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Plate 1.

July 1923.

AN ENTRANCE TO A TOWN HOUSE.

John Russell Pope, Architect.

The Historical Development of Architectural Drawing to the End of the Eighteenth Century.

I.—Introduction. Ancient and Mediæval Drawings.

THERE is an old saying that Tradition is a good servant, but a bad master. This is true of architecture. It is not less true of architectural drawing. Yet whilst we make elaborate studies for the former, the passing fashion of the hour is made to do duty for the latter.

From time to time there has been much discussion of the value of draughtsmanship relative to architectural design. One view maintains that the methods employed matter little if the result be successful. The opposite school argues there can be no real success by indifferent means. In such a question a statement of a purely personal preference is of little value unless backed by knowledge. Both opinions might be partially supported. The only criterion of the value of an architectural drawing, that is, one which is made as an aid to fine building, is the degree of fineness in the building itself. But historical research reveals that the great periods of architecture have been paralleled by a corresponding quality in their architectural drawings. This does not prove that the quality of the drawings is the measure of the greatness of the architecture, nor does it show that the greatness of the architecture inspires a similar value in the drawings. But it does mean that the two interact on each other. The clearness of the conception is just that quality which enables a clear and convincing statement of it on paper. The lucid expression of the idea is the necessary preliminary to its successful realization.

Clear thinking, then, is the one thing necessary to good drawing. By clear thinking must be understood a comprehensive mental solution of every difficulty which the proposition concerned can present. Such a conception is not outside the bounds of possibility. But at this point trouble may step in.

An idea may be fine, it may be complete, yet it may be expressed poorly. The mind may be so hedged by evil precept, circumscribed by unsuitable convention, hampered by false notions, that the means become inadequate to the end. The fine idea fails to cross the gulf between its inception and its realization. The precious metal, in its transmutation, slips through the cracks of the damaged crucible!

For this failure a study of historical drawings forms a valuable corrective. It provides the one efficient antidote. There is nothing else that will so thoroughly sweep away the trite conventions, banish the false precept and the base notion. There is nothing else will give so sound a judgment based on knowledge and freedom guided by experience.

The sum of architectural drawings is not ended by those made to express an original idea. Illustrations of realized projects may quite properly be included.

The ability to draw accurately what is seen will not of itself produce art. Art is built up on the accumulated experience of past masters. There can be no foothold in art without a knowledge of its history—and the lesson of Tradition is change. History is full of men who made Tradition by rebelling against it.

In reviewing the development of architectural drawing we shall see human endeavour sometimes advancing, sometimes going back. But in the aggregate the movement is forward. It is for us to see that our contribution is one of progress.

We may also enlarge our technical equipment.

* * * * *

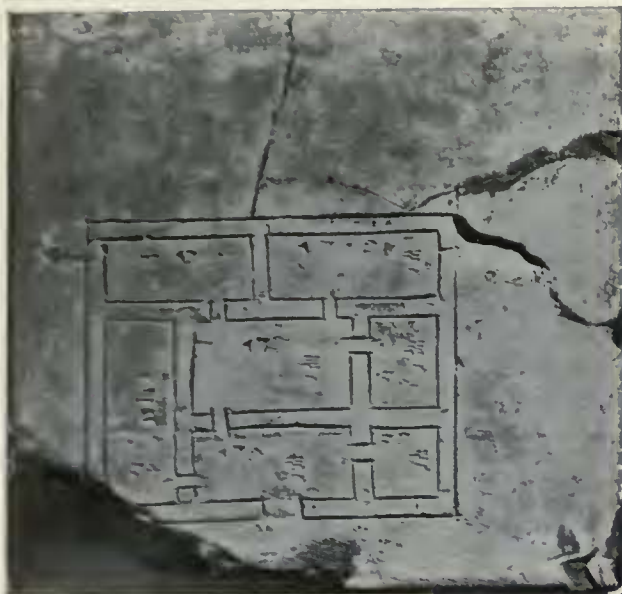
From the days when man's activities in building became too vast to be controlled by word of mouth alone, some pictured representation, though only the bare outline of the conception, must have been the most natural and the most convenient way of conveying the intention of the master's mind to those who carried out his will.

In the Louvre of Paris is an ancient diorite statue of the Prie t-King Gudea, who reigned at some period between 2500 and 2400 B.C. in Lagash, to-day the ruined town of Telloh, on the east bank of the Shatt-el-Hai. There is also a diorite slab which rested on the knees of the statue and on which is engraved the plan of an enclosed Samarian building-site. The walls and towers are shown, as it were, lying flat on the ground. On the base of the slab is carved the draughtsman's graduated scale, and on the left side stands in relief a style, shaped like a long bobbin.

A further example, also in the Louvre, shows similar instruments in the same relative positions, though the remainder of the slab is plain. The styles are of a kind suitable for drawing on clay, the common writing material in that place and period. There is sufficient evidence in the inclusion of these instruments on memorial slabs alone to show that the making of architectural drawings on clay was a general practice of the time.

Direct and simple in its statement is the drawing on clay of the plan of an early Babylonian house, now preserved in the Western Asiatic Museum of Berlin (Fig. 1). Ancient architectural drawings generally include some part of the elevational treatment on the horizontal representation of a building, but here the draughtsman has contented himself with the plan form alone. At the bottom the wide entrance door gives access to an ante-room, which, in turn, leads by a narrow door to a carefully screened court, from which open the more private rooms of the house. In each rectangular space the dimensions are clearly given and read: five, seven, twelve ells, and so on.

Less direct in its handling, though of even greater interest, is the coloured drawing on limestone, preserved in the museum at Cairo (Fig. 3), found in the "Valley of the Kings," which shows the rock tomb of Rameses IX, who reigned 1142–1123 B.C. The doorways, with their posts and lintels, are here shown lying down and pointing towards the interior of the tomb. Much-faded hieratic writing, not visible in the reproduction, gives the names and sizes of the different rooms; for instance, "The God's Corridor of the Sun, 30 ells long, 6 wide, 7 high." The actual dimensions of the chambers do not always agree with those given—their sizes may



1. A PLAN OF A BABYLONIAN HOUSE.

Size of original, 11.3 × 12 cm.

(From Wasmuth's "Architektur-Zeichnungen.")

have been altered in the course of construction. But the fact that the rooms shown in the drawing, at the end of the tomb, have not been finished, makes safe the conjecture that this is the original, or at least a contemporary copy of the original draft of the design.

Of the ancient Greek and Hellenistic methods of expressing graphically an architectural idea we know but little. A specialized education in drawing existed in Periclean Athens. Drawings were made with a style on soft pottery or wax tablets or with charcoal or lead on boards of white boxwood. In later times papyrus paper was used. Two methods of expression were known—outline drawing and

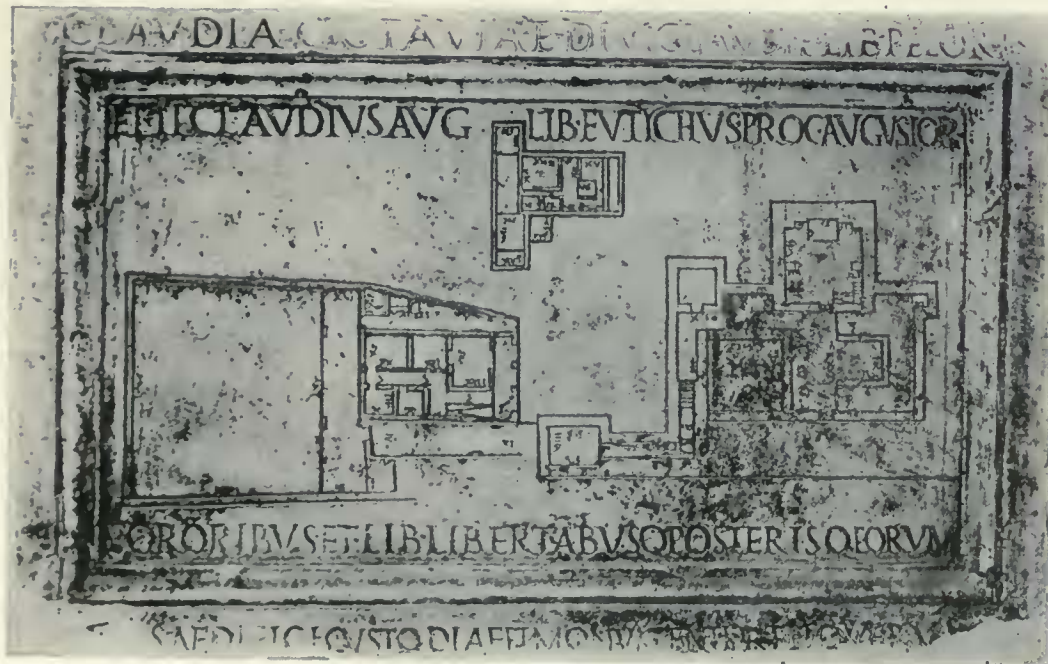
σκιαγραφία, or shadow drawing, which latter Platon mistrusted as a kind of conjuring. Set-squares were apparently unknown, but a form of T-square, shaped as an equal-armed cross and used alternately on adjacent sides of a right-angled board, was in common use in the schools, and may be seen in many vase-drawings. If we are uncertain which medium was generally employed for architectural purposes, we do know that whatever drawings were used were fortified by copious and exacting specifications, of which examples exist to-day.

And we know but little more of the architectural drawings of imperial Rome. The elaborate forms and multiplication of parts which developed in the great Roman buildings could scarcely have been achieved without the aid of preliminary drawings carefully and exactly made. Yet Vitruvius, generally so explicit, makes no more than a passing reference to plans, sections, and elevations. That the Roman draughtsman could make a straightforward and convincing statement of a plan is clear from such engraved marble fragments as survive to-day. But these incised slabs must be regarded as records of finished works and not as means to new achievement.

The marble plan of Rome, which Vespasian, and later, Severus, set up in the Templum Sacra Urbis is too well known to need description. In the museum at Perugia is a slab of marble, belonging to the second half of the first century A.D., which shows the plan of "a tomb near a guard-house" (Fig. 2). In the top centre is a plan of the upper floor of the guard-house—though to a smaller scale than the lower floor. The inclusion of the upper floor plan is rare if not unique amongst the survivals of ancient architectural drawings. For that reason the upper plan has been thought by some to be a forgery. But there is nothing in the numerals which mark the sizes of the rooms nor in the technique of the execution to support that argument.

The insistence on the plan form shown in these primitive or ancient drawings argues an imaginative grip of the realities of the problems sometimes lacking in more recent work. These drawings are, for the most part, the work of men who well knew what they were about. The economy of means, though partly dictated by difficulties of technique, does not follow a paucity of ideas, but marks a deliberate selection of essentials stripped of irrelevant accessories.

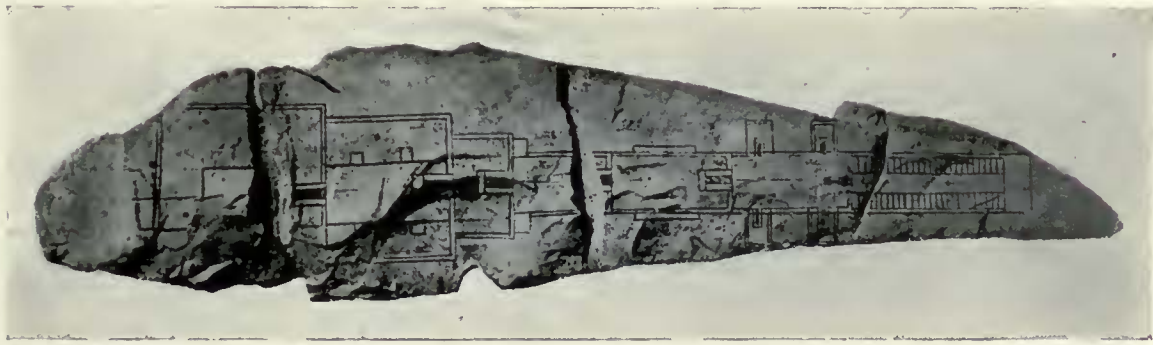
The marked difference between ancient drawings and the drawings of the Middle Ages is between the matter-of-factness, the straightforwardness, the objectivity of the former, and the personal, fanciful and subjective outlook evidenced in the latter. All early attempts at graphic expression tend to include in one drawing objects which the artist considered necessary to express his meaning, drawing them from remembered knowledge of their form and existence and not from immediate visual evidence. And drawings of the Middle Ages are



2. A ROMAN PLAN ON MARBLE BELONGING TO THE SECOND HALF OF THE FIRST CENTURY A.D.

Size of original, 55 × 77 cm.

(From Wasmuth's "Architektur-Zeichnungen.")



3. A PLAN OF THE TOMB OF RAMESES IX.

Size of original, 14 × 83.5 cm.

(From Wasmuth's "*Architektur-Zeichnungen*.")

generally characterized by this tendency. The mediævalist was always ready to do a plain thing in a complicated way.

A rare drawing on parchment of the Carolingian period, of about A.D. 820, preserved in the library of St. Gallen, Switzerland, shows the plan of a monastery which follows accurately enough the general disposition of parts common to such buildings of the day, but which is peculiar in indicating the walling by a single line. The tower walls and the piers of the aisles, perhaps of sufficient mass to impress the mind of the artist, are alone shown with two dimensions. The furniture, constantly handled, and so not easily overlooked, is clearly marked. The benches in the day-room, the

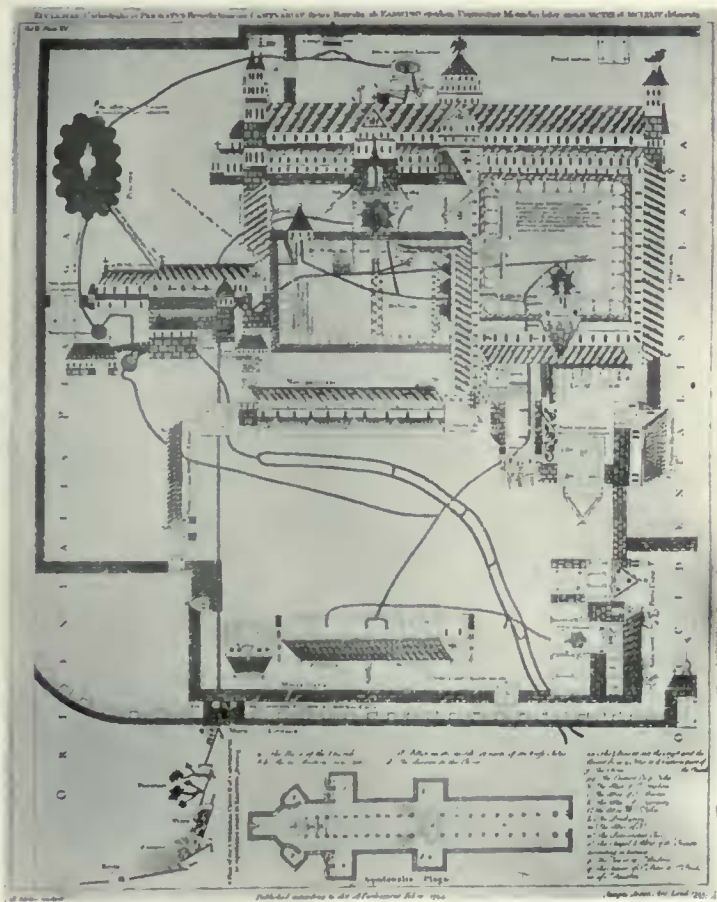
library shelves, the chairs and tables, the barrels in the cellar, are all faithfully included. The strong decorative tendency of mediæval art found room, or made room, for expression in drawings of a primarily architectural character. And in this St. Gallen drawing two shrines are marked by spiral curves, the trees or vines in the garden are indicated by that conventional branched trefoiling so common in illuminated manuscripts of the age. The ease with which the whole of the monastic buildings fill the sheet suggests that little account was taken of actual dimensions, and supports the view that the early mediæval draughtsman subordinated scale and technical exactness to a formal decoration of the sheet. The whole drawing is more of a personal reminiscence than a statement of fact.

An interesting development of this drawing is seen in the survey of the Cathedral and Benedictine Monastery of Canterbury (Fig. 4), made some time in the twelfth century by the monk Eadwin. Unfortunately, this drawing is only available from an eighteenth-century engraving, included in the *Vestusta Monumenta* of the Society of Antiquaries for 1789.

Here, apparently, more attention is paid to the correctness of the statement and less to the ingenious problem of filling every portion of the page, but the scale of the details has been generously forced where it was thought necessary to emphasize their importance. The method of handling this drawing conveys a remarkable amount of information. The water-ducts and sewers are clearly indicated. Every part has its complementary legend. With this drawing as guide it is not difficult to form a reasonably clear impression of the building as a whole.

A comparison of this drawing by the monk Eadwin with a print by Loggan, to instance a later worker, shows that both draughtsmen were attempting to convey as much as possible without the severance of the parts of the building. The former gives more information, though with less accuracy, than the latter. Both succeed within their own limits. The choice between them is the choice of a compromise.

There is no evidence to show that draughtsmen prior to the end of the mediæval period conceived a better way of expressing a building graphically and in its three dimensions than by projecting over the plan, each in its proper place, the salient features of the elevations. The dissemination of the parts of a building—the expression of the plan, sections, and



4. A TWELFTH-CENTURY PLAN OF THE CATHEDRAL AND BENEDICTINE MONASTERY OF CANTERBURY.



5. THE HOSPITAL CHURCH AT ESSLINGEN,
BY HANS BÖBLINGER, 1501.

(From Eggers's "*Architektonische Handzeichnungen*.")

elevations separately, but in conjunction, a method so familiar to us that we can see nothing but simplicity in it—was actually of slow development, and seems never to have occurred to the architects and draughtsmen of early times. Separate mediæval plan and separate elevations there are, and such drawings as those of Willard de Honecourt, in his celebrated vellum sketch-book, of the thirteenth century, show how decided and direct they could be. There is no hesitation or doubt in, for instance, the plan of "the presbytery of Saint Mary of Vaucelles of the Cistercian Order" (Fig. 6). One of the most interesting drawings in the book is Willard's design for another presbytery, which, he tells us, he made with his friend Peter de Corbie. Willard de Honecourt appears to have been an artist of broad sympathies, drawing whatever attracted his interest with a line of unflinching precision.

The extent to which drawings were used in the Middle Ages, as instruction and aid to builders, has been a matter of some controversy. That they were used is certain from occasional references to them and from the few drawings of the period which remain to-day.

Architectural drawings in past times seem to have been regarded as of little importance when the purpose for which they were made had been served. The result was of more value and beauty than the means. In some modern instances the case is reversed.

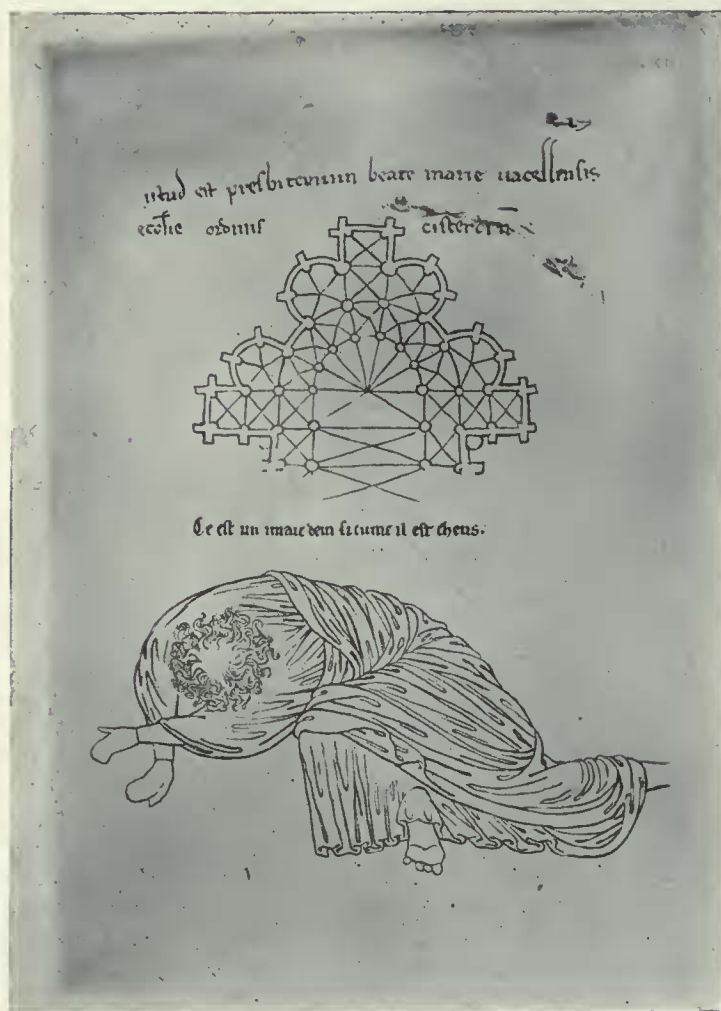
In the will of Henry VI of England a *plotte* is mentioned as explaining some building work, and in that of Henry VII, "made thus laste daie of the moneth of Marche 1509," reference is made to a *plat* and a *picture*, . . . "as is by us redily devised and in picture delivered to the Priour of Saunt Bartilmews besid Smythfeld, maister of the workes of our said chapell," at Westminster. But the context does not make clear whether the building as a whole or only the windows are included in the "picture."

Certain it is that "picture" is a fitting term to apply to the most part of mediæval architectural drawings. Those which approach the elevational are shown in a kind of

pseudo-perspective, which leaves room for doubt as to the actual direction the lines are intended to take, and would have given no more than an idea of the general intention of the designer. The constructional details must have been devised as the work proceeded. Willard de Honecourt, who was probably the architect of Cambrai Cathedral, made some careful studies of difficult parts of masonry in the presbytery of Rheims Cathedral—doubtless intended for incorporation in his new work. But while they would have been invaluable to him for the purpose of giving verbal instructions to his masons, they are in no sense "working-drawings" as we understand the term to-day.

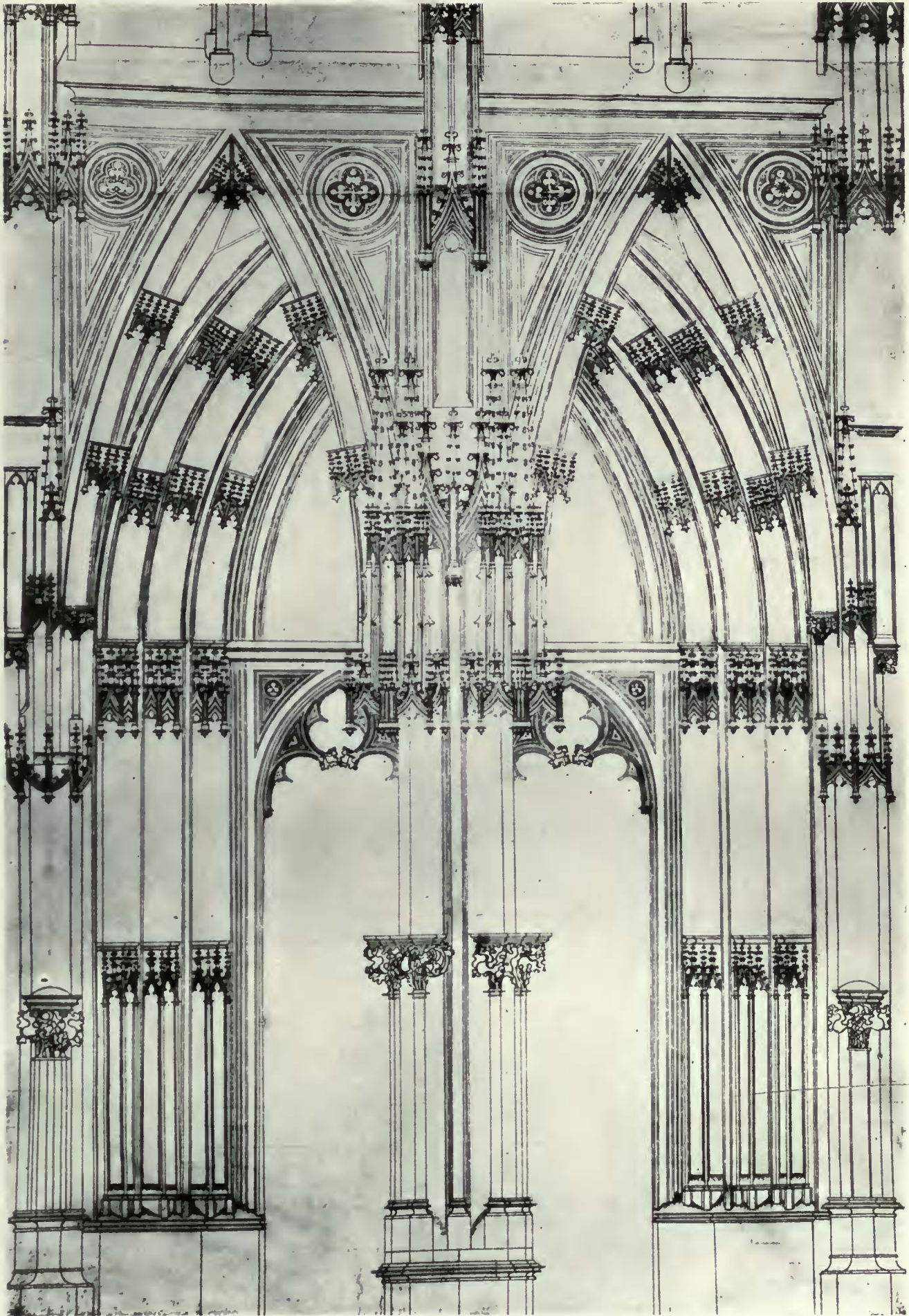
The German drawings of the latter part of the fifteenth and early sixteenth centuries frequently reach a high level of achievement. The draft of the hospital church at Esslingen, made by Hans Böblinger in 1501 (Fig. 5), is half-way between the elevational and the perspective method of presentation. Earlier in date, but more mature in its technique, is the drawing of the Great Porch of Regensburg Cathedral (Fig. 7). Such a drawing is clearly the production of a skilled worker—a past-master in his art. The convention of the geometric elevation to scale is perfectly understood. The handling of the intricate detail could scarcely be surpassed. With drawings of this quality the mediæval period comes to a close.

JAMES BURFORD.



6. A PAGE FROM THE SKETCH-BOOK OF WILLARD
DE HONECOURT, THIRTEENTH CENTURY.

Size of original, about 7 in. × 9 in.



7 THE HIGH PORCH OF REGENSBURG CATHEDRAL. LATE FIFTEENTH CENTURY.

(From Eggers's "Architektonische Handzeichnungen.")

Raynham.

The Seat of The Marquess Townshend.

THE amount of Inigo Jones's work in domestic architecture is by no means so large as has been supposed. In enumerating the authentic works of Jones, Mr. Gotch writes of Raynham that there is no evidence of his connection here beyond tradition and the style of the work itself, "but much of this has touches about it that are quite in his manner." There are, however, "indications that the house was built at two periods, and these make it difficult to attribute the whole work to one designer."*

The tradition that Jones was the builder of Raynham dates at least from the early eighteenth century, and it has been often assumed that the house (which is "the most distinguished example of the seventeenth century architecture in England") is completely the work of Jones and that the decorations of the whole of the interior remain very much as they were designed.† Though the fact that William Kent was called in by the second Lord Townshend is mentioned in county histories, little stress is laid upon his modifications, and it therefore seemed of interest to examine the evidence for the proportionate share of Jones and Kent in Raynham.

Sir Roger Townshend,‡ who had license to travel abroad for three years in 1620, intended to build himself a goodly house (in the words of Sir Henry Spelman) in the reign of Charles I. He proposed to fetch stone for his new home from Coxford Abbey, by the advice of his grandfather Sir Nicholas Bacon, but odd accidents happened, and finally, after having dugged the cellaring and raised the walls with some of the abbey stone breast-high, "the wall reft from the corner stones though it was clear above ground."§ After Spelman himself had seen this untoward beginning with his own eyes, Sir Roger dug the foundations of a new house "about twenty yards more forward towards the north," and finished his house "with none of the abbey stone about it." Raynham is, indeed, a brick house, with stone used for the base and dressings and for the centre of the eastern front.

The western (entrance) front is a typical Flemish elevation, of the mid-seventeenth century, in which curved gable ends are a feature. In the centre, in which an entablature is carried as far as the wings (which project about nine feet), the shaped and pedimented gable with its centre oval window surrounded by carved strapwork, and the magnificent entrance doorway, which is of unusual height and refinement, are individual in treatment. The scroll carving in the space between the capitals of the columns that flank the doorway is delicate in execution and in excellent preservation, as is the cartouche within the broken pediment on which are carved the arms of Townshend, quartering Vere.||

The wing gable ends are crowned by pediments; the gable itself is of scroll form, with Ionic caps at the head and volutes at the base of the scroll. Somewhat similar but smaller gable ends appear at Swakeleys, near Uxbridge, which is dated 1638. The south front is simply treated, the only outstanding feature being the centre doorway.

On the eastern side of the house the wings, which are of slight proportion, correspond to those on the west front, but the stone centre may have been modified in the eighteenth-century alterations. Though described in "Later Renaissance Architecture" as being not quite in sympathy with the older work,* the composition in the mass is extremely fine. It is significant that the banquetting house in Whitehall, finished in 1622, in which the later Renaissance first finds perfect expression in England, would have had still the interest of novelty on Sir Roger Townshend's return from his travels. Certainly in 1731 the name of Inigo Jones "our master" is definitely given as the architect by "long Sir Thomas Robinson," a convinced Palladian (who had been visiting Houghton a few miles away), who adds that Raynham "has been lately sashed and prettily ornamented in the inside by Mr. Kent."† If the date generally given (1636) for the building of Raynham be correct, the death of Sir Roger in 1637 and the long minority of his son and successor, Sir Horatio,‡ would accord for the scarcity of Jones's work in the interior of Raynham. Two rooms on the attic floor, which must have originally formed part of a gallery, have small panel wainscoting and chimneypiece of Jacobean character, but of the type that a provincial joiner would have designed. The interior was almost completely decorated by William Kent under Charles, second Lord Townshend (1674-1738).§ Lord Townshend, a boy of thirteen on succeeding to the estates, returned from the customary grand tour in 1697, and Burnet tells us that he had great parts, and had improved them by travelling. Under a Whig ministry, Lord Townshend was ambassador at the Hague in Queen Anne's reign and was a supporter of George I on his accession; he was invested with the Garter in 1724 and continued his political career until 1730, when this avenue was closed by a violent quarrel with his neighbour and brother-in-law, the all-powerful Sir Robert Walpole; as Walpole aptly expressed it, "as long as the firm was Townshend and Walpole, all went well; as soon as it became Walpole and Townshend, things went wrong." The ex-statesman then turned his attention to scientific farming and the "kind of rural improvement which arises from turnips was the favourite subject of Townshend's conversation." He resolved never to see London again, and with the large additional income due to his agricultural improve-

* J. A. Gotch, "The English Home," p. 58.

† Triggs and Tanner, "Some Architectural Works of Inigo Jones," p. 19.

‡ 1588-1637.

§ "History of the Fate of Sacrilege," p. 151.

|| Sir Roger Townshend married Mary, second daughter and co-heir of Horatio, Lord Vere of Tilbury.

* Belcher and Macartney, "Later Renaissance Architecture," Vol. II, p. 93.

† "Hist. MSS. Comm., Fifth Report, Appendix, Part VI" (1897), p. 86. MSS. of the Earl of Carlisle.

‡ Born about 1630, died 1687; created Viscount Townshend, 1682.

§ Who also added convenient offices and formed a lake in the park.

69

RAYNHAM



By permission of Messrs. B. T. Batsford.

Plate II.

THE GARDEN FRONT.

Attributed to Inigo Jones.

