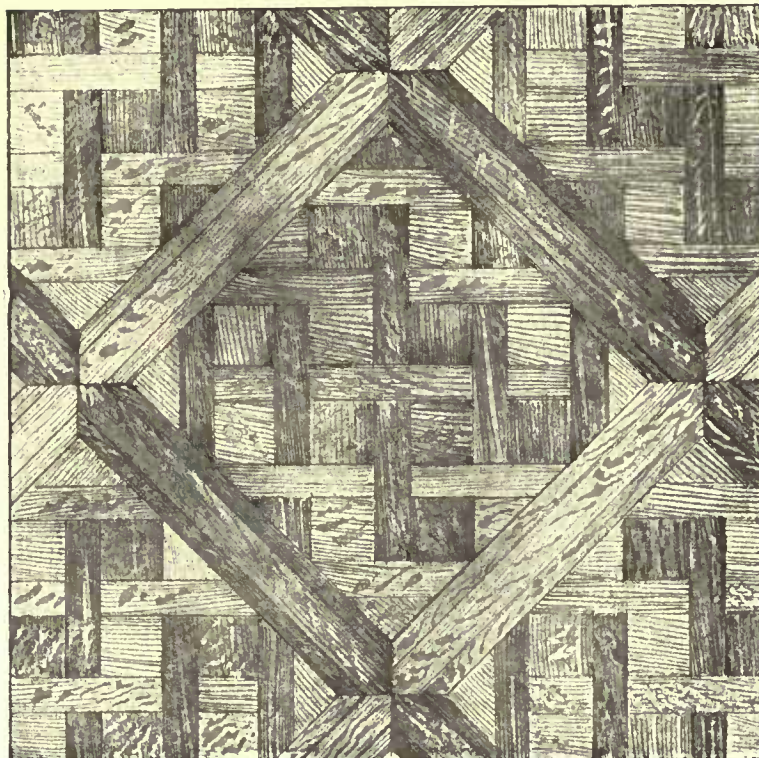
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THE TEMPLE OF DIANA AT EPHESUS.



THE SEVENTH AND LAST WOODEN ARCHAIC TEMPLE.

From a Painting by William Walcot.

This, the last of the wooden Temples of Diana at Ephesus, was burnt by the fanatic Herostratus the night on which Alexander the Great was born in 356 B.C. The stone columns, however, were left standing. Its total width was probably about 220 ft., its length 125 ft., and the height of its columns 52 ft.

Angkor Vat at Marseilles.

IN the matter of climate France is more favoured than this country, and is the richer for the contrasts to which wide extremes of latitude give birth. One may step into the P.L.M. "Rapide" at the Paris Gare de Lyons in the pouring rain and shivering with cold. A little before Avignon the train crosses the boundary into the country of "set fair." At Valence the station-master calls out "Valence!" in anticipation of the accent du Midi, and then in a short space comes Marseilles, set on its hills and protected by the gilded Virgin of Notre Dame de la Garde. Only twelve hours from Paris, olives, sunshine, and grasshoppers!

From April to November of this year Marseilles has had another glory added to her long and glowing list. A glory which bears witness to the firm purpose and idealism which lie below the surface of the French character; for the Colonial Exhibition is the fruit of industry and courage, and shows the wide extent to which French colonization has been carried out in countries rich in many things besides Art.

The Colonial Exhibition has the initial asset of an attractive site. Thirty-six hectares of ground, laid out with cool lawns and protecting plane trees, form a plateau on high ground convenient to and yet secluded from the swarming city of Marseilles. Once within the exhibition enclosure, one is struck by the absence of the garishness and vulgarity into which it is so easy to fall in the design of temporary structures. The general effect is one of an approach to harmony, which is certainly difficult to attain when buildings of varying dimensions, form, and character are necessarily placed in fairly close juxtaposition.

The Grande Allée forming the main axis of the grounds is planted with a double row of planes, and there are trees of European species in plenty studded round the grounds. The effect of their foliage with its play of shadow is delightful. But it must be confessed that their presence detracts from the effect of such buildings as the splendid pavilion of West Africa,

whose battered walls of a deep ochre colour seem to yearn for palm trees and sand. The westerner scarcely notices the incongruity, but those who know the desert must be inevitably, and perhaps unreasonably, disillusioned.

Opinions will perhaps differ as to which building constitutes the crowning glory of the exhibition. The Grand Palais on the main axis, with its Salle des Fêtes, is, we understand, a permanent exhibition building. It is conceived in the manner to which we have become accustomed in modern French work, a good composition marred by poor detail, but with bad defects of scale unusual even in second-rate French designs. On the axis of the Cour d'Honneur fronting this building is the Pavilion of West Africa, one of the most interesting and suggestive in the exhibition. But it is not until one has passed down a side "allée" at right angles to the main axial promenade that one comes upon an architectural group which is of such serene beauty that everything else is completely overshadowed. This group is the Palace of Indo-China, a reproduction of the famous temple of Angkor Vat.

One may be guilty of naïveté in yielding to the wonder of what is after all only a simulacrum of reality, a plaster sham which may appal the initiated who have contemplated the original. But certainly it is a great feat to have materialized this reproduction of one of the most beautiful and mysterious buildings of the East, and to have managed in an exhibition setting to stir an echo of the same feelings which must overwhelm the traveller when he comes upon Angkor Vat for the first time.

It is true that the architects who have attained this result have given to the exhibition only a portion of the Temple. The Palace of Indo-China consists in the main of a group of three buildings, two of which are porticoes or galleries reproducing the motives of the galleries of the second story of Angkor Vat. The third group is composed of the magnificent innermost



ANGKOR VAT: A GENERAL VIEW FROM THE FORECOURT.

sanctuary, having in plan the form of a Greek cross within a square. In the original temple this sanctuary rises as the central climax of a huge scheme of esplanades and rectangular porticoes. It forms actually a kind of third story in a vast composition which practical considerations would have made it impossible to reproduce at Marseilles.

The plan of the temple has been adhered to in its general form, and has been most ingeniously adapted to practical exhibition purposes, housing as it does a splendid collection of Indo-Chinese art. The four internal courts, which at Angkor contained pools of water, have been covered over at basement level to form top-lit exhibition rooms. The four arms of the cross and the surrounding quadrilateral galleries are lit from these courts on the basement level and through their own windows on the upper floor. And at the centre of the cross, where was the "Holy of Holies," has been arranged a cleverly planned octagonal staircase well, with two ample staircases for the public, climbing one above the other.

Angkor Vat, like the other great temples of Cambodia, Vat Phu, Prah, Vihear, Bakong, Vat Nokor, exerts that peculiar fascination which results when beauty and nobility of form are allied to mystery and conjecture. The effect is seen in the extraordinary hold which research at Angkor has taken on French popular imagination, for in France Angkor has become



A CORNER TREATMENT.

almost a cult, which is not confined to architectural and antiquarian circles alone. There is a mystery connected with the origin of these temples, and with the extraordinary development of Khmer art in general, which touches the imagination and obliges one to read and search.

The temples of Cambodia are often referred to as Hindoo; but they differ from Hindoo models in plan, and in their architectural expression of religious conception. Their erection may have been due to Hindoo impulsion and collaboration—the idols which they house are Hindoo. But at least one authority believes that these huge stone structures follow a great precedent in being the expression in stone of an architecture derived from wooden construction, an architecture purely Khmer, existing before the Hindoo invasion.

Whatever its origins, the art of the Khmers remains a mystery. Of Hindoo influence in Cambodia to-day there is no trace except in these vast architectural ruins. There is nothing to tell us of the extraordinary growth of the civilization which produced these stupendous temples, and which seems suddenly, after the thirteenth century, to have been blotted out as if by some great catastrophe. The unsolved riddle intrigues like the story of Atlantis.

Of the actual architectural handling of the reproduction of Angkor Vat at Marseilles, one can only say that the work has



ENTRANCE STEPS GUARDED BY DRAGONS.



CAMBODIAN DANCERS BEFORE THE TEMPLE.

ANGKOR VAT AT MARSEILLES.



Plate II.

December 1922.

THE EXHIBITION PALACE OF INDO-CHINA.

1482



A WING OF THE TEMPLE OF ANGKOR VAT.

been wonderfully carried out. The texture of the concrete and plasterwork is a tribute to technical competence. The detail is beautiful, even in such materials. And the mass of the building, with its setting of esplanades, lakes, and porticoes, speaks for itself. The two huge Nagas, the seven-headed monsters which flank the steps from the forecourt, seem to warn the visitor of the difficulties of approach, of the climaxes repeatedly deferred, of the dragons which guard each step of an entrance which seems continually receding and unattainable.

The architecture of Angkor Vat succeeds in exciting astonished admiration, in impressing the beholder with a magnificence and sense of scale which is not attained by mere physical size. The effect is gained by great architectural subtlety and knowledge of human psychology. The multiplication of elements, the feeling of soaring height gained by the stressing of vertical points, and the multiple receding horizontal planes conduce to a pyramidal effect of power. The sensation produced by this composition is enhanced and fortified by every possible device, such as the precipitous external staircases, wider at the base than at the top, flanked by figures which diminish progressively in size and thus exaggerate the diminishing perspective.

The powers of design, apart from any spiritual quality, which are present in this building, give one an uncomfortable

feeling that the architectural mind of to-day is in a sad state of inferiority. It is unfair to try conclusions between an acknowledged architectural marvel of the past and a haphazard collection of modern designs probably hastily conceived. But the fact remains that Angkor Vat stands like a giant among pigmies.

For those who are able frankly to abandon themselves to a pot-pourri of emotions the directors of the Marseilles Exhibition have provided a "régat" of special delicacy, in the shape of an operatic performance of *Lakmé* which took place on a temporary stage constructed at the foot of the central staircase to the sanctuary.

The Cambodian dancers have a frail beauty of their own, and they performed their measured and rhythmic steps with that quality of gesture which the French so aptly describe as "nostalgique." Angkor Vat, silhouetted black against the evening sky, with the windows of its galleries glowing behind their carved balustrades with a dull red illumination, formed a background in perfect harmony with this moonlight performance of the Hindoo tragedy. There is in the French people a latent sense of the fitness of things, and a capacity to rise to great occasions.

HOWARD ROBERTSON, S.A.D.G.

Three American Business Buildings.

Designed by Alfred C. Bossom.

THE following three buildings, two of which are banks, and the third the offices of an oil company, have been recently designed by A. C. Bossom, an English architect who has a practice in the United States.

The First National Bank of Jersey City, N.J., stands in Exchange Place. It is nine stories high, and has an altitude of 120 ft. above the street. It has a frontage of 80 ft. on Exchange Place, and 162 ft. on Hudson Street.

The vestibule to the bank is approached through a pair of bronze revolving doors. It is designed in black and gold marble from floor to ceiling. The elevator doors are in silver bronze, and the ceiling is of a wood treatment, but the dominating note is the entrance to the bank, a white metal screen based upon the treatment used in the Capilla de los Caballeros in Cuenca Cathedral, Spain.

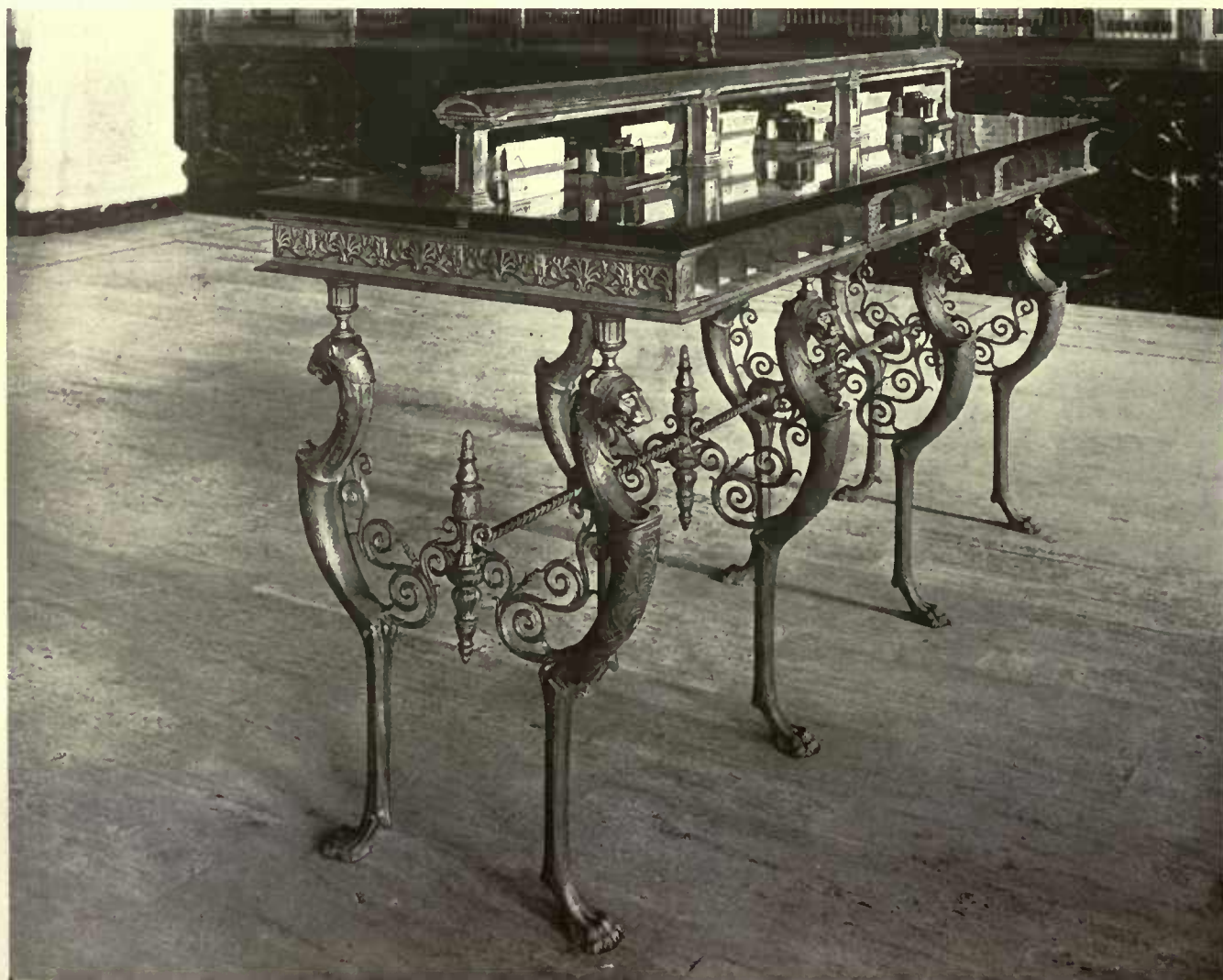
The walls inside the bank are of Noisette stone, and the floor is of Travertine marble. The counters are of black and gold marble supported by light bronze screens, strong enough for all purposes, though at the same time light enough to in no way obstruct the vision. The banking room is approximately 100 ft. long by 80 ft. wide.

The Seaboard National Bank of New York is unique in the arrangement of its quarters inasmuch as it has what amounts to two ground floors, one slightly above the level and one slightly below the level of the street, so that the different branches of the banking business may be dealt with at these two different levels without congestion to the public.

One entire floor, the fourth, is given up to storage purposes. The top floor of the building contains rest rooms, recreation rooms for the employees, and accommodation for officers should they be required to spend the night in the bank, complete with bedrooms, bathrooms, etc.

The building consists of a granite base with an Indiana limestone façade, and great polished green Rockport granite columns, which are strikingly effective. The capital of each column has a representative seaboard animal worked up into the design.

Entering the building by a Tennessee marble staircase one sees upwards into the upper banking room and downwards into the lower banking rooms, wherein the great vault is located. On the level of the upper banking room the entrance is flanked by two heroic bas-reliefs. The banking room itself is worked in Tennessee marble and bronze with American walnut fittings.



CHEQUE DESK IN BANKING ROOM, FIRST NATIONAL BANK OF JERSEY CITY, N.J.

130²

THREE AMERICAN BUSINESS BUILDINGS.



Plate III.

December 1922.

THE FIRST NATIONAL BANK OF JERSEY CITY.

Alfred C. Bossom, Architect.



The Entrance Vestibule of Black and Gold Marble.



The Entrance to the Bank, a White Metal Grille.



The Main Banking Room.

THE FIRST NATIONAL BANK OF JERSEY CITY.

Alfred C. Bossom, Architect.



A Detail of the Polished Green Granite Colonnade.



The Main Doorway.

THE SEABOARD NATIONAL BANK, NEW YORK.

Alfred C. Bossom, Architect.

132^a-

THREE AMERICAN BUSINESS BUILDINGS.



Plate IV.

December 1922.

THE SEABOARD NATIONAL BANK, NEW YORK.

Alfred C. Bossom, Architect.

This Bank was awarded First Prize by the Down Town League of New York, as the Best Building of the Year 1920.

The columns are made of green terrazzo. The mezzanine which surrounds the upper banking room is kept open in order to provide ample light and air. The flooring throughout the working space is cork tiling, and throughout the public spaces a rubber tiling which has the appearance of marble. Very handsome bronze cheque desks provide the accommodation that is needful for customers.

This building had the distinction of being awarded the first prize by the Down Town League of New York as the best building built in 1920.

The Magnolia Building exemplifies the fundamental axiom that a structure which towers above its neighbours must be so designed that it is presentable from all sides; it has no back, but possesses four fronts.

For protection against cold winds the court of the building has been made to face the south, and its arms extended like two bastions to receive the prevailing cooler winds. Every room has an exterior exposure, and the north side of the building, which receives the cold, unpleasant "northerns," is given up entirely



ENTRANCE, SEABOARD NATIONAL BANK,
NEW YORK.

to elevators, toilet-rooms, and staircases. Another feature that has also been given deep consideration is the appearance of the building in relation to its surroundings. Before the final design was made photographs of the site from all points of view were taken; and studies of the building were developed from every angle, to prevent the possibility of any unpleasant effect.

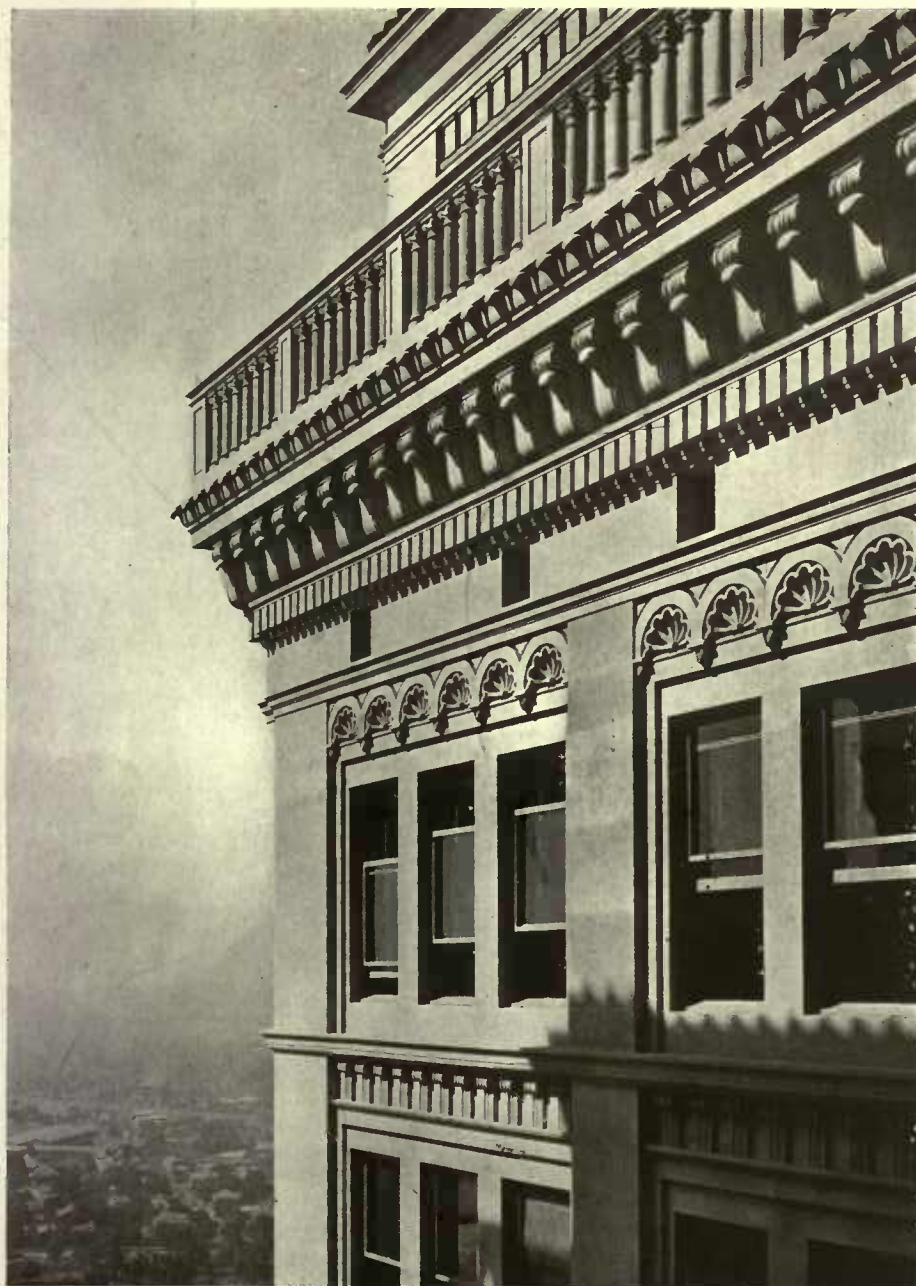
The exterior of the building is constructed of limestone. An effort has been made to keep it as simple as possible.

Internally the building is capable of subdivision in any direction, and a unit system of electric lighting, door, window, and corridor construction has been worked out, so that changes can be made in the future without unduly ripping the building to pieces.

The elevators have a microlevelling attachment connected to them which enables the cars to stop within one-eighth of an inch of each floor, thus saving the jolting so frequent in machines of a tall building that have a speed, such as those in this building have, of 600 or more feet per minute of travel.



ENTRANCE HALL, MAGNOLIA PETROLEUM COMPANY, DALLAS, TEXAS.



Detail of the Cornice.



General View of the Building.

THE MAGNOLIA PETROLEUM COMPANY BUILDING, DALLAS, TEXAS.

Alfred C. Bossom, Architect.

Bruno Taut : A Visionary in Practice.

By Herman George Scheffauer.

BRUNO TAUT is one of the dominant forces in that group of revolutionary young architects who are stamping their impress upon the new architecture of Germany and slowly extending their influence over the Continent. This group may be divided into what might loosely be called the school of Hans Poelzig, the creator of Reinhardt's *Grosses Schauspielhaus*, the designer of the projected new *Festspielhaus* at Salzburg and many other works; that of Erich Mendelsohn, the builder of the remarkable Einstein Tower at Potsdam and various ultra-modern industrial edifices; and that of Bruno Taut—the practical visionary, as exemplified in his books and in his theories, as well as in his work as city architect of Magdeburg. These three men follow their own distinct ideas and programmes, but each is to a greater or less extent dominated and inspired by the subjective movement in art which has been called Expressionism—in so far as it embodies a revolt against the acceptance of the traditional or the standardized.

Bruno Taut is an architect of many years' practice in Berlin, where, in partnership with his brother Max, he has been very active. Both have broken with their former architectural creed, but it is Bruno who has become a constructive fantast and mystic of the highest order. Like Hermann Finsterlin, the Bavarian dreamer, whose architectonic visions often border on the monstrous, he is a disciple of Paul Scheerbart. Scheerbart, who died a few years ago, was a weird poetic genius who created a world for himself, a world of extravagant architectural and astral designs, lunar structures and half-fabulous creatures, over which his fancy, half critical, half satiric, played as Swift's may be said to have played over Laputa. Scheerbart gave the first impetus to Taut's more disciplined mind.

Taut's peculiar genius reflects liberation—joy—aspiration. A profound ethical-sociological purpose pulsates through his work. Something of the fire and light which flared and sang to a new rhythm in the soul of William Morris serves him as guide and beacon. Building is to him the operation of a cosmic law, the expression of truth, of beauty, its end the augmentation of human happiness, the making lovely of the habitable planet. He is one of the artists who were liberated by the German revolution, and after the slag of the first eruptions was cleared away, crystallized his early formlessness into permanent, but far from petrified, forms and values.

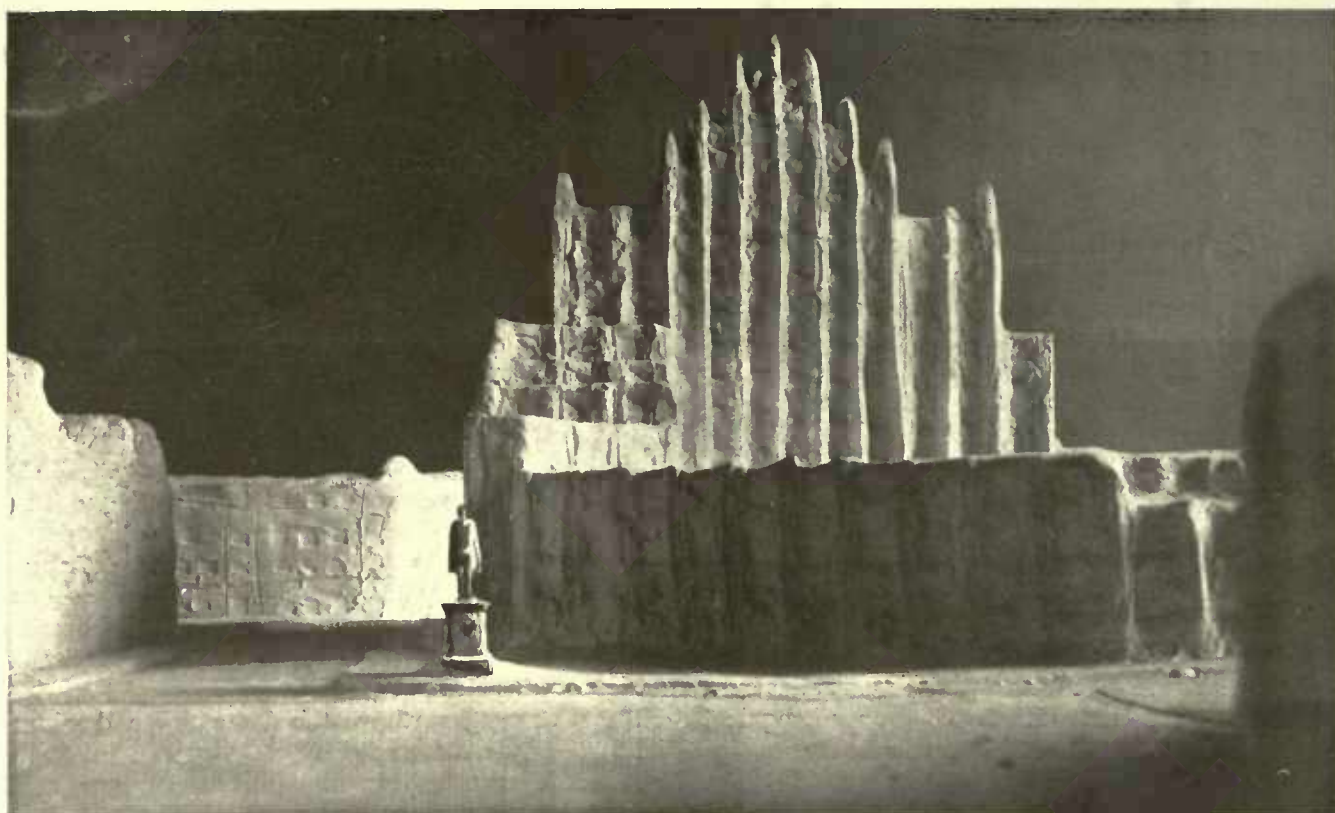
His books, which are the expression of his intensest beliefs and his inmost experiences, unroll audacious, almost magical plans and problems. Yet each of these cyclopean projects is achievable, practicable—given the will and the means. In "The City Crown," one of his first publications, Taut deals with a new grouping of town elements around some elevated, dominant and central core, embodying the city's life, its tradition and its soul, in the historic, the cultural and the social sense. The idea is developed from certain organic and harmonious prototypes among the cathedral, citadel and castle towns. But Taut interprets this ideal of the civic centre in the light of modern co-operation, as the apex and acme of conscious civilization and collective effort, and wishes to substitute the deliberate design of the communal spirit for the haphazard or arbitrary conglomerations of the past.

In "The Dissolution of the Cities" Taut begins his campaign against what might be called the great collective sin—the tentacular city, the metropolis, the teeming centres or rather cancers of congestion and of social-political-economic disease.

The book, printed on vari-coloured paper, consists largely of rough fantastic pen-and-ink sketches, a wild play of fancy in a jungle of luxuriant architectural forms and city plans, with hand-lettered inscriptions and texts, a kind of semi-poetical running commentary or exordium. The *leitmotiv* which runs through this architectural rhapsody is "The Earth as a Goodly Dwelling," something which is to serve as a finger-post showing the path that leads to "Alpine Architecture." This is the title of a large and very expensive work of Bruno Taut's, now, I believe, out of print. It is a work in which dream-stuff and mystic aspirations are mingled. The first impression made upon a mind which approaches it with the usual architectonic sobriety is of titanic and megalomaniac exorbitance. In "Alpine Architecture" Taut projects his ambitions upon the highest hills and peaks. In these large plates, with their long tracts of text, we have the dreams of a demiurge—nothing less than plans for rebuilding the planet, beginning with the Alpine villages, slopes, and peaks. The project, even if its fulfilment were to be regarded as desirable, must to-day be regarded as a kind of Martian or lunar fantasy. And yet the discovery of new forces and motor energies may sometime render these vast displacements possible. Taut reveals to us happy villages of radiate forms, like stars or flowers, nestling amidst fields or in valleys, as on velvet. He shows us forbidding or truculent summits or *massifs* that have been levelled or pointed or graded into crystals or pyramids, like precious stones with many facets. The flanks of the mountain ranges are to be stepped here and there into great terraces, the mountain streams dammed into lakes that will serve beauty as well as electricity, or built into plunging cascades. And everywhere Taut's passion for his favourite material shines forth. This material is glass, coloured or white, opaque or translucent, in great blocks and ashlars. Taut considers glass as the noblest, the most beautiful and spiritual of all building stuffs—the material of the future. It plays a great part in his schemes and sketches, as, for example, in domes and pillars exposed to a vertical or horizontal sun or as a shell for internal sources of illumination. He has even introduced glass building blocks for children, in order to train them, eye and hand and building instinct, to this new evangel of use and beauty.

This visionary architect, impelled by an overmastering passion to "build the world nearer to the heart's desire," seems to have few forerunners. Yet if we search for parallels, we find that he has something in common with William Blake, a parallel which would be still more pronounced had Blake occupied himself with the architecture of Earth as he occupied himself with the hierarchy of Heaven. But the art of Bruno Taut is devoid of the biblical austerity which characterized the vast fancies of Blake. Taut's æsthetic religion is warm and earthy, it is the religion of a humanity redeemed and beautified, a humanity fit to live in Turner-like landscapes and in cities and colonies which shall be like temples and gardens. H. G. Wells might have projected such a civilization in his romances of a better Earth-to-be. The vision glows the more vividly in the face of the ruins of Europe, and, like the phoenix, may be born of these ruins.

To Bruno Taut all architecture is evolution bound up with the life of the planet and its inhabitants, with the generative influences of climate, with the constructive impulses of love and co-operation. Such a process cannot be dominated alone



MODEL OF A NEW OFFICE AND BUSINESS BUILDING, MAGDEBURG. BY BRUNO TAUT.

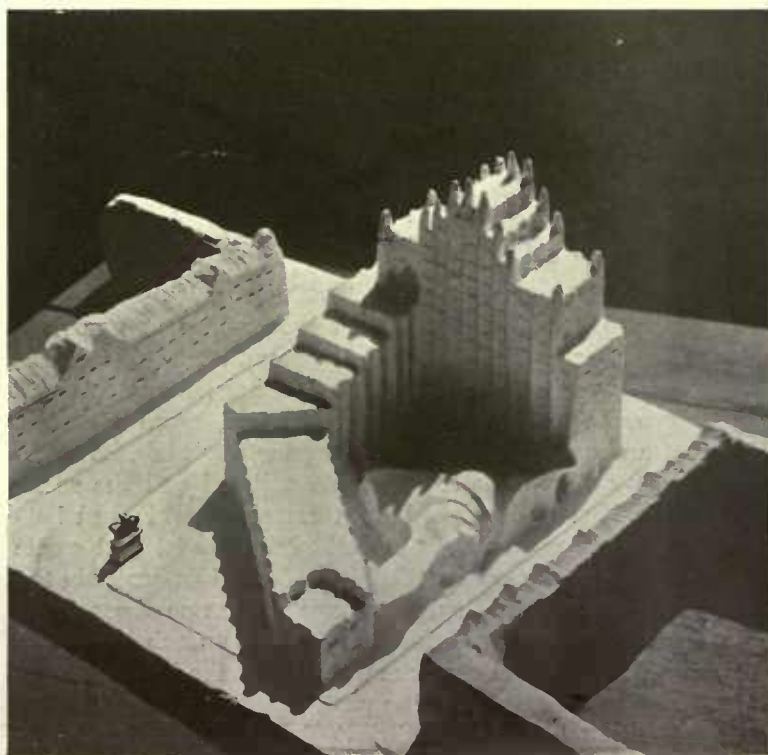
by the utilitarian or the mechanic. Every hut, every habitation must be a piece of life, of the life of the man or the community, and of the artist-creator whose task it is to establish truth and beauty as permanent values.

"To-day," he declares, "there is no problem or doctrine of form for the artist. There is always only the question of truth, the truth of artistic intelligence and of artistic but unsentimental emotion." Taut's line of architectural development goes from the primal fire-mist to the upcropping of workmen's houses in pleasant garden suburbs, from the music of spheres to the joyous laughter of children on sunny afternoons over the whole round Earth. And for him the apex of all is the great, glittering House, or Dome, of the People, resplendent, vast, a fabric of gold and crystal and precious minerals—an architectural flower, unfolding to the Tennysonian music of a happier civilization, a cleaner, sweeter code of life.