July 1923.

ments, he turned his attention to his house and estate. "My Lord Townshend" (writes Lord Oxford in 1732), "showed me his improvements that he had made, also what he designs; they have succeeded very well and they are very fine, very great and very profitable. It is happy for him that he can live contentedly here and free from the storms and shipwrecks of state. I think he has been a very fortunate man to get himself so well out from among the politicians, and courtiers and ministers."

From photographs at Raynham of wash drawings dated 1727, the house was at that date completed by a walled formal garden, with an entrance avenue consisting of trees clipped and feathering at the top. When Lord Oxford wrote in 1732, however, Lord Townshend had pulled down all walls, and made his kitchen and fruit garden "quite out of sight upon the decline of the hill." Within doors (Lord Oxford continues) "my lord has altered the whole inside, and has made it extremely convenient . . . the rooms are fitted up by Mr. Kent, and consequently there is a great deal of gilding, very clumsy overcharged chimneypieces to the great waste of fine marble."*

There is no gilding, however, in the fine hall, which approximates to the favourite Palladian double cube.† An Ionic pilaster order is carried round the walls, and in the spaces between the pilasters are either long panels or the doorways necessary in a hall about which the main living rooms are grouped. The frieze is of finely modelled female heads and oak-leaf swags. The attic is left plain except for panels corresponding to the window apertures on the western side. The ceiling has been attributed to Jones in spite of the evidence of the centre panel (in which the Garter, arms and supporters of Lord Townshend are prominent, modelled in high relief‡) and the late French character of the stucco detail. The centre and two octagonal panels are surrounded by heavy enriched and modillioned ribs, which are connected; while the smaller subsidiary panels filling the remaining ceiling area (which are filled with scrolls, and with masks flanked by short scrolls very characteristic of Kent's design), are framed in ribs of less projection enriched with frets.

* Account of tour in Norfolk (September, 1732), by Lord Oxford. Harley Correspondence, MSS. of the Duke of Portland.

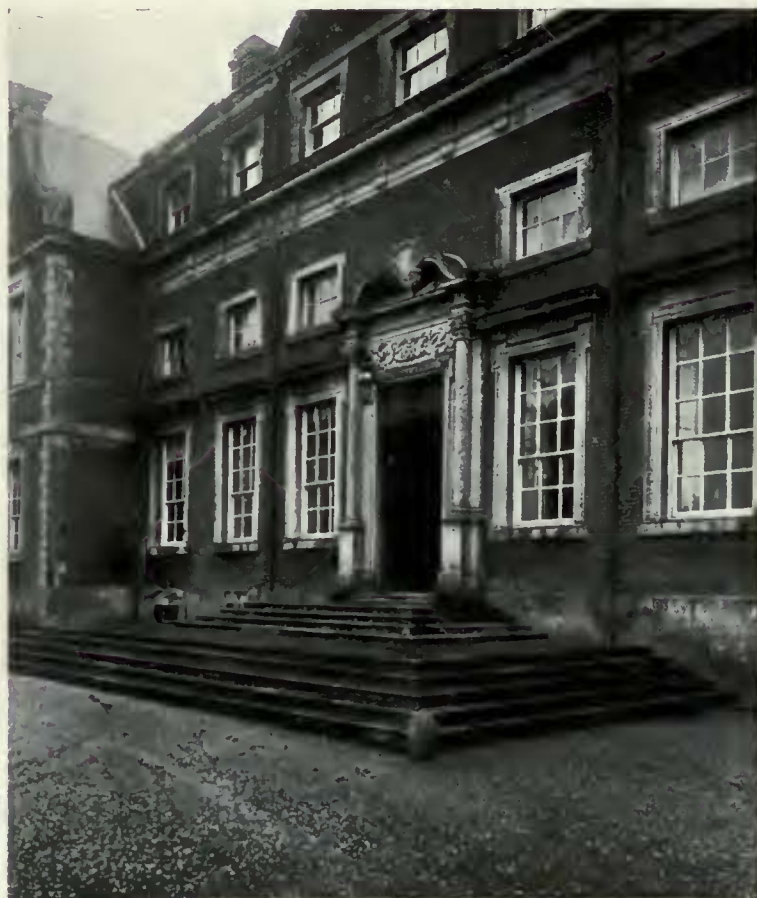
† 24 ft. 9 in. by 48 ft. 3 in.; height (to ceiling), 25 ft. 10 in.

‡ Lord Townshend received the Garter in 1724.

In the Belisarius room* the ceiling is perhaps the most perfect example left of Inigo Jones's method of treating plaster. In this lofty room, which is on the first floor, the softness and character of the work should be contrasted with Kent's ceiling in the hall.

A centre oval panel is enclosed by a wide moulded and modillioned rib, the soffit of which is enriched with closely packed fruit. The other ribs, which are also modillioned, are enriched with acanthus scrolls, with rosettes at the intersections. Very similar is the ceiling in the lofty saloon at Coleshill, where, it is recorded, Jones was "consulted about ye ceilings."

The oval centre panel at Coleshill was left plain, perhaps for pictorial treatment; at Raynham it has, unfortunately, received the attention of William Kent, who has filled it with a winged female figure seated on a block on which the Townshend arms and Garter are visible, making records in an open book beside a rostral column. The panels surrounding are painted with the Townshend supporters in grisaille—a greyhound and a stag—emerging from scrolls against a "mosaic" background. The white marble chimneypiece, of immense projection, is evidently one of those overcharged chimneypieces to which Lord Oxford refers. Kent's pic-



THE ENTRANCE.

torial effects are also noticeable in the principal staircase with wrought iron balustrading, where the cove is decorated in grisaille, with gold background, and the walls with grisaille representations of statuary in niches. At Houghton, also according to Horace Walpole, Kent was restricted to grisaille by Sir Robert Walpole, and in this medium "if his faults are not so glaring, they are (in Horace Walpole's opinion) scarcely less numerous."

In the centre of the east front on the ground floor is the saloon,† entirely decorated by Kent in a lighter manner. The ceiling is divided by curved fretted ribs, but the enclosed compartments are left plain. The helmet-shaped motifs, flanked by palms, were designed above the fine full-length pictures of Sir Horatio Vere's officers which originally hung here. It is the centre of a suite of rooms running along the east front. The dining-room is a very successful instance of Kent's decoration, though it is depreciated by Lord Oxford. Kent, he writes, "has parted the dining room to make a sort of buffet, by the arch of Severus, surely a most

* So called after a picture by Salvator Rosa which used to hang there.

† Or red drawing-room.



THE BELISARIUS ROOM. BY INIGO JONES.



THE HALL. BY WILLIAM KENT.



THE SALOON.



A SITTING-ROOM.



THE DINING-ROOM.

preposterous thing to introduce a building in a room, which was designed to stand in the street." The arched screen is, however, an interesting feature and the room with its recessed panels and enriched mouldings at the angles of the projecting chimneybreast is in Kent's lighter domestic manner. The unmeaning detail of the tablet of the pedimented chimneypiece is also not without precedent in his work. Other interesting rooms decorated by Kent are Queen Anne's bedchamber, also on the ground floor, and the bondoir.

The top floor, which consists of bedrooms, is carried over all the rooms except the Belisarius room, which is of exceptional height.

The rivalry of three families of North Norfolk finds interesting and permanent expression in the great three houses, Raynham, Houghton, and Holkham. The building of Houghton* five miles away was, it seems, intended to eclipse Raynham, and there is a tradition that Lord Townshend stood on the roof of his house cursing his brother-in-law Sir Robert Walpole when he saw the walls of the new house rising. The foundations of Holkham were dug in 1734, and both Houghton and Holkham were carried out by men who accepted Inigo Jones as their master. If there

was emulation between the Townshends and the Cokes, it is evident that Kent gave his best to Raynham, and the sober restraint and order of the Raynham decorations are preferable to the over-rich and riotous indiscipline of his work at Houghton. It is interesting to find that Lord Oxford, who continues his tour in Norfolk to Houghton, speaks slightly of Houghton without and within. "I think," he writes, "it is neither magnificent nor beautiful; there is very great expense without either judgment or taste. . . . The house as it is now is a composition of the greatest blockheads and most ignorant fellows in architecture that are . . . It is certainly a very great disadvantage to see this place after Raynham," which he admits is "by much the finest in England that I ever saw."

Raynham has been left unchanged since its modification by Kent; for it is fortunate that the ambitious alterations by Adam,* of which there is record in the Soane Museum, were not attempted. These were to consist of a "great colonnaded façade on the lines of Compton Verney, two-story Corinthian with an attic over, and added wing-blocks."

M. JOURDAIN.

* Houghton was begun in 1722, the decorations practically completed by 1732 when Lord Oxford describes it.

* Index to Adam drawings, section I; A. Bolton, "The Works of R. and S. Adam" (1922), Vol. II. There is also a design for a bridge with five segment arches with tabernacles of Doric columns with pedestals on piers. (No date or scale on drawing.)

Leaves from a Sketch Book.

No. 4.—Sir Robert Lorimer, A.R.A.



EMBROIDERY IN WHITE LINEN THREAD ON COARSE LINEN.
(From the Victoria and Albert Museum.)



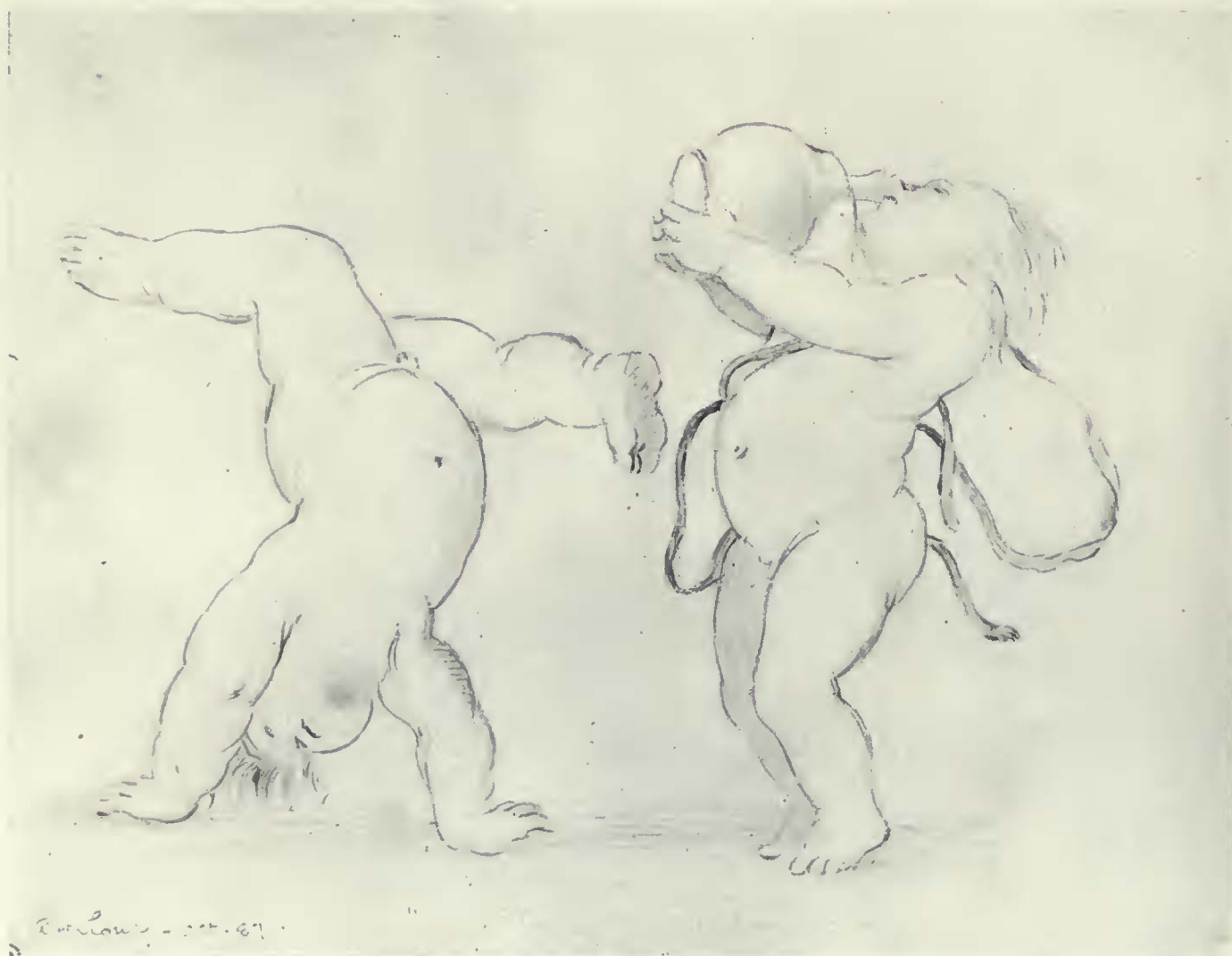
SCRAPS OF MEDIEVAL GLASS FROM ENGLISH CHURCHES.



NEEDLEWORK.
(From the Victoria and Albert Museum.)



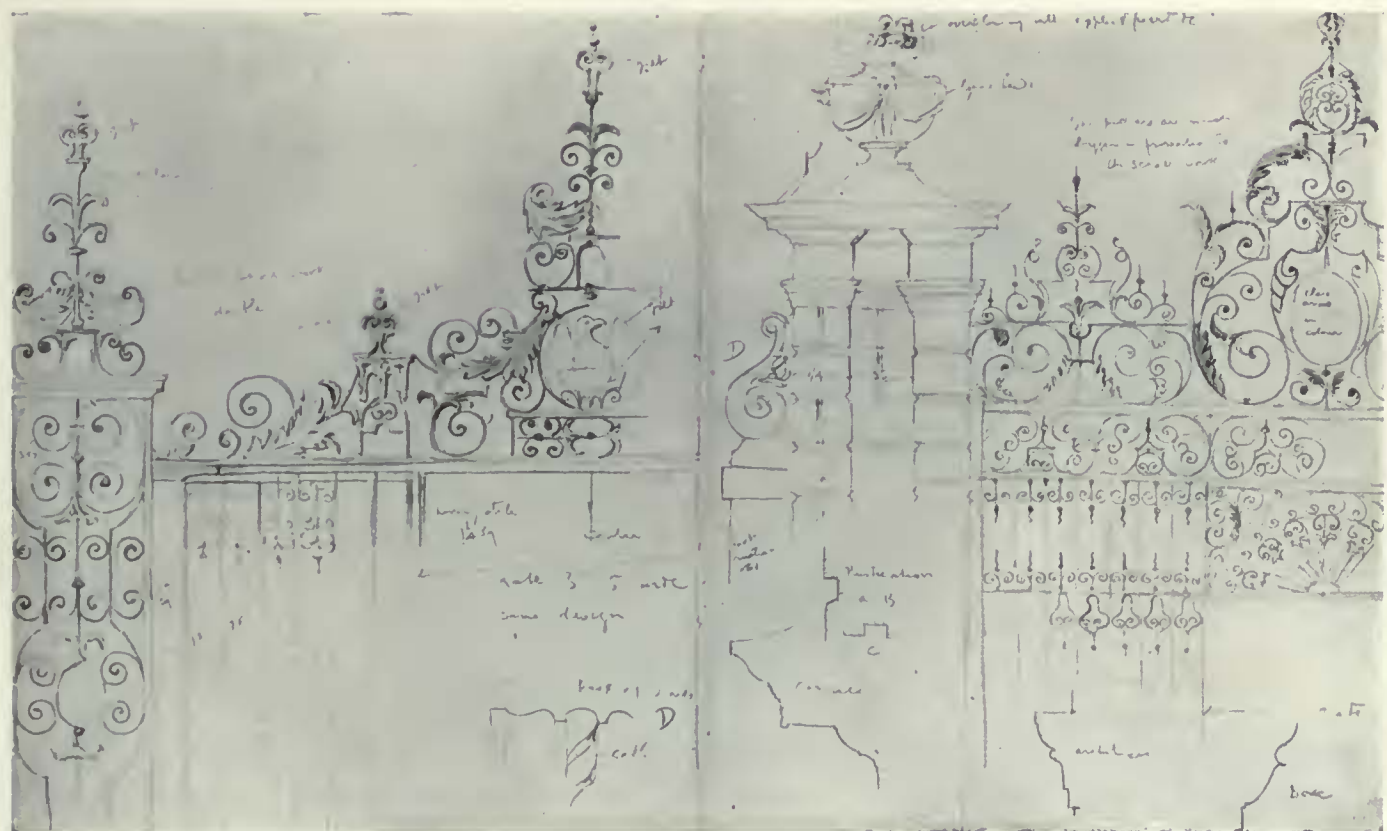
TWO WINDOWS FROM IONA CATHEDRAL.



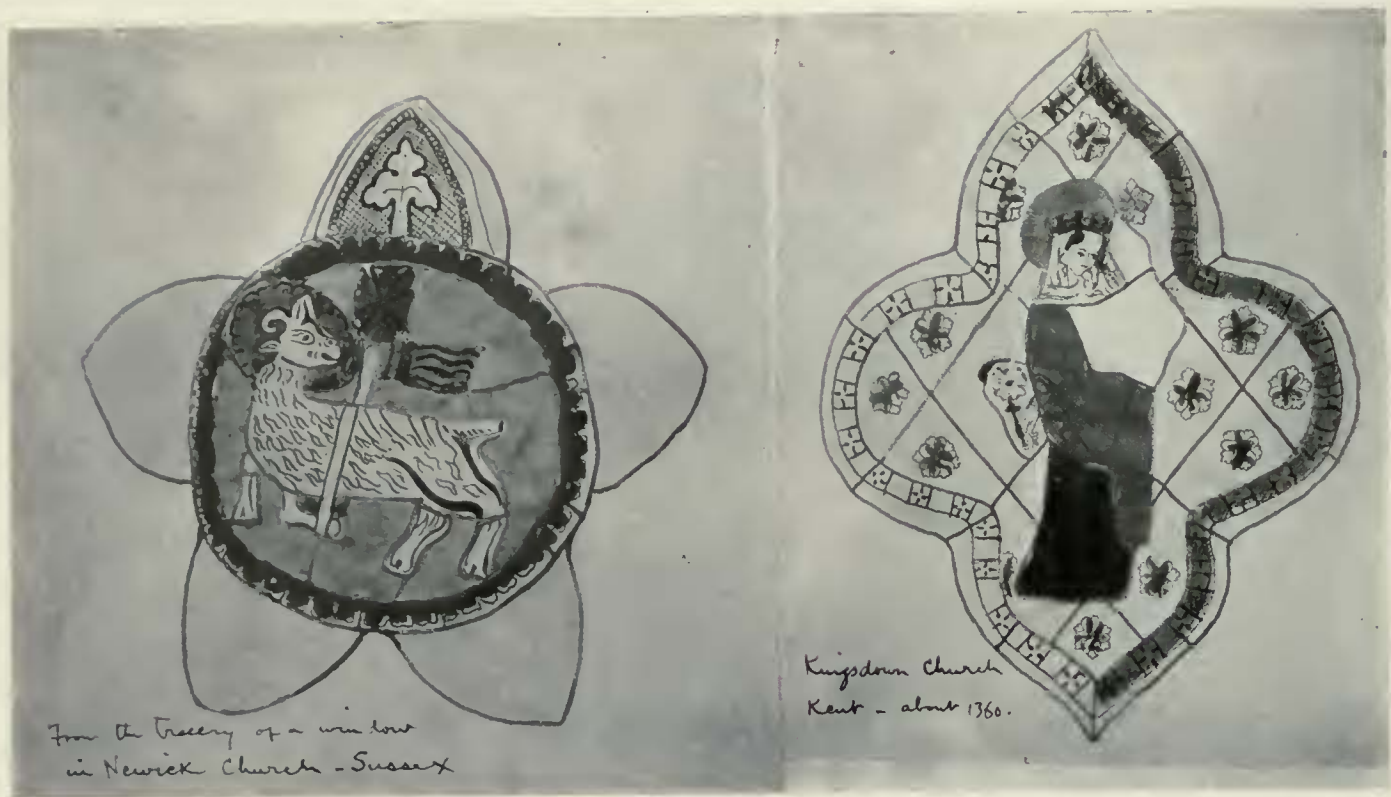
SONS OF TOIL.



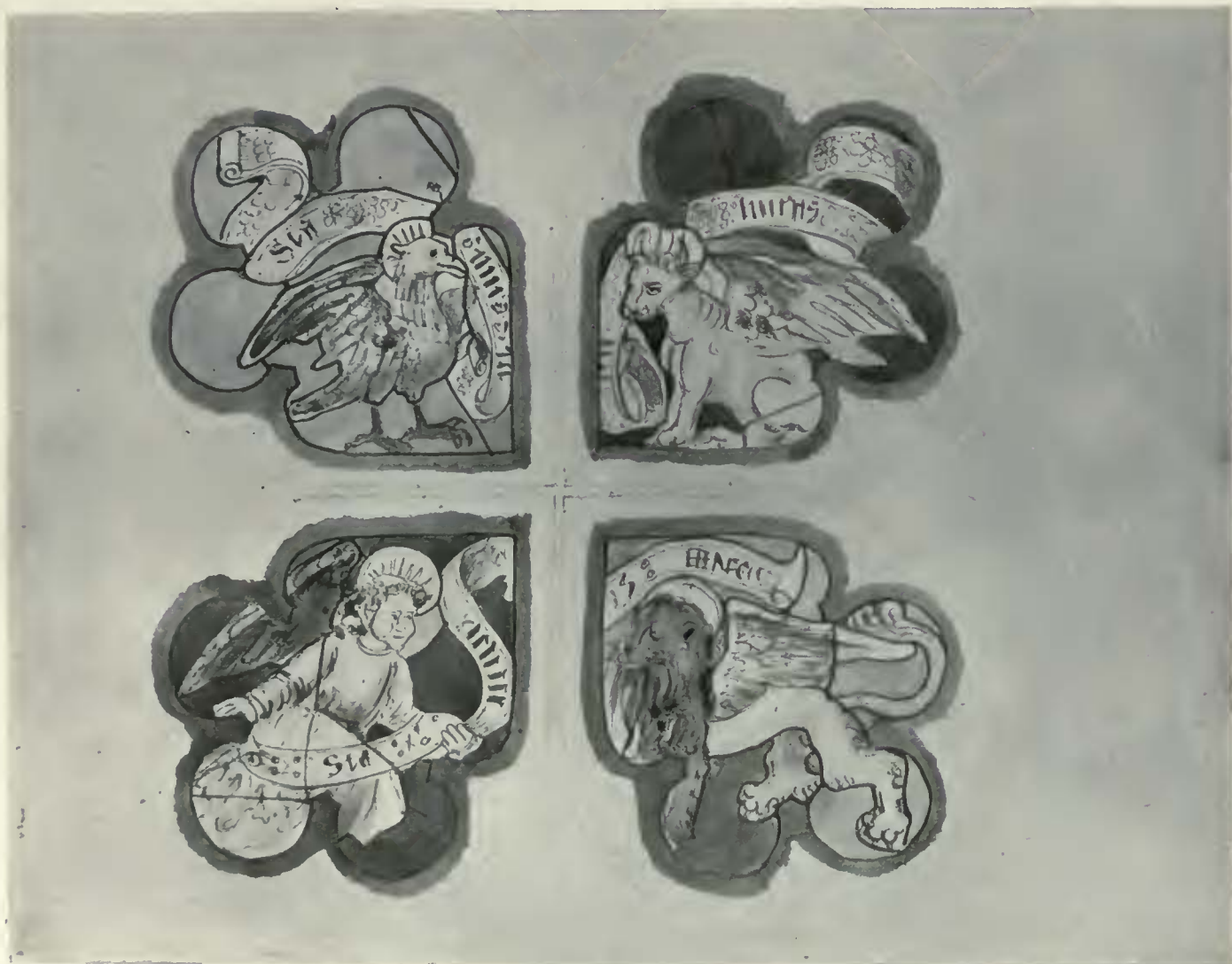
A STUDY OF IRONWORK.



A STUDY OF IRONWORK.



SCRAPS OF MEDIÆVAL GLASS.



A STAINED GLASS WINDOW.

On a First Sight of France.



ROUEN, FROM THE SLOPES OF BONSECOURS.

I HAVE a friend who recently visited France for the first time in his life—a country which he had always been eager to see. Though his visit was short I knew he would return laden with impressions and eager to generalize about the French, for he is by nature ready to generalize upon the slightest occasion without any foundation for his observations. After such a description it is perhaps unnecessary to explain that he is a journalist on the staff of a London newspaper, but it should be borne in mind that he is notwithstanding a gentleman, and a fairly cultured man. He is young and adds to his many activities that of keeping a diary.

As I happened to know this I inquired whether he had kept his diary abroad. He replied that his chief pastime abroad had been keeping a diary, but he refused at first to produce it on the grounds that privacy is the one law which every diarist must respect.

First impressions of the world, however, are of all things the most fascinating. A man's opinions of other nations are the property of his countrymen. I read my friend's diary, and found with a shock of astonishment that his first impressions had been formed by the architecture of the French nation rather than by the character of its country or people. So stimulating did I find this that I commandeered the diary, and venture to print below one or two extracts, not for any particular merit they have, but because they show very prettily how a city and a country strike a stranger, and what effect architecture has upon the mind eager for fresh experience. That one who takes no interest in architecture beyond the interest taken by any cultured person in ruins, Norman churches, Gothic cathedrals, and his own home, should be so affected by the architecture of France as to fill his pages with the following jottings, is to me full of surprise. It proves the immense importance which all minds attach unconsciously to forms of building and to the aspect of streets and cities.

The beginning of the first entry describes a train journey through England and an experience in Newhaven. I turn

two pages and mark the point where the diarist has boarded the Channel steamer at the English port.

Wednesday, June 13.—The ship heaved the moment she left the jetty. Great breakwaters ran out on either side of us, and the sea was flat and green in between. The breakwater on the right had a lighthouse on the end of it; a fine thing, I thought, a long stone pier carried by an infinitely repeated arcade, with the lighthouse at its point. In a moment we were in the Channel. Up and down we went, with uneasy motions. The wind came up full-throated from the sea. Spray broke over the bow. The smoke fell away behind, and hung like gauze over the ship's track, which foamed and crinkled, stretching in a straight line to the mouth of the port. The clouds had now vanished and the sky was wide and the sun shone. The last I saw of England was the bare cliff, the green country, and the houses of Seaford sticking up like posts. This grew fainter until nothing was visible but a ridge of clouds hugging the land. Soon there was only the sea and a straight horizon round us. . . .

The sea began to break and swell. I felt wretched and went below and lay on my back. . . . At last I staggered on deck in order to catch an early glimpse of France, but there was still nothing visible but the grey pitching sea and the blue high sky. . . I read for what seemed an hour. When I looked over the bow again I saw France lying across the horizon like a mat. I looked again later and we were close in—close enough to distinguish the bare cliffs topped with green, a grey church on the summit of the cliffs, tall houses, and the Front of Dieppe, drawn up like a firing squad along the shore. Even then I noticed a difference in character between the English and French coasts, or really, I suppose, between the English and French houses. There seemed to be an order here which I had never observed before. The houses were not exactly at attention, but they were sitting up straight like rabbits with their ears cocked—sharp, silent, on the *qui vive*. They seemed to regard the ship with a searching but indifferent scrutiny as if they didn't care what she was but wished to know what she was doing there. French houses, I have since discovered, always start up on their hind legs when you pass and watch you carefully as if they have been interrupted in other business. English houses squat on the grass, and if they look at you at all it is out of the tops of their eyes as a dog does when his head is between his paws. But generally they appear to be in a brown study or asleep. French houses, like the French people, never sleep. They never even go to bed. You cannot surprise them; and they are fresh, too, which many English houses never were but once, immediately after the Flood. I never saw



THE BOULEVARD FROM THE BRIDGE.



OLD HOUSES BY THE CATHEDRAL.

a dingy French house. Yet I never saw a French house or factory of bright red or yellow brick. They are gay, but dainty. I should think a Frenchman associates our heavy reds and yellows with our food. It is all either beer, stout, or raw beef in England.

As we got into port the wind dropped. The sky was covered in light clouds, the sea grey, and the harbour and houses formal . . . Dieppe! That was all I saw of it—just three weather-beaten sailors, a man with black moustachios, a gendarme, dancing water, a cluster of brick walls, steep roofs, chimneys without smoke, and gay French windows with window boxes, I think, or anyway, pretty curtains or nick-nacks of some sort—all so neat, yet tumbling, crowding. I saw at once there were no ugly buildings between the pretty ones. There were modern buildings, but neither the old nor the new made any pretence at fashion or fineness. Simple houses—nothing more; and not a single Victorian or commercial monstrosity, and no posters. As I stood on the quayside I realized what I had never realized before, that for a life-time my eyes had been assaulted by ugliness, dirt, and vulgarity. I realized that my senses were utterly exhausted by the tax put upon them in England by the unbridled and unlicensed *display* of anything and everything. It was an enormous relief to the nerves to be on French instead of on English soil.

The diarist travels quickly to Rouen. He arrives there, he says, at seven o'clock in the evening, where he finds a hotel in the Rue Jeanne d'Arc. He describes the French atmosphere as of a "steel-like whiteness," and comments upon the inhabitants.

They look, on the whole, much the same as an English crowd, except for some small disparities. Any of the faces I saw I could have seen in an English town; nevertheless the general impression is of a paler and more feminine people. The men are vital and serious looking, but I have a feeling that one could blow them away. If we were all drops of rain hanging to the rail of a fence, I fancy they would drop off before I should. The women, on the other hand, appear capable, dependable, and active. There is a serene self-possession about Frenchwomen, even about the girls, which I greatly admire, but I wish they would not all wear black because it does not harmonize with the colour of France.

He dines at the hotel, registering his astonishment at the fact that champagne was offered him at the end of the meal; and, later, roams into the town on a voyage of discovery. The next passage is of significance, for it treats of the cathedral.*

The first thing I went to see was the Cathedral. I found it at once. I passed under the Grosse Horloge, along the narrow street of that name, and came out into the Place, and saw it fronting me, calm, placid, white-haired, magnificent—watching me and the world as it had watched when Jeanne d'Arc was

burnt a few hundred yards away by the English, five hundred years ago.* It is extraordinary to think that this same Cathedral was familiar with the folk of those days, giving them the same protection, showing them the same indifference, and that they who, as far as we are concerned, might have belonged to another planet, could touch the stones we touch to-day. The exterior is like lacework over a cloth of silver; the interior is like a living organism. You might be Jonah inside the whale, so much does each member and organ appear to be functional and vital.

* As a matter of fact, the Cathedral as it stands to-day was not completed until the sixteenth century. Jeanne d'Arc was burnt on May 31, 1431.



THE FIGURE OF JEANNE D'ARC.

* A long article on Rouen Cathedral appeared in THE ARCHITECTURAL REVIEW of December 1916 and January 1917.



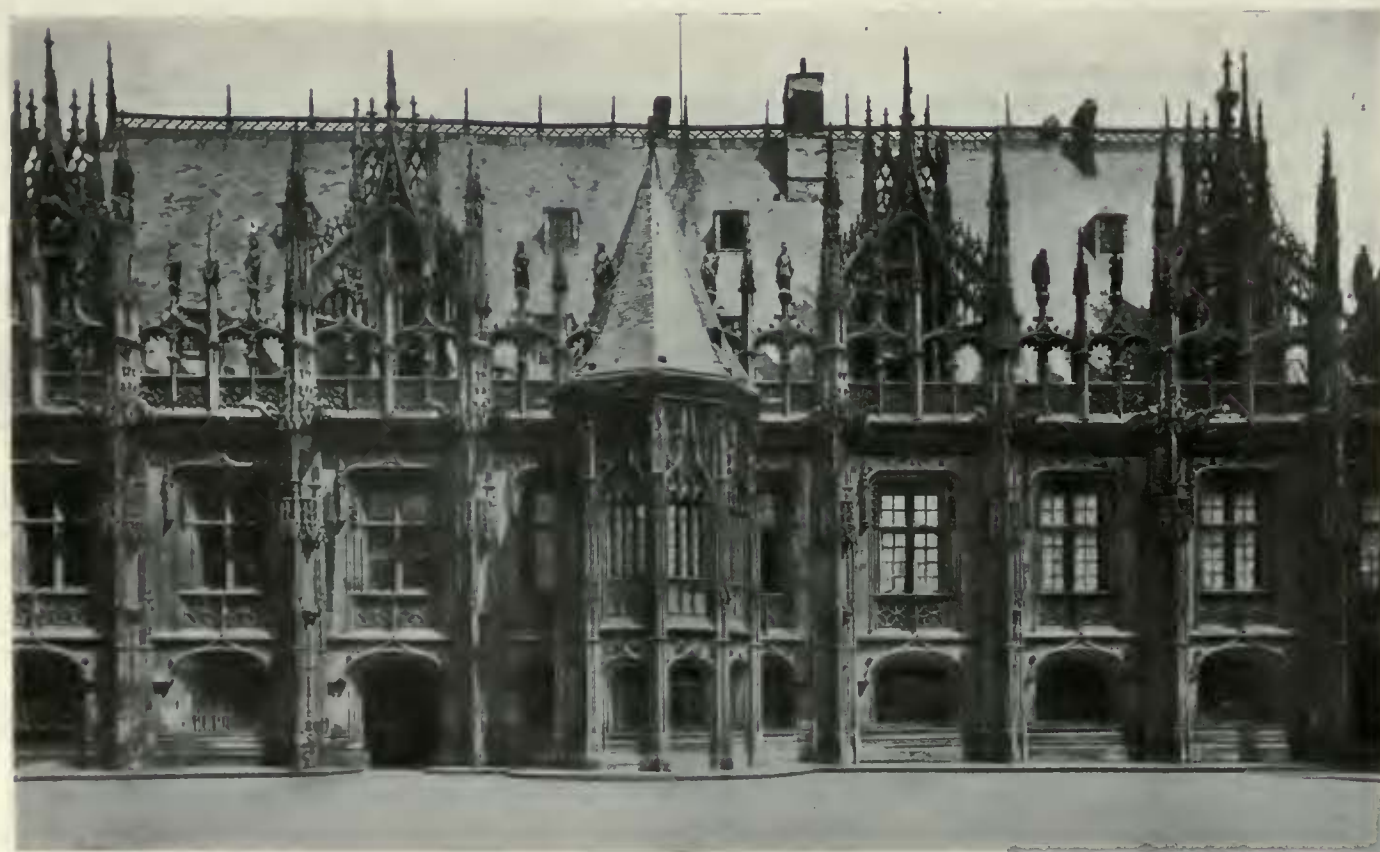
ROUEN CATHEDRAL.



THE GROSSE HORLOGE.



OLD HOUSES ON THE AUBETTE.



IN THE INTERIOR QUADRANGLE OF THE PALAIS DE JUSTICE.



THE INTERIOR OF ROUEN CATHEDRAL.



THE INTERIOR OF ST. OUEN.

June 14.—I got up late in a bad temper because nobody called me and I could not find a bell. I discovered too late last night that there was no soap. Why will they not provide soap in French hotels? . . . I went out to look at the churches—a duty visit. The front of St. Ouen is new, but the rest is not. I had already seen the Cathedral of Rouen and St. Maclou, and when I went to St. Ouen I did not expect to be greatly excited. I felt that my appetite for Gothic art had been satisfied or, perhaps, rather more than satisfied.

However, I pushed open the door, and there it was all before me. It took my breath away. I imagine that the interior is of a later date than the interior of the Cathedral, which seems to me to have the full-blooded exuberance of an early, powerfully creative generation. The inside of St. Ouen is not like the inside of a whale; it is more like a great pine forest. It is, to my mind, overpowering—more noble than the Cathedral. I wonder what an architect would say to this. As far as I could see it was a faultless piece of design. If the Cathedral is like an organism, St. Ouen is like the mechanism of a machine. The innumerable shafts of the pillars reach up in sharp tube-like arms to the vault which they grip in powerful fingers. Between the pillars there are walls of glass. (I am told that the stained glass in St. Ouen is magnificent, but I did not see it, for it was taken down for safety during the war and has not been replaced). I found the white glass exhilarating, for the church is black

inside, and the black huge vaults framing the slender, translucent windows, make a majesty which it would be hard to improve. In the distance behind the altar you have a glimpse of rich blue glass which throws the forms of the baldacchino into silhouette. With French churches I notice the perfection of the lesser parts—a delicacy of touch and vision which revels in making the accessories perfect, in creating in a vast *ensemble* a thousand random graces. Other great nations have flourished by separating the eternal from the accidental in life. The French concentrate upon the accidental and exalt it to the eternal. The French greed of perfection is cruel in its remorselessness. Even the corners in France are inevitable.

St. Ouen has inevitable corners, and studied perfections of colour and form which spring to the eye at all hands. You may move from end to end, but the pillars and windows and aisles and vaults assemble and reassemble themselves in an endless variation of majestic vistas, so that there is not a point at which you could say "This is unfinished," or an effect which you could call less than superb.

June 15.—I visited to-day the Palais de Justice. Its stonework is like steelwork, poised in equilibrium. I also climbed with great labour the heights of *Bonsecours*, and was rewarded by the view—Rouen, spilt about the river, with little islands dividing the pale water, and bridges crossing it. Scattered factory chimneys, the



OLD HOUSES ON THE AUBETTE.



THE MONUMENT ON THE SUMMIT OF BONSE



AN OLD STREET WITH THE TOWER OF ST. OUVEN IN THE BACKGROUND.



THE JEANNE D'ARC TOWER.

Cathedral, slim and striking, a ridge of hills in the distance, the straight line of the boulevards, the ships in the docks—all in miniature so that you could cover it with your hand. *Bonsecours* is crowned with the monument to Jeanne d'Arc, a hideous contrivance like an infernal machine, but housing the very simple, exquisite, perhaps rather sentimental, statue of Jeanne. . . .

In the evening I went to the Folies Bergère. I will not go again. I do not want to die of boredom yet.

For a day or two after this the diary remains blank. Then it starts again with "Two cats started to fight outside my window last night, but even French cats are sensible, and make no undue disturbance. I now understand why the French build steep roofs. So that the cats cannot prowl on them. . . ." The last entry on this day describes the boulevards at night, and will conclude these extracts in a fitting manner.

After dinner I went down to the river. Dusk was setting in. The sky was high and white, and the town took on that aspect of mysterious meditation peculiar to night. Before I reached the river the streets lay deserted. Only one or two people passed, intent on their own business. An atmosphere of brooding peace seemed to envelop each doorway and window. But when I turned into the boulevard by the river the gaiety of the cafés burst upon me. I walked exactly to the middle of the bridge, where I turned into the bay above the buttress of the middle arch, and surveyed what I had left behind with the detach-



THE CHURCH OF ST. MACLOU.

ment of the mariner and the stranger. The river lay below me, smooth and luminous, shadowing forth the sky as the eyes of a friend reflect the smile of a friend. The bank was now strung with lights, which repeated themselves in the water. I could see the wide boulevard parallel with the river, a steamer moored up in the docks, its white smoke-stacks towering above the trees, the pavements across the street blackened with clusters of people taking their drinks at the tables before the brilliantly lighted cafés; and the cafés themselves with their awnings and their tiny orchestras. Above these the rapidly darkening buildings whose chimneys and steep roofs began to grow in silhouette against the sky; and over all the delicate lines of the Cathedral, its great towers and its *flèche*. Everything appeared in the simple colours of night—serene and silent and precise. I visualized the evening hour in an English town, and realized how one differed from the other. There was none of the provincial charm, the blue curling smoke, the sudden beauties—no barking dogs or playing children—nor anything of the intimate family air typical of a fine English town. Rather this was France in miniature—a national, not a family expression. A broad boulevard, tall houses of one height, almost monumentally composed chimney-stacks, grouping themselves of their own accord; an atmosphere ordered and precise, yet intimate in its way and expressive of the clear, serious, ordered lives of its inhabitants, with their sanity, their balance, their restraint, their bursts of emotion, their sensitiveness to all that is exquisite and simple and sensible. It struck me that this city was an articulate expression of a great civilization. Many hundreds of years it must have taken to create a nation which could build such a city upon lines so noble yet so simple.

H. DE C.

Three Studies.

By F. R. Yerbury.

24'



Photo: The Architectural Review.

Plate III.

A VASE AT VERSAILLES.

July 1923.

THREE STUDIES.



Plate IV.

A SCULPTURE GROUP, VERSAILLES.

Photo: The Architectural Review.

July 1923.

THREE STUDIES.



Plate V.

A FOUNTAIN GROUP, VERSAILLES.

Photo: The Architectural Review.

July 1923.

An Essay in Decoration.

A Ballroom by G. G. Wornum.

With Photographs by

F. R. Yerbury, The Architectural Review.



KING'S HALL, BEFORE REDECORATION.

THE King's Hall, Bournemouth, was built in 1914 for the Royal Bath Hotel, Ltd., which it adjoins. It was designed by Mr. Foggerty, A.M.I.C.E., and temporarily decorated pending the return of pre-war conditions. A year ago the company asked me to design the mural decorations, add a gallery and staircase, and convert existing bedrooms into lounge, waiting, and cloak rooms. This article deals mainly with the mural decorations which both in their material and composition are rather unusual.

The chief basis of the decoration is the application of hand-made marble and other papers, and water-colour life-size costume figures painted on drawing-paper, cut out, pasted to the walls, and then sized and varnished. A successful experiment in this method was made two years ago at Derby, where the work has stood entirely satisfactorily except in one or two places where it was unavoidably placed on new plaster, which resulted in the slight discoloration of certain papers.

Above is a view of the hall before reconstruction and redecoration. It will be seen that the entablature has been removed between the piers, and that a fibrous plaster arch has replaced the semicircular painted panels. This I required to attain scale and unity in the new mural composition. Two of the eight bays on either side of the hall became occupied by the new gallery and staircase, leaving six bays on either side to border the dancing floor. The third bay from the opposite end (containing on one side emergency exit doors) was selected for the centre of the composition. Each of the panels measures 17 ft. 6 in. to the crown of the arch and 10 ft. 6 in. wide.

The decoration for each panel was made complete in my studio, and composed of small pieces of paper cut to shape, and numbered for reassembling and hanging by means of a

key-chart. Several planes were established for the figures in order to attain scale and distance. The foreground figures were made life-size, the smallest figures being but a few inches high. The planes were also made for the mural architectural features. This system of planes, together with the aid of perspective, enabled too much realism to be avoided in the actual painting and shading of the architecture and figures.

The upper background was simply distempered a moon-light blue. The aqualine distemper used produced just the right suction to make the applied paper adhere well. It was found that an oil-painted wall was not satisfactory in this respect. A large quantity of greenish-coloured marble paper, specially printed by hand in Paris, in small sheets, was used to serve for the larger architectural features. This paper, which is such as bookbinders use, but of a larger figure, is produced by floating three or more colours (each colour mixed with a different medium, such as oxgall, oil of turpentine, water) on a gum bath; and before the printing of each sheet the surface is stirred by means of a feather. The paper is then lightly laid on and pulled off. This process gives, of course, a constant variety, and, particularly when gold-dust is added, can give a brilliance that is quite unattainable with paint. The marble paper colonnade has been slightly shaded in water-colour.

All the panels in the curved ceiling were covered with marble paper of a smoky pattern and colour. The paper contains large spaces of transparent blue, and is blended with greys and greens. The ribs and mouldings were distempered beige and grey.

The Corinthian piers are marble—grained purple, dusted with gold and with gilt caps.

The carpet of broken lavender, mulberry-coloured upholstery, and an inlaid oak parquet floor complete the



THE HALL AS IT NOW APPEARS.

colour-scheme, the figure decoration being executed in soft tones.

Great difficulty was experienced in aiming for a colour-scheme that would be successful both by day and by night, for such were the requirements. It is doubtful if such a thing can really be accomplished, and where preference had to be given more attention was paid to the night effects. Successful night effect, however, is dependent on successful lighting. The lampshades were made in pale champagne silk varnished by a special process, which renders them washable and very luminous when lit. Each shade contains white, green, and red lamps, and each of these colours is on a diminisher, thus allowing of pure single-coloured lights, or a mixture of colours graded according to the operator's fancy. Further, the switching is so arranged that each series of lamps acts independently. A line of lamps in three colours is concealed by the rib against each end wall, producing extremely striking effects when operated.

The large carved wood and silvered pedestal at each corner of the floor carries a bowl containing a spectrum light, which slowly changes its colour, illuminating a large rough-hewn block of alum. This is an experiment that has turned out very successfully. Alum was selected as being inexpensive, but giving the same effect as illuminated rock crystal. Further lighting effect is produced by a "spot" light at either end, and the switch control board is placed in one corner of the gallery. Further electrical work is

concerned with a loud-speaker horn in each corner of the hall that can be connected up with any solo instrument of the orchestra, with a speaker, gramophone, and wireless. It is a matter of comment that the whole of this electrical work and the bulk of the decoration and structural work were carried out by the workmen on the hotel staff.

The new gallery and staircase were executed in oak, the balustrade being of steel, silver plated.

The alterations to the farther end of the hall are apparent in the illustrations. The large oil-painting at the end, executed previously by Mr. Oliver Thomas (who, with his father, has had lifelong service with the Royal Bath Hotel, and has covered hundreds of yards of wall in the building with painted decoration of a high order), was found to be out of value with the new scheme, and was cut up in fan form as shown.

Beyond the hall are a new entrance lobby, waiting-room, and lounge, all decorated with marble paper and water-colour in the above manner. In the lounge and waiting-room, however, the decoration has been composed in the form of large tapestry panels based on a study of French seventeenth-century designs, chiefly in warm tones. Papers with a rather marked texture were used for these. The groundwork of the walls is of an oatmeal colour. A shaped valance of shot-green and gold paper finishes the ceiling, which is of a buff colour. Buff and gold silk curtains and a buff carpet complete the scheme.



THE BOX OFFICE.



A DECORATION IN THE ENTRANCE LOBBY.



PAPER DECORATIONS IN THE LOUNGE IN THE FORM OF FRENCH SEVENTEENTH-CENTURY TAPESTRY.



A DETAIL OF ONE OF THE BAYS.



A GENERAL VIEW OF ONE SIDE OF THE HALL.



THE DOORWAY PAINTED TO RESEMBLE AN IRON GATE.



THE STAIRCASE.



A FIREPLACE TREATMENT.

Red marble paper broken with gold and black form decorative features on the lobby walls, and large cartouches of pale yellow marble paper boldly picked out in colour form the chief motif.

The floor of the vestibule is of marble rubber in green, white, and black colours, and is laid to pattern.

All the painted figure decoration was carried out in my studio by Miss Penrose-Thackwell and Mr. Gilroy. A good deal of trouble was taken in the study of costumes and pastimes of the eighteenth century, though definite period work was not strictly adhered to.

While I realize that such paper decoration cannot be permanent (though there are many cases of eighteenth-century wall-paper still remaining intact on their walls) I argue that, being able to contrive the designs elsewhere than in the building receiving them, puts mural decoration on a practical footing, at any rate where commercial enterprises are concerned. Occupation of a building is unnecessary to the artist decorating it, and the time required on the site is probably a question of a few weeks, or in some cases perhaps of a few days or even hours only. With good organization, enabling a speedy reassembly of all the small parts (for large areas of paper are bound to cockle), one or two skilled paperhangers armed with rye-flour paste admixed with a little Venice turpentine can put the work up amazingly quickly. Three of the large panels illustrated in this article, for instance, were put up by two men under my supervision in one day complete.

I have obtained from East and West a collection of fancy papers, nearly all hand-made or hand-printed, which for richness and transparency of colour cannot be equalled in any way by stippled paint. I first made use of these papers two years ago, because I found tempera and distemper not strong enough for the wear and tear of entertainment places, and their use is by no means prohibitive in cost. Many of them are absurdly cheap, and being mostly foreign, the rates of exchange further favour them. It has been found, however, that such decoration, blended as it is with water-colour work, requires sizing and varnishing to give it long life. This finish is, if anything, favourable to the general scheme. Great care is required in putting on the first coat of size, which should be applied as stiff as possible. Two coats of size and one coat of varnish have been used in this particular case. The moonlight-blue distempered background was not covered.

This kind of work raises the question as to whether the artist's ideal is to work for posterity or merely to satisfy his creative impulses. There are, no doubt, many artists who would not resent creating work that would cause joy to others for merely a few years, and then be quite prepared to see it erased and replaced by further creations of their own. Such a turnover, if the term may be applied, might be commended if it made mural decoration in this country more of a commercial possibility, and so gave life and encouragement to its study and execution.

G. G. WORNUM.

Exhibitions.

THE KNOEDLER GALLERIES.—The exhibition of recent portraits by Savely Sorin held here was an interesting one, because his work is practically unknown in England. These portraits are really large water-colour drawings. The foundational drawing is retained all through, and shows under the subsequent washes of colour. It is unusual to see water-colours done on such a large scale, and I think it was George Moore who once laid down the law that no water-colour should be more than a foot square. However, it is the privilege of genius to break laws of limitation, and M. Sorin has done it in the only manner in which it could be done, for his colour is imposed upon carefully built-up structures of drawing which are beautiful in themselves. They are not simply attenuated washes—for that is what large water-colours usually become—and are not to be compared with this kind of thing at all, for his work shows a very thorough knowledge of form, and has a searching outline which reveals the character of his sitters with a lingering appreciation of the gracious charm of certain aristocratic types. Like a great many artists, M. Sorin is rather at the mercy of his particular type, and is at a disadvantage when confronted with a commonplace sitter.

Sometimes the clash between realism and convention is disturbing, as in "An Artist of Montparnasse" (12), where the white-background has thrown the picture entirely out of key, for from the tremendously high finish of the face to the blank white paper there is such a jump in tone as to make the face look much darker than it really is. On the other hand, in "Anna Pavlova" (9), where the background is in right relationship to the face, there is a sense of unity, and the beautiful pallor of the face emerges with a startling intensity. One is rather inclined to question the use of some sticky substance applied to the hair to give it brilliance; either the whole thing should have been so treated, or it should all have been left flat. This picture has been purchased by the French Government for the Musée du Luxembourg.

"Princess Elisso Dadiani" (4) is rather too sweet, but the hands are well drawn. M. Sorin gets a certain sharp beauty of outline in his hands: there is a squareness of drawing which is absent from many of his faces, which he is inclined to niggle at too much. Some of the same style of drawing applied to them would sometimes be an advantage. "Princess Mary Eristov" (3) is an aristocratic type of great beauty, and it can be said of M. Sorin that he places his sitters well—they are not posed—but he is able to capture some attitude that is characteristic, and retain it throughout subsequent sittings, and does not lose it in the elaboration of detail. But undoubtedly the best work in the exhibition is the portrait of Madame Odyle Bazé (10)—the apparent ease with which a somewhat difficult position has been maintained by the sitter, and the calm and certain way in which it has been set down by the painter, give it the dignity and quietness of a Raphael, and the little twist in the mouth—which he has dared to put in—gives character and an unexpected charm.

A word of praise is due to those responsible for the beautifully illustrated catalogue.

THE ALPINE CLUB GALLERY.—The thirty-three or more portraits by Miss Flora Lion reveal her as a painter who is mainly interested in the outward appearance of persons and things. Her aims are almost exactly opposite to those of Savely Sorin—for it is *paint*, first, last, and all the time, that she is interested in—and she seeks rather to model her sitters entirely in this material than in conjunction with the use of subtle and expressive line. She is not interested in any particular type, save only in so far as the features may conform conveniently to her particular method of using the brush. Perhaps, sometimes, she is inclined to put down appearances which a more reflective painter would either modify or wait until a favourable opportunity revealed a more pleasing side of the sitter. She does not feel any particular delight in bringing to notice various beauties of shapes; her work is thus inclined to be occasionally mannered,

and her final statements of contours are too easily arrived at. Miss Lion has remained constant to her early influences—particularly that of Manet. Modern movements in art have left her untouched. Perhaps this is a pity, for the insistence upon satisfactory shapes in filling spaces, which has been the motive force behind most of the best modern work, would have helped her over some of the awkward places to be encountered in portraiture.

After considering mostly what Miss Lion does not do, now let us consider what she does do. In the first place she paints the colour of flesh very well, and her painting gives the feeling and texture of skin, and she has an appreciation for the sharp contrasts of white flesh against dark backgrounds. This is shown particularly in the portrait of "The Countess of Ossory" (4), which was one of her portraits which impressed me most—partly, perhaps, because it did not have behind it the desire to be impressive. In "The Lady Eleanor Smith" (8) Miss Lion must have found a very attractive subject, and she has recorded well the easy and unaffected pose. But perhaps her best portrait is that of "The Hon. Mrs. Edward Stonor" (11), which has the quality of being able to arrest attention—which is very rare in portraiture. It is one of those paintings in which circumstances appear to have combined to produce a vital and interesting work of art. The painting of Mr. Amato (18) shows what Miss Lion can do by way of arrangement if she has a mind to. This picture has in it the steadiness and poise of careful consideration.

THE INDEPENDENT GALLERY.—Evidently the aim of Mr. Duncan Grant is to get "volume" in his work—and he gets it—even to the extent of a somewhat balloon-like appearance in some of his figures. I remember once an enthusiastic student, fresh from Paris, trying to explain to a rather phlegmatic friend the exact application of the word "volume" to the art of painting. Modelling in the air with his hands, he gave force to his explanations, which after observing carefully, his friend said, "I see—you mean *bulk*." This somewhat annoyed the enthusiast, who seemed to find in the word "volume" something of the same comfort and satisfaction that the old lady found in "that blessed word Mesopotamia."

There is a looseness in Mr. Grant's handling of paint that is attractive—there is very little strain in the mere making of his pictures, it all seems to come so easily—in fact rather too easily. In looking over his works, which form the exhibition in the Independent Gallery, one comes to the conclusion that most of it has been said before—by Cézanne and Van Gogh and others of the French School—and even by our own Walter Sickert, and in a measure by Roger Fry.

Some of the landscapes, notably those of scenes in St. Topez, seem to be the most finished and individual expressions of this artist. "The Boats, St. Topez" (19), is solidly constructed, and though monotonous in colour, is perhaps the most complete painting shown. Mr. Grant's excursions into the realm of portraiture do not appear to be very successful.

THE CAMERA CLUB.—The exhibition of fifty prints by fifty etchers shown here was not without interest, though much of it was without distinction. Among the best was Miss E. Fyfe's "La Poste du Douane," which is worked out in a very thorough manner and has a Dürer-like quality.

Mr. Hanslip Fletcher's "Trinity College, Cambridge," is a skilfully managed aquatint; the old-world atmosphere of the interior has been well conveyed.

"St. Peter's Field, Greensted Road," by Mr. G. H. Rose, is an etching, quietly and sincerely carried out, of a Constable-like landscape.

"The Mysterious House," by Miss Larking, is a coloured aquatint, into which she has succeeded in introducing the atmosphere which the title suggests, and she has very sensibly not strained the resources of her craft by trying to introduce too many colours.

RAYMOND MCINTYRE.



NOTRE DAME, EU.

(From "Architectural Etchings of Frank Brangwyn, R.A.")

Recent Books.

The Architectural Etchings of Frank Brangwyn.



THE GATE OF NAPLES.

Architectural Etchings of Frank Brangwyn, R.A. Collectors' Edition of Reproductions. Being a Series of Fifteen Reproductions, selected and passed by FRANK BRANGWYN, R.A. Plates mounted, size 24 in. x 19 in., reproduced by hand-printed photogravure process, with Portfolio, and an Introduction by CROSSLEY DAVIES. Single copies, £1 1 0. Complete Set of Fifteen in Portfolio, £10 10 0. London: The Architectural Press, Ltd., 27-29 Tothill Street, Westminster, S.W.1.

In this splendid portfolio the Architectural Press has published reproductions of fifteen etchings by Mr. Brangwyn. Mr. Brangwyn himself selected the etchings and passed the photogravure plates, so that they may be regarded as typical of his methods, and the reproductions are of extraordinary excellence. The subjects range from old houses at Ghent, a Mosque at Constantinople, the Gate of Naples, the Bridge of Cahors, to the Pont Neuf at Paris and the building of the South Kensington Museum. In a short introduction Mr. Davies refers to "the artist's consummate skill in expressing the spirit and laying bare the very soul of a building." Mr. Brangwyn's mastery of technique is absolute. What he sets out to do, he can do, but this "laying bare the very soul of a building" seems to me the one thing that he has not set out to do in these etchings. He has applied the same treatment impartially to buildings differing widely in character and associations, so that, in fact, the architecture is subordinated to technical arrangements of black and white, and in each case the question arises whether in taking architecture for his subject Mr. Brangwyn is interested in architecture, and does not really regard it as a vehicle for variations on a *thème macabre*.

Mr. Davies refers to Mr. Brangwyn's "understanding love for art in brick and stone" but he has successfully dissembled his love, for he seldom shows the materials of the building. Masterly as these etchings are in their way, in all of them there is the same passionate search for strong contrasts of light and shade, or rather of black and white. The sky is fuliginous, huge clouds roll up from every side, the light is one that never shone on land or sea, rather it is the concentrated glare of a searchlight. The figures—hundreds of them—are like figures of a fantastic dream. The whole atmosphere is that of some immense impending catastrophe. The light and shade have little relation to the actual phenomena of light as we see it in our daily walks and observations. The result is a most impressive stage scene, but the architecture is almost a side issue. I have an impression that Mr. Brangwyn, if he chose, could have got as good effects out of a gasometer as he has out of the Mosque of Octavevi. In the striking version of the Bridge of Cahors the upper part of the plate is in four more or less upright divisions—white black, white black. In the Furnes plate the roofs of the houses in the centre of the picture are nearly as black as the mysterious black mass in the left-hand corner, and the tracery of the windows of the choir of St. Walburgh, high above the roofs, is scarcely

noted at all. In the plate of the church of Notre Dame at Eu no one would suspect the church of being in "the flamboyant mode of that period" (1426).

From the point of view of architecture Mr. Brangwyn is more successful with classical subjects. The Gate of Naples, the unusual view of the Salute at Venice, the view of the Pont Neuf, strangely unlike one's impression of the actual bridge, are fine versions of these subjects, but in all these etchings there is the same overpowering suggestion of mysterious gloom. The sun never shines brightly on this world, "albus notus" never clears the sky. There are no half lines, none of the play of light that suggests and then loses itself in gentle shadows. Nor is there that diffused silvery light that is found in the first state of such tremendous drawings as Piranesi's "Carcere d'invenzione." The black is of the blackest and there is a great deal of it. The atmosphere is menacing, almost inhuman.

Now an artist has every right to shape at his work as he pleases, but when he is aiming at one thing he should not be introduced to the public as aiming at another, and when Mr. Davies describes Mr. Brangwyn as "under the spell" of architecture he seems to me to mistake the artist's purpose. Mr. Brangwyn is under the spell of composition and pattern-making, and, in these etchings, of pattern-making in black and white. The result is very interesting and impressive, but from the point of view of the representation of architecture it is an incomplete statement of the subject. Mr. Brangwyn is heedless of the subtle quality of architecture, not because he could not represent it—his drawing of the Norman detail in the etching of the Abbey of St. Leonard's, reminiscent of John Sell Cotman's etchings, shows that he can draw it perfectly if he likes—but it simply does not appear to interest him.

Mr. Davies suggests that Mr. Brangwyn gives to his interpretations "the romance of human association." Mr. Brangwyn has a genius for handling crowds of figures admirably composed for his purpose; for example, the religious procession coming down the wide staircase from the church of the Salute. His foregrounds are full of figures, sometimes in violent action; for instance, the two figures wrestling in the right-hand corner of the plate of Eu, or the drunken figures of rustics under the apse of the abbey of St. Leonard's. Yet with all the appearance of life and movement, one gets a sort of half-impression of a puppet show; the figures are there, they jostle each other and jump about, but they are scarcely human. There is little of that poignant intensity of feeling that Méryon managed to convey in his etching of the Morgue. And though the figures are drawn and composed in a masterly way, they are somehow less convincing than the cavalcades in the foregrounds of Perelle, or those picaresque figures of Piranesi as ragged as the ruins on which they stand.

I think architecture deserves closer study than Mr. Brangwyn has given it. It is too great and too many-sided an art to submit itself to any one formula; its meaning and associations are too subtle to be dealt with as side issues. Brilliant and impressive as these etchings are, they seem to me to miss the message of architecture, and the note of tragedy is sometimes lost in melodrama. The dignity and restfulness of old age, its relation to the world of light and movement that goes on round it and leaves it undisturbed, the real and intimate human interest are forgotten. "The very soul of the building" is lost.

There is only one modern subject in this collection—the building of the South Kensington Museum. It is a striking design, but here, too, Mr. Brangwyn seems to me to have taken no deep interest in the essential qualities of his subject. Great modern buildings in course of construction with their gantries, their Scotch cranes on towering scaffolding, and the like, are most fascinating subjects. They are also too intricate to be dealt with in a large and summary fashion, because the accurate drawing and presentation of this intricacy is of the very essence of the subject and this has been recognized in great architectural drawings. For example, the engraving of the raising of the great obelisk at Rome by Domenico Fontana, the drawing of the building of the Louvre by Sebastian le Clerc; or the end of old



ST. NICHOLAS, PARIS.

(From "Architectural Etchings of Frank Brangwyn, R.A.")

Newgate by Muirhead Bone. It is not easy to define precisely where these subjects make their appeal. The human interest is, of course, obvious, and on the technical side I take it to be the play of lines and their interweaving clearly defined against the sky. It is certain that a mere impression of them fails of its purpose.

I make these criticisms from the point of view of an architect familiar with old buildings and fond of them. They leave untouched the great qualities of Mr. Brangwyn's work, his power of composition, his feeling for the picturesque and the audacity of his imagination. Even if this notable collection of his etchings does not quite fulfil the promise of its introduction in regard to architecture, it will appeal to all who care for bold and fully flavoured romance. Mr. Brangwyn's technical genius is incontestable. If it were not so I should not have ventured on these outspoken criticisms, made as they are from the point of view of a student of architecture rather than from that of a draughtsman. Moreover, the subject of architectural illustration

is an important one for architects because we seem to be getting farther and farther away from genuine architectural drawing, and this and the inexhaustible activity of the photographer are tending to undermine design by bringing back that craze for the picturesque which rendered the architecture of the second half of the last century so deplorable. Year after year our architectural room at the Royal Academy is filled with dashing water-colour drawings made by highly-skilled professional draughtsmen, seldom by the architect himself, and we seem to have lost the fine accurate draughtsmanship of the end of the eighteenth century such as is found in the work of Malton or William Daniell. I once asked one of the most brilliant living draughtsmen of architecture what he did when he came to some detail he did not like in the design of his architect. His reply was simple—he left it out, or concealed it under some well-considered scumbling. The worst of this is that architects get into the habit of thinking how their buildings will look in water-colour on the walls of Burlington House, instead of thinking



OLD HOUSES, GHENT.

(From "Architectural Etchings of Frank Brangwyn, R.A.")

how they will look in bricks and mortar. It is time that we returned to the saner methods of the eighteenth century, abjured the tricks of the draughtsman's office, and recognized the fact that the art of architecture is the art of designing buildings, not of making pretty drawings.

REGINALD BLOMFIELD, R.A.

The Etching Craft.

On Making and Collecting Etchings. Edited by E. HESKETH HUBBARD. Second Edition. The Print Society and B. T. Batsford, 94 High Holborn, London, W.C.1. 8vo. pp. 184. Illustrated. 21s. net.