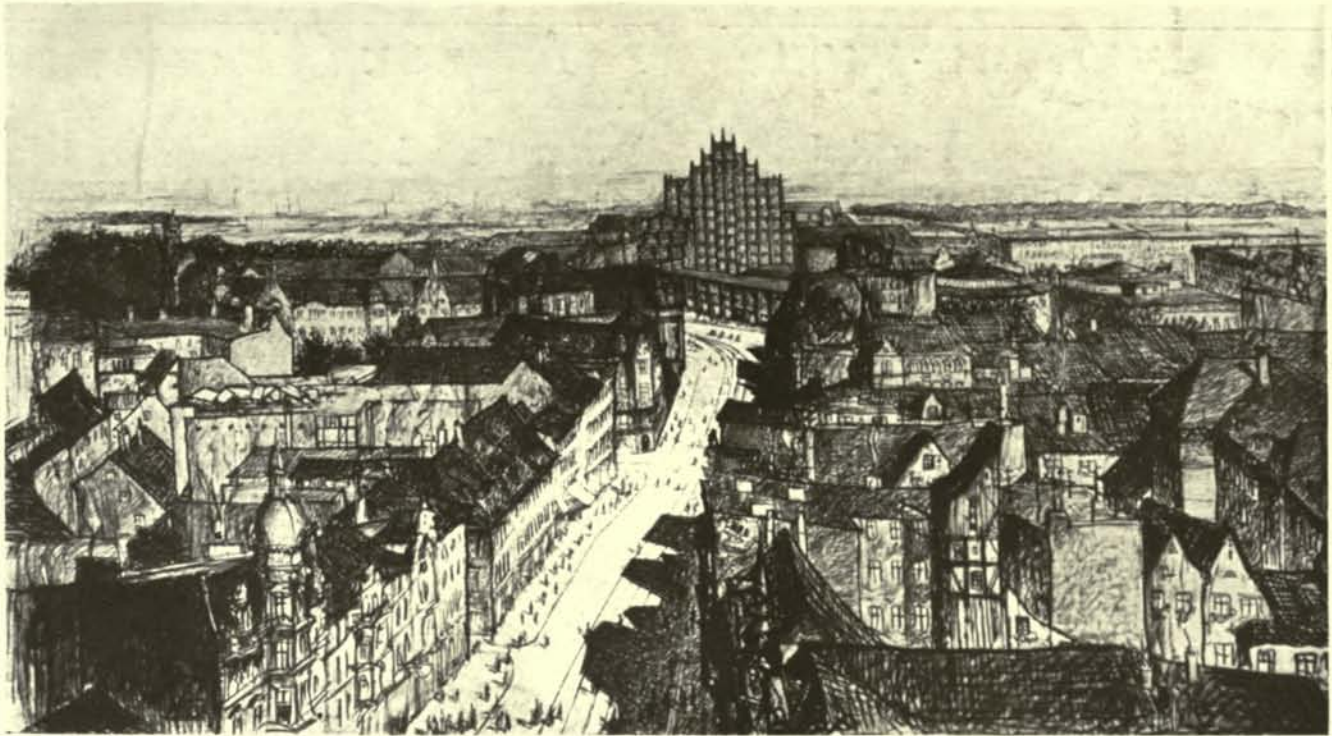
These thoughts and aspirations he has expressed in what may be called a new type of dramatic spectacle—a cosmic-architectural-musical masque—"Der Weltbaumeister"—"The World-BUILDER." This peculiar play of architectural forms and forces opens up new vistas for the drama, with its emptinesses of space, its floods of solar and stellar light, its accompaniment of spherul and mundane music, its dance of "cathedral stars," its birth of architectural rudiments, the growth and evolution of these into organic structures, followed by decay, dissolution, atomic nothingness; then the re-emergence of the purified Earth, the teeming of vegetable life, the coming of human habitations, the cycles of progress, the blossoming forth of gardens, houses—crowned by the great Dome of Love and Labour in the new communities of men and women. "The World-BUILDER" has actually been proposed for performance—and this feat becomes feasible when one considers the possibilities of the latest lighting devices and of the technic of the cinematograph.

In the spring of 1921 Bruno Taut was appointed "Architectural Counsellor" of the old and conservative city of Magdeburg, and gave up his considerable practice in Berlin. The appointment occasioned great surprise and lively opposition.

Magdeburg on the Elbe has been thrice destroyed architecturally; first by Tilly during the Thirty Years' War, then by the French, then, as Taut points out, by reckless rebuilding and the imposition of a blind, empty, and soulless architecture. This town of old and bourgeois respectability received the council's appointment of this revolutionary builder with alarm and resentment. But these hostile feelings soon passed into curiosity, interest, and then admiration. Taut took the grey old city and began to infuse it with architectural life, movement, and colour. He strove to break up the tone and contours



A REAR VIEW OF THE SAME BUILDING, SHOWING CINEMA THEATRE.



BIRD'S-EYE VIEW OVER MAGDEBURG, LOOKING TOWARDS THE NEW OFFICE AND BUSINESS BUILDINGS.

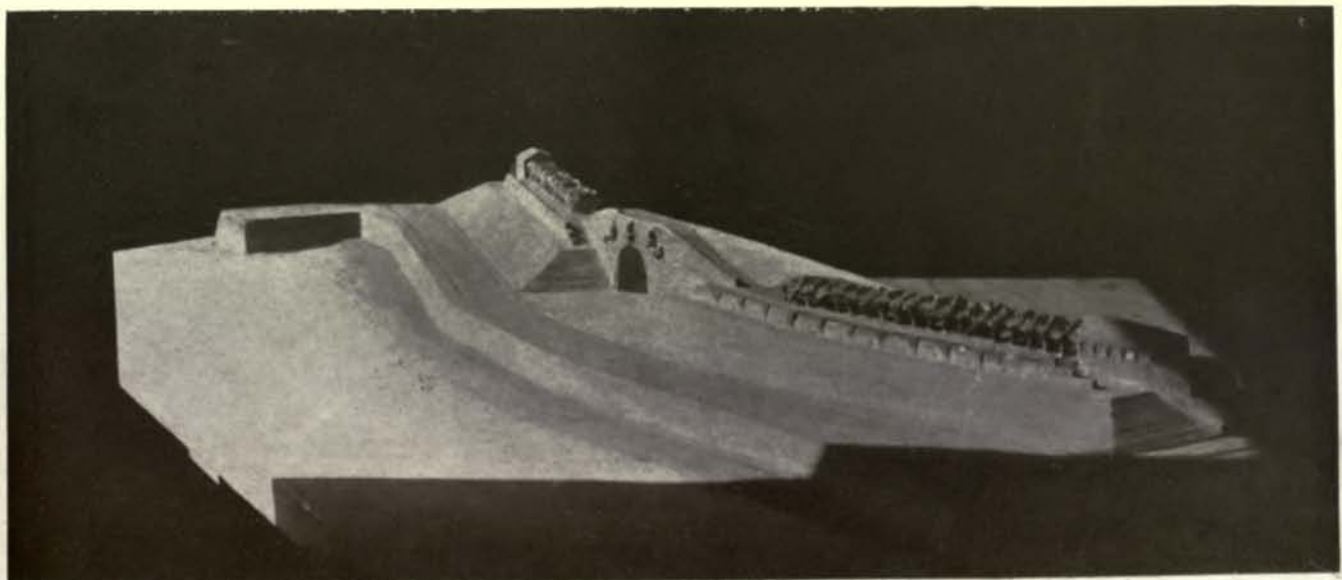
of much immovable hideousness by hiding and scattering it under a veil of colour, as in his expressionistic surface treatment of house-fronts and such things as cast-iron pillar-clocks in public squares. The good citizens made violent protests at first; loud cries of "Desecration!" and "Defilement!" were raised. Bitter newspaper controversies ensued, in which artists and critics all over the country took a hand.

A year before this Bruno Taut had issued a call for colour in building, for chromatic architecture, and had brought forth strong arguments against the customary objection that northern climates forbade polychrome architecture. This pronouncement was signed by many of the foremost architects and critics of Germany, among them Peter Behrens, Walther Gropius, Hans Poelzig, Bruno Möhring, Bruno Paul, and Heinrich Straumer.

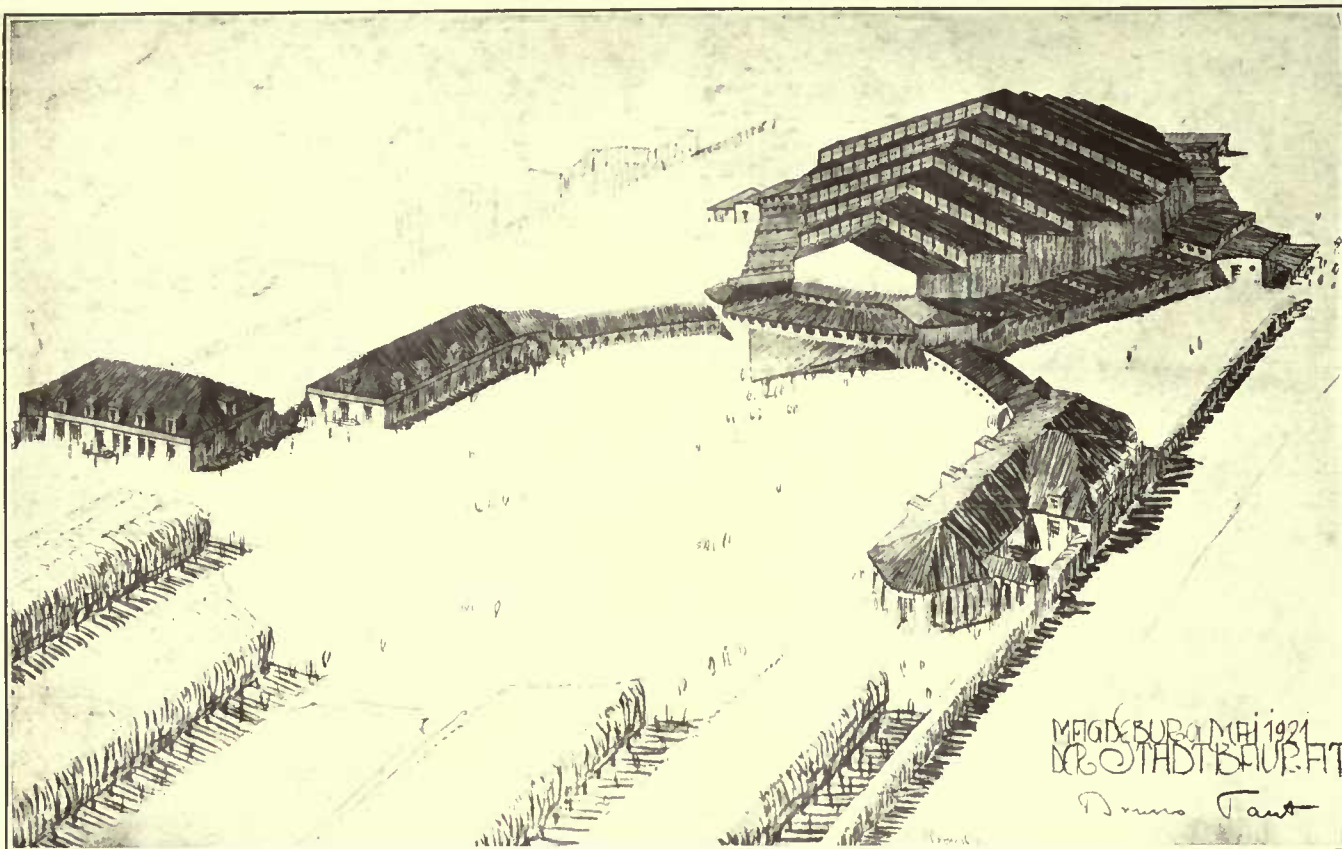
To-day Magdeburg vibrates with colour, and many of the most violent opponents of Taut's message and methods have

become his supporters. He has brought back to the grey industrial town the joy in colour which marked the peasant's home, the coloured façades of old patrician houses, the mediæval church, the bright colour-scheme for which Nature herself sets the keynote in the brilliant viridian patina with which she turns the copper roofs of old steeples and cupolas into purest jade. In Magdeburg to-day there are polychrome dwelling and business houses—red, blue, green, yellow, white, rose-coloured, azure, black. The once drab and monochrome city has acquired the name of *die bunte Stadt*, the Many-coloured Town.

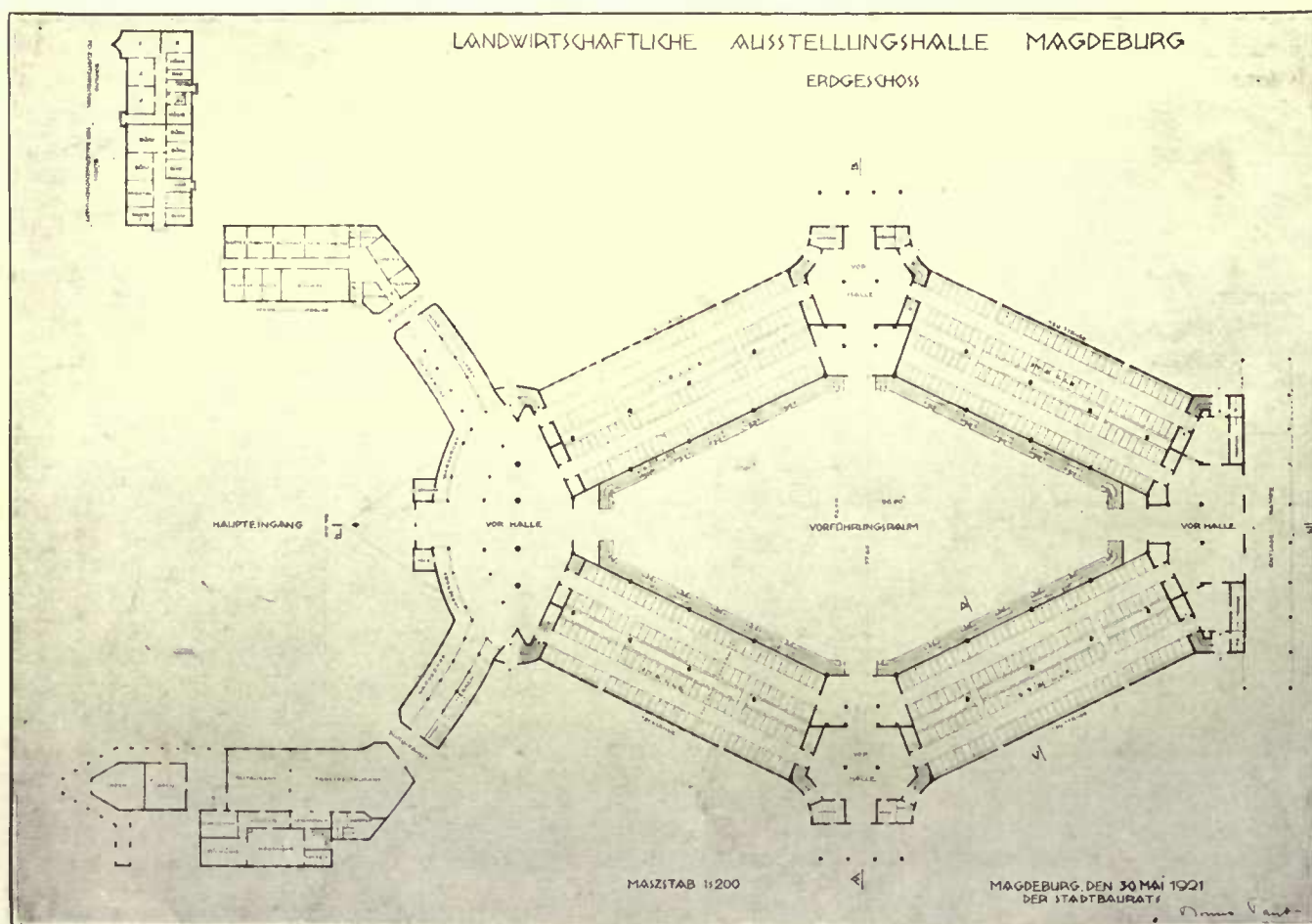
Bruno Taut has also begun to erect certain new buildings for Magdeburg, strongly individualized structures which will afford him ample play for his striking talents. One of these buildings is an immense agricultural and cattle hall, for auctions, shows, tournaments, mass-meetings, and concerts, a problem solved by him in a most ingenious manner. Both in the harmonious rhomboid-shaped plan and in the striking treatment of



PROJECT FOR BEAUTIFYING THE RIVERSIDE TERRACES OF THE CITADEL OF MAGDEBURG.

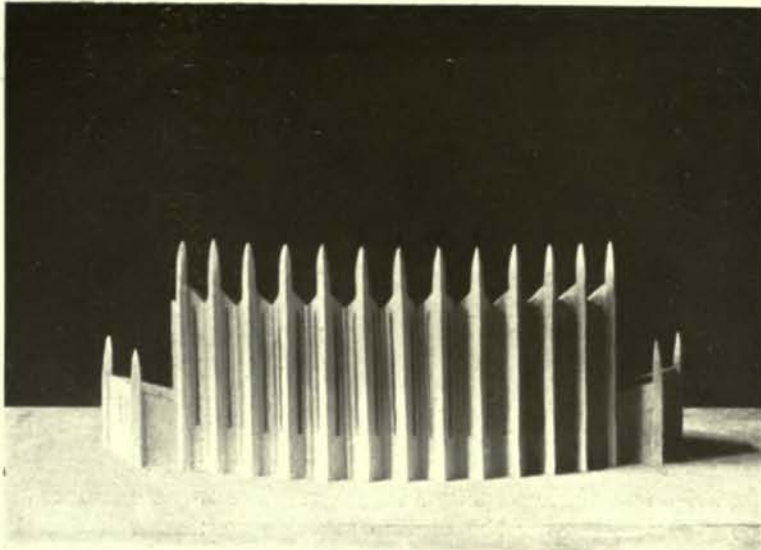


PERSPECTIVE OF A GREAT AGRICULTURAL AND FESTIVAL HALL FOR MAGDEBURG.