The first edition of this useful and handy book was sold out within a month of publication in 1920, and demands for copies have at length compelled the Print Society to issue it afresh. Notes have been added of important points that emerged from the reviews of the first publication, and a foreword to the reprint, but otherwise it remains as it was, the most practical volume on etchings written by experts in each of the varieties of bitten work, dry point, aquatint, and mezzotint. It is as well to recall the fact that there is a bibliography of works in English dealing with the subject of prints from the year 1583 to the present, extending to eighteen pages, and a useful division of them according to their application: collecting, purchase and publication, history, practical, technical, and so on. The editor tells us there is an insistent demand in the United States for this new issue, but this only tallies with the demand here for it and for new books on etching and etchings everywhere. There never was a time when the engraving arts were more popular or prints more eagerly sought for.

A Master Draughtsman.

Jacques Callot. By HERMANN NASSE. Large 4to. pp. x + 80. Frontispiece and 104 illustrations. Leipzig: Verlag von Klinkhardt and Biermann. 1923.

This well-produced volume is the first of a series of "Masters of Drawing," edited by Hermann Voss, which will include Rembrandt's etchings and drawings, Goya, Meryon, Doré, and two volumes on Albert Dürer. The series will make a handsome addition to the libraries of the print collector and collector of drawings, and a most useful one too, for not only is there a narrative of the life of each subject, but there is a copious list of books on each and a catalogue of prints and drawings.

The memoir which Hermann Nasse has written on Callot is exhaustive and scholarly. Callot was born in 1592, and came to manhood at a time when French art was at a low ebb, when imitation of the Italian masters was the vogue; and it was not until Louis XIV began to influence it that the revival of the seventeenth century took place. Jacques Callot of Nancy has an honourable place in the history of that revival; he was a realist amongst the false and the sentimental, and he did his best to bring back art to nature. Not that he himself was entirely free from the Italian influence, as may be seen in his landscapes and architectural drawings, almost rudimentary in their style when compared with the exquisite productions of the great Italian architectural etcher, Piranesi, who post-dated him by some 130 years.

It is not in beauty of architecture and correctness of perspective and geometry that the Nancy artist excels, but in his humanity exercised in an arid age; a humanity which prompted him to a correctness of drawing of the human figure which is not to be paralleled in France in his time. He had fancy and imagination, and he had humour; he could exaggerate and he could caricature, but because he loved what he represented he was sweet in temper in all his work, and there is no cynicism in it anywhere. His religious drawings are perfunctory, but his vision of the "Temptation of St. Anthony" is lively in the extreme. All his scenes and all his designs are admirable as such, but it is in the region of draughtsmanship of living forms that he is so great a master. He died in 1635, and in this handsome book a list of his works for each year from 1607 in Nancy; Rome and Florence (from 1612 to 1622), when he went back to Nancy; Paris (1629 and 1630), and then Nancy again until his death, is given. His ten years in Florence is quite enough to account for Callot's Italianization, whatever may be said concerning that of other French artists of the time.

American Sculpture.

The Spirit of American Sculpture. By ADELINE ADAMS. New York: The National Sculpture Society. Small 8vo. pp. xx + 234. Illustrated. \$1.50.

Exhibition of American Sculpture 1923, Catalogue. New York: The National Sculpture Society, 156th Street West of Broadway. 4to. pp. xvi + 372. \$2.50.

Twenty-four Reproductions of Notable Works by Contemporary American Sculptors. Washington: The American Federation of Arts, 1741 New York Avenue. In wrapper. Large 8vo. No text.

Year Book of The Architectural League of New York, and Catalogue of the 37th Annual Exhibition. New York: 215 West 57th Street. 1922. Large 4to. pp. 288. Illustrated.

American sculptors are alive to the facts that they work for the public, get their commissions from the public, and receive payment from the public. They are, therefore, out to educate the public, and to that end the National Sculpture Society welcomes into its midst lay members. The lay members are flattered by association with artists, not repelled by a stupid aloofness. They learn to like sculpture and to know what it is and what it means, and when a normal person likes a thing and understands it more or less, he wants to have it. The American sculptors want the normal man to know as much about sculpture as possible, and one of their methods of propaganda is a delightful little book written by the wife of one of them, Herbert Adams, in a charmingly bright, informed, and witty style which can be understood by every educated person in the United States. What the spirit of American sculpture is will easily be realized by every reader of Adeline Adams's book; what American sculpture is to-day will be realized by turning over the pages of the catalogue of works exhibited in New York during the summer of 1923. There are hundreds of them, from caryatids to coins; from mighty statues to minute plaquettes. The American sculptor is out to capture everybody if only for an order for a gravestone. There are some magnificent sculptural grave memorials being made in America now, the American sculptors having achieved the art of the grave memorial via Italy and Germany, or having had it thrust upon them by Italian and German artists within their midst. Applied sculpture is the cry of the American sculptor; sculpture in the garden and on the grave might be his slogan. Museums and public squares have had the monopoly too long.

That wonderful organization the American Federation of Arts takes a hand also in the popularization of the plastic arts, as well as the graphic, and the delightful packet of illustrations of equestrian statues, fountains, pieces of architectural sculpture, ideal works and animals, opens up another scene of activity. Strange as it may seem to English sculptors and architects, American sculpture is alive, and it is not to be wondered at that such men as Lynn Jenkins, Robert P. Baker, Léon V. Solon, and other British exponents of the arts and crafts should have found a second home and a more prosperous across the water.

The architects are as keen as the sculptors and the National Society of Sculpture, and the Year Book of the Architectural League devotes page after page to plastic and glyptic work. Most of this work is good, and some of it is excellent.

K. P.

Harlequinade.

Harlequinade. The Architectural Association Students' Magazine. Price 1s. per copy.

There has come into our hands the first number of "Harlequinade," a magazine which has recently been started by the students of the Architectural Association. "There are many sides to the study and practice of architecture," says the Editor, "of which the humorous side is not the least important, and we trust that this magazine will be an authoritative textbook for those wishing to study the lighter side of the profession."

To judge by the first number this study is of absorbing interest, and we look forward to gaining further insight into the matter. "Pepynge Tom's" *Peeps at an A.A. Diary* are illuminating, and "Felix" fills an obvious gap, as does the anonymous artist whose delightful tailpieces are the feature of the issue. With regard to "Pepynge Tom's" last diary entry, we would suggest to him that "The Beggar's Opera" has now become a bad habit to which no gentleman would confess.

H.

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Sir John Burnet.

THE NEW ROYAL GOLD MEDALLIST.

In an article on Sir John Burnet in "The Architects' Journal" dated 27 June, Mr. H. S. Goodhart-Rendel writes: "There will come a time when it will seem as stupid that such and such a public building was not confided to Sir John as it seems now that the architects of our early Victorian town halls were allowed so to waste good stone during the lifetime of Sir Charles Barry. . . . French ways became him well, as they become every Scotsman. I wonder if he realizes how positively if indefinitely Scottish all his work is, never more so than when it savours faintly of Paris. Let anyone study the tablings and corbellings of a Scottish Renaissance château, the amusing quibblings and ingenuities of mouldings infinitely mitred and returned, and then turn to the subtle play which Sir John makes with flat bands and slightly projecting surfaces. Let anyone compare these two and decide whether they are not different expressions of the same impulse in design. The concentration of the richest shadows at the top of a design Sir John so often delights to contrive by means of a loggia—is not that also equivalent to the delightful things which in a fortified building can only happen high up out of harm's way? The contempt for artificial symmetry, the matter-of-course acceptance of symmetry when it arises naturally—are not these also characteristics both of the French and Scottish minds.

"I do not suppose if Sir John were now to design again the façade of the Glasgow Athenæum in Buchanan Street, which he built in 1891, he would do exactly what he did then. But of its kind I doubt if he or anyone else could make it better. If to modern taste it seem a little restless, it is amazingly clever and picturesque, and to me has always been as delightful and exciting as a good adventure story. . . . Sir John's designs are never prim, their scholarship never kills joy. Sculpture he loves, sculpture often full of movement, and placed with a skill and artifice which are astonishing."

Following is a list of Sir John Burnet's buildings and war memorials:—

LONDON :

British Museum Extension, King Edward VII's Galleries.
General Buildings, Aldwych, for the General Accident, Fire and Life Assurance Corporation, Ltd.
Kodak Building, Kingsway.
Institute of Chemistry, Russell Square.
Selfridge Extension, Oxford Street, W.1.
Adelaide House, London Bridge.
Second Church of Christ Scientist, Palace Gardens Terrace.
Vigo House, Regent Street (now in course of erection).

RAMSGATE :

Scheme for the East Cliff Gardens.
Improvement Scheme for the Sea Front.

SCOTLAND :

Churches.

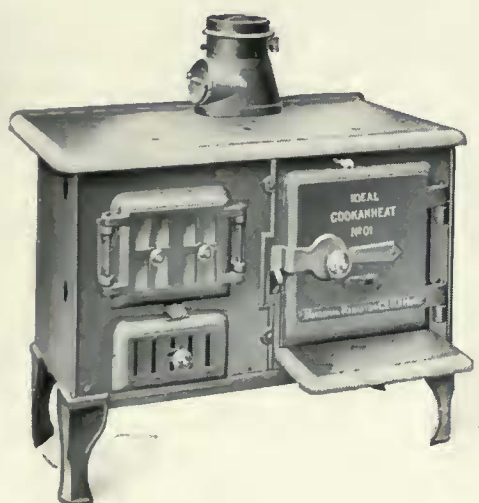
Barony Parish Church, Glasgow, 1886-9, 1898-1900.
Arbroath Parish Church, 1894-6.
Gardner Memorial Church, Brechin, 1891-1900.
The McLaren Memorial Church and Manse, Stenhousemuir, 1897-1900, 1905-7, etc.
Parish Church, Lossiemouth, 1899-1903.
Rutherglen Parish Church, 1900-2.
Broomhill Congregational Church, Glasgow, 1900-8.
Wemyss Bay Church, for Lord Inverclyde, 1901-2.

Residences.

Loch Ranza Hotel, Arran, 1895.
Glasgow Workmen's Dwellings, Green Street, Glasgow, 1898-1901.
House at Kilwinning, for Mr. R. C. King, 1898-1901.
Marine Hotel, Elie—additions, 1900, 1904-6, 1907-8, 1910-11.
Charing Cross Mansions, Glasgow, 1901.

(Continued on p. xxxvi.)

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THE ARCHITECTURAL REVIEW.

Fairlie Mansion House, near Selkirk, 1904-6.
Trochrague House, near Girvan—additions for Mr. George Todd, 1910-13, 1915, 1920-3.
Duart Castle, Isle of Mull—restoration for Sir Fitzroy D. MacLean, Bart., K.C.B., 1911-16.

Hospitals and Infirmeries.

Glasgow Royal Asylum—
New Entrance and Gate Lodge, 1898-9.
New Church, 1904-6.
Additions to South Wing, East House, 1907-9.
New Boiler-house, 1908-9.
Extension to Laundry Building, 1910-12.
West House alterations, 1913-14.
Piggeries, 1900-1.
Glasgow Western Infirmary—
Pathological Institute, 1894-6, 1912-14.
Dispensary, 1902-5.
New South-west Wing, 1909-12.
New Clinical Laboratory, 1910-12, 1914.
New Dietetic Kitchen, 1911-12.
New Admission Block, 1913-16.
Laundry Extension, 1913-14.
Massage Building, 1920-1.
Nurses' Home Extension, Nurses' Lecture Theatre, New Chapel, 1922-3.
Cumberland Infirmary, Carlisle—
Extensions, 1908-12.
Out-patients' Department, 1912-13.
Elder Cottage Hospital, Govan, 1910-12, 1914.
Royal Hospital for Sick Children, Yorkhill, Glasgow, 1911-16.
Kilmarnock Infirmary—
Extension, 1912-16.
New Ward Block, 1st section, 1915-18.
New Ward Block, 2nd section, 1920-2.
Administrative Block—alterations, 1921-2.
No. 1 Block—alterations, 1921-2.

Business Premises.

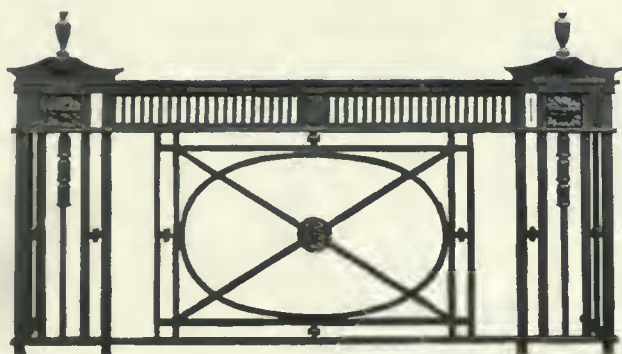
Savings Bank of Glasgow, Head Office, Ingram Street, 1894-1900.
Clyde Navigation Trust, Glasgow, 1883-6, 1906, 1909, 1913-14.
Glasgow Stock Exchange—additions, 1894, 1896-8, etc.
R. W. Forsyth, Ltd., Glasgow—additions, 1896-8, 1900, 1902, etc.
Albany Chambers, Glasgow, 1896-9.

Atlantic Chambers, Glasgow, 1899-1901, 1906, 1908.
Bakery, Sauchiehall Street, Glasgow, for Mr. Geo. Skinner, 1900-2, 1920.
Professional and Civil Service Supply Association, Ltd., George Street, Edinburgh, 1903-7.
Union Bank of Scotland, Ltd., Branch Premises, Lerwick, Shetland Islands, 1904-6.
Wm. McGeoch & Co., Ltd., New Warehouse, West Campbell Street, Glasgow, 1905-9.
R. W. Forsyth, Ltd., New Warehouse, Princes Street and St. Andrew Square, Edinburgh, 1906-10, 1923.
Merchants' House, George Square, Glasgow—additions, 1907-11, 1913-14.
Wallace, Scott & Co., Ltd.—
Tailoring Institute, Cathcart, Glasgow, 1913-16.
Pergola and Retaining Walls, 1919-20.
Lych Gate, 1920-1.
Internal Alterations, 1921-2.

Institutions, Public Buildings.

Royal Institute of Fine Arts, Glasgow, 1878.
Edinburgh International Exhibition, 1886.
Glasgow Athenæum, 1886, 1890, 1891-3, etc.
Glasgow Central Railway—
Glasgow Cross Station, 1895.
Anderson Cross Station, 1895.
Botanic Gardens, 1895.
Central Station (low level), 1897-1900.
Alloa Public Baths, 1895-9.
Kelvinside Station, for Lanarkshire and Dumbartonshire Railway, 1896-7.
Glasgow University—
Students' Union Club, 1895.
Botanical Building, 1899-1902.
Engineering Laboratory, 1899-1902, 1907, 1908.
Anatomical Laboratory, 1900-3.
Surgical Laboratory, 1901-3.
Chemistry Building, 1903-6.
Students' Union Extension, 1908-9.
Gymnasium, 1908-11.
Additions to Engineering Building, 1920-2.
New Natural History Building, 1922-3.
New Arts' Building and Chapel, 1923.
Drumsheugh Baths, Edinburgh, 1900.
Alhambra Theatre, Glasgow, 1910-12, 1914-15, 1920-2.

(Continued on p. xxxviii.)



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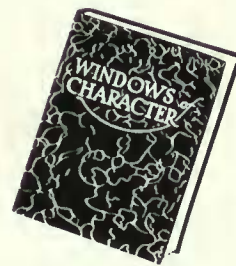
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War Memorials.

SCOTLAND :

Broomhill Congregational Church, 1921-2.
Clydesdale Bank, Ltd., Head Offices, 1921-2.
Arbroath Parish Church, 1920.
Stenhouse Parish Church, 1920-1.
Wellington U.F. Church, 1920-1.
Dumbarton War Memorial, 1920-1.
New Cumnock War Memorial, 1921-2.
Clyde Trust War Memorial, 1921-2.
Accountants' Hall War Memorial, 1921-2.
Ballater War Memorial, 1922-3.
Skelmorlie and Wemyss Bay War Memorial, 1922-3.
Grangemouth War Memorial, 1922-3.
Glasgow War Memorial, 1922-3.

THE EAST :

Designs for the War Cemeteries in Palestine and Gallipoli.
Indian War Memorial at Port Thewfik, Gulf of Suez.
Cape Helles Memorial.

LONDON :

Cavalry War Memorial, Stanhope Gate, Hyde Park.

The Edinburgh Conference.

Nothing but praise can be accorded the Scottish architects for the excellent way in which they fulfilled their duties as hosts during the Conference of British Architects that was held this year in Scotland. Nobody there could have been disappointed or have found the time hang during the three excellent days they were entertained at Edinburgh.

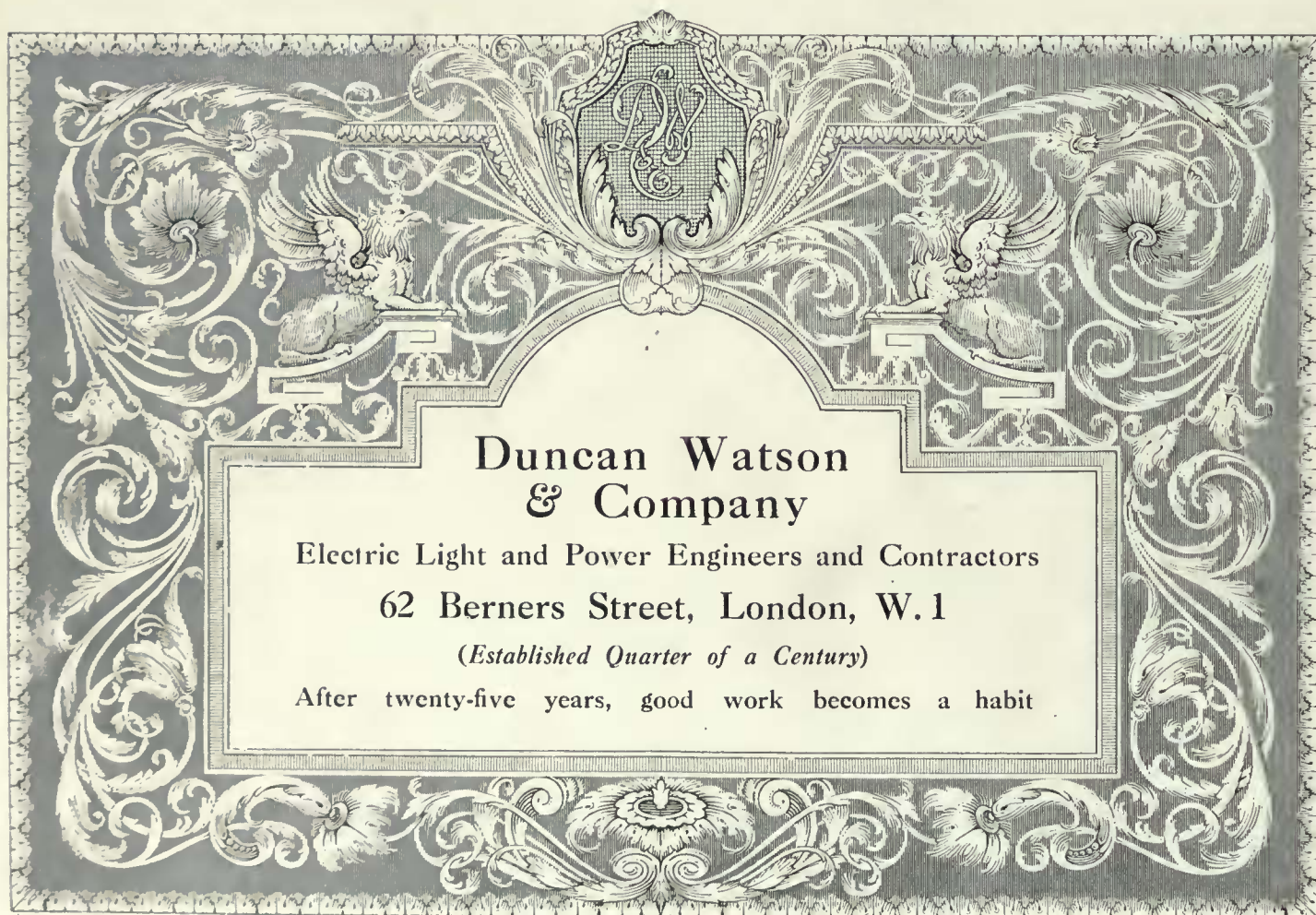
The conference was an undoubted success. It began at a smoking-concert on 13 June, and came to a conclusion at the banquet on the following Friday.

There was no attempt to "anglicize" the concert with which it opened; Scotch songs and music abounded, and the audience were delighted. Mr. T. P. Marwick, president of the Incorporation of Architects in Scotland—whose annual convention was combined with the conference—presided.

On the following morning a session was held in the Council Room of the City Chambers where, after a welcome by the Lord Provost and magistrates, two papers were read, the first by Mr. Marwick on "Edinburgh: Its Rise and Progress," the second by Mr. H. V. Lanchester on "The Place of Architecture in City Development." A discussion followed in which several eminent members of the profession spoke. Luncheon at the Castle was the next item in the programme, followed by a tour of the Castle, where, from its windy battlements, some marvellous views of the surrounding country and the Firth of Forth were obtained. Thence a drive along the "Historic Mile" to Holyrood Palace, past many of the famous buildings of Edinburgh, a tour of the Palace, the Park, and Arthur's Seat. Later there was a reception by the R.I.B.A. in the Art Gallery, and another one in the evening by the Lord Provost in the Freemasons' Hall.

Perhaps Friday was the best day of all. Although the char-à-banc is a much-abused vehicle of transport, and is certainly very often a blot on the landscape, it nevertheless is a very useful one and pleasant enough to travel in, as those who took part in the tour on that day will agree. The way lay all through Scott's country—that marvellous part of the border country where the Tweed winds in and out and there are ever fresh magnificent views to take away one's breath, until one comes to the best of all—the place where Scott, so it is said, used to check his horse and gaze, and gaze, at the glorious sight, with directly below the wooded Tweed curving like a horseshoe. Dryburgh Abbey, where Scott lies buried, and Melrose were also among the places visited, the party afterwards returning by way of Peebles.

In the evening was the banquet which was held in the Freemasons' Hall. Included in this was the strange ceremony of "haggis and nips." After dinner there were speeches by the president, Lady Fletcher, and others, and the conference came to an end with "Auld Lang Syne."



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The Upkeep of Famous Houses.

At the annual general meeting of the National Art Collections Fund held recently, a suggestion was made by Viscount Lascelles that a society should be formed to help maintain some of the historic houses of the country, which were open to the public, and to relieve their owners from some of the expenses of upkeep.

In the course of his speech Viscount Lascelles pointed out that a large number of our great houses were now no longer inhabited by their owners, who were at a considerable expense in paying rates and cost of upkeep, and, if they allowed the public to see them, to guard and maintain them. He could not help feeling, he said, that the time was rapidly approaching when the owners, however rich, would no longer be prepared to bear such a burden for the benefit of public education. If their society did not feel capable of undertaking it, he felt that some society should be formed to interest itself in a method of maintaining such houses as Syon House and Hardwicke Hall, so that they might be kept in such a condition that the public could see them. It was very hard that the owners should be charged rates and large additional sums for allowing the public to view them. The owners might, as an alternative, realize thousands of pounds by allowing rich men from America to purchase them. As a society they might be able to buy the pick of a collection and show it in a museum, but that was the most they could hope to do.

The furniture and pictures in the magnificent long gallery of Syon House might not be by themselves the greatest works of art (said his lordship), but, taking the long gallery as a complete whole, it was unique in England, and existed nowhere else. The moment it was broken up the individual objects in it became of minor importance. As a complete whole its value to England was unique. It was an epitome of the style of Robert Adam, and could never be replaced if broken up. He felt that pressure must be brought upon the Government or upon the public to take sufficient interest in these places to secure that they be maintained as they were, so that the public could view them.

He asked in conclusion whether the society could not bring pressure on the Chancellor of the Exchequer to recognize this

fact and to agree that, if an owner guaranteed that certain interesting portions of his house should be shown to the public, further relief from taxation might accrue to him.

The Rockefeller Foundation Gift to London University.

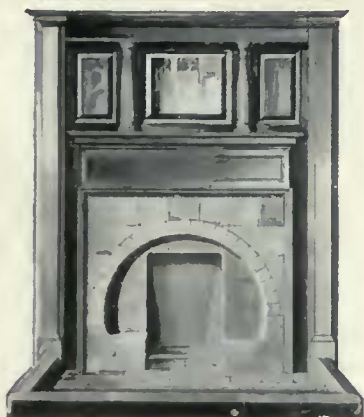
Through the magnificent gift of the Rockefeller Foundation of New York, U.S.A., which was instituted by Mr. John D. Rockefeller for "the promotion of the well-being of mankind throughout the world," University College Hospital is building a new Obstetric Hospital and a new Nurses' Home, while University College has just opened a new Anatomy Building. The joint ceremony of laying the foundation-stones of the former buildings and the opening of the latter, was recently performed by their Majesties the King and Queen.

On the arrival of their Majesties a number of persons were presented, including the architects and the contractor, Mr. Walter Lawrence. A formal welcome was then extended to the royal visitors, after which the foundation-stones of the new obstetric building and the new nurses' home were laid by the King and Queen respectively.

After His Majesty had declared the new anatomy building open, a procession was formed and proceeded to the medical school library, where their Majesties signed the visitors' book, afterwards returning to the anatomy building. Here more presentations were made to them, including that of the architect and the contractor. After making a tour of the principal parts of the building under the guidance of the chairman of the Building Committee, Mr. Andrew T. Taylor, F.S.A., F.R.I.B.A., their Majesties took their departure.

The architect of the new nurses' home was Mr. Paul Waterhouse, P.R.I.B.A.; of the new obstetric building was Mr. George Hornblower, F.R.I.B.A.; and of the new anatomy building was Professor F. M. Simpson, F.R.I.B.A. The contractors were Walter Lawrence and Son, and Sir James Carmichael.

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Chinese Furniture.

The Victoria and Albert Museum has acquired a particularly fine group of Chinese lacquered furniture, which has now been placed on exhibition in Room 41. The principal piece is a Throne or Chair of State, 4 ft. 6 in. by 4 ft. 8 in. in area, and 4 ft. 8 in. high, richly lacquered in *aubergine* and decorated with bats, various flowers and floral scrolls and conventional dragons in vermilion, deep red, blue-grey, white, etc. The back and arms are of elaborate openwork, with finely carved and lacquered flowers and foliage within squared strap-work; and the foot-stool is of black lacquer with floral and other ornaments in colour. At the same time the museum acquired a small table and two chairs in exceptionally good vermilion lacquer, also decorated with bats and floral scrolls in olive green and other colours, lined with gold. All these objects came from the palace of Nan-Haidze, near Peking. The throne is attributed to the period of K'ang Hsi and the other furniture to that of K'ien Lung and they were almost certainly made in the Imperial Lacquer Factory established by the first-named Emperor.

The gilt *torchères* in the style of Robert Adam, recently purchased at the Brownlow sale, are also now exhibited in Room 58 of the museum.

Discovery of the Bell of St. Mochaio.

During the course of some excavation work at the ancient ruins of Nendrum Abbey in Ulster, some workmen while clearing débris from the foundations of walls, found hidden in an angle the ancient ecclesiastical bell of Nendrum. The bell is made of riveted wrought-iron, originally covered with a coating of bronze, and, except for a crack at the base and a portion of the handle torn off, is perfect, though much corroded. There is little room for doubt, states the Ulster Association, that the bell is actually that of St. Mochaio, given him on his ordination by St. Patrick.

Palestine Pottery.

A free exhibition of quite exceptional interest was opened last month at the Imperial Institute. The exhibits were decorative potteryware now being produced in Jerusalem. The clay itself is reinforced with flint from the Judean Hills, and the vases, of beautiful shape, the bowls, plates, and other articles are hand-turned on the wheel after the primitive manner and upon the traditional site of the house of Pontius Pilate. In the decoration there is most distinct evidence of Saracenic origin, and texts from the Koran are occasionally introduced. But it is the lovely colouring that especially commends itself, for the whole gamut of blue, from lapis lazuli to peacock, from turquoise to forget-me-not, as well as other tints, is employed with rare distinction. The collection has attracted the notice of the leading shops, and two at least have made tempting offers to secure the English monopoly, but this has been firmly declined, as the Pro-Jerusalem Society, which has organized the display, desires that the products, which are moderately priced, should obtain a wide general demand in this country. A small but remarkable collection of glass in a lovely clear tint of blue, from Hebron, has been caught up by collectors, as very little of it is made, and only by old men who are most rigidly guarding its secrets. Mother-of-pearl from Bethlehem, sheepskins, and embroideries are also included.

The revival of the ancient craft of pottery is due primarily to Lord Allenby, who was anxious to repair the outer walls of the mosque of Omar (Haram El Sherif), which was covered with tiles in the fifteenth and sixteenth centuries, but from which, as a result of exposure, many of the tiles have fallen. From political and official reasons he wished to protect the venerable building. There were kilns near the mosque, but the craftsmen, descendants of the makers of the tiles, had long left the neighbourhood, and it was difficult to find others to replace them. With the assistance, however, of the late Sir Mark Sykes, Mr. Richmond (Political Officer of the Palestine Government), and Mr. Ronald Storrs (Governor of Jerusalem), men were traced who had knowledge

(Continued on p. xlv.)

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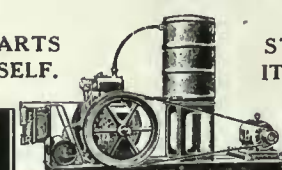
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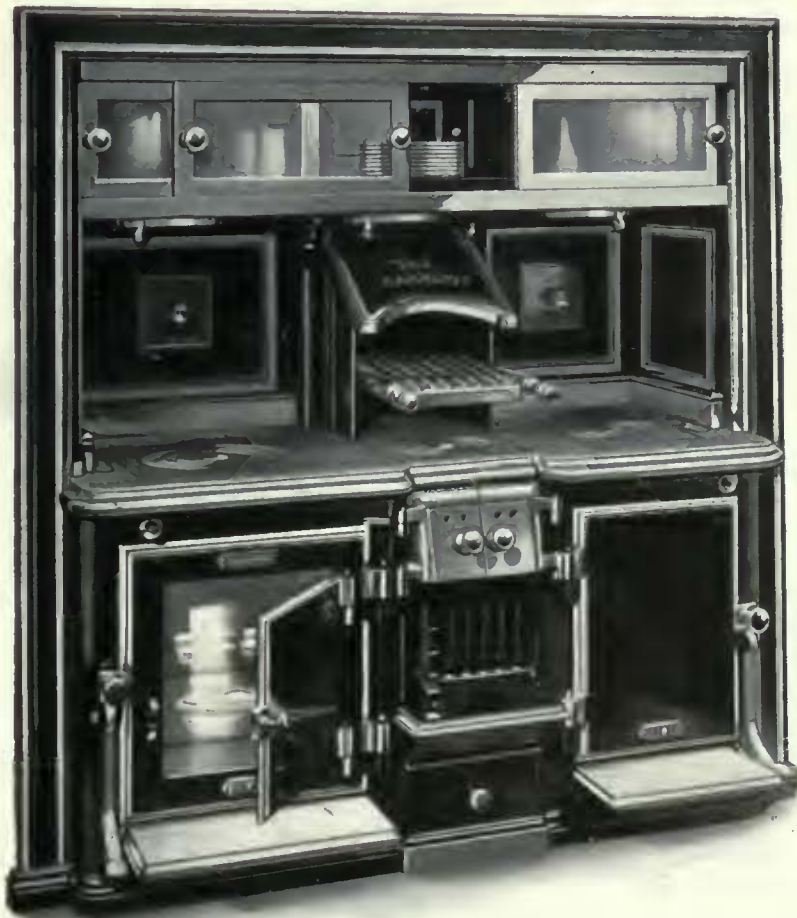
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of the old crafts, and the industry was restarted in Via Dolorosa, in Jerusalem (the reputed site of the house of Pontius Pilate), which is adjacent to the mosque.

This pottery is very unusual, and is made from a secret formula handed down by word of mouth in Moslem families since Biblical times.

The Eiffel Tower.

Ever since it was built in 1889, the Eiffel Tower has been a source of anxiety to various Parisians who consider it a public danger. In fact, when it was first built many people held that it would be blown down with the first windstorm.

It has, however, long outlived its own designer's estimate, who predicted that it would stand for twenty years, and according to some engineers who have just examined it, it is declared safe for another twenty-three years yet.

Apparently it is a paying concern with its wireless station, restaurant, and the countless visitors who pay to climb up to the top, and though, perhaps, it is not exactly a work of beauty, Paris will lose a feature when the Eiffel Tower disappears.

Structural Engineers' Visit to Gloucester.

Under the auspices of its Western Counties Branch, who were responsible for the arrangements, a large number of members of the Institution of Structural Engineers paid a visit lately to Gloucester. A civic reception was accorded to the party by the Mayor of Gloucester in the afternoon, and afterwards visits were paid to Gloucester Cathedral, an exhibition of artificial stone, and the exhibition of Gloucester Industries. A meeting in the evening was addressed by the president of the Institution, Mr. Etchells, the president-elect, Major Petrie, and the chairman of

the Western Counties Branch, Mr. Pimm; and reference was made to the recent remarkable growth and development of the Institution.

An Ancient Roof at Shere.

During renovations at the White Horse Inn, Shere, near Guildford, an old roof of wattle and daub was discovered. The ceiling at the top of the stairs had been partly removed when the workmen found the roof sloping up from about the level of the ceiling about 12 ft. below the main roof. It is remarkably preserved, and antiquaries consider that the roof must have been built in the fourteenth century or earlier.

A Dinner to Professor Beresford Pite.

It is with great regret that the Editor learns of the retirement of Professor Beresford Pite from the Professorship of Architecture which he has held at the Royal College of Art at South Kensington for twenty-three years. This is felt to be a fitting occasion for some acknowledgment of his services in the cause of art education.

It is proposed to hold a dinner in Professor Pite's honour at Pagani's Restaurant, Great Portland Street, W., on Friday evening, July 20, 1923, at 7.30 p.m. for 8 o'clock.

Mr. L. M. Austin, Royal College of Art, South Kensington, is acting as Hon. Secretary, and will send tickets, 7s. 6d. each, to those who wish to be present.

Warbrook, Hampshire.

It should be stated that the photographs illustrating the article by M. Jourdain on Warbrook, Hampshire, which appeared in the April issue of THE ARCHITECTURAL REVIEW, were specially taken by Basil Ionides.

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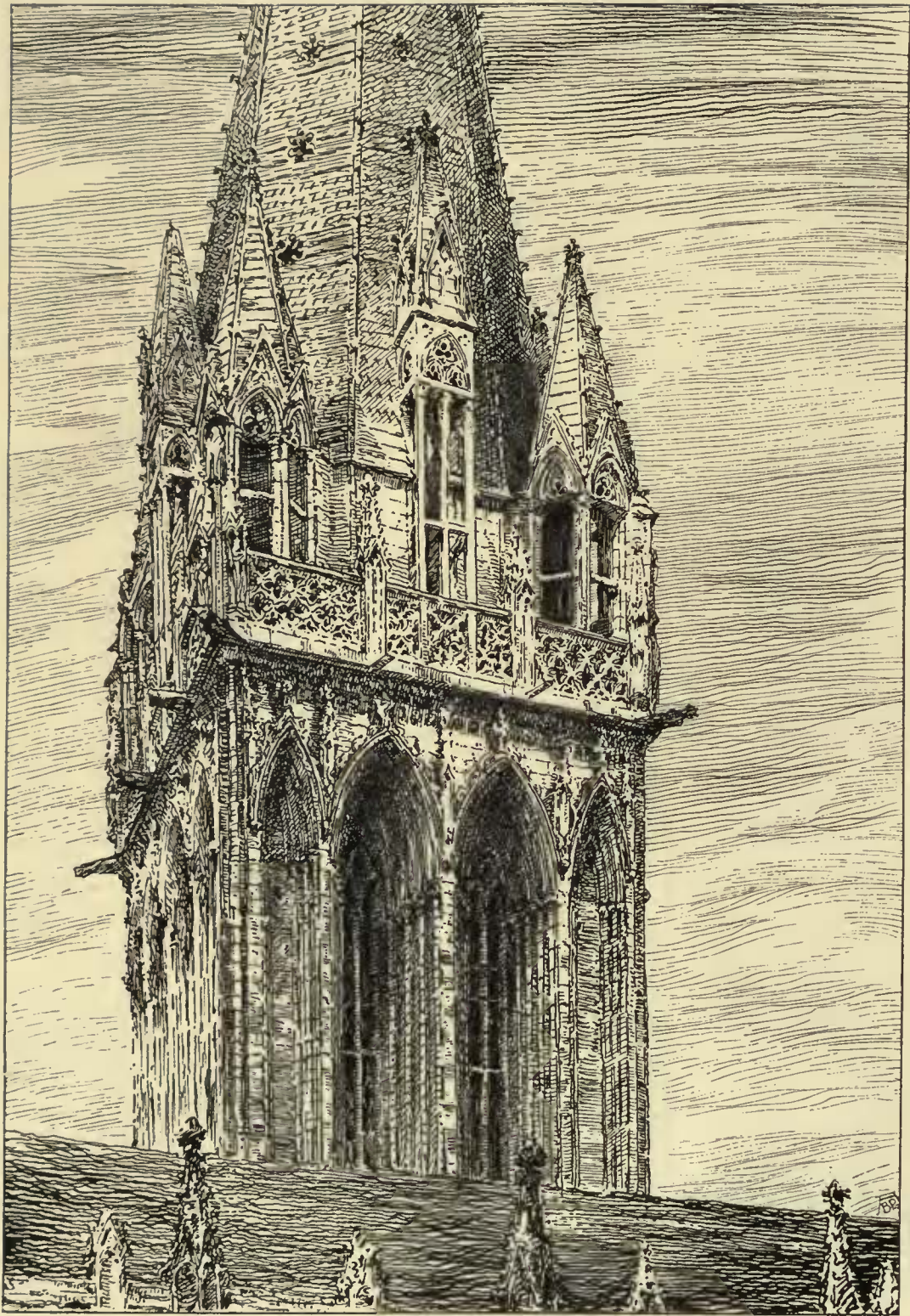


Plate I.

August 1923.

THE BELFRY STAGE, ST. PIERRE, CAEN.
From a Pen-and-Ink Drawing by Professor Beresford Pite.

Buried Cities.

THERE is a peculiar interest attached to the isolated survivals of architectural taste and power left by races which have either passed away or are represented only by descendants who show not a trace of these gifts.

Among such survivals the buried cities of Ceylon are particularly well worth study,* for they present features peculiar to themselves. They have not the magnitude of the Cambodian remains or the antiquity of Egypt, but they are old enough to inspire respect, and their problems are yet unsolved. Fergusson, in his "History of Indian and Eastern Architecture," says: "Ceylon alone of all known countries contains a complete series of Buddhist monuments from the time of Asoka to the present day."

The two great groups of remains best worth seeing are at Anuradhapura, in the middle of the North Central province, reached by a single line of rail, and at Polonnaruwa, some sixty miles eastward, and with no nearer station. Elsewhere scattered about the island are other ruins, but they are fragmentary. The Sinhalese chronicle, the "Mahawansa," rendered accessible to Europeans in the nineteenth century, gives, mingled with much legend, an unrivalled account of the kings of the island who built these two magnificent cities, and reigned there; with stories of their prowess, Homeric in their grand simplicity.

The older city, Anuradhapura, seems, on well-authenticated evidence, to have been founded about the sixth or fifth century B.C., and remained as the capital until the ninth century A.D. By that time the incursions of the Tamils from India had become so overwhelming that the Sinhalese retired farther into their fastnesses and established Polonnaruwa (the modern name).

The jungle sweeps up with the remorselessness of a tidal wave in Ceylon, and the fine buildings of Anuradhapura were swallowed up by the rank vegetation, and except by a few monks, who still tended the sacred bo-tree—the oldest historical tree in the world—were deserted and forgotten. It was in 1820 that a young English officer, in quest of big game, came upon some gigantic statues at Polonnaruwa, and the question as to the whereabouts of these ancient capitals was revived. After 1870 an admirable series of photographs was taken by Mr. Lawton, at the instance of the Government. From 1873 to 1877 a series of architectural drawings of the ruins was made by George Capper, employed in the survey by J. G. Smither, F.R.I.B.A. These drawings can be seen at the Colonial Office, embodied in "Architectural Remains." (Atlas Fol.) It was not until 1890 that the first direct vote for archæological purposes was passed in Ceylon. From this time onward work of infinite importance has been done.

At the height of its glory, before the beginning of the Christian Era, Anuradhapura covered an area larger than London at the present day. It had surrounding walls of



1. A SEVEN-HOODED COBRA
AT ABHAYAGIRIYA

sixty-five miles in circumference; and in these were many gates. The distance between opposite gates was sixteen miles. The streets were swept and watered. Among other amenities there were hospitals for the sick—one especially mentioned as being for those who had pestilential diseases. The golden roofs of the temples shone in the strong sunlight. There were parks and pleasure gardens, where peacocks strolled on the close-clipped grass, and fountains played for the delight of the gaily-clad holiday crowds.

Now, though the dwelling-houses have vanished, the viharas, or temples, remain. These are built of granite and syenite, which is found actually on the spot, and is the material principally used, with a small exception of limestone and some brick.

These ruins are scattered over a large space, and hundreds of graceful columns, hewn blocks and flat slabs sculptured with great skill, are found, not only in the heart of the ancient city, but far into the surrounding jungle.

The first thing which attracts the attention of a newcomer are the dāgabas. The shape of these is said to have been evolved by a bricklayer dashing his hand into a basin of water and pointing at the floating bubbles. They are of all sizes, and the largest in their prime reached a height of 400 ft., or higher than St. Paul's Cathedral.

Dāgabas.	Present height.	Diameter of "bell."	Original height.	Date.
Jetawanarama	249 ft. (with steeple)	310 ft.	405 ft. (180 cubits)	88 B.C.
Abhayagiri ..	230 ft. (without steeple; re-stored 1890)	325 ft.	270 ft. (120 cubits)	A.D. 275-292
Ruanweli ..	178 ft.	291 ft.	270 ft. (120 cubits)	125 B.C. (finished)
Miriswetiya ..	82½ ft. (a mere shell)	135½ ft.	140 ft. (80 cubits)	101 B.C.
Thuparama ..	63 ft.	40½ ft.	—	247 B.C.
Lankarama ..	33 ft.	44 ft.	—	c. 4th cent. A.D.

Notes: At some time in the past the names of Abhayagiri and Jetawanarama were transposed. So in this table ancient dates and figures are given reversely.

The dates are based on those of the kings according to Mr. Wickremasinghe's latest researches.

The Ceylon cubit is taken as 2 ft. 3 in.

Fig. 2. shows one of the largest dāgabas—Jetawanarama—which has retained its primitive outlines, and is capped by a huge tee of brickwork, with a steeple, which is included in the figures given of the height. The foundations of these immense mounds of millions of bricks were carefully laid; we read that the cement was beaten hard by feet of elephants wearing leathern pads. In the case of Abhayagiri a shaft driven down in recent years revealed foundations at a depth of 26 ft., and these were laid in concrete; had it not been so the thrust of these gigantic piles would long since have caused them to spread. As it is they are shrunken, and in the case of Ruanweli, the most sacred

*I have already written a book on this subject called "The Lost Cities of Ceylon," published by John Murray at the price of 12s.



2. JETAWANARAMA DĀGABA.

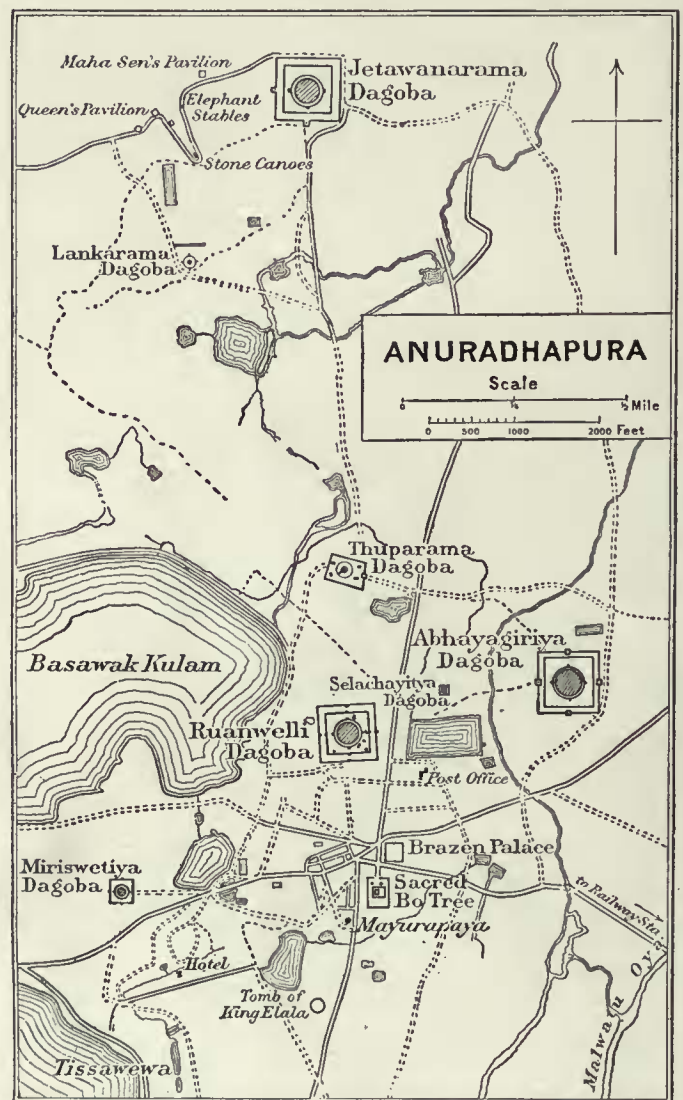
of all, there has been a landslide which has ruined the contour. Ruanweli is one of the Eight Sacred Places of the Buddhist community at Anuradhapura, and as such is not in the charge of the archæological authorities. It is also a veritable relic-receptacle, as the word dāgaba implies, and there was a tiny chamber in its very heart, reached by a secret passage, to be used only by monks. It was set up over the most sacred collection of relics ever laid in a dāgaba deposit, by Dutugemunu, the hero-king, who had vanquished the Tamil usurper of his father's throne, winding up by a single combat with him on elephants. The other large dāgabas seem to have been merely commemoration monuments with no interior chamber. All these dāgabas, large and small, have some features in common, notably the processional platforms, or passages, which surround their base. There are three at Jetawanarama and two at Ruanweli made of limestone blocks of large size. One of these is described in the chronicle as "large enough for six elephants to walk abreast." The outer retaining-wall was supported by elephants' heads facing outwards, moulded in brick and covered by chunam, with tusks of real ivory. The tusks and chunam have long since gone, and only a few of the cores, more or less shapeless, remain. The lower part of the imposing steeple at Jetawanarama shows three bold projecting mouldings, under which are arches and pilasters alternately. This stands on a somewhat elaborate tee decorated with the design of a "Buddhist railing." The whole of this was originally plastered, and now is much worn and weathered.

When the city was left to desolation these monuments were overgrown by scrub-bush, and it is impossible to remove it now without pulling down the whole of the brickwork. But even as they stand these dāgabas are a striking sight. The vast platforms of Jetawanarama and Abhayagiri lie desolate, and the joints of the slabs in their platforms are penetrated by forceful-growing weeds, the guardhouses are fallen, but much remains. The principal procession platform at Jetawanarama is 100 ft. wide, surrounded by a stone wall with a massive coping in which the blocks are made to fit each other with great precision though not rectangled.

Some of these stones are 14 ft. in length, and 4 ft. wide. One special detail at Jetawanarama is found in the stone vases adorned with a lotus flower, which surmount the pedestals at the entrance to the procession path. These, with the dwarf figures on the guard-stones, can be seen in the photograph, which is taken from the south. There are also two guardhouses outside this, one west, the other south. There were originally chapels or screens facing the four cardinal points. These are best preserved in one of the most ruined of all the dāgabas, the one that is probably the oldest, Miriswetiya. They consist of a projecting face flanked by two recessed wings, the whole decorated by carved string-courses of elephants' heads and dwarf figures. They project into the pasada, or processional path, and are attached to the base of the great drum by brickwork.

Thuparama, one of the smaller dāgabas, is of great sanctity, being built to enshrine the right collar-bone of the Buddha. This was originally of the drum-shape, but having been restored in 1842, and raised, now gleams white in its chunam covering as a well-shaped bell with a crystal tee. Its chief attraction lies in the graceful pillars which stand in four rows on its platform, a feature which is also found at Lankarama, of much the same dimensions (Fig. 6).

At Thuparama these pillars are in four rows, the first close to the base of the bell, the next 2 ft. away, the next with a space of 5 ft. between, and the last close to the edge of the platform. The height of the three first rows of pillars



3. A PLAN OF ANURADHAPURA.



4. A MOONSTONE.



5. A BALUSTRADE.

is 22 ft. 10 in., 21 ft. 3 in., and 19 ft. 9 in. respectively. About one-third of their length is a kind of base, with a square of 13 in. (probably $\frac{1}{2}$ cubit = 13 $\frac{1}{2}$ in.) in section. Higher up the angles are cut off these to make an irregular octagonal column, which supports a capital 2 ft. 3 in. in height, set on to the monolith shaft. They are fashioned to swell gradually outwards so as to project beyond the shaft, and are decorated with figures of dwarfs, and some have fringes embracing the shaft, 14 in. deep. They terminate in a pad or seating which is taken to indicate they were not intended to support a roof. The outer row of pillars is 14 ft. in height. The original number of pillars was 176, and of these 42 are missing. They are set in quadrants to allow access at the cardinal points.

It has been conjectured that these columns might have been intended to support the great paintings of scenes in the *Jatakas*, or lives of the Buddha, which were carried about the streets on festival days, or have been used for the looping of festoons. To this day the pilgrims hang their small flags on them.

The platforms of the ruined viharas scattered about the area of the ruined city, display pillars, four-sided as a rule, which are not so beautifully carved. But the entrances to these shrines well deserve study. They consist of steps with decorated risers, between balustrades of stone. The steps are faced by a semicircular slab of granite, known as a moonstone (Fig. 4). These moonstones are peculiar to Ceylon, though something similar in shape, without the distinctive ornamentation, is found in southern India.

They are not all of the same size, varying from two cubits (4 ft. 6 in.) across to 9 ft. 7 in. They are divided into concentric rings, some of them carved with conventional scroll pattern, of lotus flower and leaf. The second outermost band consists of a strange procession of animals—elephant, horse, lion, and bullock, following each other round, as they must have done in some cases for 2,000 years. The carving is as clear and sharp as the day they were done. Fortunately, the thousands of worshippers who passed over them did not wear heavy-soled boots. The immense interest of these slabs lies in their vigorous and individual execution. The hands of artists dealt with them. From slab to slab they vary, the different species of animals being better or worse. But in all cases the elephants stand out pre-eminent, which is natural in a land where elephants are indigenous. The lions are of that grotesque species which appears only on Sinhalese monuments, and has some affinity with the heraldic lion. Two rows below the animals comes a row of hansa, or sacred geese, usually with twigs of lotus flower in their beaks. These also show great individual taste; the artist has evidently not always apportioned out his space beforehand, and sometimes the geese grow larger and larger until he has perceived that he will not have room, and after vainly trying reductions he has fitted in a foreshortened goose at the end. It has been conjectured that the four animals had some connection with the cardinal points, not yet explained. Some way out from Anuradhapura was recently unearthed a shrine supposed to date from the ninth



6. THE PILLARS OF THUPARAMA.



7. A GUARDSTONE AT THE "ELEPHANT STABLES."

century. Here quaint bronze figures of men and animals were dug up. A figure and an animal were found at each cardinal point, the animals being : lion, north ; horse, south ; elephant, east ; the bullock did not appear, but may easily have been lost.

Only second to these in beauty of execution and living interest are the balustrades of these temple platforms (Fig. 5). The favourite form being a fabulous monster, half-crocodile, half-dragon, whose long tongue curls into a cushion on the ground. The fineness of the carving on the scales and claws of these beasts must be seen to be believed. The balustrade encloses a panel on which the Sinhalese lion is sometimes shown in his usual attitude of friendly surprise.

At some temple entrances and at the entrances to the dāgabas are guardstones, with devices varied within a narrow range. That in the illustration above is one of the most graceful and finished of the guardian figures. This stone stands 5 ft. high, and is capped by a carved torana, or canopy, within which are the hoods of a many-headed cobra. The central figure is designed and finished with great delicacy and skill, and wears a profusion of ornament. A small dwarf is in attendance. Sometimes these dwarfs themselves form the main *motif* of such a stone, and sometimes it is merely a many-hooded cobra with a jewelled collar, such as the one depicted from the platform of Abhayagiri (Fig. 1).

The vihara at which the figure guardian was found is of unusual size and magnificence, and has been identified with that originally built about A.D. 229-247, and rebuilt by Mahinda II, A.D. 838-858, at a cost of "300,000 pieces of gold." The enormous pillars, 2 ft. square and 16 ft. in height, led to its being called the "Elephant Stables," before its true nature as a vihara was ascertained.

This vihara, like many of the larger ones, consisted of five buildings arranged on what has been called the "five-of-cards" pattern. There was a central shrine, or image house,

and four smaller ones as chapels; these are indicated by still existing platforms. The inner wall of the monastery enclosed them, and outside it were the *piriven*, or monks' cells. Sometimes there is also a refectory, and always a tank for water. The stones used for these platforms are often immense, especially the coping-stones, some reaching 31 ft. in length.

The magnificently cut granite blocks, of great length, which appear in some of the vihara platforms are seen also in the Kuttam pokuna, or twin bathing tanks, which are found not far from Jetawanarama. These lie end to end, with uniform breadth of 51 ft. The larger is 132 ft. in length, and the smaller 91 ft. The stones are laid in regular courses, and at each end of the tanks are flights of steps with balustrades of a varying design, more or less simple. In one such bathing-tank, nearer to the centre of the city, there is a rock-hewn open-fronted dressing-room supported by columns cut from the living rock.

Bathing formed a great part of the life of these people in the old days as it does to-day, and rock-hewn baths and cisterns for water storage are frequent. In view of the seasonal rainfall and intervening dryness, storage of water was essential for irrigation, and one of the greatest works of merit the kings could achieve was the formation of enormous tanks or lakes, many acres in extent, with bunds and sluices.

More interesting, perhaps, are the smaller rock-cut bathing places, decorated according to the maker's quaint fancy. One such is the "Lion Bath" on the hill of Mihintale, rising eight miles east from Anuradhapura, where the Indian Apostle, Mahinda, is said to have alighted when he brought Buddhism to the people. Half-way up is a square bath,



8. THE POOL OF THE FIVE-HOOED COBRA.

edged by plain mouldings and a beautiful frieze in panels, some showing dancing girls, others dwarfs fighting and wrestling cut from the rock. A lion 7 ft. 4 in. high "in the round" supports it at one end. His paws are outstretched and his face wears a smile that a spaniel might envy. He is bold and robust. Mr. Bell, so long in charge of the Ceylon Archæological Department, says of this bath: "There is probably no more handsome specimen of bold artistic work of its kind in granite to be found in Ceylon than this finely conceived piece of sculpture." Unfortunately, it is on the north side of the hill and heavily shaded by trees, so it is not easy to photograph.

On the heights of the hill above is a rock pool some 130 ft. in length and of unknown depth, where a gigantic five-hooded cobra, 7 ft. high and 6 ft. across, flattens himself against the scarped face of the overhanging cliff (Fig. 8). His body is said to continue beneath the water. Aggabodhi I (A.D. 629) built a nagasondi, which is probably this one, as no other has been found. So for nearly thirteen centuries this great beast has reared itself over the black depths to face the sunset in the western sky seen across miles of jungle-covered country.

Polonnaruwa, the later capital, occupied that proud position from the middle of the ninth century until the sixteenth. The buildings are mostly of brick, and among them are some so curious they well merit attention, but there is no space for description.



9. A GIGANTIC ROCK-CUT FIGURE.



10. THE LOTUS BATH.

The king whose name stands out in connection with Pulatthi or Pulastipura (Polonnaruwa), as it was anciently called, is Parakrama Bahu or Parakrama I. He reigned thirty-three years (A.D. 1153-1186), against Dutugemunu's twenty-four (101-77 B.C.); like him he gained his rights only after bitter fighting. Parakrama was half a Tamil, through his mother. On the outskirts of his city, where the ruins of his palace still stand, is an erect and gigantic rock-cut figure, which for long was supposed to be a statue of the king himself (Fig 9). That idea is disproved, chiefly because the man depicted holds a palm leaf (Ola) book in his hand, and is therefore more likely to have been a learned and holy man than a warrior-king. He is also looking across toward the ruins of a library to signify something of the kind. But the work is certainly contemporaneous with Parakrama, and gives evidence that the skill in stonework had not died out in his day. There can be no doubt whatever that this figure is a portrait. It stands 11 ft. 6 in. in height, and the sculptor has cleverly contrived to cut the cap from a small upstanding boss of the rock, which allowed a few inches more to be added to the height.

One of Parakrama's works, recently discovered, falls into the category of those just commented on. This is the Lotus Bath, made by him for the use of monks (Fig. 10). It was only discovered within recent years by the accidental stumble of a foot on a carved stone in the jungle, but there can be no doubt it is the one thus referred to in the chronicle. It is of granite, and measures 24 ft. 9 in. across the top, with five concentric steps of curved petals in stone, sunk in succession, one within the other. Each of these has eight curving stones, but these diminish in size, until the heart, the bath itself, is reached with a diameter of 5 ft. 4 in. A more beautiful idea was rarely conceived, and it is carried out with all that fineness of line and just sense of proportion which distinguished the work of these men. Therein lies the charm of all these ruins. There is here none of the overloaded ornament or exuberance of decoration found in some of the Indian temples. The cleanness and truth of the lines is not lost beneath meaningless detail.

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The Home of Geoffrey Fry, Esq., C.B.

Altered and Restored by Clough Williams-Ellis.

IT is perhaps from round about Oare and Huish that the Wiltshire Downs are seen in their most becoming groups as they swell majestically up from the wooded Pewsey levels to the high bald crowns of Knap and Milk Hills and Martensell. On the best vantage-point for this lovely panorama a retired London merchant built himself a small country house in the discreet but stately fashion of his day—the mid seventeen hundreds. It is that house, with the sympathetic alterations and additions of Mr. Clough Williams-Ellis, that we illustrate below.

Very happy in its original devising as well as in its situation—the village of Oare that lies at the avenue gates is itself charming and little spoilt—the house has also been fortunate in its past owners in that they let well alone until it fell into the appreciative hands of Mr. Geoffrey Fry who, in close collaboration with his architect, gave to the rather cramped and inconvenient little mansion that air of spacious

comfort that distinguishes it to-day. The transformation was achieved by alterations and additions which, though small in actual size, add immensely to the grace and dignity of the exterior whilst giving the balance and increased commodity needed within.

The old house was remarkable in being entirely innocent of even the most rudimentary plumbing, and besides providing drainage works on a large scale (there are now five baths as well as a large swimming-bath, and lavatory basins in every bedroom), the architect had to provide for a deep-bore well-water supply, a water-softening plant, a complete central-heating system, and electric light.

Of the alterations and the present aspect of the house the photographs tell better than words.

At some other time we shall hope to show photographs of the garden temple, belvederes and lily pond, which form part of a carefully articulated garden scheme that is being gradually developed as a fit setting for the house.

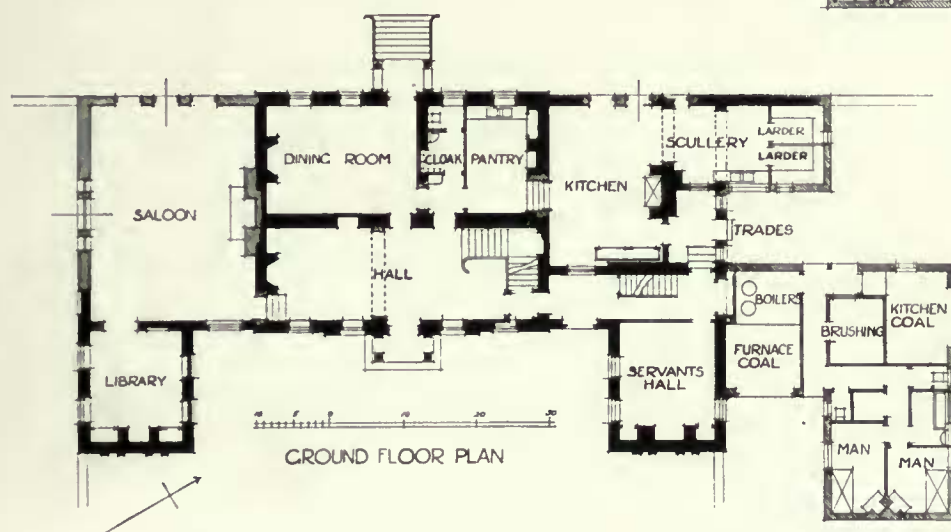
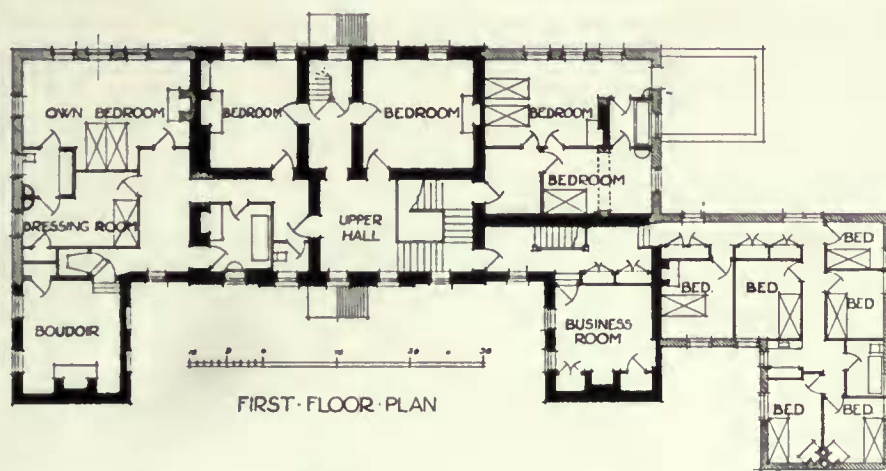


A VIEW OF THE HOUSE, SHOWING THE LIBRARY WING.

Photograph by F. R. Yerbury, The Architectural Review.



AT THE HEAD OF THE AVENUE.



GROUND AND FIRST FLOOR PLANS OF OARE HOUSE.



THE FLANK OF THE NEW SOUTH WING BY CLOUGH WILLIAMS-ELLIS.

In the foreground lies the new Flower Garden.



OARE HOUSE, MARLBOROUGH.

THE WEST FRONT, FACING THE DOWNS.
The two Wings and the Paved Terrace before the House are new.



THE HEAD OF THE STAIRS.



A BEDROOM.



THE DINING-ROOM.

46^a

OARE HOUSE, MARLBOROUGH.



Plate II.

A BED.

August 1923.

Designed by Clough Williams-Ellis.

This bed belongs to the bedroom illustrated on the opposite page. All the interiors illustrated have been newly decorated by the architect.



THE LIBRARY.

The Library was the original Gardiner's Bothy.



FROM THE SALOON TO THE LIBRARY.



THE SALOON.

The King Edward Memorial, Holyrood.

Designed by G. Washington Browne.

THE instruction given to the architects who were invited to submit designs for the Holyrood scheme was that it was to be connected with the Palace of Holyrood in such a manner as might seem to each competitor the most appropriate.