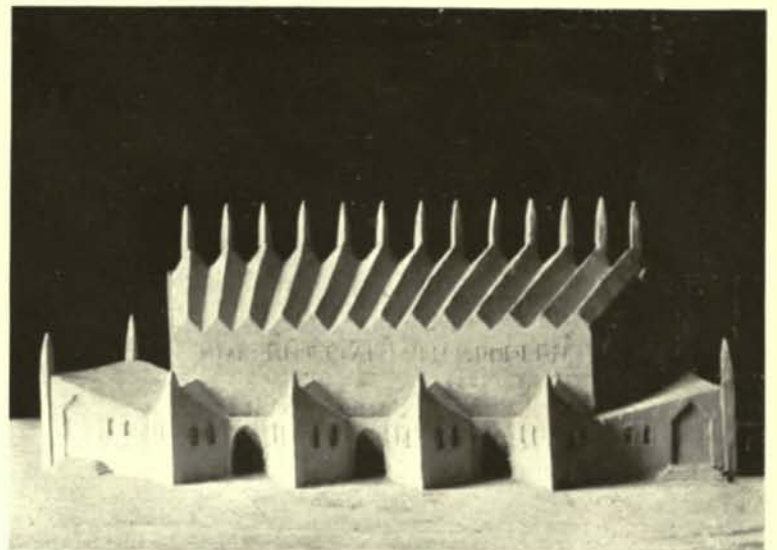


GROUND PLAN OF THE AGRICULTURAL AND FESTIVAL HALL.

Bruno Taut, City Architect.



Front Elevation.



Rear Elevation.

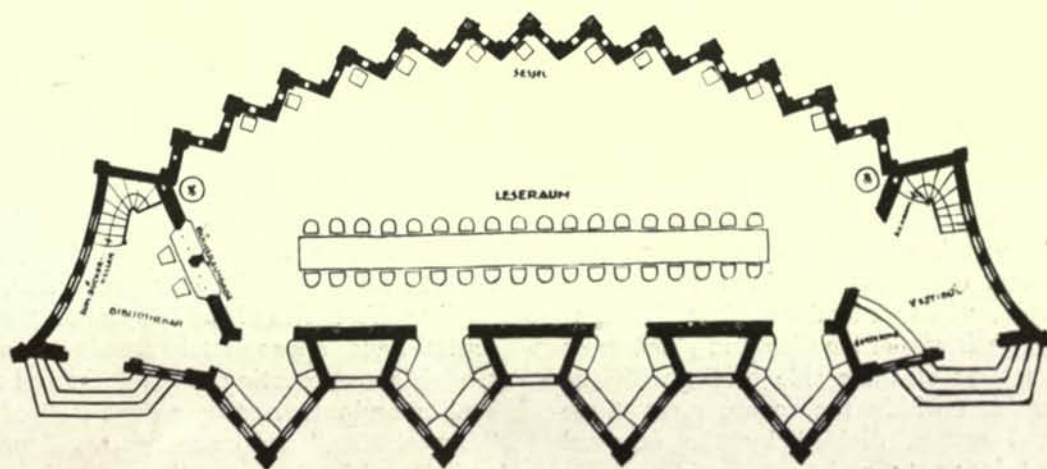
A READING-ROOM MEMORIAL FOR FALLEN SOLDIERS, MAGDEBURG.

the exterior, with its roof of widening and ascending glass terraces, we have an example of superb architectonic imagination combined with a masterly freedom and the attainment of the desired end. In addition he has projected a large office building with a stepped and spired façade, which expresses a kind of new perpendicular style, based upon the logical treatment of the pilaster construction and the regular but diminishing fenestration. The L-shaped ground plan embraces a cinema theatre, the plan of which embodies a new optical as well as constructive principle—the funnel shape. A remarkable chapel-like monument—a memorial for fallen soldiers, which is also to serve as a reading-room—has given him another opportunity for evolving a strange new beauty out of a ground plan of singular symmetry and an elevation that eludes all the categories of orthodox styles. Taut is also brooding upon the problem of the small,

individual dwelling or home—the “dwelling-machine.” He has evolved a circular type of cottage—as exhibited at the Central German Exposition, 1922—of bee-hive form which offers many advantages and embodies new economies.

In addition to his private and public architectural work, Bruno Taut also publishes a quarterly illustrated review devoted to the new architecture and its attendant movements. This review bears the symbolic title of “*Frühlicht*”—“Dawn-light.” It embodies no extreme, stormy or belligerent programme, nor is it inspired to rage against what is or has been. But by the mild yet steady pressure of the new truth, and the inherent force of fresh, dreamed-of and achieved beauty, it is devoted, like Taut himself, not to the perpetuation or destruction of tradition, but in the highest architectonic sense, to the creation, the *construction* of tradition.

KRIEGERDENKMAL IN MAGDEBURG M:1:50



READING-ROOM MEMORIAL FOR FALLEN SOLDIERS: A REMARKABLE PLAN.

The New Building for the Port of London Authority.

By John E. Newberry.

THE formal opening of this great building by Mr. Lloyd George last October aroused considerable public interest in an undertaking that has occupied more than eleven years in fulfilment, and it is encouraging to architects to note the appreciative and well-informed articles on it that have appeared in the public Press. The consensus of opinion seems to be that London's latest public building successfully carries on and worthily upholds the traditions of English Renaissance.

From the inception of the project to its recent satisfactory completion the Port of London Authority, under the wise and far-seeing chairmanship of Lord Devonport, have been exemplary building owners.

The Crutched Friars warehouse which occupied part of the site, came into possession of the Authority as soon as that body was constituted (in 1909), and it was at once recognized as the nucleus of an ideal site. The surrounding properties were therefore acquired, the whole Estate having a total area of over three acres, with frontages to Trinity Square, Seething Lane, Crutched Friars, and Savage Gardens. An architectural competition was held, and the whole site placed at the disposal of the competitors, who thus had a free hand in shaping the design and laying out the surrounding streets and new blocks of offices. Mr. Edwin Cooper's design was chosen, and the Authority, having obtained a plan perfectly adapted to their requirements, with great possibilities of fine architectural treatment, wisely left the architect great freedom in carrying out his conception.

The complete success of that policy is to be inferred from this passage from Lord Devonport's speech at the opening ceremony: "Now that this stately and spacious building is finished, I desire to say, on behalf of the Authority, that, both as regards the beauty of its exterior and the amplitude and comfort of its internal accommodation and arrangements, we have nothing but praise to bestow and satisfaction to express."

A reference to the ground plan reveals the simplicity and boldness of the general conception—that of a perfect square with its sides facing the cardinal points of the compass, and having the angle cut off towards Trinity Square on the south-east. A great portico, the whole width of this angular front, is the principal entrance, and the remaining sides of the square form a hollow cube with a large circular hall (the rotunda) in the centre. The portico is carried up through three stories, and the main entrance hall is crowned with the great tower. The blocks forming the sides of the square are five stories high, with square pavilions, in which are the secondary entrances, on the south-west, north-west, and north-east corners. On the ground floor diagonal corridors lead from these three entrances to the rotunda, while central corridors intersect the side blocks through their whole lengths, and short cross corridors connect the centres of these side blocks with the rotunda. The circular form within the square gives three spacious spandrel-shaped courts, divided by the diagonal corridors on the ground floor only, and thus provides ample light and air to the side blocks. A reference to the illustration of the section through the rotunda will make this description clear. Two principal staircases are situated on each side of the portico, and three smaller staircases are provided for the secondary entrances. Electric lifts are installed near each

staircase, and porters' and messengers' rooms are in close proximity to each entrance.

The architectural treatment of this very beautiful and perfectly symmetrical plan is entirely logical. The angular front towards the large open space of Trinity Square is occupied by the great portico with its graceful Corinthian columns; the entablature over the portico is carried all round the building, and ties the whole structure together. The upper members of the balustrade over the portico are also continued round the building, and form the cornice and blocking course to the attics of the side blocks. The attic over the portico, a floor higher than the side blocks, has its crowning members carried across the two staircase projections, and the horizontality thus obtained provides a magnificent base to the tower, which rises above the highest story.

The administrative focus of the building is the board room, which stands immediately over the main entrance hall and vestibule. To express and emphasize this important room, the main administrative centre of the building, its walls are carried up to become the great tower, a conspicuous object from the river and many parts of London. The three secondary entrances at the external angles of the square, and the two staircase projections on each side of the portico, are all treated with Corinthian columns similar to those of the portico, thus repeating the motive of the portico and giving unity to the whole building.

The architectural treatment throughout is based on careful study of the best examples of the English Renaissance, while Italian and French influences can be traced in some of the ornament. Richness of detail is concentrated on the portico and tower, and, to a lesser degree, on the five pavilions which mark the terminations of the square sides. The four flanking walls between these pavilions have severely plain window openings, and effect is obtained by means of the great cornice and of the shadows cast by the balconies to the second-floor windows. An attic above the main cornice marks the third-floor level, and above is a steeply pitched green-slate roof with dormer windows lighting the top floor.

The most impressive view of the building is that immediately opposite the centre of the portico on the far side of Trinity Square. Here its wealth of beautiful detail is well seen as the great structure rises in gradually diminishing stages. Noteworthy points are the subtle blending of the lines of the flanking pavilions where they merge into those of the central feature, and the graceful pyramidal outline of the upper part, the lofty arch and niche with its deep shadows, the magnificent figure of Father Thames, of heroic proportion, standing therein, and the fine silhouettes of the sculptured groups on each side. The central figure appropriately stands on an anchor, with his outstretched arm pointing to the docks and sea.

The sculptured group on the west of the tower symbolizes "Exportation," and comprises a galleon drawn by sea-horses and steered by "Prowess," a male winged figure. The eastern group symbolizes "Produce"—oxen drawing the chariot on which stands a female winged figure, "the Triumph of Agriculture," with a flaming torch in her hand. In front, "Husbandry," equipped with agricultural implements, leads the oxen. This thoroughly architectonic sculpture was designed by the late

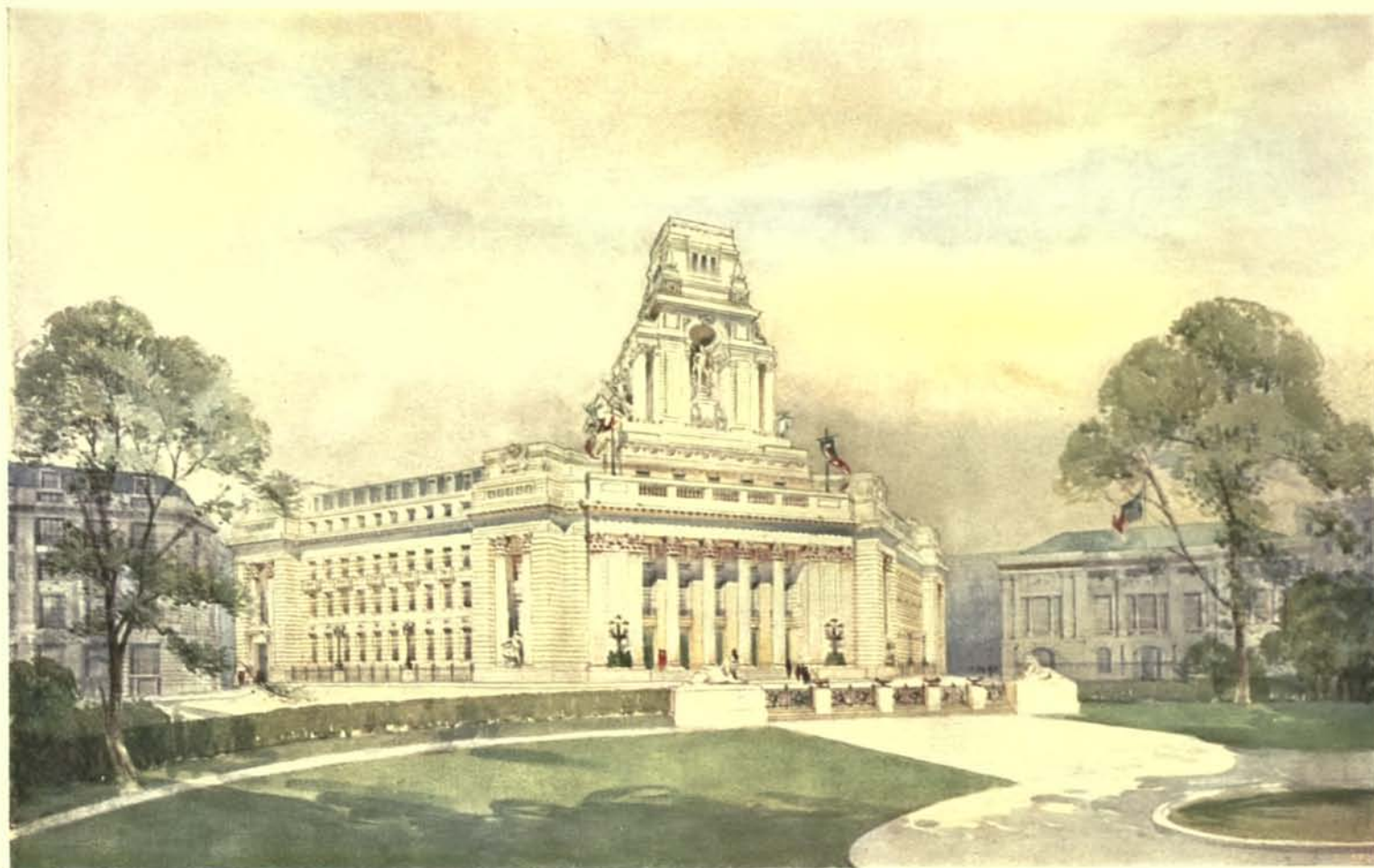


Plate V.

December 1922.

A VIEW FROM TRINITY SQUARE, TOWER HILL, LONDON.

This water-colour gives an impression of the building as it will appear when the gardens fronting it are laid out in a fitting and sympathetic architectural manner.

THE PORT OF LONDON AUTHORITY BUILDING

Edwin Cooper, Architect.



THE ENTRANCE FRONT, PORT OF LONDON AUTHORITY BUILDING.



DETAIL OF TOWER OVERLOOKING DOME OF ROTUNDA.

The lower portion of the rotunda to the level of the top of the capitals is of polished Subiaco marble, the entablature and dome being treated in white plaster on the reinforced concrete structure. Over the four larger openings in the side wall are medallion portraits of Cook, Drake, Nelson, and Hawke, and over the remaining windows and openings are panels containing naval emblems. From the springing to the lantern the dome is coffered with octagonal panels diminishing in size as they ascend.

The board room, on the second floor, is 60 ft. by 38 ft., and 30 ft. high. The walls are treated with rich dark brown English and French walnut, and the deep cove and ceiling are of white plaster. On each side there are lunettes which light the whole room most effectively. Five windows on the south add interest and give a delightful outlook over Trinity Square. Coupled, fluted, and reeded Corinthian pilasters are arranged around the walls, and the doors and the spaces between them have large panels of beautifully grained quartered French walnut veneer. The carving of the capitals and of all the superimposed ornament is of limewood, and is already toning down to the colour of the walnut.

On the south front of the south block, also on the second or principal floor, are the chairman's and vice-chairman's rooms, and on the north the deputation room, library, and members' cloak room.

The chairman's room, a double square about 34 ft. by 17 ft., next the southern main staircase, is quite as fine as the board room, and is treated in a similar rich rendering of the Corinthian style. Here the whole Order from floor to ceiling is

of French walnut with quartered panels between the fluted pilasters and in the doors. The chimney-piece, with its wealth of carving, is as delicate and beautiful as any masterpiece of Grinling Gibbons, and abounds in symbolism and fancy, as, indeed, does the whole of the ornament which adorns this apartment.

The reception and private secretary's rooms, part of the chairman's suite, are appropriately treated with oak panelling.

There is a French Renaissance feeling in the architectural treatment of the vice-chairman's room. The oak panelling is carried up to the coved ceiling in which are symbolical emblems and a large elliptical panel.

The four committee rooms on the south of the centre are interesting architecturally, each being treated in one of the Orders; the first is early Doric, the next later Doric, the third Ionic, and the fourth Corinthian. All are in oak, with enriched plaster ceilings.

The illustrations will give a better idea of this great building than any description, and a visit to the actual work itself will show how the complex requirements of modern times have been fully met in a natural and architectural manner; it will also reveal the perfect workmanship of the various craftsmen who have been employed, and the delightful harmony of every part, one mind—that of the architect—being responsible for the design of the furniture, fittings, carpets, curtains and schemes of colour throughout. The successful achievement of so important a work of art deserves the fullest meed of praise to its creator.