Mr. G. Washington Browne, R.S.A., whose design was selected, has sought to follow this instruction by the erection of two hemi-cycles of stone arcading, one at the north, the other at the south end of the Palace forecourt. The principal entrance to the forecourt was by a group of three gates in the centre of the northern hemi-cycle, and the statue of the King was placed under an architecturally-treated stone canopy in the centre of the space enclosed by the southern hemi-cycle.

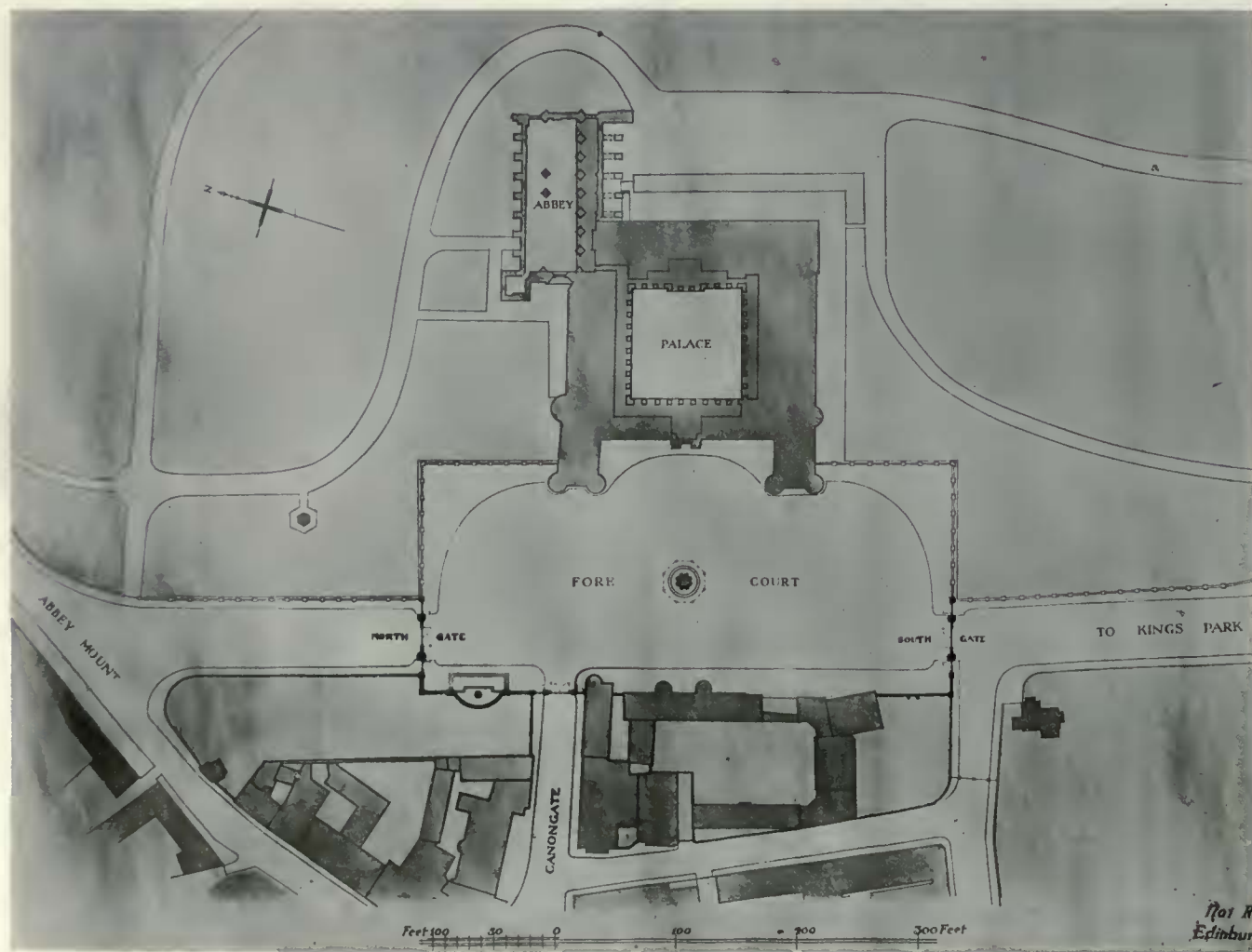
His proposal was ultimately modified, however, and the completion of the enclosure of the forecourt has been accomplished by the erection of a group of three great gates of wrought iron between massive stone piers, surmounted by the heraldic supporters of the Royal Arms at the north and south entrances to the forecourt, and by a group of three smaller gates at the Canongate entrance. To the north of the Canongate entrance, a raised podium approached

by five broad steps and screened by a semicircular stone wall forms the setting for the bronze statue of King Edward.

The podium upon which the statue is placed is backed by a segmental stone wall, treated in harmony with the great stone piers. The pedestal bears the following inscription in bronze letters: "In memory of Edward, King of Great Britain and Emperor of India 1901-1910—his Scottish subjects have erected this memorial in grateful and loyal remembrance."

The statue is the work of Mr. H. S. Gamley, R.S.A. His Majesty is represented wearing the robes of the Knight of the Thistle. The robes of this Order give an opportunity of flowing line and picturesque detail, and also strike a distinctive Scottish note. The statue is 9 ft. in height, and is cast in the finest bronze.

The whole work has been designed by the architect, Mr. Washington Browne, R.S.A., in the style of the period in which the greater part of the palace is erected—the later half of the seventeenth century. The wrought iron work, which forms so prominent a part of the scheme, was carried out by Mr. J. Starkie Gardner, of London.



THE PLAN OF THE SCHEME.



THE CANONGATE GROUP OF GATES AND THE MEMORIAL.



THE NORTH GATE.

Random Idylls: Al Fresco.



I HAVE lost the habit of dawns. Five years ago they made up a notable part of life. And of all the memories, many grim and ugly enough, of those strange times, perhaps the most abiding and most fragrant, anyhow to a dweller in towns, is the memory of the open air, and the charm of its sounds, and sights and smells, the riches which are to the hand of the poorest. As a contrast to pain, and terror, and age-long discomfort, Nature's simple caresses were doubly dear. Above the explosion rang the lark's song, and scarlet poppies sowed themselves along the shattered chalk. Dawn perhaps was a sinister time, for all that it heralded the end of a night of toil and the hour for cooking bacon in a scooped hole—dawn glimmering on pallid bayonets and drawn faces, neutral in the neutral light; dawn in whose low-hung mists lurked the poison of gas. Then, as to a kind of service, were all the unseen inhabitants gathered together from every hole and lurking place, and mile after mile men faced one another in two opposing lines unseeing and unseen, worshippers in the same strange and silent ritual. Yet even so, in the times when we were living with our heads below the level of the grass, there were compensations. All about us blew God's air, at times untainted: on us fell the rain, and the sunshine: the winds brushed our faces; and the stars were our nightly ceiling. And now that the sense of what was horrible dies, now that we gradually forget, that sense of having been for a time very near to Nature in all her moods is a possession for all time. And there were many hours of rest when fighting was only a memory of friends killed, when we lived it might be among walled gardens in some village backed by a wood, and the war was nothing any more but a dim pulse of sound and the everlasting dance of Véry lights on the eastern horizon. It was then the height of bliss to ride of a morning in an untroubled world, snatching in a dewy hedgerow the dog-rose or honeysuckle, and on the upland stand knee-deep in early mist and see all the trees afloat like islands in some wooded estuary of Eastern tales.

To go marching, too, was no bad fun, if you had the good fortune to be mounted. There was a time, in the heat of the year, when we would start with the earliest light, a feed dangling at the saddle, and the travelling kitchens dropping their red cinders in the road. Soon the low sun throws our long shadows across the fields, and the smell of dust is in our nostrils. On swings the column, in front the scouts with bare knees and bicycles, company commanders riding their furry round horses, line after line of brown young faces, sweating and whistling, transport limbers and lurking batmen and hay-nets swaying between the wheels. And by

high noon the day's work is done, and under the broad shade of trees we forget for the time about Death with his flies, who "stoppeth one of three."

Very conscious, too, we were, like farmers, of the changing seasons of the year: of winter when the slow rain would destroy our laborious works of pick and spade, and we walked like sewer men in drowned gulleys: of spring, that sinister season when, amid the fresh-spilt green of field and tree and the chuckling of frogs in marshy places, the new year's fighting would be staged once again, and the shadow of death lie over all Nature's blossom and triumph; and of reaped lands in autumn when a hedgeless countryside was spread before you, and you could ride a summer's day over the tawny fields, in and out among the corn-stooks, over hill and dale, with the soft powder of the harrowed earth making a low cloud about the horse's feet. Then to the motion and joy of life was added the wide freedom of a sailing ship at sea. To each horizon the earth was yours for your delight, and, after long confinement in narrow ways, the spirit for a space knew no bounds.

But perhaps, as is natural to men whose activities were so largely nocturnal, it is nights that one remembers most: nights so black with a little veil of mist that guides fell down well-holes, and man could only move at all by sound and touch; or nights sown with stars so far and so numberless that pain and sudden death seemed impertinences against their immensity and detachment; and particularly and, above all, nights of a great moon. One such night will always live in my memory, a night when a footsore and haggard column was in retreat through the shaggy wilderness of the Somme battlefield. On every hand were names hallowed by past sufferings—Flers and Eaucourt, High Wood, and the two Bazentins and Contalmaison, where the Christ was found hanging on the cross. On all sides were rumours, and in every heart doubt and bitterness. And over all the land, with its jungle of wire and prairie grass and its moving multitudes, hung the moon. The road was white, the rolling moorland a tremble of silver where no eye could distinguish hill from hollow, and in the gaunt and shattered woods a little radiance seemed to float about the tree roots which neither leaves nor branches were left to overshadow. There was no sound of warfare but the tramp of marching men, and no sight save a fire burning fitfully on a distant ridge and, on one flank, the rise and fall of the Véry lights of an enemy patrol. And so they came at last to their halting-place, and, with outposts set, lay down, that weary multitude, by the roadside, and slept for a space with their faces turned up to the March moonlight. W.

Clandon.

A Village by H. S. Goodhart-Rendel.

CLANDON is a typical English village. It has a public-house, a club, a church, and a number of cottages inhabited by farm labourers of the best Surrey stock. It is almost hidden by large trees and high hedges, and is connected with the outer world only by obscure white roads which wind mysteriously. It nestles under the wing of a great house—Hatchlands—upon the borders of whose park it lies, being in many respects feudal and old-fashioned. As of old the villagers form part of the personnel of the House. They look to the head of the House much as to the father of a family. They do not lack independence on this account. On the contrary, they belong to what has been for centuries an aggressively independent class. That a man should be willing to touch the forelock appears to many to-day a sign of gross inferiority—a submission to a fellow creature which is odious to democracy; and it is impossible to convince stupid and vulgar people that such an attitude is absurd. In reality, of course, the feudal convention binds the lord as firmly as the servant. If I touch my hat to the squire, it is upon condition that he touches his to me. If he owns my house, I own his service and care. It is indeed a beautiful exchange, which is founded upon the mutual respect of each class for the other.

Clandon, then, is a type of what remains of feudalism in England. The village respects "those at the House," and

those at the House take a personal interest in the village. Lord Rendel—the grandfather of Mr. H. S. Goodhart-Rendel who is now the owner of Hatchlands—did much for the estate through his foreman, Mr. Charles Holt, senior, who restored very beautifully the old cottages illustrated below, and was generally responsible for the building works on the estate until Mr. Goodhart-Rendel, who lisped in modules like Pope in numbers, was of an age—fifteen or thereabouts—to assume the command of operations. Since that time the village has grown cottage by cottage, until there is a great deal of new work, including the local power-house, the village hall, and the East Clandon War Memorial, illustrated on page 55. Nothing could be more refreshing than to find such a village so cleverly developed. Nothing is out of place or harmony. There is much modern work, yet it is noticeable only in that it is as charming as the old.

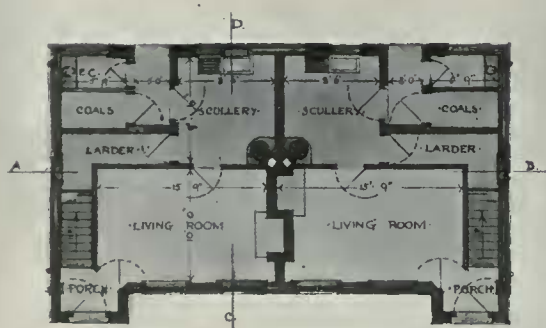
The cottages illustrated on page 52 are some of the first ever erected by Mr. Goodhart-Rendel. They consist of a pair of five-roomed cottages built of purple Guildford Park facing stocks and hand-made roofing tiles. The photograph shows the back which faces the park. It has a singularly attractive treatment of openings, and the planning is economical and ingenious. All the photographs here illustrated (which are, of course, merely a selection) show a diversity of treatment which is not merely superficial, but



OLD COTTAGES IN BACK LANE.



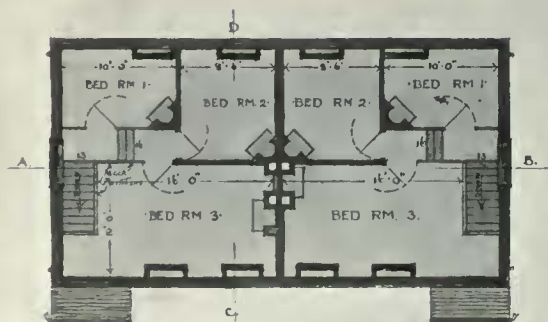
THE BACKS OF THE COTTAGES.



• GROUND FLOOR PLAN •



• FRONT ELEVATION •



• FIRST FLOOR PLAN •



• BACK ELEVATION •

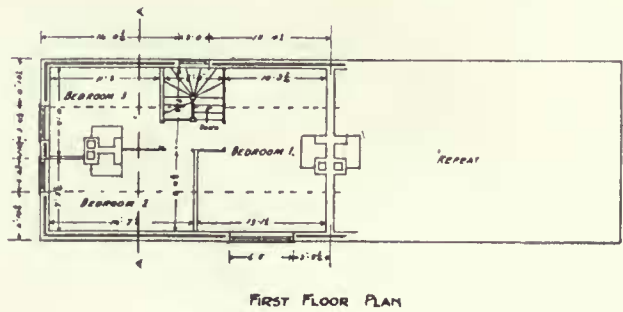
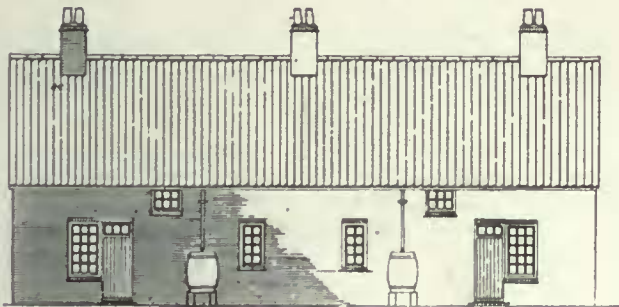
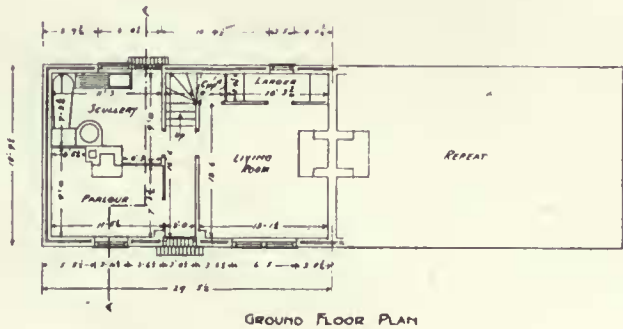
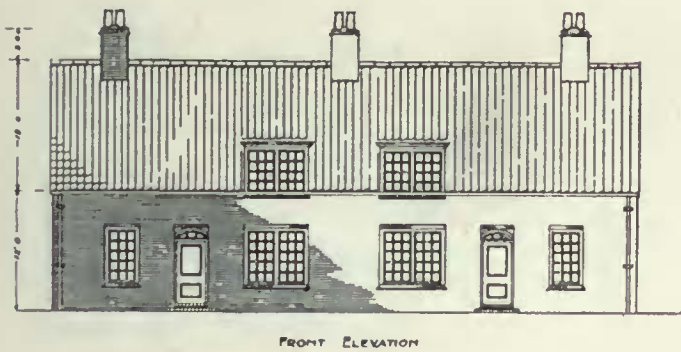
Elevations and Plans.

A PAIR OF FIVE-ROOMED COTTAGES, EAST CLANDON.

Built for the Right Hon. Lord Rendel.



A VIEW FROM THE ROAD.



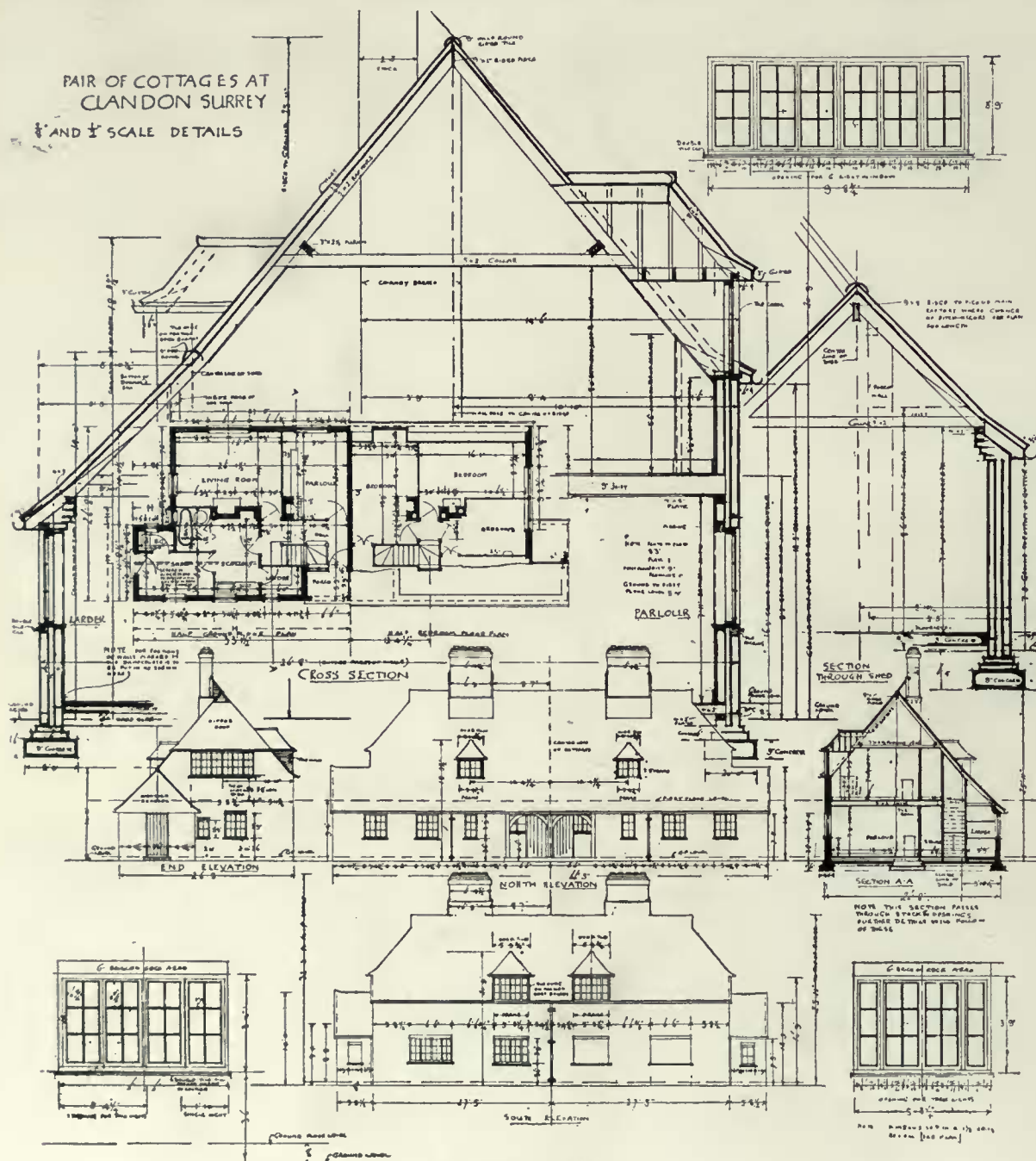
Elevations and Plans.
PROSPECT COTTAGES, EAST CLANDON.



THE BACK.



THE FRONT



The Working Drawings.

A PAIR OF SIX-ROOMED COTTAGES, WEST CLANDON.



FARM BUILDINGS TO CUCKOO FARM.



CHAPEL COTTAGES.

one which is due in each case to the logical development of different themes. In the case under consideration one feels that the architect has set himself to find a satisfactory alternative for the usual clumsy treatment of cottage backs—the back door, the scullery, the coal-cellar. And he has discovered a very happy elevational expression for the narrow back entrance and hole-and-corner back window.

"Prospect Cottages" (page 53) have a powerful outline. Here the interest seems to have been centred upon the question of light. Large windows have been related to a small house, and the architect has achieved a design.



THE VILLAGE WAR MEMORIAL.

The six-roomed cottages on page 54, which lie at West Clandon, were built for Mr. Spicer, who admired a similar pair built earlier by Mr. Goodhart-Rendel on another portion of the estate. In this design he has created a small classic by a roof treatment which discovers a very pretty solution of the problem of the outhouse. One cannot help feeling, however, that on the front elevation of the cottages the fenestration has been neglected. The windows seem too small, and the lack of character gives the design a tightness which is hardly pleasant. It seems on this front to lack articulation. The doors have disappeared under a porch which is surely too thin to support the roof. One has an impression that the architect lost interest after he had created the roof; but what an exquisite roof! It is a work of sheer fancy. Its outline has been felt out inch by inch, and inch by inch it draws towards a climax which arrives only to be ignored and repeated. The repetition (in a minor key as it were) of the shape of the main roof in the roof line of the outhouse indulges the eye as a perfectly turned phrase the ear; and the grace of the modelled line, the sensitive punctuations at essential points, give complete æsthetic satisfaction. In dealing with a more or less insignificant cottage, one does not wish to be guilty of hyperbole, but this roof is certainly a small jewel. And it has another distinction. It solves in a practical way the problem in design set by the existence of an outbuilding or scullery wing. The wing here which contains the back door is linked to the main building, not merely in a satisfactory manner, but in such a way that the design actually profits by, or, better still, depends upon its existence.

The amusing little Chapel Cottages (above) were originally a farmhouse which had been turned first into a dissenting chapel, and later into a couple of cottages. One of these was ruinous and was replaced in 1911 by the right-hand cottage in the picture which is entirely new. All the old materials that were usable were worked in. The roll-ridge tiles and ornamental hanging tiles were Early Victorian, but weathered to a beautiful colour, and were therefore not discarded.

The farm buildings which belong to Cuckoo Farm, illustrated opposite the cottages, are a pleasant study in a somewhat Italian manner. The loft opening with its outside ladder is a jolly piece of design. Another very charming piece of design is the little village cross erected in 1921 by East Clandoners to the designs of Mr. Goodhart-Rendel. It was executed by Mr. Esmond Burton, the steps by



KENNEL COTTAGES: ANOTHER VIEW.

Mr. Charles Holt, junior, and the flowerpots by the Compton potteries. It is truly Gothic in spirit. It is full of fancy and a sort of wit, and while one has the feeling that it was modelled by hand, bit by bit, until each passage was perfectly related to the whole, there is no effort or self-consciousness about it. It is spontaneous, confident, unpretentious, and with a certain intimate appeal which simple people would like.

Another cottage treatment is found in Kennel Cottages opposite. These are six-roomed cottages built quite recently of thin Hampshire facing bricks and hand-made tiles. Strongly traditional, they show Surrey at its best. The chimney treatments have been most carefully studied, and there is a fine breadth of wall-space and a happy grouping of features. The elm-boarded sheds, whose planks are laid vertically, appear in several of Mr. Goodhart-Rendel's designs. Actually they give rather a fascinating note of contrast. When weathered the wood turns a silver white—the colour of the silver in silver birch—and the vertical planking prevents any association with the wooden hut.

Very pleasant it is to have, as Mr. Goodhart-Rendel has, a village of one's own to develop and to look after. To an architect the temptation must be to experiment, but he is too conscientious to do this. With a bigger view he is gradually improving and adding to it, so that one day it will become the ideal, as it is to-day the typical English village. It is curiously hard to say what exactly are his characteristics as an architect. Like Lutyens, he shows originality in all that he does, and wit—the quick intelligence to snatch at the opportunities accident offers, to give a twist or a smile to what would otherwise be a barren or obvious

expression. This ability is perfectly illustrated in the cottages with the remarkable roof of which I have spoken. Here he had a problem, the solution of which has worried many cottage builders, but he has solved it in a practical manner with simplicity and ease by considering the problem imaginatively rather than practically. Rare, indeed, is the imaginative quality in English architecture, but it is displayed here combined with knowledge and culture. Indeed, his attitude to architecture is essentially that of the cultured. He regards it as an exquisite and highly articulate language, the idioms and pronunciation of which are arbitrary. In his eyes great architecture consists in the consummate handling of this language, and the great architect is therefore a man of vast knowledge and scholarship. All "styles" and manners are correct when applied to their proper purpose. Gothic is the correct convention for romantic architecture, just as in literature verse is the correct medium for romantic thought. Same as this, the cultured view, is, one cannot help feeling that it contains the seeds of weakness. Culture and taste necessarily imply the highest development of the critical faculty in an individual or in a race. The critical faculty belongs of course to the reflective; and it cannot be repeated too often that creation and reflection are directly opposite intellectual states. At some time in the process of creating a masterpiece a man must employ the critical faculty, it is true, but his first activity is essentially that of pure creation, and it is that activity which tends to vanish from the highly cultured intellect because it is trained to react critically to every impression or idea. Here lies the danger of culture to a community.

H. DE C.

The Adderbury Housing Scheme, Banbury.

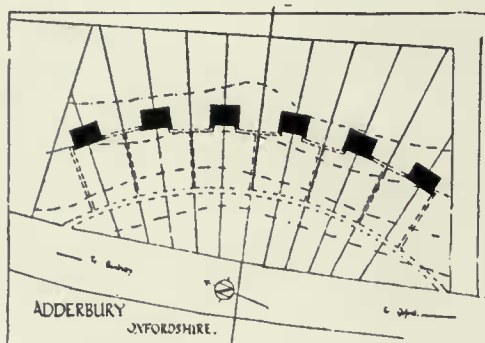
Designed by T. Lawrence Dale.

INTEREST attaches to this scheme as being a departure from the types originally recommended in the Tudor Walters report. It is the last group of houses built by the Banbury Rural District Council, and represents their final views as to the most suitable accommodation to provide for the agricultural labourer. Two general varieties, as is well known, were recommended in the Tudor Walters report, namely, parlour and non-parlour types.

After houses of these types had become occupied it was found that neither was quite suited to the habits and desires of the class of tenant, and permission was obtained from the Ministry of Health for the modification illustrated.

It was found that the parlour type was generally rather too large, the parlour being sometimes put to no use, and seldom to full use, and there was a tendency for the sculleries to become living-room kitchens, while in the non-parlour types some tenants endeavoured to force the living-room kitchen into the appearance of a parlour and to live in some discomfort in the scullery.

It was found that the floor area provided in the non-parlour types was sufficient for the needs of the tenants, who are not usually provided with much household gear, and this type of plan was modified. The size of the scullery was increased to such an extent as to render it suitable for use as a kitchen, and the range installed in this room; the copper was consigned to the washhouse, originally



the wood shed, provision being made for coal under the stairs. The front room, though reduced in area, then makes a good-sized parlour, which, by reason of its proximity to the kitchen, can be used for meals, and in any case, coming between the kitchen and the stairs, cannot become the deserted temple of the household gods, which is the fate of so many cottage parlours.

Experience emphasized the necessity for an apple and potato store, and provision was made in the new plan to meet this requirement by the construction of a loft above the third bedroom.

A special fitting was designed by the architect in the kitchen combining the sink, dresser, and plate rack in a fairly presentable piece of furniture.

The modification of the plan resulted in an economy, and the tenants express themselves well satisfied.

In regard to the lay-out the crescent shape was determined by the contours, the houses being kept well back to secure the greatest altitude and an exceedingly beautiful prospect, and also to keep them away from the noise and smell of the continuous motor traffic down this main road to Oxford and London.

Each house stands on a quarter of an acre.

The materials used were Fletton bricks, whitewashed with lime (to an old receipt to ensure its permanence), local stone quoins and pantiles, the doors being painted a rich blue.



ADDERBURY HOUSING SCHEME.

The Historical Development of Architectural Drawing to the End of the Eighteenth Century.

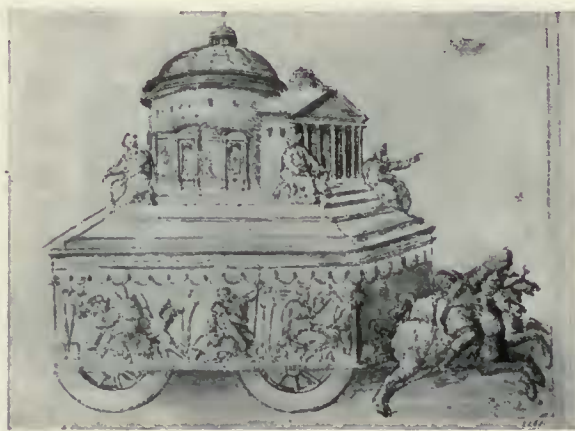
II.—The Fifteenth and Sixteenth Centuries.

IN FESSURA tells us that in the year 1485 some workmen discovered, whilst digging on the Appian Way, an old Roman sarcophagus inscribed "Julia, daughter of Claudius." The coffer contained the body of a young girl, about fifteen years of age, so preserved by the embalmer's art that the yellow hair still curled crisply about a face which had lost none of its youthful charm. The body, thus miraculously preserved, was carried to the Capitol, from whence the fame of its beauty spread, and from far and near pilgrims came to worship at the marvellous shrine.

So great indeed became the fame of its fairness that the Pope, fearing lest those who had found the secret of Beauty in a Pagan tomb might forget the secrets of the Judæan sepulchre, ordered the body to be removed secretly by night, and in secret buried.

This story is probably a legend. Yet, like many a legend, it is truer than a fact. It summarizes, as no learned commentary could do, the attitude of men's minds, at the dawn of the Renaissance, towards the art of the ancient world.

To them archæology was no dry subject, but the very mainspring of a new artistic life. It was the philosopher's stone, the gift of Midas, which would change all things into gold. The discovery of the ancient world was like the discovery of an earthly paradise, or of some long-forgotten princely treasure-house, whence men could gather precious things at will.



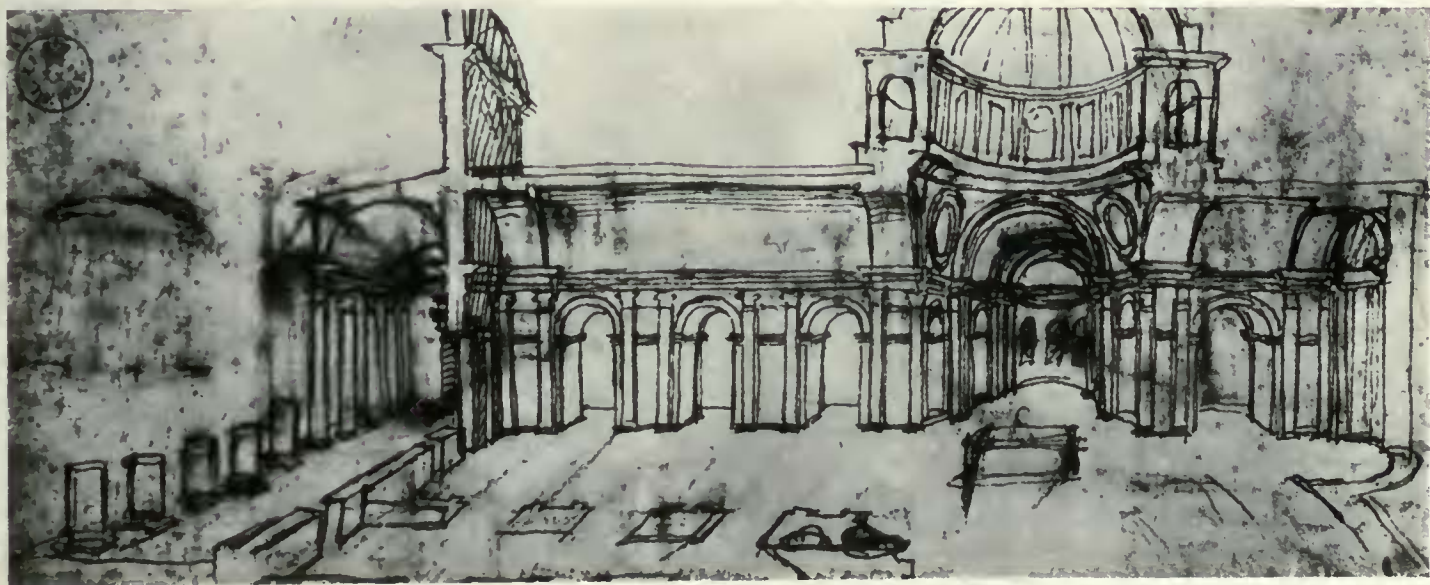
1. LEO BATTISTA ALBERTI.

Pen and ink, washed with bistre.

Retaining something of mediævalism in its naïveté, but wholly of the new learning in its spirit of adventure, is a fantastical drawing by Leo Battista Alberti (Fig. 1). To us, wise after the event, there is something symbolical, almost of prophecy, in this Pantheon-like building, mounted on the heavy car, disguised with its gay trappings, and drawn by the prancing Roman steeds. We see the strange cavalcade travelling over the western world, the youthful heralds announcing the dawn of a new era, the wise men, guarding the four corners of the temple, eager to expound the

mysteries enshrined therein. And again we see the car, turned now into a kind of Juggernaut, still travelling on, though the heralds have ceased their calling and the wise men sleep, and the life of architecture, in an age of pedantry, crushed and broken beneath the ponderous wheels. But the drawing is poorly done. The perspective is awry.

During the early days of the Renaissance, in Italy, artists experimented freely with the new forms which archæology revealed. Patient research, or self-constituted authority, had not yet imposed rules of correctness and uniformity. In a drawing of Brunelleschi's (Fig. 3), preserved in the Uffizi collection, there is an indication of original enterprise and a suggestion of personal discovery in the Corinthian column some fourteen diameters high. The curious drawing of the arch and vault retains a semblance of mediæval character.



2. DONATO D'ANGELI LAZZARI BRAMANTE.

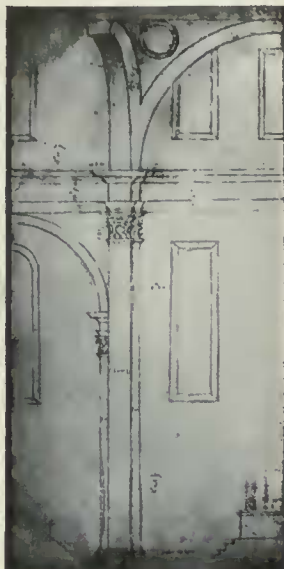
Sectional perspective of St. Peter's, Rome. Pen and ink.

Nor was there at this time a hard-and-fast line between the different manifestations of art. The means which artists chose for expression seem to have been due largely to opportunity. Yet inevitably some men would show a greater dexterity in one form of art than in another. Such artists as Amadio, Bramante, the Giamberti (called da Sangallo), Peruzzi, and others, were primarily architects. Bramante's architectural drawings show a marvellous mental grip, a complete conception, of any problem which occupied his thoughts (Fig. 2). They are a direct transcription of what was passing in his mind at the moment. The roughness and lack of finish which they show are not indicative of carelessness or hesitation, but are due to the attempt of the hand to keep pace with the workings of the brain. His methods were peculiarly adapted to the rapid expression of an idea. He drew, almost invariably, in perspective; the plan and elevation, or plan and section, or all three, being explained at once, in one drawing. The completeness and clearness of the drawing is the natural outcome of the completeness and lucidity of the conception. A comparison of Bramante's drawings with, for instance, the tentative sketches of Sir Christopher Wren, explains the difference between a mind capable of realizing mentally an architectural idea in its entirety, and one which would only reach its goal after many unsuccessful attempts.

Baldassare Peruzzi, Bramante's pupil and assistant, drew much in the manner of his master. But Peruzzi's drawings are characterized by a greater neatness and exactness of execution, qualities resulting from a temperamental difference rather than from a fuller appreciation of the problem in hand.

Many of Bramante's and Peruzzi's drawings have been published by Geymuller in his "Primitive Projects for Saint Peter's, Rome," and their inclusion in that work provides an interesting comparison of their technique.

One of the most important drawings in connection with the building of Saint Peter's is the sectional perspective (Fig. 4), measuring about 13½ in. by 18 in., which was probably made when the advisability of strengthening the piers of the dome was under discussion. Geymuller attributes this drawing to Bramante, Letrarouilly and Frey to Peruzzi. The evidence of the drawing itself, the carefulness of its setting out, and the general evenness of the line and the



3. BRUNELLESCHI.

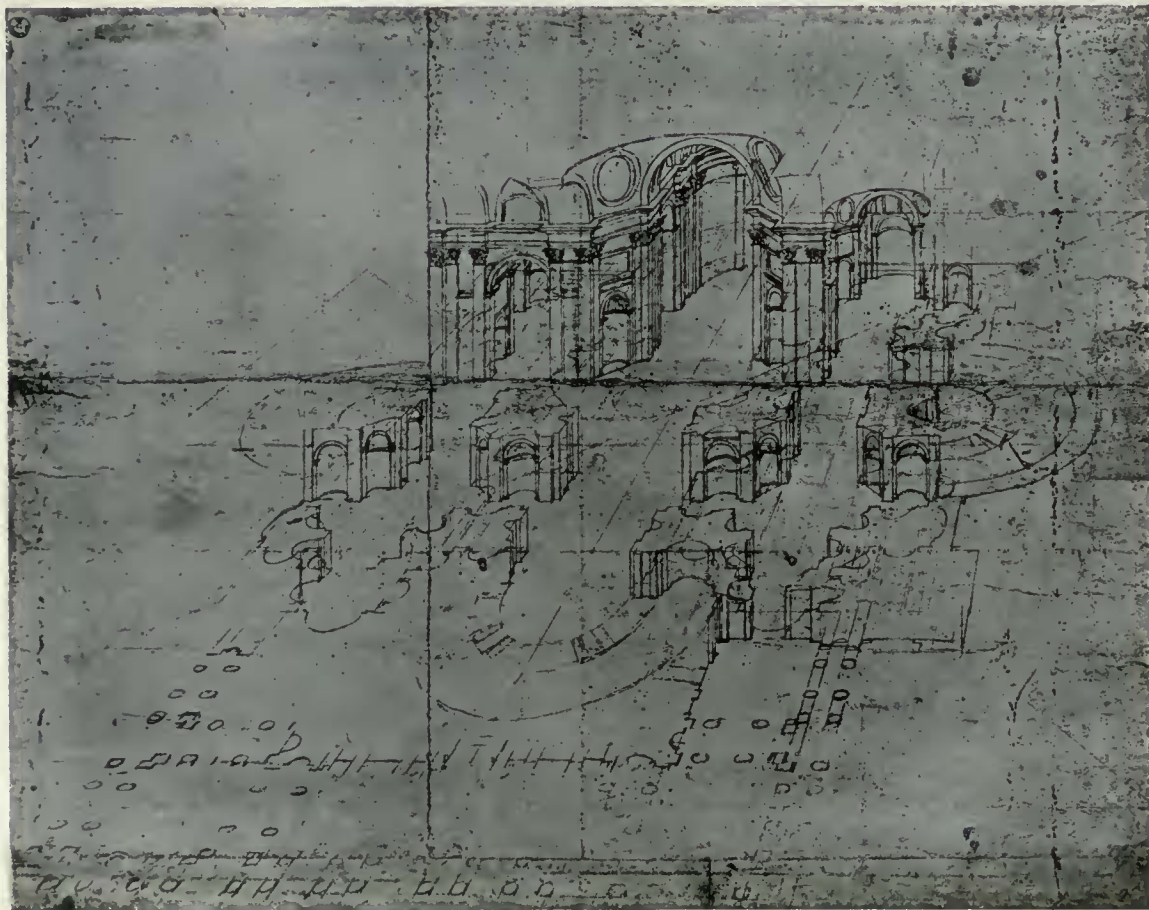
Part of a Church. Pen and ink.

absence of blots, argue that the latter architect is its more likely author.

The drawings of Bramante's most famous contemporaries, Giuliano and Antonio Giamberti, show little of his suggestiveness and imaginative insight. Giuliano Giamberti approached architecture much in the spirit of the antiquary. His time was largely spent in collecting details from the remains of ancient Rome. The cornices, caps, bases, and the like, which make up the bulk of his collection, are drawn with great care and a line of considerable decision. Many of his drawings are preserved in the Vatican Library and in that of the University of Siena. The Vatican Library numbers amongst its treasures the famous *Libro da Giuliano da Sangallo*, which seems to be a collection of his most cherished examples, with one or two of his own designs, drawn, in pen and ink, on sheets of parchment.

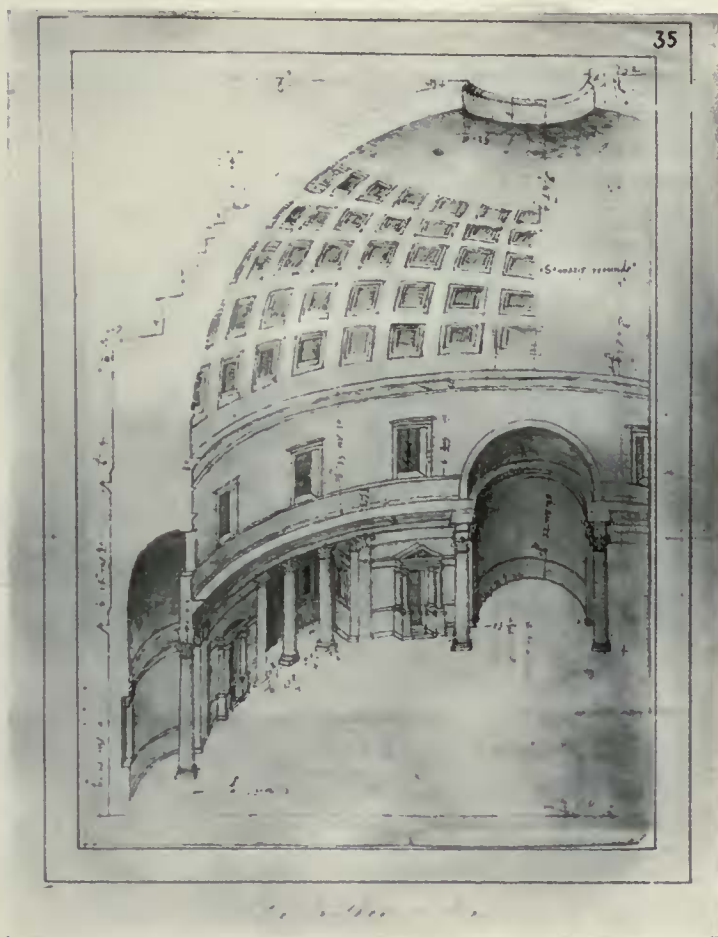
There is a similar collection known, for the want of a closer identification, as the Sketch-book of Andreas Coner, preserved in the Soane Museum. Some idea of the extent and limitations of the study of an ancient building at this period may be gained from the reproduction of the sectional view of the Pantheon at Rome (Fig. 5).

The methods employed by Antonio da Sangallo the younger approach nearer those of our own day than had those of his famous predecessors (Fig. 6). He understood perfectly, and used constantly, the system of drawing, separately but in conjunction, the plan, section, and elevation. This con-

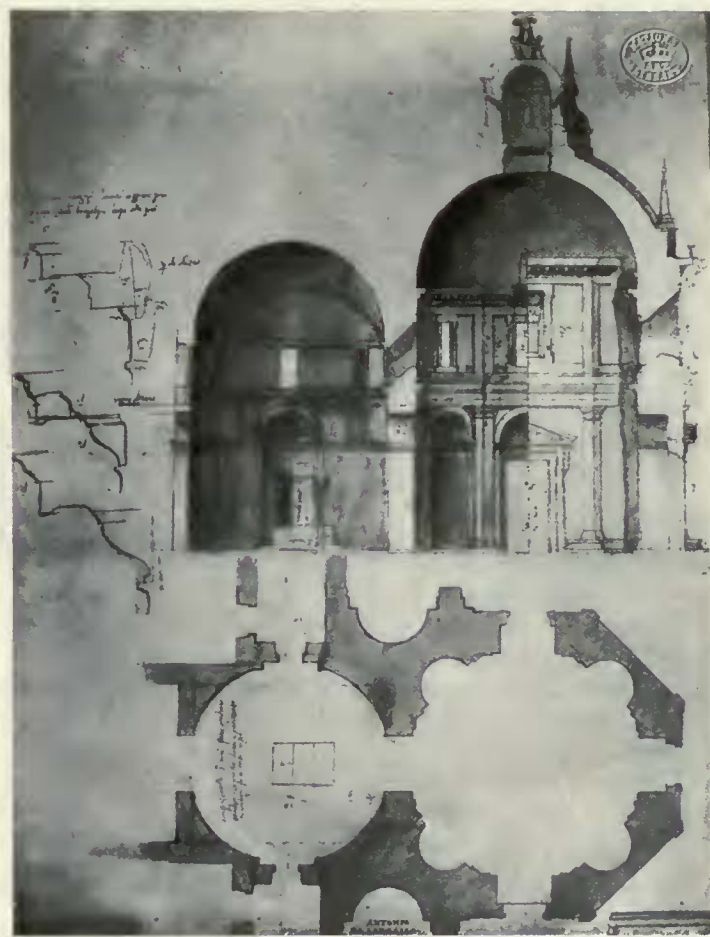


4. BALDASSARE PERUZZI (attributed).

Sectional perspective of St. Peter's, Rome. Pen and ink.



5. FROM THE SKETCH-BOOK OF ANDREAS CONER.
Section through the Pantheon, Rome. Pen and ink, washed on parchment.



6. ANTONIO DA SANGALLO II.
Design. Pen and ink, washed.

vention, used with success by the southern German architects in the later Middle Ages, as witness the intricate plans, sections, and details of the spire of Strasburg Cathedral, now in the Victoria and Albert Museum, has definite and obvious advantages. At the same time it has decided limitations.

There is often a tendency to regard geometrical drawings as being "in the flat," of two dimensions only, and the many delightful perspective sketches which the younger Sangallo made as sidenotes to his sections and elevations show that he felt the necessity for realizing his ideas, as it were, in the solid.

The most notable characteristic of these drawings of Sangallo is their insistence on the predominating lines and masses of the design. This, and the three-dimensional conception, are the outstanding merits of the early Italian drawings.

Bramante and Peruzzi could both draw the figure well, the Giamberti had never mastered the art. Yet the drawings of the younger Sangallo, though different in treatment from those of the former artists, are not inferior in architectural quality. A study of the human figure is undoubtedly of value to the architect, but it does not provide a royal road to proficiency in architectural draughtsmanship. It cannot take the place of architectural knowledge. A superstition often exists in our schools of painting and art to-day that a power of drawing the human figure implies the power of drawing anything else with an equal dexterity. Yet the attempts at architectural drawing made by the painters and sculptors who are trained in these schools are a standing contradiction of their own fetish. And history invariably parallels the case. The important qualification necessary for

good architectural drawing is a comprehensive understanding of what is to be drawn.

The gradual decay of virility and sound quality in Italian architectural drawings during the second half of the sixteenth century was partly due to the incursion of artists, who were more properly sculptors or painters, into fields not properly their own. Undeniably the renaissance of art had owed much of its strength and vitality, in its early days, to the close relationship which existed between workers in all the various manifestations of art. As long as this correlation existed as a relationship the effect on art was inevitably advantageous. But when appreciation gave way to practice, and artists sought to express themselves by means which they imperfectly understood, the effect on architecture was inevitably disadvantageous. And, as inevitably, a corresponding decline took place in the quality of architectural draughtsmanship.

There were many men who contributed to this cause. Such was Nanni, better known as Giovanni da Udine, the painter and stuccoist, a pupil of Giorgione, who was with Raffaello in Rome when the arabesques, which he studied diligently, were discovered in the Baths of Titus. And such were Dosio the goldsmith, and Bandinelli the sculptor. Buontalenti owed more of his fame to his theatrical scenery than to his architectural works, though he may be honoured, or not, as opinion goes, as being the first architect to keep a school—in his own house—for students of architecture. One of Buontalenti's pupils, Cardi, often known from his birthplace as Cigoli, imparted a delightful, but superficial, charm to his architectural sketches, but they miss the broad realization of a problem in all its dimensions which



7. PERINO DEL VAGA.

Mural decoration. Pen and ink, washed.

distinguish the drawings of Bramante, Peruzzi, or the younger Sangallo. The same sound quality is lacking in the work of that indefatigable draughtsman, Perino del Vaga, who drew figures, arabesques, and other ornament with amazing facility (Fig. 7).

At the same time the drawings of such painters as Novellaro, the master of Federigo Zuccaro, or Raffaello Motta (called di Reggio) (Fig. 8), show how well painters of the day could combine architectural forms in their compositions of figures. But these men made no pretensions to the practice of architecture.

Another and more immediate cause of the decay of architectural draughtsmanship was the introduction and increasing use of the printing press. The woodcuts which illustrate the large number of books on architecture which made their appearance throughout the sixteenth century, even when every allowance is made for the technical exigencies of the process, fall short of the standard set by the original drawings of the architects of the fifteenth and opening years of the sixteenth century. The block-cutters were unaccustomed to the new forms which these illustrations introduced. The publishing-houses of the day seem to have been unwilling to pay the higher prices demanded by more competent workers. They may have regarded their venture with this new type of literature as a risky speculation.

A poorly illustrated edition of Vitruvius appeared in 1511, another in 1513. Barbaro's "Vitruvius" was issued at Venice in 1556. Serlio's "Architettura," published during the middle years of the century, shows some advance in the execution of its illustrations. Serlio adopted methods similar to Giuliano da Sangallo's in recording the results of his researches. His books present a collection of studies of Roman buildings, supplemented by copious details, drawn, partly in perspective, to a larger scale. Serlio was not a great draughtsman, but his original drawings, often in chalk, show that he had a keen eye for form and the power of distinguishing the essential lines of a composition. About the year 1570 Vignola's "Regola delle Cinque Ordine" (Fig. 10) and Palladio's "Architettura" were added to the ranks of technical literature.

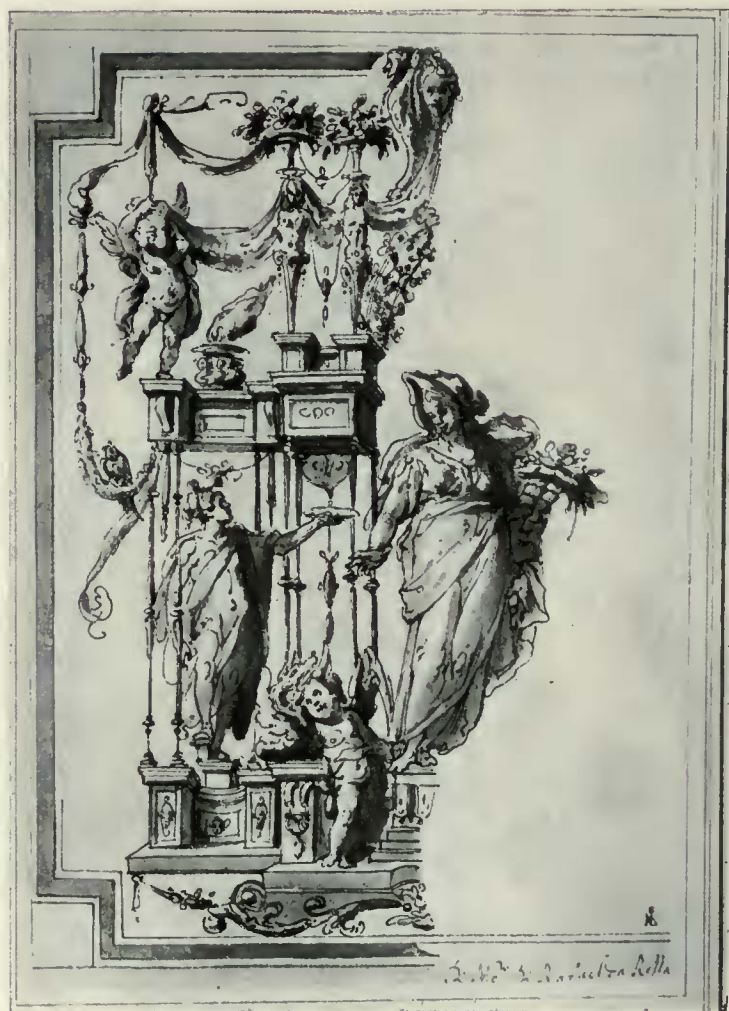
The illustrations in Palladio's work are copious but not of a high order. His own drawings, though facile, are not distinguished, when considered from an architectural standpoint. He was apt to allow his dexterity in drawing to emphasize the detail at the expense of the main theme. In his elevation of the façade of a domed church (Fig. 11) the statuary and the Corinthian caps are beautifully indicated, but the remainder of the drawing, which shows the more

essential parts of the building, is thin and inexpressive. The complicated and concentrated detail of the row of caps claims an attention disproportional to their importance. Breadth of treatment is lacking.

Meanwhile the passion for archaeological research had spread to France. At some date early in the second half of the sixteenth century Philibert de l'Orme produced his "Architecture" (Fig. 12). His "Nouvelles Inventions pour bien Bastir" was published in Paris in 1561. Neither book displays a notable quality of draughtsmanship. His works retain an historical rather than an artistic or archaeological value. De l'Orme was an energetic worker, but, while producing much that was native to his own talent and research, felt little scruple in stealing freely from the productions of his Italian contemporaries. The grim humour and a certain intrinsic value in his "Good and Bad Architects" have given those two plates some degree of fame. But his most valuable contribution to architectural drawing is found in his clear and simple statements of the details of carpentry construction.

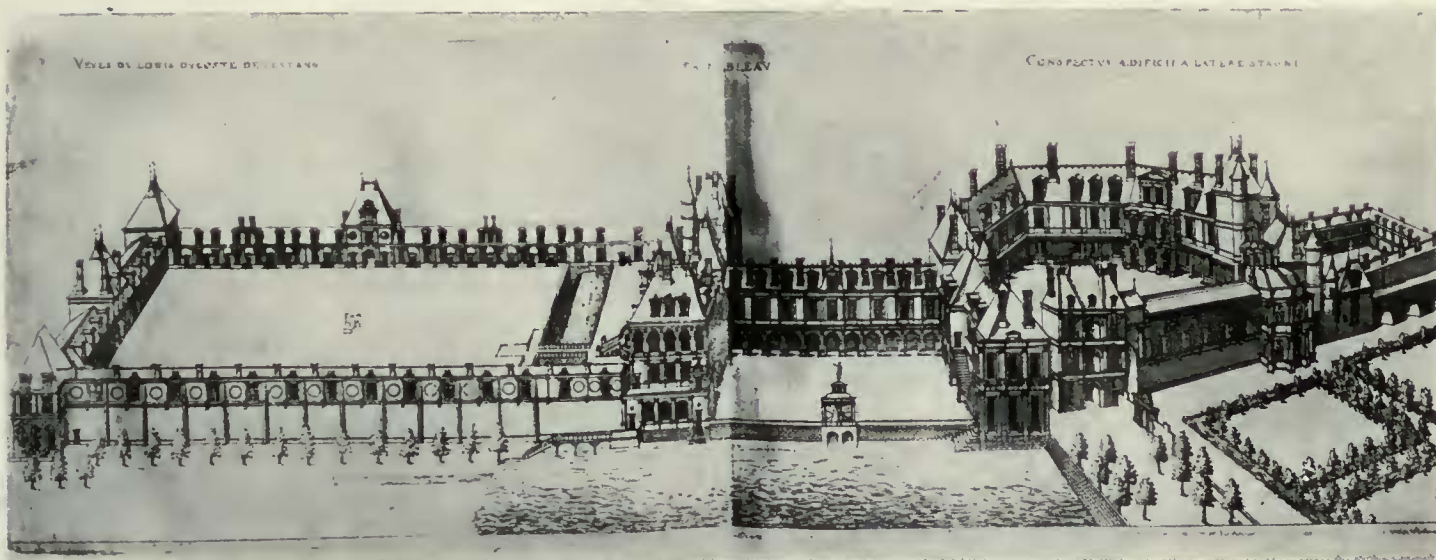
A further contribution to the archaeological literature of France was made by Jean Bullant. He returned from a period of study in Italy in 1544. In 1563 he published his "Reigle generale d'Architecture." A further edition was issued in 1568. His "Traité de Geometrie" had appeared in the previous year.

Hitherto printed illustrations of architecture had been circumscribed by the limitations of the wood block. But



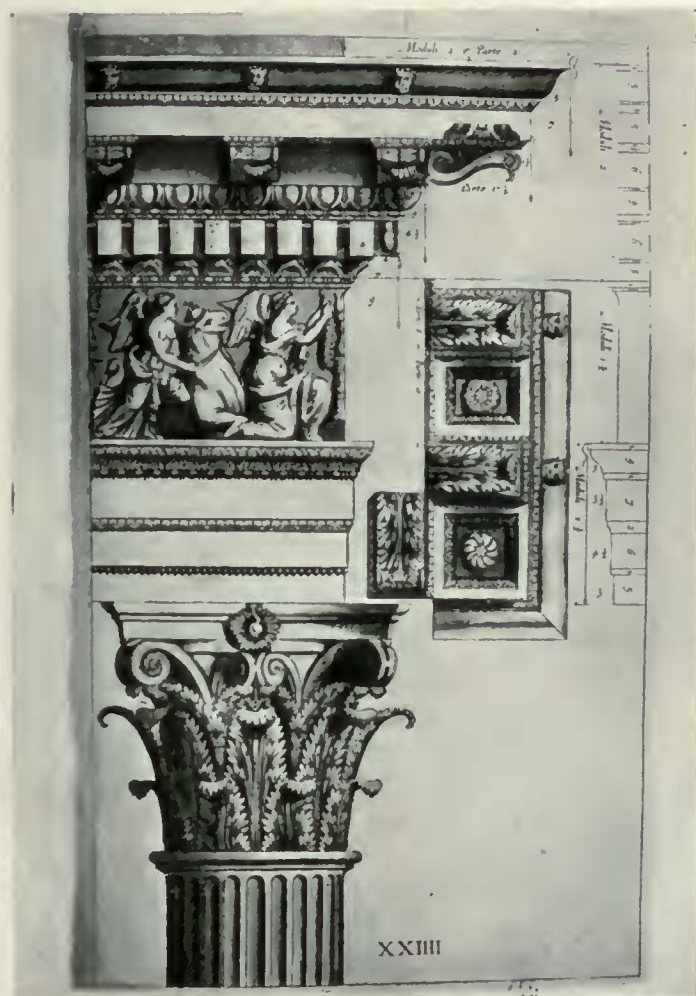
8. RAFFAELLO MOTTA.

Decoration. Pen and bistre, bistre washed.

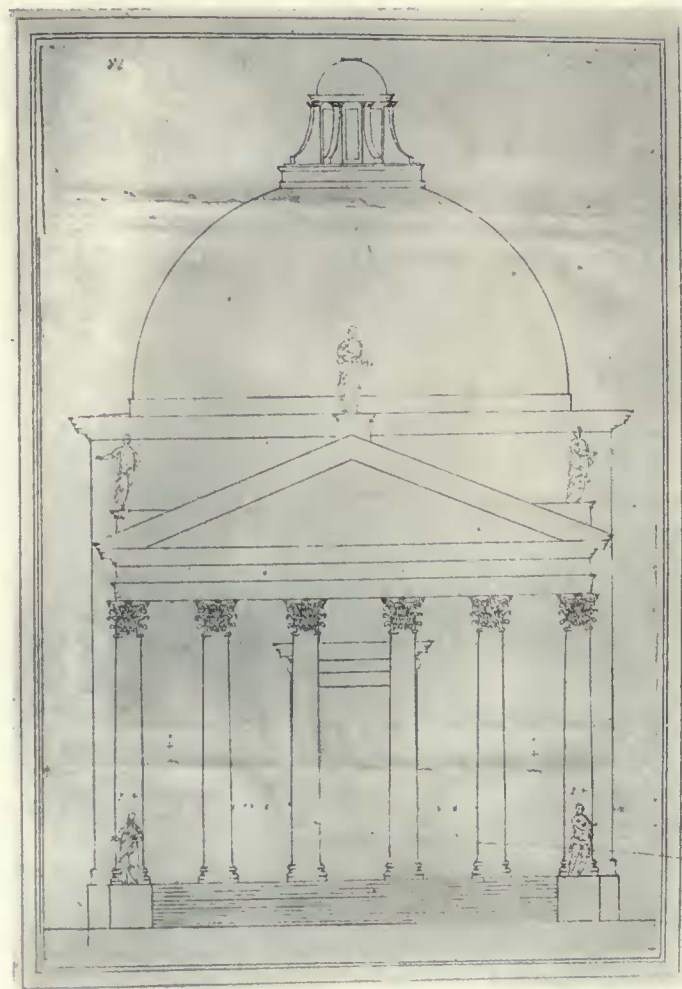


9. *JAQUES ANDROUET DU CERCEAU.*

View of Fontainebleau from the "Plus Excellents Bastimens." Engraving.



10. ILLUSTRATIONS FROM A LATE EDITION OF *VIGNOLA'S*
"REGOLA DELLE CINQUE ORDINE."



11. *ANDREA PALLADIO.*
Façade of a church. Pen and ink.



12. A WOODCUT FROM PHILIBERT DE L'ORME'S
"ARCHITECTURE."

the more general use of copperplate engraving provided the architectural illustrator with a method capable of greater accuracy and refinement. Etienne du Perac, architect to the king, began, but was destined not to finish before his death in 1601, his "*Vestigi dell antichità di Roma, raccolta et ritratti in prospettiva.*" The work contains about forty engravings from copperplates. But the popularity of the method was largely due to its capable handling by Androuet du Cerceau.

There are four du Cerceaux known to architectural history. The man who concerns us here is Jaques Androuet du Cerceau. He was born about 1516, possibly at Orleans, and died after 1580 at Paris. His son, Jean (Baptiste) Androuet du Cerceau, was that "excellent architecte du roi" Henry III. His less famous brother was another Jaques du Cerceau. The fourth is Paul Androuet du Cerceau. His relationship to the three former is uncertain. He was a designer and engraver of architectural ornament, and his work belongs to the latter part of the seventeenth century. About two hundred of his prints are preserved in the British Museum.

Jaques Androuet du Cerceau may have been employed on the annual repairs at Montargis, and in the design of the gardens of the Tuileries. He published a "*Livre d'Architecture*" and sundry other works. His most lasting claim to fame is his "*Plus Excellents Bastimens,*" published in 1576-9, and of considerable value to the historiographer and archæologist of to-day (Fig. 9). Du Cerceau's method of illustration is peculiar. While he presented the great buildings of France, generally by means of an aerial view, with a conscientious fidelity, he seemed incapable of extending his outlook beyond his immediate subject. His indications of the gardens or surroundings of the buildings are of the slightest and most perfunctory nature. His mind was satisfied with fact and little concerned with atmosphere. His line, accurate and precise, is rarely sympathetic. Nevertheless, his drawings are a distinct advance on anything of the kind which had been done before, if, indeed, anything of the kind had been previously attempted.