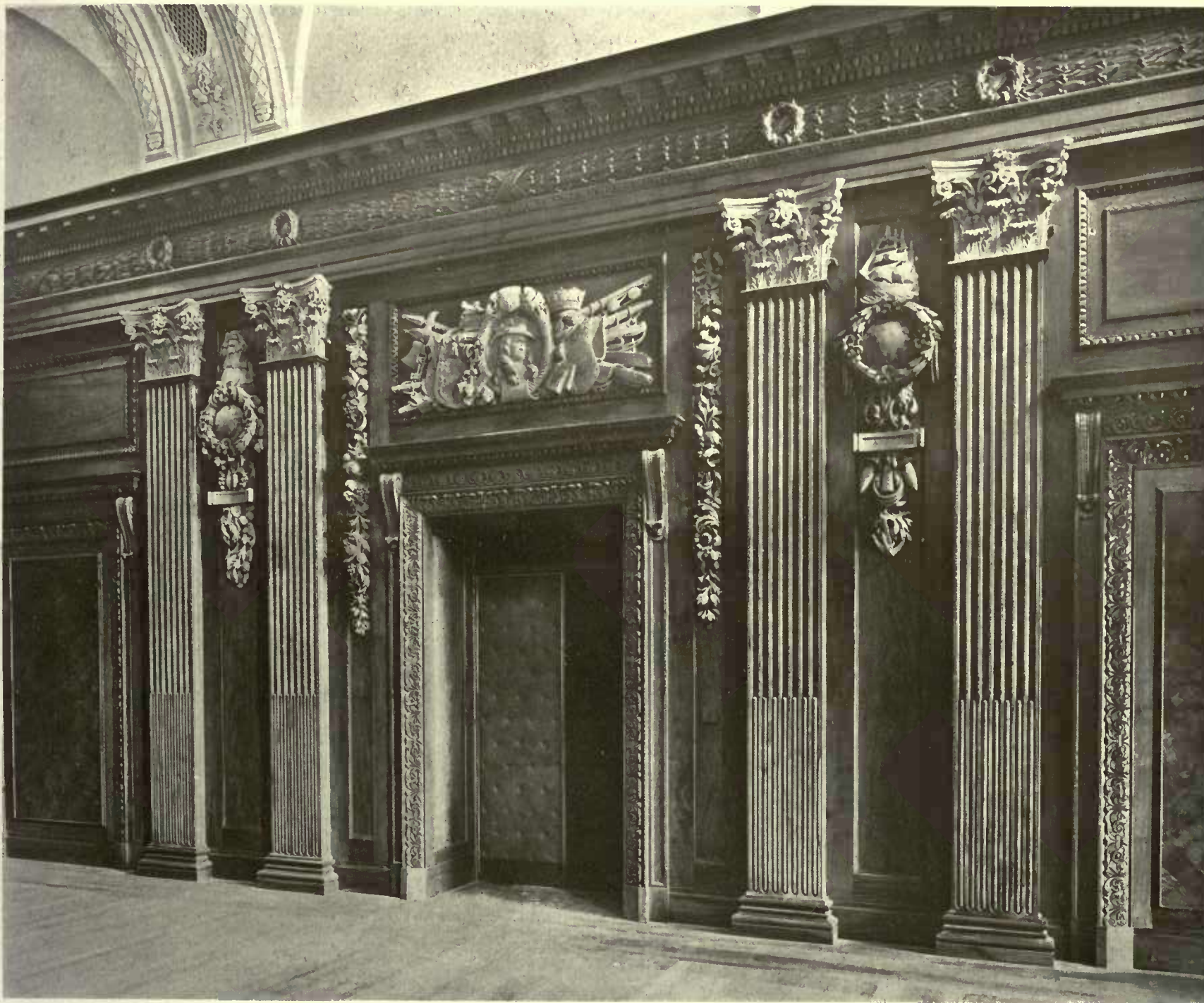
QUARTER SECTION OF THE ROTUNDA, PORT OF LONDON AUTHORITY BUILDING.



DETAIL OF ROTUNDA.



ENTRANCE HALL.



BOARD ROOM, PORT OF LONDON AUTHORITY BUILDING, TOWER HILL LONDON.



COMMITTEE ROOM.



CHAIRMAN'S ROOM.



MEMBERS' SITTING-ROOM.



LANDING ON SECOND FLOOR.



A PRINCIPAL CORRIDOR.

THE PORT OF LONDON AUTHORITY BUILDING.
Edwin Cooper, Architect.

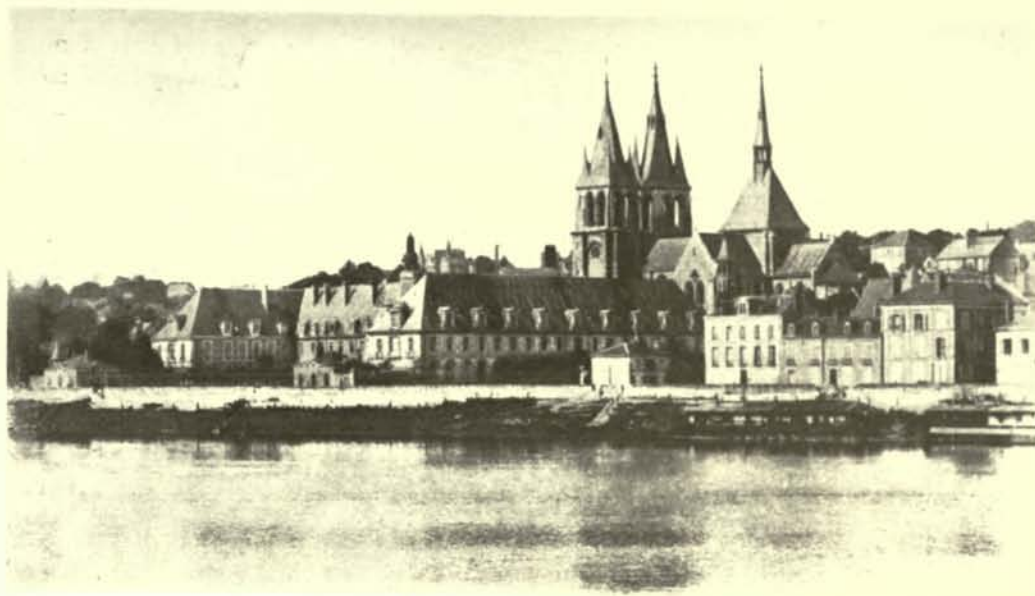


Plate VI.

December 1922.

THE APSE ON THE SECOND-FLOOR LANDING.

*The Apse faces the staircase appearing on the opposite page, and the open doorway
on the right leads into the Board Room*



A GENERAL VIEW.

The Hôtel Dieu, Blois.

By Berkeley Wills.

FACING the Quai de l'Abbé Grégoire, which runs westwards in continuation of the Quai Saussaye from the north end of Gabriel's bridge over the Loire at Blois, stands a fine two-storied building now known as the Hôtel Dieu or Hôpital Civil et Militaire. Behind this building the thirteenth-century church of S. Laumer or S. Nicolas rears its slate-covered flèches and deep-shadowed towers, while further back again Mansard's Aisle de Gaston d'Orléans crowns the rock on which the chateau is built.

The earlier history of the present building is somewhat obscure. Originally the site was occupied by the important abbey of S. Laumer, built by the Benedictines during the twelfth-thirteenth centuries—the church behind being built in conjunction with the abbey. Only one small portion of this building, however, now remains in a corner of the site, and the abbey appears to have been entirely rebuilt during the seventeenth-eighteenth centuries, and finally enlarged in 1845.

The building is H-shaped on plan, each façade measuring about 80 metres, the projecting wings being about 20 metres wide, open to the south, but joined by a connecting block on the north side, thus forming an internal courtyard with arcaded loggias.

The main block is finished in cream-coloured stucco with stone plinth, stringcourses and cornice, and long and short quoins to window and door openings carried up between the windows and stringcourses, and repeated in the alternate triangular and segmental headed dormers.

The two stories are surmounted by a steeply pitched and hipped roof covered with small grey slates, as is the flèche in the centre of the south front.

The most interesting part of the building, however, is the east or garden front and the south front of this east wing. Here the building is faced throughout in ashlar and of a different design from the other and earlier façades. The ground floor windows are deeply recessed under semi-circular arches forming a continuous arcade, while those on the first floor have flat

segmental heads with plain architraves, the spaces between the windows being filled with slightly projecting panels. The façade on the south side has a wide four-light window—a rather unusual feature of French architecture of this period—and the three windows here have projecting balconies at string-course level, a similar balcony emphasizing the centre of the garden front. The main cornice is returned round over the slight projections of these centre windows and the quoins at the angles. The well-designed dormers to this wing are much larger than those elsewhere, as may be seen by the illustrations, and bull's-eye windows between the dormers take the place of the skylights of the older buildings.

The design of these façades—their simplicity, the spacing of the windows and general proportions and details, is admirable, and it is interesting to speculate as to their authorship. The general treatment—more particularly, perhaps, that of the first-floor windows, which is very like those of the north side of the Evêché—suggest that it might be Jules Jacques Gabriel who designed this wing. He built the Evêché, or Bishop's Palace, at Blois, with its forecourt and entrance gates, at the beginning of the eighteenth century, and was also the architect of the present bridge over the Loire, the old one having become unsafe through the floods in the winter of 1715. It is reasonable to suppose, therefore, that he would be the man who would naturally be called in to rebuild the convent of S. Laumer as it was then.

Whether this wing took the place of the remains of the old thirteenth-century building or whether it was intended to rebuild—or reface—the whole of the seventeenth-century building—a start being made with this east wing which is on the side to the town, is a matter for conjecture, but if so, it is to be regretted that the project was not completed, as these façades show signs of the master hand.

The writer unfortunately has been unable to find any definite record of this wing or of the seventeenth-century buildings, and modern writers have passed them by unnoticed. The

present generation, too, appear to "care for none of these things," and photograph shops at Blois and Paris, though stocked with illustrations of the much-restored François Premier work at the chateau and elsewhere, fail to produce a single view of this excellent building.

It has, presumably, little interest for the ordinary tourist in a hurry for "culture" any more than Mansard's wing at the chateau—good photographs of which are also practically unobtainable—although here the staircase claims a certain amount of attention as a *tour de force* of stone construction.

There is, however, a little book called "Blois et ses Environs, guide artistique et historique dans le Blésois et le Nord de la Touraine," by L. de la Saussaye, membre de l'Institut, published in 1867, which among other things gives a brief account of the hospital. In this little guide the author says, "Le couvent de Saint Laumer appartient presque en entier au XVII^e siècle. Le façade sur le jardin est d'un meilleur style que le reste de l'édifice, récemment terminé. Il est à regretter que, sur le pavilion neuf de la façade sur la Loire, on ait préféré aux bossages (quoins) de l'ancienne ornementation les longs piliers qui encadrent les balcons trop étroits."

The part "récemment terminé" presumably refers to the work of the first half of the nineteenth century, when the whole building was restored and remodelled internally to make it more suitable for its present use as a hospital. These altera-



CENTRE PAVILION.

tions were made possible by a legacy of half a million francs by the Abbé Grégoire, so that now the building contains wards for over 250 beds, the largest being named after the prefect Corbigny, and a maternity ward. A large out-patients' department for the district of Loire et Cher was established in 1839, and in 1854 out-patients were also admitted from the department of Indre-et-Loire.

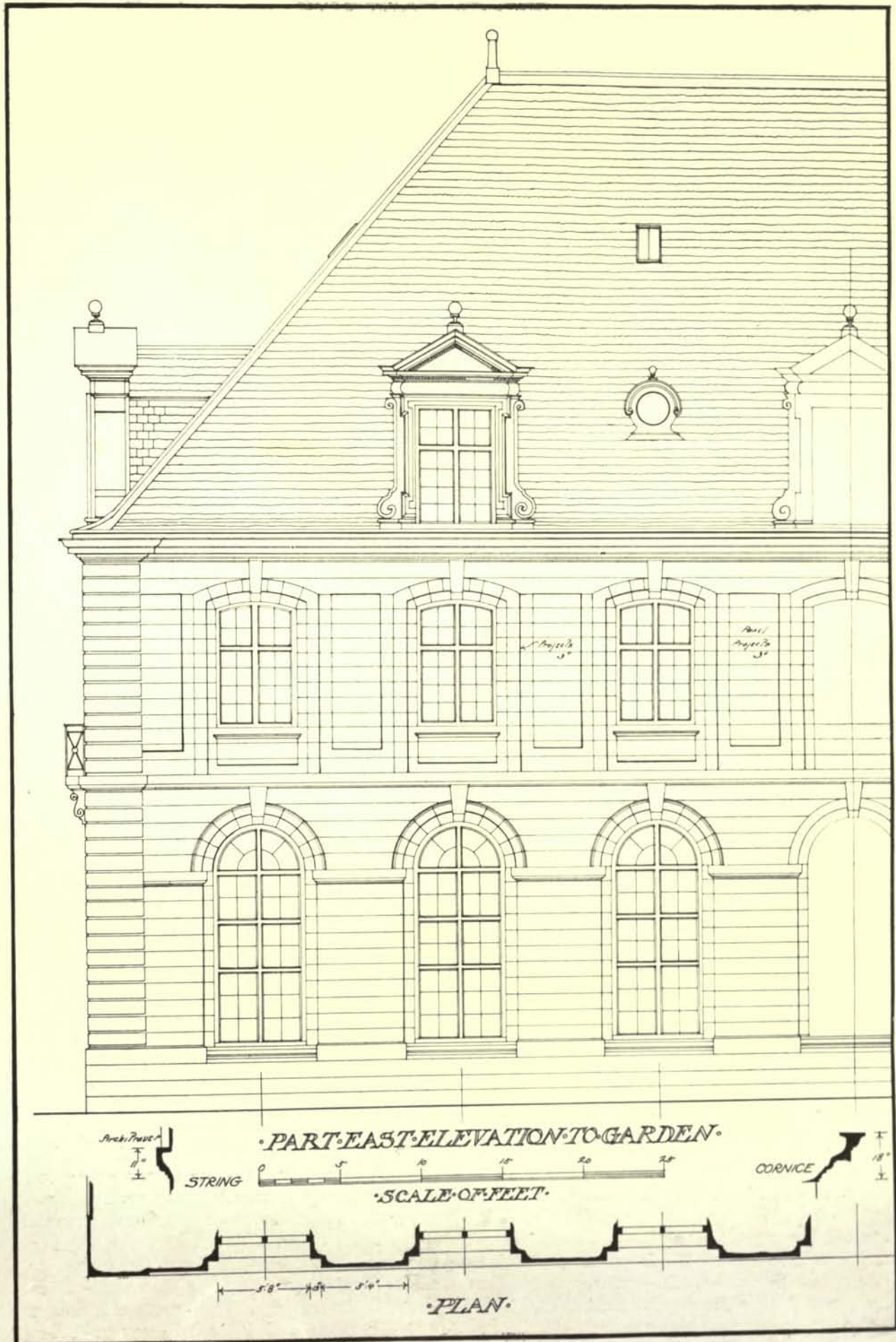
The "pavilion neuf," to which M. de Saussaye takes exception, is shown in the illustrations. The windows and balconies certainly give the impression of being rather tightly squeezed between the pilasters. The mouldings, too, are crude, and the "pavilion" forms the approach to the chapel and is not the main entrance, as one might expect. For all that, it is not so bad as it might be considering the date, and at any rate, with the *flèche* it emphasizes the centre of the south façade.

At this time also the high wall that formerly shut in the convent from the outside world was replaced by the present iron grilles, and the three lodges were also built, the position of the lodge on the east side indicating a possible extension of the main building into the garden.

The rows of clipped limes, though no doubt providing acceptable shade for convalescents in summer, rather detract from the appearance of the building from the quay, and it is difficult to obtain a comprehensive view of the whole except from the other side of the river.



EAST WING OF THE HÔTEL DIEU, BLOIS.



DRAWING OF THE EAST WING, HÔTEL DIEU, BLOIS.

Measured and Drawn by Berkeley Wills.

Selected Examples of Architecture.

In Continuation of "The Practical Exemplar of Architecture."

Hambleton Old Hall, Rutland.

QUEEN ELIZABETH was excommunicated in 1571 by Pope Pius V, who endeavoured to isolate Protestant England from the rest of the world. The strong Italian influence which had made itself felt in Henry VIII's time, was therefore impeded, and England turned naturally for friendship to the Low Countries, who were then in conflict with Spain. Refugees from Flanders and Holland flocked into England, bringing with them their own traditions, strong indications of which became immediately visible in English architecture. Sir Graham Jackson, in his new book *The Renaissance of Roman Architecture*, says: "I know no more charming example of a building of this period, and of the smaller kind, than the Old Hall at Hambleton, in Rutland, which combines a modest dignity with simplicity, and delicately refined detail with plain walling. Here the simple English gable survives."

Gotch and Brown say of this Hall: "There is no record to show who built this house, nor are there any arms, initials, or date upon it to give a clue. It is a good example of one of the smaller houses of the period, showing how a comparatively

slight feature, like the arcade, can impart architectural character to a building. . . . The plan is of the usual type, the hall dividing the family apartments from those occupied by the servants. The original arrangements have evidently come down to us with very few alterations, though, judging by the fragments of wrought stone that lie about, the house was once larger."

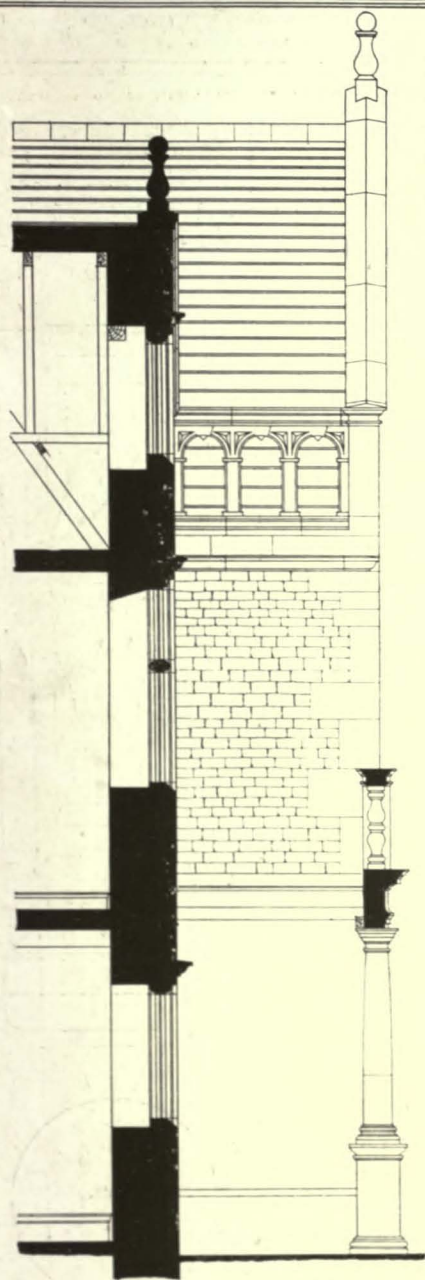
In *The Beauties of England and Wales*, 1813, this place is spelt Hambleton or Hamilton, but anciently, says the writer, "Hamel-dune," perhaps meaning the *hamlet on the hill*. "In Saxon times it was the property of Queen Editha, wife of Edward the Confessor, and at the Norman Survey was principally in the hands of the Conqueror himself. . . . The manor afterwards went through various hands, until it came into the possession of the Duke of Buckingham, who sold it to the Harringtons, and it is now the property of the Earl of Winchelsea. Here is an old *Hall*, in the Elizabethan style, but occupied as a farm-house. In an upper apartment there are still preserved several suits of plate armour."

The drawings of this house are by W. E. Couch.

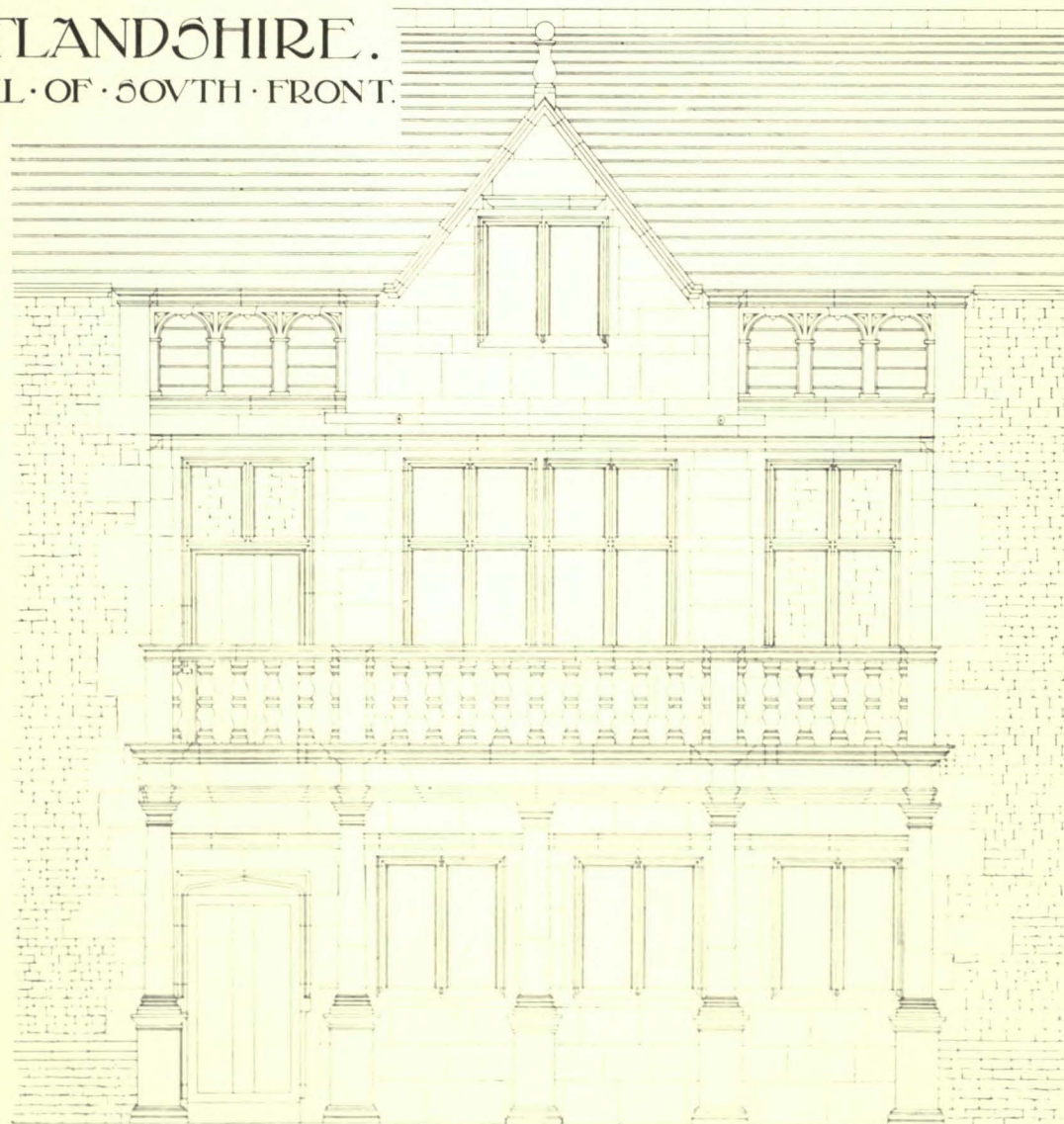


HAMBLETON OLD HALL, RUTLAND: THE SOUTH FRONT.

HAMBLETON · OLD · HALL,
 RUTLANDSHIRE.
 DETAIL · OF · SOUTH · FRONT.



· SECTION ·



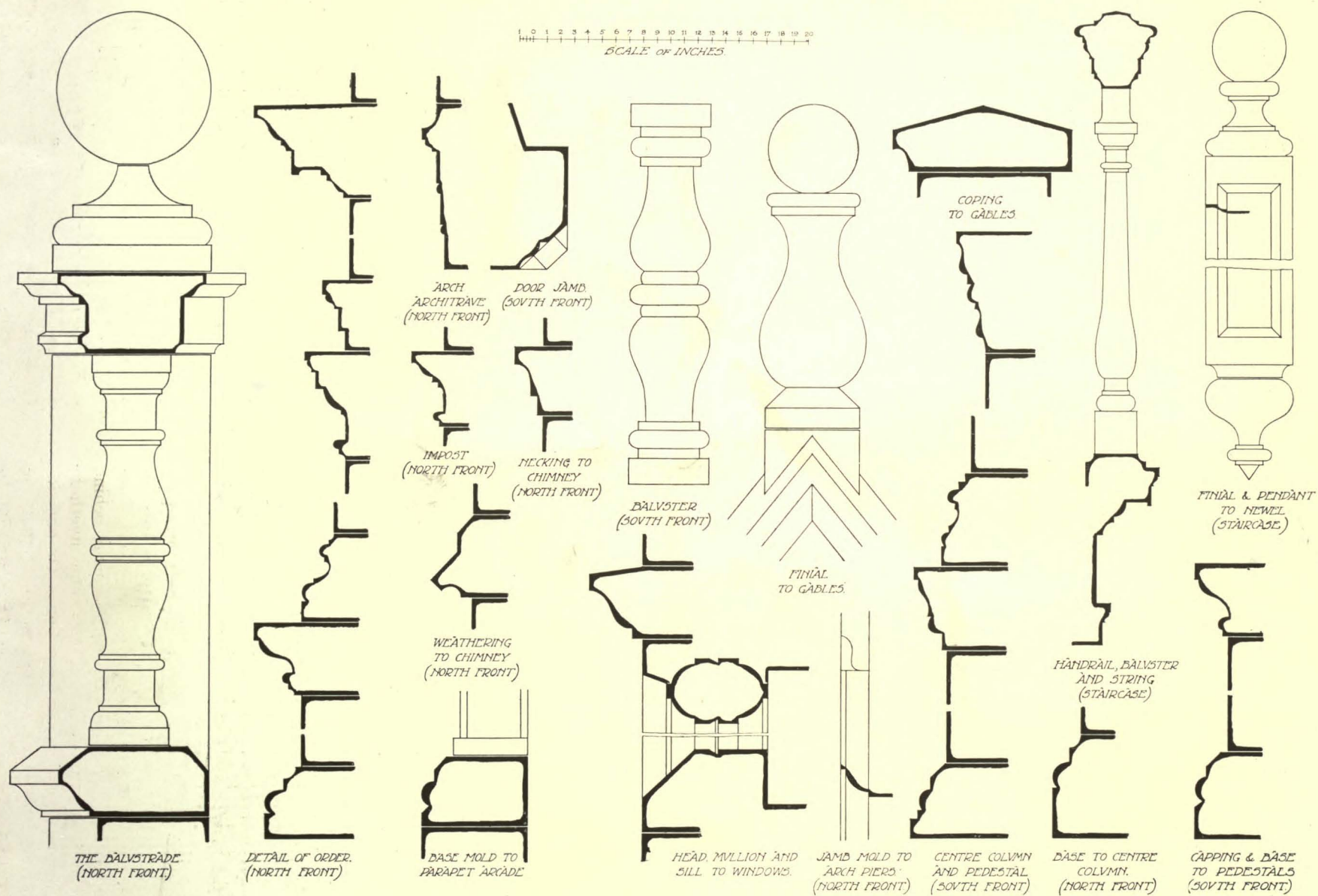
· ELEVATION ·

SCALE OF FEET

THE SOUTH FRONT, SHOWING ARCADING.

Measured and Drawn by W. E. Couch.

HAMBLETON · OLD · HALL, RUTLANDSHIRE.



HAMBLETON OLD HALL: DETAILS.

Measured and Drawn by W. E. Couch.

A War Memorial at Alderley Church, Cheshire.

Designed by Hubert Worthington.



THE war memorial at Alderley Church has been fitted into the old fourteenth-century wall of the north aisle. A bronze figure of St. George, holding his sword aloft, stands well forward on a stone console, with a niche behind. Around the niche head the words "Their name liveth for evermore" are incised and coloured vermilion. On one side, carved in pink Hall Dale stone, is the pelican feeding her young—the Christian symbol of self-sacrifice—and on the other a kneeling angel offers to the warrior saint the crown of unearthly reward. Both these reliefs are picked out with gold.

The general inscription and names of the fallen are in raised letters on a bronze tablet, set in a laurel border vigorously

carved in stone. Below the tablet the words "This memorial is placed here by the parishioners" are incised and gilded. On either side are laurel wreaths in low relief, gilded, with the dates 1914-1918.

The design is particularly effective at evening service, the oil-lamps being arranged to cast the shadows as shown in the photograph; the sword-hilt throwing the shadow of the cross on the wall.

The memorial was designed by Hubert Worthington (of Messrs. Thomas Worthington and Sons, architects), and the modelling was the work of Hugh Miller, of Messrs. Earp, Hobbs and Miller, sculptors, Manchester, who executed the work.

Robert Adam.

WE are at last beginning to realize the importance of English art and architecture of the latter half of the eighteenth century, and to admit openly that it was a great period. Not only was it architecturally a synthesis of the work of the earlier half of the century, it was also formative and progressive, not, as we have been told, exhausted and decadent. Hitherto the period has lacked the research, sympathetic consideration, and generous illustration of Mr. Bolton's monograph upon Robert and James Adam,* which will go far to supply the deficiency, for though Robert Adam, and his barely individualized brother and associate James, were not the sole architects of this phase of Georgian classic, their work was the most significant.

The position of Robert Adam among his contemporaries was peculiar. He was an innovator, a "modernist" in relation to the architectural dogma of his day, weighing that dogma in the balances and finding it wanting. He insisted on the right of the architect's private judgment, for "the great masters of antiquity (as he writes in the preface to the first part of his 'Works') were not so rigidly scrupulous; they varied the proportions [of the orders] as the general spirit of their compositions required." He was very much in earnest, and assured that Grosvenor, the carver at work at Kedleston, will improve when he "realises the difference between the simplicity and elegance

of the ancient manner from the confusion and littleness of the present stile." In spite of his admitted charm, his driving power, his single-minded devotion to his profession, the freshness of his talent, Adam was never included in the Royal Academy, to which his rival, James Wyatt, was elected at a very early age; and Sir William Chambers, the last man of note of the older school, was definitely hostile. According to the evidence of the recently printed Farington Diary, Wyatt was of opinion that regular architecture had died with Sir William Chambers, and that when he (Wyatt) "came from Italy, he found the public taste corrupted by the Adams, and he was obliged to comply with it." The writers of the early-nineteenth century created an atmosphere which induced architects like Sir Charles Barry, the Hardwickes, and the later Wyatts to treat Adam's work as something to be lightly recast and even abolished.

As Mr. Bolton points out, the best refutation of such critics (who had probably seen very little of Adam's work) is the study of the actual buildings, and a fresh and direct apprehension of his work on its own merits, reinforced by a revaluation of Adam's ideas (extremely well developed in chapter III, vol. I). Criticism against the Adams' disastrous Adelphi scheme also edges the detraction of Adam. The fact that the Adelphi speculation was unlucky does not really affect the position of Adam as an architect. To insist upon the danger of commercialism is indeed a peculiarly English attitude. But the

* The Architecture of Robert and James Adam. By Arthur T. Bolton. *Country Life Library*. 2 vols. 8 guineas.



ENTRANCE FRONT, NEWLISTON, WEST LOTHIAN.

Robert Adam, Architect.

Adelphi scheme probably appealed to Adam as an opportunity for creating a great building; "his first studies at Rome were for a great palace, after which the possibility of new Houses of Parliament attracted him." It is also probable that the conduct of the scheme was mainly in the hands of his brothers, James and William Adam. The criticism that Adam's façades, in Fitzroy Square and elsewhere, were often "simple negatives

of the interior structure," is admitted, but we are reminded that Adam was prepared at any time to sacrifice such facts in the interest of his general composition; and that the weight of animus on this point is extreme, when no allowance is made for the ideals and aims of Adam's times. Gwilt, with almost theological animus, speaks of the "depraved compositions of Adam," and even the less prejudiced architects and scholars



THE OVAL STAIRCASE, CULZEAN, AYRSHIRE.

Robert Adam, Architect.

of a later generation give it to be understood that they "preferred the earlier style," as did George III. In his "Renaissance of Roman Architecture," Sir Thomas Jackson touches only on the decorations which he feels "were no doubt a relief from the more solid and monumental work of their severer predecessors, and have about them a kind of feminine prettiness that is not unattractive."*

At the outset of Adam's career men were looking about for a change, the limits of architectural research had been enlarged; other styles began to challenge the Roman, and James Adam had dreams of "schemes of antiquity" in which Sicily, the Levant, and even Egypt were to be included. Robert Adam must have often discussed the principles of Greek architecture with James Stuart, and notes a detail section of a Greek egg-and-tongue cornice used by Stuart at Spencer House; but this was only a transient mood.

Adam's sympathies were wide, even dangerously wide, as we see by his assimilation of the Romantic or Gothic movement. He recognized the pictorial quality of the Italian baroque and the power of Vanbrugh. Fortunately, he kept in the main to the classic he so well interpreted. His contribution to monumental architecture is small; except for the new university of Edinburgh in the closing years of his life, he had no opportunity for designing a great public building. Yet the bold character and broad simplicity of his entrance to the university should give sufficient earnest of Adam's capacity.

He was, however, first and foremost a house architect, and a very varied series of his interiors and exteriors, the sketch and the fulfilment, are displayed in the fine photographs in this book from the earliest in point of date, Hatchlands, the decoration of which, by a happy discovery, Mr. Bolton was able to assign to Adam—a decoration still immature and "bursting with the enthusiasm of the first return from Italy." In Adam's early work, as at Shardeloes and Kedleston, there is a greater use of real materials and less composition and painted detail, than was customary with him later on. Of later houses, there is new material in the disentangling of their often intricate architectural history, as at Bowood and Lansdowne House. The illustration of Osterley, which will be new to most readers, is full of interest. The decorations of the Etruscan Room here, which are wonderfully preserved, are believed by Mr. Bolton to be the only remaining examples of the style. There exist, however, a well-preserved Etruscan entrance hall at Woodhall Park, in Hertfordshire, built by Thomas Leverton about 1777, and a small Etruscan ante-room at Heveningham Hall, in Suffolk, which was painted by Biagio Rebecca. Among smaller houses, we have Newliston, where the same suavity and finish is seen in Adam's treatment of a small house; and the interiors of Mellerstain, where the arrangement is simple, the rooms are not over-large, and the only climax is reached in the library, which is here the principal room. There is full opportunity, in comparing these interiors, to realize the general resemblance of certain houses, such as Osterley and Syon, and even the close similarity of the treatment of walls and ceiling in the dining-rooms at Osterley and Shardeloes.

The misfortune of Adam is that he has been mistranslated by decorators rather than studied by architects. This name Adam certainly stands for a very definite decorative style. In interiors, his aim was to set in place of the semi-constructural decoration of the earlier half of the century, his system of ornament "devoid of constructional significance." Yet "he was far from averse from the semi-constructural, when building up an interior, whether of plaster columns, or of

depressed barrel-vaultings, so long as the effect produced was of a light and elegant character" (p. 76). The compass of his style was wide, if we turn from the broad classic magnificence of the vestibule at Syon to the lace-like intricacy of the detail in the tapestry room at Osterley, which was devised to accord with the Gobelin tapestries on the walls, a swift journey in time from Imperial Rome to France under Louis XVI.

The inclusion of a liberal number of Adam's drawings, chiefly from the Soane Museum collection, is invaluable for tracing the growth of Adam's ideas, which the curator has opportunity for studying from the roughest pencil sketch to the meticulous finish of the office drawing. There is evidence of good staff work in the exactness with which the rough sketch is perfected and translated, and further evidence of Adam's driving force in the quite remarkable coincidence between the actual work executed and the original drawing.

The Soane collection of drawings from the Adams' office, which is a large one—and in addition a certain number are still preserved in the private houses—is an unique guide to his work. The Soane collection, "swept up, as it were, out of the office of a very busy working architect," ranges from rough charcoal notes on scrap paper—even the backs of old envelopes and letters—to carefully shaded drawings and highly coloured details. In individual works there was no stint of designs, variants, alternatives; and even duplicates show a finish which causes one to wonder how the office expenses were met. The working day of the assistant was, however, a very long one.

Mr. Bolton has done good work in the field of research. In the detailed account of the building of the Register House of Scotland some light is thrown upon the Adams' financial and trading methods. From this it would appear that the method of securing a good public building in the eighteenth century differed essentially from later practice. "The small number of the committee, composed of very leading public men directly concerned, the one annual meeting, and above all the confidence and respect paid to the architect, combined with an absolute support of his authority, cannot fail to strike the modern architect, whose position is not so strong" (p. 220). The account of the Adams' unlucky venture in the Adelphi buildings is also of great value, together with plans in which the student will be able to realize the Adams' ingenuity in planning, and their introduction of modern light areas, here (as Mr. Bolton suggests) "perhaps for the first time timidly introduced."

Adam grasped not only the "mistress" art, but the decorative arts allied to building. "Painting and sculpture depend more upon good architecture than one would imagine," he writes. "They are the necessary accompaniments of the great style of architecture; and a building that makes no provision for them, and does not even demand them as necessary adjuncts, I would at once pronounce to be wretched." In an appendix are to be found detailed bills from some of the craftsmen in his service. Though it is unquestionable that Adam was assisted by Italian craftsmen, and the Italian firm of Bartoli had a monopoly of the making of scagliola in England, Mr. Bolton does not believe that Italians played so large a part as Robert Adam's tools as they seem to have done in the case of James Wyatt, at any rate in his earlier buildings. Joseph Rose, Adam's leading stucco worker, was an Englishman; the firm of Carter seem to have supplied many chimney-pieces.

In turning over the book, a very minor criticism occurs—the relevance of including so many illustrations of Marble Hill, Twickenham, a house begun in 1723, and with which Adam has no later connection. There is, however, no confusion in the text, which is everywhere fully documented and authoritative.

M. JOURDAIN.

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Robert Adam, Architect.

(From "The Architecture of Robert and James Adam." By Arthur T. Bolton.)

Correspondence.

The Newly Found Greek Statue.

TO THE EDITOR OF "THE ARCHITECTURAL REVIEW."

SIR,—The rubbish heaps of Egypt have yielded lost works of Sappho, Alcæus, and the Greek dramatists, and now the back-yard of an English village contributes nothing less than one of the most exquisite Greek statues of the best classical period in a state of almost perfect preservation!

It is to Mr. Arnold Mitchell, F.R.I.B.A., that we are indebted for the find, which is at present in the Ashmolean Museum at Oxford.

Beneath a third coat of accumulated dirt, with rubbish heaped around it, his trained eye detected an undoubted work of art, but not until the dirt was removed did he realize the full import of his

discovery. The statue represents the figure of a mourning woman, a tomb memorial, such as, we are told, crept in to replace, in the fourth century, the sepulchred stilas depicting in relief scenes from everyday life. Professor Percy Gardner attributes it to the middle of the fourth century B.C., when the work of the Greek sculptor was at its very highest and best, and Artemisia commissioned the magnificent tomb at Halicarnassos; and, curiously enough, there is something in the expression of the brow and eyes that immediately recalls the Christ-like head of Mausolos attributed to Scopas, which, at one time, was placed at the base of the Chariot group in the British Museum. It is hard to find words with which to describe the



THE PROFILE OF THE MOURNING WOMAN.

exquisite beauty of its every line and plane, for the eye alone is not fully satisfied, but must needs call for the added sense of "touch" to fully realize its loveliness. In the poise of the head and expression of the face there lurks the eternal question, the everlasting note of interrogation, *whither* has the wanderer departed?

The full, firm cut of the chin and the whole contour of the face compare wonderfully with the Demeter of Cnidos, though the throat and neck, indeed, the whole beautiful form, are those of a younger woman. Is one venturing too far to say just that the hand that chiselled the one fashioned, perhaps, the exquisite figure of the other?

The Trentham "mourning woman" will doubtless be mentioned in connection with the new discovery, if only because she too is a mourner, but the heavy hand of the Roman sculptor who adapted the statue for its new patron must have robbed it of much of its native beauty. The Ashmolean figure, on the contrary, has everything that the genius of the Greek artist at the summit of his career

could give; a more loving simplicity, a greater reticence and restraint, resulting in surpassing grandeur.

Yours etc.,

CLAIRE GAUDET.

[This statue was discovered by Mr. Arnold Mitchell in a back-yard in a Dorsetshire village, cloaked with dirt and surrounded by rubbish. Mr. Mitchell presumes that the figure originally belonged to a wealthy collector whose collection was dispersed after his death, the Greek statue being overlooked and purchased amongst other oddments by the man from whom Mr. Mitchell bought it. The figure is now in the Ashmolean Museum at Oxford. It is almost complete, but small reparations have been made to the knee, to the nose, and to the chin. We are informed by Dr. Percy Gardner, Professor of Classical Archæology at Oxford, that he hopes to publish a description of it, but cannot do so at present as some questions in regard to it are still obscure.—ED.]



Illustrating the Test Microscopic.

APPRECIATION of physical beauty led the ancients to devise this test as a final trial. The natural arch of the foot should allow the free flow of water under it. The final test of 'Pudlo' Brand Waterproofing Powder was the microscopic test, made upon some slabs of waterproofed cement concrete. The slabs were made by Mr. Johnson, of Cork University, and after an examination of the micro-sections, Mr. Johnson found confirmation of his idea that the reason for the slightly greater strength of concrete when 'Pudlo' Brand Powder has been added is "due to the lubricating effect of the compound, which helps the particles of aggregate to arrange themselves more easily, thereby producing a more dense and therefore stronger concrete."

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Publications.

Giovanni Battista Piranesi : A Critical Study.

This remarkable book is indispensable to all who wish truly to understand the work of Giovanni Battista Piranesi. It is the best of the many books, both English and foreign, which have appeared throughout the years. Its quality will surely win for it a place in all reference libraries, despite the devastating economy of these days.

From Professor Hind's bibliography of the literature dealing with Piranesi's life and work, it appears that a considerable amount was written on the subject after his death in 1778 up to about 1830. From this time interest seems to have diminished, and there is a gap of fifty years until the 'eighties of the last century (and this is what one would expect from the taste of the Early and Mid-Victorian periods) when interest revived, until, at the present time, his reputation stands as high as it did in his lifetime. The publication of Professor Hind's book will do much to educate, focus, and intensify the interest, and, what is perhaps of equal importance, clarify the judgment of students of Piranesi's work.

The fact that the great Giovanni Battista was an architect by training accounts for the respect in which he has always been held by the profession. His outlook was architectural, and he numbered many of that profession among his friends; not the least of these were the famous Robert Adam and Robert Mylne, the designer of Blackfriars Bridge. Adam met him during his stay in Rome between 1754 and 1758, and they kept in touch for long afterwards. That their admiration was not entirely one-sided is shown by the fact that Piranesi, in 1762, dedicated his work "Campus Martius" to Adam. We know that Adam had a fairly complete set of Piranesi's works, from the catalogue of the sale of his effects, which took place in 1818, after the death of the last survivor of "The Adelphi."

The younger Dance was one of those whose work shows Piranesi's influence most strongly. His fine Newgate Prison would never have been conceived if Piranesi had not etched the "Carceri."

Another distinguished architect, but of the following generation, who was greatly influenced by Piranesi's work, was Sir John Soane, who met Francesco Piranesi in Rome. They struck up such a warm friendship that the latter gave him the original drawings for the Paestum series, which are still in Sir John Soane's house. Soane also had a fine collection of Piranesi's works, some of which were possibly purchased at the Adam sale.

Decimus Burton, who was a connoisseur of taste, was another of the early-nineteenth-century architects who possessed a fine set of his engravings; these are now in the South Kensington Museum.

Architects were not alone in giving their admiration to this great man; painters and etchers of the past, as of the present, paid him homage. John Sell Cotman wrote that his aim in etching was "to follow Piranesi, however far I may be behind him."

At the present time there are several etchers whose works show that it is not architects alone who study Piranesi's plates. Some of Brangwyn's works show their influence unmistakably, and the same may be said of works by Muirhead Bone and Walcott.

When one looks through Professor Hind's book one can but be struck with the immensity of the task that he undertook; in fact, he hints in the Introduction that he would probably not have embarked on it had he foreseen the amount of work it would have entailed; but this very fact goes to show the necessity of the work. No one, not even Mr. Hind himself, suspected the great number of alterations that Piranesi, and his sons after him, made to the plates. There were usually eight or nine different "states" to most of the early subjects, while even to those issued at the end of his life there are never less than three. When one realizes that there are 137 different subjects in the Vedute series, one has some glimmering of understanding of the immensity of this task, which was further complicated by the unwieldy size of the etchings; this must have made comparison of various collections extremely difficult, as it is only by seeing the plates side by side that the differences, many of which are but slight, can be noted.

Speaking generally, it was found that the early impressions in the cases of the Vedute, as well as that of the Carceri, were much lighter in general effect than the plates that were published later, and than the early plates after re-work. This darkening was no doubt partly due to a change in the artist's outlook as he grew older, and to the fact that re-work was necessary when the coppers showed signs of wear, and no longer gave sharp and clean impressions. This latter

was not the chief cause, however, as the compositions are often improved in the later states. The foregrounds were elaborated, and sides often darkened, giving in effect a greater concentration; new shadows were introduced, or old ones strengthened, and dark clouds were added in the sky. All this tended to make



THE NEWLY FOUND MOURNING WOMAN: A PHOTOGRAPH OF THE WHOLE FIGURE.

(See the Correspondence on a previous page.)

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FIG. 1.—PYRAMID OF CAIUS CESTIUS. FIRST STATE.

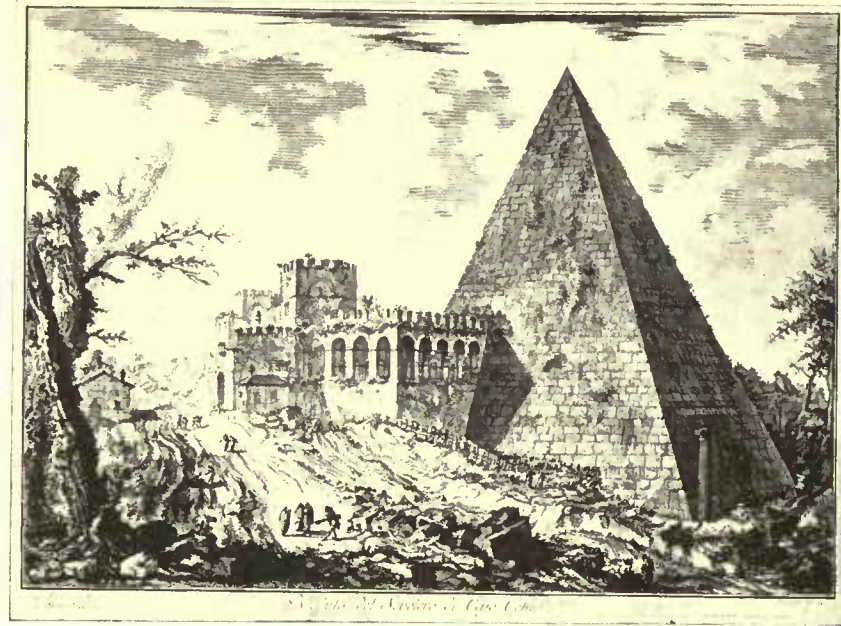


FIG. 2.—PYRAMID OF CAIUS CESTIUS. THIRD STATE.



FIG. 3.—THE RIPA GRANDE. FIRST STATE.



FIG. 4.—THE RIPA GRANDE. THIRD STATE.

(From "Giovanni Battista Piranesi: A Critical Study." By Arthur M. Hind.)



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THE ARCHITECTURAL REVIEW.

the prints more "showy," and probably improved their decorative qualities for display on walls, but they lost freshness and breadth and were not improved when seen in the hand. There is a beautiful silvery effect in the early states that is lost after re-work, and it is to these early impressions that Professor Hind directs the attention of the discriminating collector. Although the decorative qualities of the plates are sometimes improved by the later addition, this is not by any means always the case. In fact, some are entirely ruined from a pictorial, as well as from every other point of view. In the later states of many there are horrible black, smoke-like clouds which distract instead of direct the attention: one always hoped that they were added by Francesco Piranesi after his father's death, but Professor Hind has proved that this fond hope was not justified! Although the majority of alterations were not drastic, in several cases important alterations have been made. The Pyramid of Caius Cestius (Figs. 1 and 2) illustrates the most remarkable of these. It will be noticed that the entire Pyramid has been erased and re-drawn, but that the left-hand part, and the foreground, remain untouched. This is an undoubted improvement, as the composition is improved by making the Pyramid dominant, and the feeling of instability, given by the first state, is avoided. In the plates of the Ripa Grande (Figs. 3 and 4) the composition is made less restless by moving the timber-laden barge from the left-centre and leaving a welcome piece of unencumbered water. Other interesting differences are the alteration of the figures in the niches of the Fountain of Trevi, and the addition of the names on the pedestals of the statues in the Piazza del Quirinale, Rome; but these are only a few of the many interesting alterations.

Those interested in the topography of Rome will find the cross-index of the buildings, arranged under both the name by which they were known in the eighteenth century and the attribution of the most recent researches, of the greatest use.

Although the catalogue of the Vedute is undoubtedly the most interesting part of the volume, Piranesi collectors will find other sections of great value; the complete list of Piranesi's published

works is quite invaluable, and one feels a sense of amazement at Piranesi's fertility. That one man could do so much in a working life of some forty years is almost beyond belief. The catalogue of the Carceri series is most useful, although it does not disclose such surprises as that of the Vedute; and one wishes that there were reproductions of this set, as well as of the Vedute series, which are identified by small excellently reproduced photographs, taken from early impressions. These are essential, as it is sometimes difficult to be sure of a reference to a plate, there being several with identical titles.

The Cotswold Gallery deserve the thanks of all print collectors for their enterprise in publishing this important work, and one must give the fullest credit to the Oxford University Press for the faultless way in which the book is printed and produced.

All lovers of art are under a great obligation to Professor Hind for the astonishing industry and erudition displayed in collecting the information contained in the book, and one can only hope that he will have time to fulfil the half-promise that he makes in the Introduction, and write a companion volume, dealing with the remarkable etchings published in Piranesi's works, other than the Carceri and the Vedute di Roma.

G. B. T.

"Giovanni Battista Piranesi: A Critical Study." By Arthur M. Hind, of the British Museum, Slade Professor of Art, Oxford University. The Cotswold Gallery. £3 3s.

Design in Modern Industry.

This book contains eight pages of letterpress, being a preface by Mr. C. H. Collins Baker (Keeper and Secretary of the National Gallery), and one hundred and thirty-eight reproductions. The reader travels the main lines of trade as represented by furniture, pottery, textiles, kitchen equipment, metal work, printing, lettering,

(Continued on page lvi.)



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White Vitrolite Dado and Lavatory Partitions, Messrs. Selfridge & Co., Oxford Street. (Left.)

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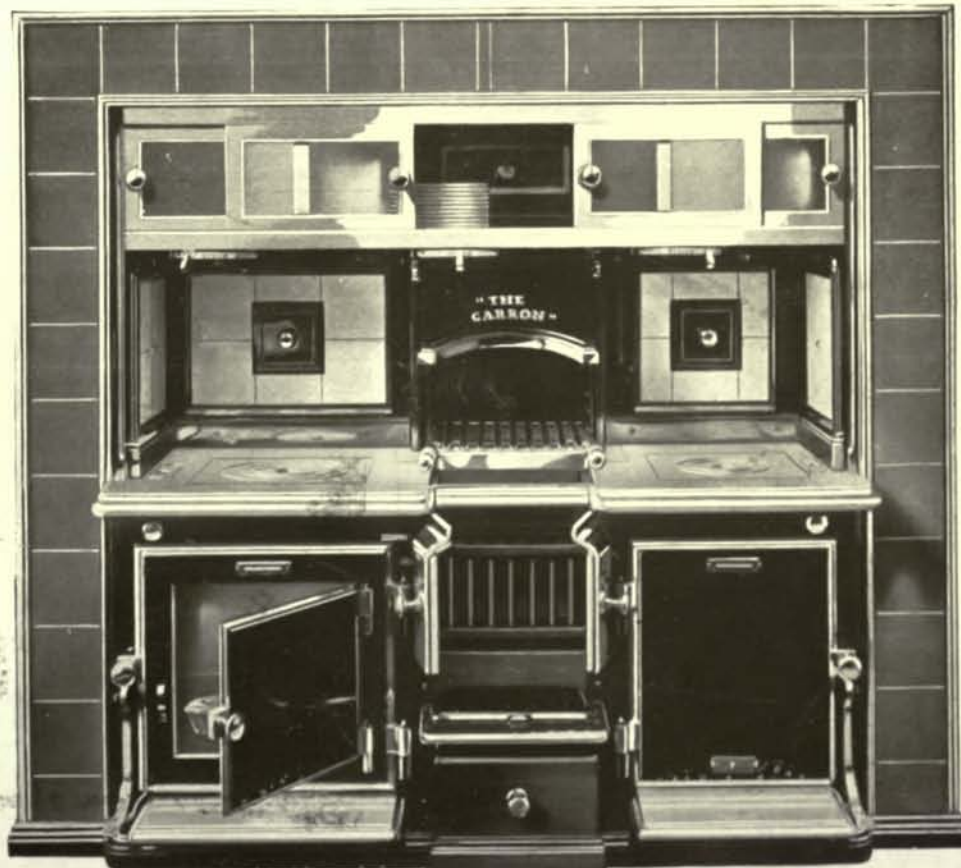
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signs, tablets, shop-fronts, and "miscellaneous." "Miscellaneous" has examples of motor-cars, aeroplanes, and railway coaches. These seem to possess all the requirements necessary for plainly indicating to the "man in the street" that there is such a thing as "Fitness of purpose." This slogan is the creed of the D.I.A., and it rumbles through the book, shaking some of the examples shown and shattering others. If the reader is a stranger to this aspect of the production of normal necessities of life he will find that this volume is at least an honest endeavour to lift the discernment of the buying public to planes of simplicity, and to wean the buying public from its weakness for super-ornamented products. But I warn him that he can be as uncomfortable in a strictly D.I.A. home as he can be with red plush and black horsehair. I mean to say that his taste, if he has any, can be prescribed for to the extent that he, as a personality, becomes submerged by the dictates of a new draper. It is true that his comforts may be increased in many ways in this new home, but he may prefer his former styleless place to one arranged according to some rigid formula.

I believe it was, or is, the intention of the D.I.A. to promote opportunities for the meeting of, and therefore co-operation between, designer and manufacturer. This would obviously react to the advantage of the buying public. To say that this is necessary seems to be repeating the commonplace, for in a decently right state of industrial art the union of designer and producer is of the utmost importance. In fact, as long as the two are separated by the middleman just so long will art in industry remain unseen. It would seem, then, that the D.I.A. is fighting this middle muddler who buys for the public, just as every designer for industry fights the same dragon who says he knows what his client wants and who goes further in dictating what the public wants. This is ignorance combined with impertinence. If the D.I.A. succeeds in righting such a state of affairs it will have accomplished everything, and it is not unreasonable to expect that every designer worth the name will be a recruit for industry.

There is, however, a danger in having any one society reaching the position of dictatorship, for the public then merely submits to

another standard of academic taste. This is assuming that time has proved it to be the case that most societies either become too selective, and therefore useless to the public at large, or become too democratic, with the result that there is a confusion of taste.

The D.I.A. has not yet found the happy medium, for in the bulk of the work shown in this volume there is little divergence from the more obvious acceptable standards of "good taste." Tradition should be used as a means and not as an end in itself. It can govern to a certain extent, but only as regards first principles. Proportion seems to be the only law of importance, and when the designer or craftsman understands this he can then divorce himself from "styles" and discover new outer forms. This suggests that the D.I.A. should welcome into its ranks the experimentalist, though he can only be thus described in contradistinction to the usual arts and crafts enthusiast. A sensitive designer is more in touch with a right instinct for the "Fitness of purpose" than manufacturers will allow, and it is the duty of the D.I.A. to establish confidence between artist and producer. Indeed, this is avowedly its intention, for the secretary has issued a statement in leaflet form accompanying this year-book which says: "The Design and Industries Association is concerned with liaison work between the artist and the manufacturer and the distributor, and is concerned with the improvement of British design through the more intelligent and liberal use of the artist, not only for ideal reasons, but because it is obvious that foreign competitors, having adopted the more liberal course, have made great inroads on our trade. . . ."

There is perhaps a danger that the D.I.A., like most other associations, will take its mission too seriously, and in doing this lessen the spontaneous acts of its members. If it will keep itself as a common ground where designer, manufacturer, and distributor can meet and exchange ideas, and, above all, see each other undisguised, then the public will be greatly benefited.

E. MCKNIGHT KAUFFER.

"Design in Modern Industry." *The Year-book of the Design and Industries Association, 1922.* Benn Brothers, Ltd. 15s.

METAL WINDOWS

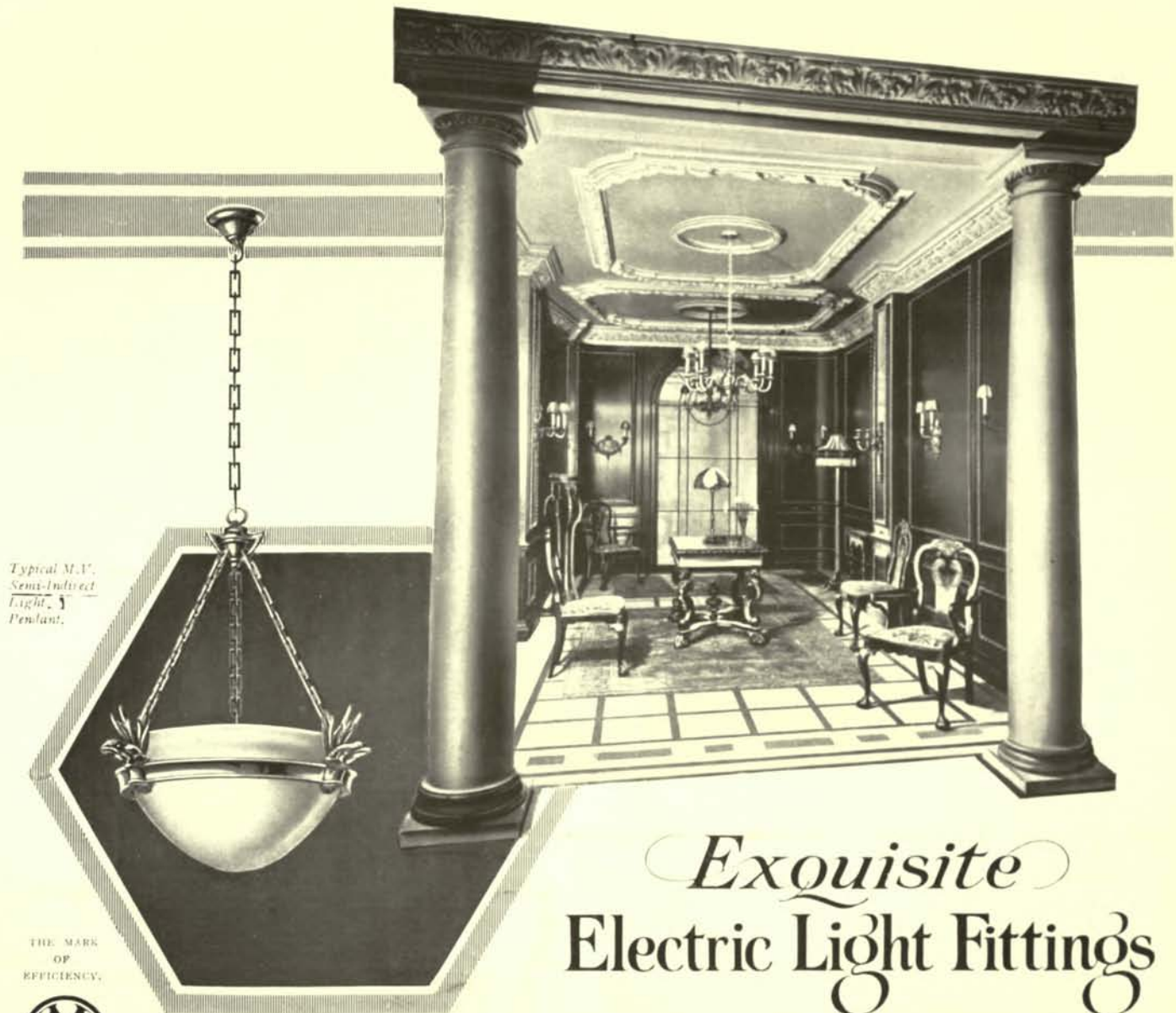
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External sculpture.—The two groups and figure of Father Thames in the tower: The small scale sketches were prepared by the late Mr. Albert Hodge. These sketches were developed and finally modelled by Mr. C. L. J. Doman, R.B.S., Mr. Hodge's chief assistant. The two figures of Commerce and Navigation: These are the entire work of Mr. C. L. J. Doman, R.B.S.

Wood carving.—The whole of the wood carving throughout the building was executed by Mr. George Haughton.

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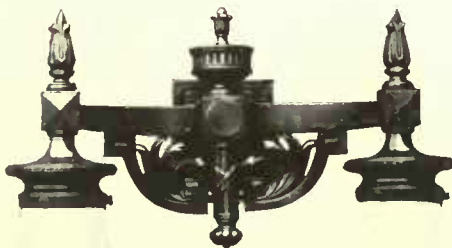
We have received from the General Electric Company, Ltd., Magnet House, Kingsway, a copy of a new edition of their catalogue Section P.7, dealing with small electric lighting sets suitable for country houses, bungalows, etc.

This catalogue gives full particulars and prices of both belt-driven and direct-coupled sets, which can be supplied either as separate units or complete with switchboard panels and accumulators. Fully-dimensioned drawings showing the lay-out of typical plants and full instructions for operating the sets are incorporated in the catalogue, copies of which can be obtained on application to Magnet House or any of the company's branches.

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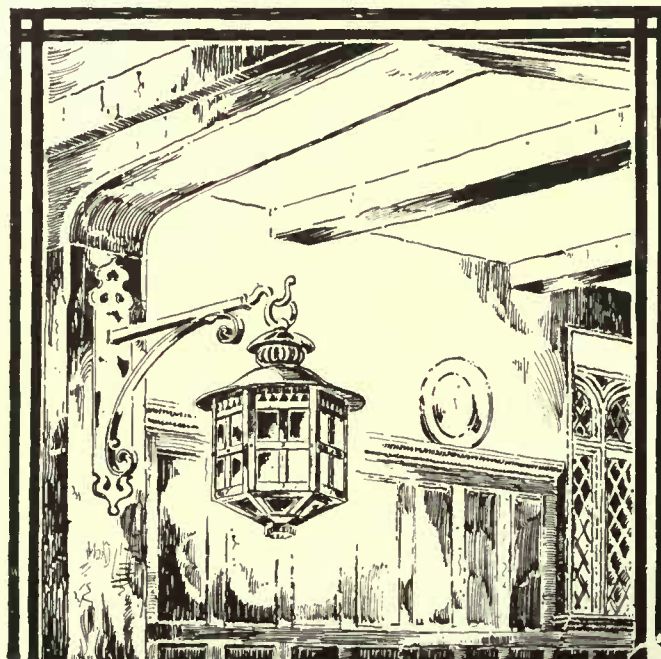
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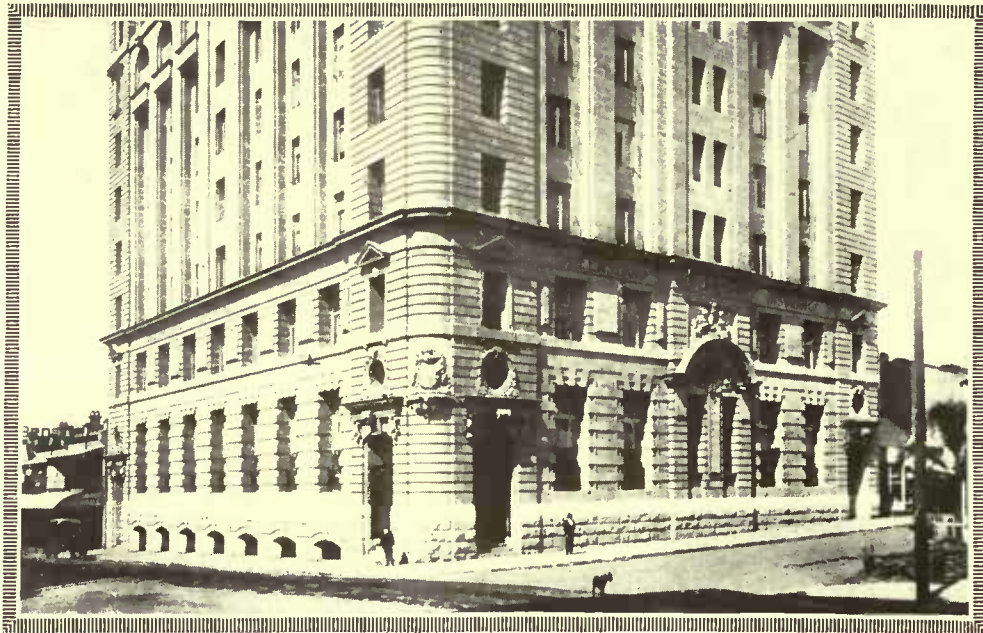
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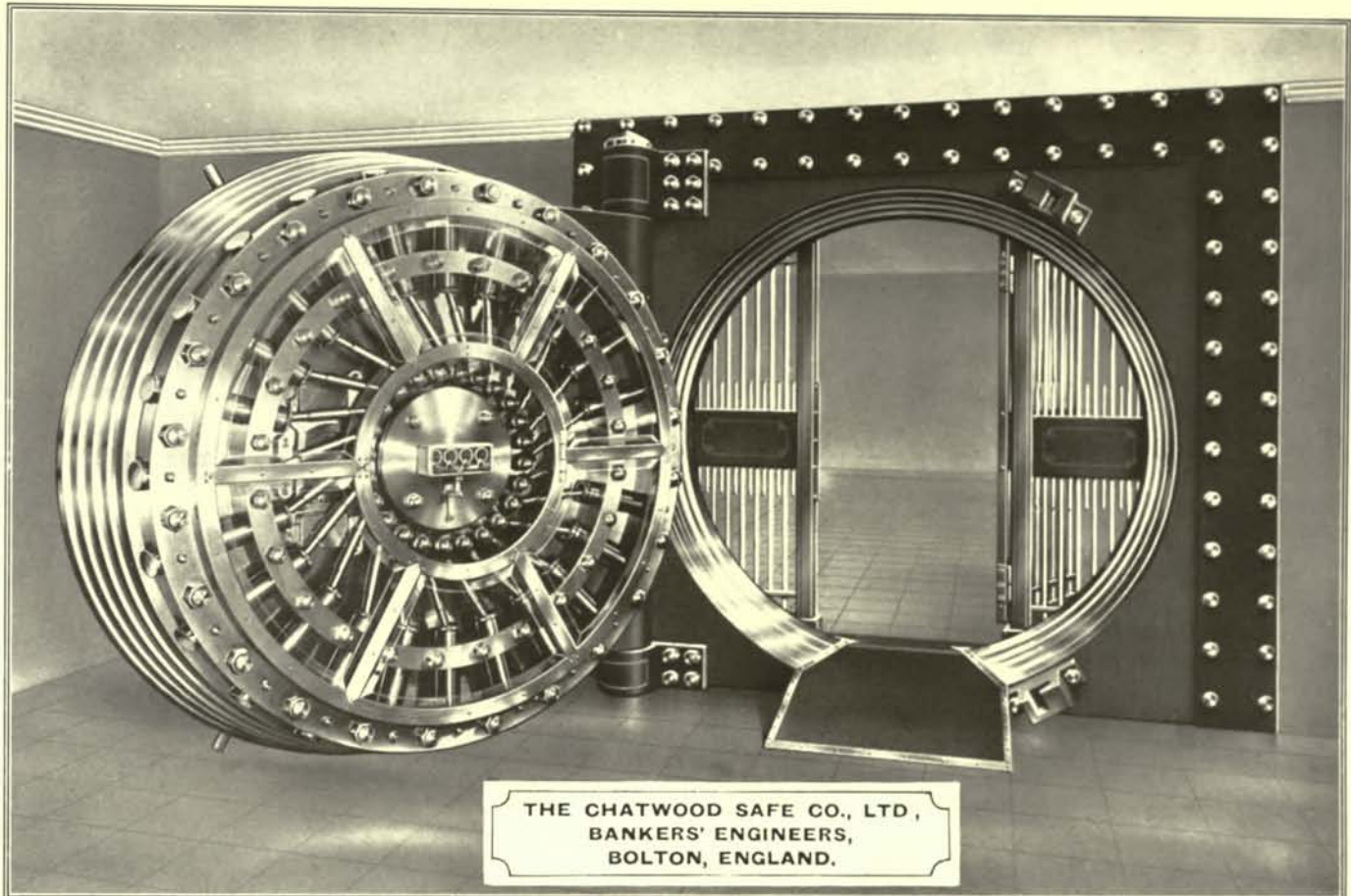
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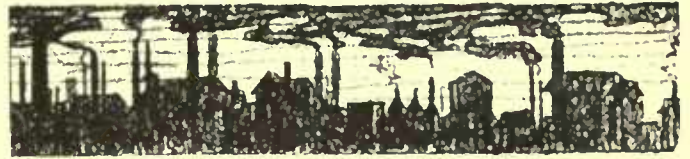
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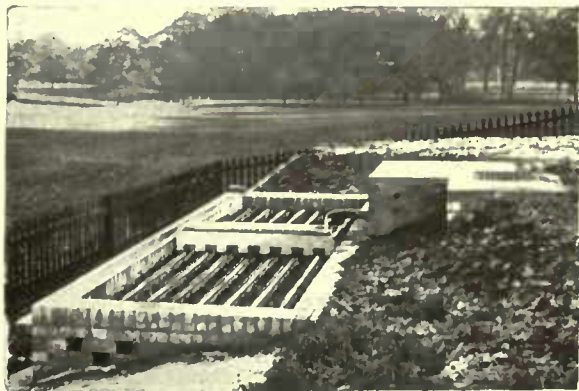
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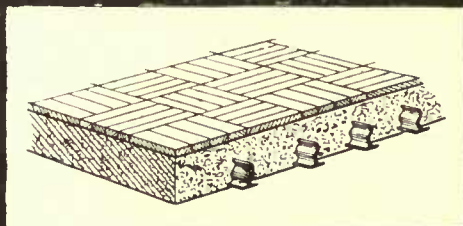
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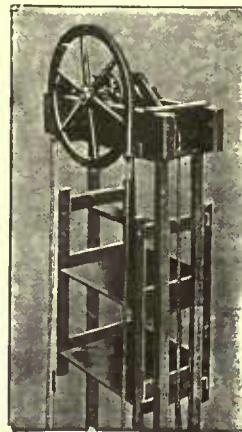
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