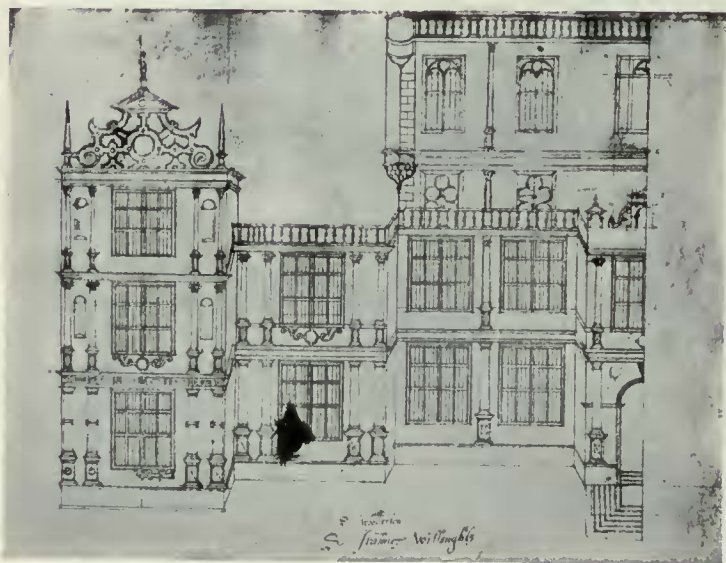
A new, and in some ways regrettable, development of architectural draughtsmanship took place towards the close of the sixteenth century. Draughtsmen began to turn their attention from the rediscovery and record of the remains of ancient Rome, and from the representation of the buildings of their own time, to devote their talents to the creation of what was known as "architectural ornament." These designs were executed for the most part with a deplorable lack of taste. Jaques du Cerceau had turned his hand to

this architectural freelancing in his "*Grandes Grotesques.*" Sambin's "*Œuvre de la diversité des termes dont on use en architecteur*"—a vulgar work, appeared in 1572. Dietterlin's "*Architectura*" was published, at Strasburg, in 1593, and De Vries's "*L'Architecture avec quelques belles ordonnances*" at about the same date in Amsterdam.

The disastrous effect of such works as these, not only on German and Flemish art, but more especially on English architecture, is well known. England was bringing up the rear of the march of the new learning, as Italy had led the van, and the influence of these questionable publications in this country was perhaps the more marked as the position of the educated architect, as an arbitrator in matters of taste, had not then been definitely defined. Building works were parcelled out, under contract, to the various trades concerned, though such men as the two John Thorpes, or Robert and Huntingdon Smithson, generally styled "surveyors" in their own day, might supply a drawing giving the main lines of the design (Fig. 13).

The collection known as John Thorpe's, now preserved in the Soane Museum, and the Smithson collection, lately entrusted to the Royal Institute of British Architects, form, indeed, practically the only means of studying English architectural draughtsmanship of this period. No authenticated drawings of such men as John Allen, Henry Hawthorne, or Robert Adams are known to exist, though the two latter held important positions under royal patronage. The drawings of the Smithson and Thorpe collections belong, in point of date, partly to the opening years of the seventeenth century. But the attitude of thought they reveal makes their inclusion here a matter of convenience. The real advance of English architectural draughtsmanship must be dated from the advent of Inigo Jones.

Any controversy which may attach to the actual authorship of the Thorpe and Smithson drawings need not detain us here. The drawings themselves have a prior claim to the attention. Generally speaking their technical skill is not on a high level, though they maintain a definite architectural quality in the simplicity of their statement and their insistence on the leading lines of the design. The plans and elevations are drawn with considerable care, in ink or pencil. The Thorpes' drawings are free from the quaint expedients



13. JOHN THORPE.

Woolerton Hall. Pen and ink.



14. VREDEMAN DE VRIES.

Architectural Composition from "L'Architecture." Engraving.

often adopted by the Smithsons, who had a curious habit of cutting their paper in such a way that the doors and windows on the drawings would actually open, while paper shutters, actuating on the same principle, were often pasted to the window-jambs. While such devices show that the purpose and resources of architectural drawing were little understood, the Smithson collection provides an interesting link between the three-dimensional models, frequently employed in earlier times, and the two-dimensional drawings which later became the accepted means of transmitting an architectural idea.

That the Thorpes sought inspiration in French and Flemish publications is sufficiently evidenced by their drawings. In those days of restricted travel English designers had, as it were, to obtain their knowledge of the new learning at second hand. There is a far cry between the delicate arabesques of the Italians and the coarse strapwork of Jacobean England. But the path of degeneration may be clearly traced through the meretricious pages of de Vries (Fig. 14), Dietterlin, and their like. Their work and influence stand as an example of the fate which attends architecture when the draughtsman becomes divorced from constructional problems. A comparison of a drawing by Dietterlin with one by Peruzzi, for instance, is more powerful than the power of words in condemnation of the former.

The only exculpation of these prolific and profligate contrivers of meaningless ornament is that they prepared the way for the more important work of the French draughtsmen of the seventeenth century.

JAMES BURFORD.

CHRONOLOGICAL LIST OF DRAUGHTSMEN.

ITALIAN.

Brunelleschi, Filippo	.. .. .	1377-1446
Alberti, Leo Battista	.. .. .	1404-1472
Bramante, Donato d'Angeli Lazzari	.. .. .	1444-1514
Amadeo, Giovanni Antonio	.. .. .	1447-1522
Giamberti, Giuliano (da Sangallo)	.. .. .	1443-1517
Giamberti, Antonio, I (da Sangallo)	.. .. .	1455-1534
Serlio, Sebastiano	.. .. .	1475-1554
Peruzzi, Baldassare	.. .. .	1481-1537
Giamberti, Antonio, II (da Sangallo)	.. .. .	1482-1546
Nanni, Giovanni	.. .. .	1487-1564
Bandinelli, Baccio	.. .. .	1493-1560
Vaga, Perino del (Buonaccorsi)	.. .. .	1499-1547
Vignola, Giacomo Barozzi	.. .. .	1507-1573
Palladio, Andrea	.. .. .	1508-1580
Novellaro, Selio (Orsi)	.. .. .	1511-1587
Dosio, Giovanni Antonio	.. .. .	1533-(?)
Buontalenti, Bernardo (delle Girandole)	.. .. .	1536-1608
Zuccaro, Federigo	.. .. .	1543(?) - 1609
Motta, Raffaello	.. .. .	1550-1578
Cardi, Ludovico (Cigoli)	.. .. .	1559-1613

FRENCH, FLEMISH, AND GERMAN.

Sambin, Hugues	.. .. .	1500-10(?) - (?)
De l'Orme, Philibert	.. .. .	1515-1570
Du Cerceau, Jaques Androuet (I)	.. .. .	1510-20(?) - 1580(?)
Bullant, Jean	.. .. .	1515-1578
Vries, Hans Vredeman de	.. .. .	1527-1604
Dietterlin, Wendel	.. .. .	1550-1599
Du Perac, Etienne	.. .. .	(first half of sixteenth century) - 1601

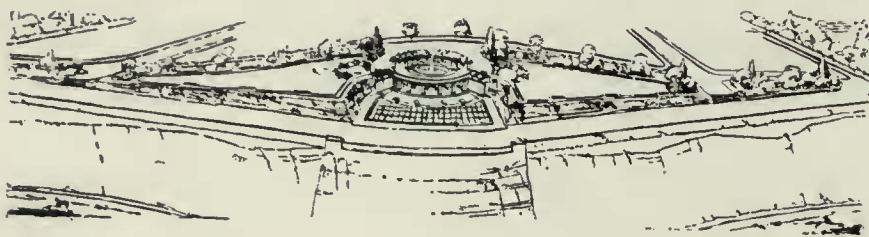
ENGLISH.

Allen, John	} reign of Elizabeth.	
Hawthorne, Henry		
Thorpe, John, I	} late sixteenth and early seventeenth centuries.	
Thorpe, John, II		
Smithson, Robert	.. .. .	1535-1614
Smithson, Huntingdon	.. .. .	(?) - 1648
Adams, Robert	.. .. .	1540-1595

A Great Development Scheme.

By Sir John Burnet and Partners.

With Photographs by F. R. Yerbury, *The Architectural Review*.



A PRELIMINARY PERSPECTIVE OF THE SUN SHELTER AND GARDENS.

THE town of Ramsgate stands on the south side of a spur of land jutting into the North Sea. It occupies the mouth of a valley forming a break in the chalk cliffs which extend to east and west in long almost level lines. Beyond the expanse of sand immediately east of the harbour there is little or no foreshore except at low tide, and but for the parades there is only a rather restricted area in front of the pavilion. So that up to the present the facilities the sea front yields have been somewhat limited.

The gardens which have just been completed and opened are part of a great scheme for improving the present conditions of the sea front and giving more opportunity for the entertainment of visitors. The scheme has had careful consideration, the aim being not only to provide for the needs of the town at the present, but to anticipate its needs in the future. This means carrying out slowly and deliberately each particular part of a scheme to its ultimate conclusion.

The scheme includes the erecting of a number of "Centres of Entertainment," a swimming pool and concert hall on the east, and another swimming pool on the west. These centres, while having all the space necessary for such resorts, are purposely to be kept apart so that they may be approached either through the centre of the town or by Grange Road at the west and Boundary and Thanet Roads at the east. It is proposed to increase in length and width the foreshore to the east of the pavilion, with the possibility of making a broad roadway at the foot of the east and west cliffs which will allow a free passage from one centre to the other, and will give more space for excursionists. Each centre will have refreshment and tea-rooms and gardens surrounding them. While they will be approached from the east and west parades by roads and lifts they will not disturb the present uninterrupted view of the sea from these parades, and they will not intrude upon the simpler enjoyments of the beach in front of the present pavilion.

The scheme further includes an improvement of the marine

parade, the possible erection of a new pier in a more suitable position than the old one, and improvements to the railway station.

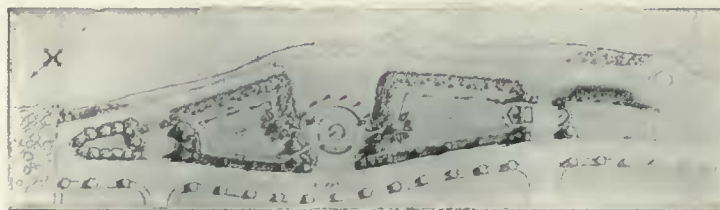
The site of the completed gardens is at the extreme end of the east cliff, and was originally a grassy slope from the road to within a few feet of the cliff edge. It has been designed to be in sympathy with the proposed buildings of the east "Centre of Entertainment," and is, therefore, elaborate in its treatment.

The main feature of the new garden is a semicircular-shaped colonnade placed in the rock-faced recess on the lower terrace facing the sea. The secluded position of this colonnade enables those sitting there to enjoy the sea air, and at the same time be protected from the sun and east winds.

The sculpture by Gilbert Bayes representing children playing with the "Ram" of Ramsgate lends a playful and delightful note to the simple dignified lines of the architecture.

On the upper terrace, which is approached by a broad flight of steps, the garden proper is reached. In the centre of this and immediately over the "shelter" is a circular pool enclosed on the north side by a semicircular Roman seat which commands a magnificent view of the sea.

Sir John Burnet's scheme included certain planting effects, which required a careful selection of trees, shrubs, etc., which would stand the conditions under which they would exist there. Cornish elms which stand the sea-air well are used as street trees. A euonymus hedge has been planted along the top road on the garden side, inside which is a border planted with groups of evergreen, flowering and deciduous shrubs and plants. At other places massed effects of tall planting are obtained by using groups of standard trees, such as poplars. There are also a number of geometrical beds cut out of the turf planted with various kinds of dwarf subjects. The full benefit of the larger of these planting effects will not be obtained for some time, of course, as they are at present in the earliest stages of their growth.



A PLAN OF THE COMPLETED GARDENS.



Plate III.

THE SUN SHELTER.

August 1923.

Sir John Burnet and Partners, Architects.

The Sun Shelter and Gardens are the first part of the Ramsgate Development Scheme to be completed. That Ramsgate has had the foresight to prepare a general scheme for the development of its sea-front is due to the vision of Dame Janet Stancomb-Wills, who herself gave the Gardens illustrated here to the Town.



A General View.



The Interior.

THE SUN SHELTER ON THE LOWER TERRACE.



THE UPPER TERRACE AND POOL IMMEDIATELY ABOVE THE SUN SHELTER.



THE GARDENS ABOVE THE SUN SHELTER



THE LOWER SEA TERRACE.



A DETAIL OF THE SUN SHELTER.

Exhibitions.

THE KNOEDLER GALLERIES.—The exhibition of the work of nineteenth-century French painters held in these galleries was a fairly representative one. On the whole Renoir emerges with the most honour—some of the others do not wear so well. It seems plain that when work has been done solely to solve some problem of colour, and when in the course of time it becomes toned down, the reason for its existence has gone; whereas work based upon some fundamental principle of design lasts with unabated interest so long as it can be deciphered.

Renoir's "La Loge" (48) and "La Songeuse" (46) are very satisfying, and painted—as is usual with him when he paints women and children—with love and understanding. I cannot yet reconcile myself to the very strawberry coloured nudes which Renoir painted during his last period; in fact, in everything he did during this time he saw red. I know some artists profess to see great beauties and mysterious æsthetic qualities in them, but I admit I cannot.

"Route de Versailles" (52), showing Sisley's earlier period—for it was painted in 1875—is interesting because it shows no trace of the broken colour he afterwards made so much use of.

Claude Monet's paintings are very fresh and atmospheric. "Antibes" (35) is very true and clear in colour; it is harder and more tight in treatment than his later work, and shows that he did not necessarily need the assistance of mist to obtain atmosphere and distance. "Venise: Palais Ducal, vue de San Giorgio" (33) is a very good example of his later period, when he had apparently found himself. It was only when I observed this painting from across the room that I realized how good it was. The shimmering effect of the palace seen through a slight haze through which the sunlight penetrates is wonderfully justly observed, and the strong shadow in the foreground serves so well to help the illusion of distance, yet it is all so delicate in colour—nothing is forced.

Quite interesting work of Manet's is on exhibition too. "La Servante de Bocks" (29) is one of this artist's café scenes, but it is not particularly distinguished. "Mlle Lemonier" (26) is one of those kind of paintings with which all artists are familiar; it simply has not "come off." Manet was evidently tired of it, and had scraped the face down in preparation for repainting, which he obviously never did—and before leaving it he just guessed at the features, rather than leave the face completely blank. It is not fair to Manet's name that this should go forth as an example of his work.

"Argenteuil" (28) is a very good Manet, and shows his inherent sense of design—for although the arrangement is so good, one is scarcely conscious that it has been designed at all, it just looks as though it had naturally occurred that way. "Fille à sa Toilette" (23) is one of those tentative studies which artists make when they are uncertain what to do, and are feeling round for an idea—it is of no importance at all.

"Deux jeune Femmes assise-sur un canape" (32), by Berthe Morisot, shows strongly the influence of Manet, as, indeed, does all her work, yet she always puts something of herself into it. The fullness of the figures of the models is very well realized beneath the dresses, and this is done with very subtle gradations aided by definitive lines suggesting the contours.

There is also work by Fantin Latour, a still-life done in his usual accomplished manner, and a small *Carrière*—one of his habitual dreamy renderings of a mother and child. Degas appears surprisingly mannered and self-conscious among this group of more spontaneous impressionists. There is also a very dull and academic portrait of Ingres. The one example shown of the work of Puvis de Chavannes is not worthy of this master at all, and but faintly suggests his great capabilities; besides, someone has varnished it in an over-zealous desire to make it more fit for the market, and has thus ruined the beautiful flat quality one associates with Chavannes.

Printed at the end of the catalogue is a letter which was once sent to Sir Coutts Lindsay, and signed by Degas, Monet, Pissarro, Renoir, Sisley, and others, in which these artists—referring to the group's aim to render form in movement and the effects of light, say that they "cannot forget it has been preceded in this

path by a great master of the English school, the illustrious Turner." It is well to quote this generous tribute to Turner as the first explorer along the road which eventually led to the formulated theory and practice of impressionism because it is a fact which few English people realize. One would like to include the name of Constable as well, as an innovator in this connection.

THE GROSVENOR GALLERIES.—The Summer exhibition held in these galleries was up to the usual standard, which is a high one. Many well-known painters exhibited, and because of this fact do not call for special remark.

"Promenade—Forêt de Marly" (297), by G. Mary Adshead, has a pleasant tapestry quality, both in design and colour; this artist ought to be able to apply her work to the designing of textile fabrics with success.

"Still-life" (99), by Anita Kellman, has a vital and Matisse-like sparkle in it, and she has risen above the dull, oily quality which so many exhibitors seem to think constitutes oil painting.

"Squalls over Ramsgate" (73), by Alice Fanner, is a very effective sea-piece, the movements of the rocking boats, together with the squally effects which she has very successfully transposed into terms of paint, give the fresh sense of the open sea.

It seems extraordinary to find in these enlightened days an enthusiastic follower of Winterhalter; yet it seems possible that Mr. J. Archibald Wells has selected this master as worthy of emulation in his "The Children of Sir Mark and Lady Rachael Sturgis" (61). Is this picture symptomatic of the general return to Victorian ideals, which so many people seem to think inevitable and desirable? And will we soon have to record the melancholy fact that there is a revival of interest in the work of Landseer?

THE NEW SOCIETY OF ARTISTS.—It is generally known that this society was formed by certain artists whose works had been rejected by the Royal Academy. If their aims had been entirely different from that body, one could easily understand the reason for its formation, but a glance round the exhibition now being held in the Suffolk Street Galleries, soon dispels any such notion, for it is very like the Academy, only more so.

In these days almost everyone seems able to paint, but very few have anything to say. Art is not just the facile handling of paint in imitation of natural appearances which so many people seem to think it is. One can forgive a blundering technique if behind it there is an effort, however feeble, to express some idea. There is no point in painting at all if it is only in a degree as good as nature, which all can see better for themselves than sifted through the meshes of uninteresting mentalities. Most of the pictures to be seen in galleries by the thousand are not even remotely connected with art. Gratefully one recognizes here and there some artistic impulse, however small it may be, and welcomes it whole-heartedly, whereas facile or laborious attempts merely at representation, which mean nothing whatever, except to flatter the conceit of the performer, leave one cold.

Art must be on some basis where it is of some practical use. By this I do not mean that it must be commercialized, far from it, but it must *mean* something, and stupid copying of nature must be seen to be valueless, and new standards must be recognized. Whistler was probably right when he said "art happens"; it certainly cannot be forced through the schools, for they set up false standards by which art is judged by mere clever records of meaningless facts, and in extreme cases, nature is affectedly distorted, and because it is not like nature, the argument is—it must be art.

Because of the type of work it encourages this society has not justified its existence.

THE VICTORIA AND ALBERT MUSEUM.—The loan exhibition of the drawings of Auguste Ravier, who is little known in England, attracted attention by their tender beauty, and showed this painter, who was a forerunner of the impressionist school, to be a sincere observer and lover of nature in all its aspects. We learn that he was self-taught, and had little opportunity for intercourse with other painters, and that he was content to do his



SUBIACO, RYDALMERE, NEW SOUTH WALES.



RICHMOND TERRACE, DOMAIN, SYDNEY.

From Drawings by Hardy Wilson.

work without any thought of fame or the worldly success which comes through exhibitions. His unambitious work bears this out, for no aggressive edges of personality obtrude through it. There is a sense of light and air in his drawings, which are not finitized by any arbitrary insistence upon design, but radiate round a common centre, which is very quietly accented, so that one is not over-conscious that one is looking at a painting, but feels it as an effect of nature described by a delicate and sensitive mind.

THE ARCHITECTURAL ASSOCIATION.—The exhibition of students' work held at 34-5 Bedford Square showed the progressive stages through which students of the school pass, and the methods by which they are taught to realize the importance of colour in assisting and accentuating structural principles.

RAYMOND MCINTYRE.

Drawings of Old Colonial Architecture in New South Wales and Tasmania by Hardy Wilson.

An Australia not of Villers-Bretonneux and frozen mutton and the Strand, but leisured and remote, high-collared, broad-skirted, an Australia of the autocratic Governor Macquarie, and his architect, Greenway, the transported bankrupt—such is the land with which Mr. Hardy Wilson's drawings are concerned. It is, indeed, a remarkable selection that may now be seen at South Kensington Museum, remarkable for the decoration value of each picture in its mount which it fits so well; remarkable for the tone of the drawings, so echoing one another that they seem at first glance a simple faded harmony, almost you think them tinted lithographs of seventy years ago; remarkable even more for the power with which are suggested texture and dappled sunlight (see that doorway of St. Peter's Church—a little door and a wall of shadowed brickwork and that is all), or the

neglected stone fronts of Gloucester Street; but, above all, to be welcomed with affection for the sentiment in which they are steeped—so conscious you feel has the artist been that these buildings—little regarded in their own land it may be—are something to be sought out and cherished with affection for what they imply. They are the buildings of the early settlers—a hill-top veranda, a barrack entrance, a Wesleyan chapel in Tasmania—and those that built them half remembered (it was too far away to copy or keep pace with the times) the simple works of the homeland. It is just brick, and simple openings, and lean porticoes done away from the books. But they speak wonderfully of a past we had almost forgotten Australia had; and they have forgotten it too. It is something of an opportunity for the younger school of architects to execute a homely and straightforward architecture on these lines for their country, as America has done with notable success in her very similar sphere of Colonial architecture.

Perhaps you will feel the drawings, when looked closely into, lack a certain assurance of line and character, that they are—should we say it—almost too faithful to their subject. I think it is rather that they are not self-assertive. The artist has wished us to be interested in his subjects, and not in himself. If that is his purpose he has succeeded. And all the time his line is very sure, if it is not emphasized. Look at the drawing of the Ionic caps and columns in the Sophocles and Euripides doorway. And their decorative value is high, their low colour tone, which yet conveys astonishingly a sense of sunlight, and certainly, too, of texture and solidity, whether in the St. John's Church among the clouds on its sunny hill; or, more dramatically, St. Peter's tower among its giant yews; or in the simple charm of the Castle Inn at Bothwell in Tasmania; or the smiling house behind its wood palings where papa, high-collared and broad-skirted, calls mamma to take a turn with him in the shade of the trees of Campbell Street. At every moment we enjoy with the artist the past which he has so deeply felt, and yet never obtrudes.

W. G. N.

Recent Books.



THE DREAMER.

(From "*Der brennende Mensch*.")

An Austrian Sculptor.

Der brennende Mensch. By L. W. ROCHOWANSKI. Cr. 8vo, boards. Pp. 95. Illus. Vienna: Verlag Literaria.

The author of this extraordinary little book, Rochowanski, has a vision of the fusion of the arts; he has written on psychopathic art; on balance dancing; on time formation, and is now compiling a survey of the European theatre of to-day. Anton Hanak, the subject of this book, is the most-talked-of sculptor in Vienna, where he is a professor at the art school. He was born at Brünn in 1875, and educated at the Vienna Academy. He is, although a Moravian, the most Austrian of them all, and, like Metzner and his contemporary, Hugo Lederer, has had an immense influence in Germany. He is a man of imagination and startling life-force; he is a draughtsman as well as a modeller and carver, and his productions seem bursting with scarcely-controllable energy. There is no more dynamic artist in Europe than Anton Hanak, but his riotous movement is mostly seen in his drawings; his sculpture, fortunately, as is right and proper and so recognized by him, is of a more static quality, excepting "The Burning Man," the over life-sized figure in bronze which bears the words "That burnest and art consumed," his conception of the artist burning with creative energy and finally consumed by the flame.

The illustrations to Rochowanski's letterpress include many drawings and also some of the sculpture, among which is "Creative Force," an entirely static treatment of the subject: a great figure

representing the Giver with hands on the heads of a man and a woman, the vehicle of his gift. "The Dreamer" is a fine figure of a man; "Great Sorrow," a touching and original exposition; "Exaltation," a lyric expressed in a three-quarter figure of a woman; the "Face of Gold," a greatly simplified woman's draped figure with an enigmatic smile; the "Maiden and the New Man" are nude life-studies of great beauty and simplicity, while the fine bust of "Ferdinand Edlinger," the musician, shows Hanak's command of naturalistic representation. Hanak has worked for the architects, and four putti for a conservatory carved in stone are altogether delightful. Vivid, virile, self-willed, and self-opinionated, he and his work form an ideal subject for a writer so full of energy as L. W. Rochowanski.

A Guide to Greek Sculpture.

Die Griechische Plastik. By Prof. EMANUEL LÖWY. 3rd edition. 2 vols. Cr. 8vo, boards. Text, pp. iv + 154, illustrations pp. xvi + 170. Leipzig: Verlag, Klinkhardt and Biermann.

In four packed chapters Professor Löwy gives a complete account of Greek sculpture, the first dealing with the Archaistic period, the second with Phidias and the Parthenon, the third with Scopas and Praxiteles, and the fourth with Lysippus and the Hellenistic school. History, biography, and criticism are interwoven into an admirable narrative, which is supplemented by a useful list of artists mentioned in the text and represented in the volume of illustrations. This latter is most satisfying: no attempt is made at fine illustration, but all the plates are good half-tone reproductions from photographs; some of them are full-page, but most of them are, necessarily, smaller, for there are no fewer than 297 works shown. To add to the practical value of the book, a register of the location of the principal pieces in Greece, Italy, England, France, Germany, and other countries, in both private and public collections, is provided.

KINETON PARKES.



CREATIVE FORCE.

(From "*Der brennende Mensch*.")

Inside the 18th-Century House

English Interiors in Smaller Houses from the Restoration to the Regency, 1660-1830. By M. JOURDAIN. B. T. Batsford, 24s. net.

Pictures that receive the praise of artists, and houses that win the admiration of architects, are not always popular even with the informed section of the public. It has probably always been so to a certain degree, for there are elements of technique and movements in the composition, arrested as it were midway towards completion, which speak to the creative faculties of the artist, and please him more than the finished work which conceals its art. To-day there is an even greater gulf between the public and the architect, for few trouble to learn the language of architecture, and buildings impress the passer-by little more than do the accents of an unknown tongue. We willingly admit, however, that the gulf is gradually being bridged, and the issue of such books as the one under review, by Miss Jourdain, is welcome evidence that there are people who want to learn, and that interest is being aroused in those architectural methods and manners which are nearest to the heart of the architect.

A visitor to the city of Bath, if he be sensitive to the charm of a noble scenic disposition of buildings, to the delicate adjustment of detail and proportion, and to a taste in decorative toys, the simplicity and playfulness of which are as the unspoiled promptings of a child translated by ripe judgment—if these things appeal to him he will find in the squares and crescents of Bath a very paradise. Within the covers of Miss Jourdain's beautifully illustrated quarto is just such a glimpse of paradise brought within the reach of us all. She has displayed an almost unflinching taste in her selection, a fine instinct for the noble, the dignified, and the skilfully adorned phases of architectural treatment within the walls of the English house. She has had the advantage of all those technical excellences in book production which have made Messrs. Batsford's books so welcome to the architect's library, and every one of the 200 or more plates exhibits some noteworthy and distinguished example of design

which can be studied with pleasure and with profit alike by architect and client.

As a portfolio of beautiful photographs and drawings the book deserves all praise, but Miss Jourdain attempts other things and perhaps mystifies us a little in the process. In the first place she attempts a not altogether felicitous classification of her subject. As it appears from her preface and subsequent remarks, we are invited to divide the period (1660-1830) into: (1) late Stuart; (2) Palladian, with a sub-division of Rococo, and (3) the Classic Revival, subdivided into (a) the brothers Adam and their contemporaries, and (b) the Greek Revival. Now we have the salutary example of Rickman and his adversaries who quarrelled over the correct classification of the divisions of Gothic styles, to warn us against laying too much stress on mere nomenclature, but it does seem to us that the pegs on which Miss Jourdain hangs her remarks are not quite intelligible nor even exact enough to give the general public for whom she writes an insight into the real significance of the subject. Her remarks are always interesting and helpful, her quotations from contemporary literature enable us to realize something of the aims of those who produced the buildings which she illustrates, but despite the author's taste and evident enthusiasm the supreme power of interpretation seems to be withheld from her. Curiously, the first period, which she calls "late Stuart," is almost entirely neglected, and examples like the staircase at Wandsworth, which she assigns to the close of the seventeenth century, must almost certainly be of the time of George I. It is part of Miss Jourdain's plan to exclude architects, as she desires to examine the "vernacular" or humbler building of the period, but she has a good deal to say about Robert Adam, and practically nothing about Wren. Now to most students who have learned to love the later phase of the Renaissance in England, the period from 1660 to 1714 is by far the most beautiful and appealing; its houses, even its smallest buildings seem to emanate from the wonderful inspiration of our truly national architect, and, moreover, the Georgian period, up to the advent of Adam, especially its "vernacular" design, seems almost wholly dependent on this single fountain of practical, simple, commodious, and dignified design. "Late Stuart" is surely a misnomer, for while there is reason enough for giving a dynastic name to times that produce no outstanding personality, in this case it is too much like a forgetfulness of all that really matters. Palladian, too, as applied to other than the conscious design of the well-known architects is far from apposite. Wren's work, like that of his nameless successors in all our county towns and villages, shows far more affinity to the bourgeois art of the Netherlands than ever it does to the practice or principles of Palladio.

There is a kindred objection to the use of the term "Classic Revival." It is, of course, true that the brothers Adam turned to certain Roman models for the material for their own particular manner, and that their success made others seek for a variation in a direct importation of Greek detail. But the really important fact is that Robert Adam created a style of his own, and a style which was psychologically inevitable in the given trend of Georgian design. As the eighteenth century progressed the external appearance of English houses grew more and more solid, respectable, and unemotional, and were balanced by a development of lightness and inconsequence



A CHIMNEYPiece IN BOURDON HOUSE, MAYFAIR.

(From "English Interiors in Smaller Houses, 1660-1830.")



A WINDOW AT 20 ST. JAMES'S SQUARE, LONDON.

(From "*English Interiors in Smaller Houses, 1660-1830.*")

gaiety in the interior in harmony with the social and intellectual brilliance, grace, and extraordinary mental poise of the age. Have we not the great body of evidence from all the other arts, and from the crafts of the cabinet-maker, the silversmith, and the china and glass manufacturers—to mention but a few of the chief among them—to witness to the supreme attainments of form and elegance which are the envy of all our connoisseurs and collectors? Of the two competing strains in their building, which the Georgian designers maintained in a fine equipoise, the fairer was vanquished at the threshold of the nineteenth century, and had to wait for a second recognition until all the strange manifestations of scientific invention, industrial

expansion and romantic emotionalism had done their worst and were still.

Miss Jourdain's book (we refer to the text alone) is here and there strangely incoherent, whereas her subject calls for the clearest possible treatment. In some cases it may be that actual misprints are responsible for the obscurity of her narrative, but in other cases it is probably due to a lack of revision of her manuscript. If the uninitiated reader is to be guided through the rather perplexing intricacies of changes in style—especially those that are mainly decorative—it is of real importance that the account should be lucid.

We are grateful to Miss Jourdain for her very beautiful picture-



A WINDOW AT 41 RUSSELL SQUARE, LONDON.
(From "*English Interiors in Smaller Houses, 1660-1830.*")



A DOOR AT BELTON HOUSE, GRANTHAM.
(From "*English Interiors in Smaller Houses, 1660-1830.*")

book, but we feel as we lay it down that her story needs re-telling. It is a wonderful epic of building which has not yet been written—how a great genius arose in England when her capital lay in ashes. How his example spread throughout the whole country, and in every market town, in cathedral city, village, and scattered hamlet there grew a multitude of comely dwellings, soberly attired for the most part towards the outside world, but graciously and charmingly furnished within. How the English noble, the squire, the merchant and shopkeeper all turned to the same rules of a very domestic, humble, and yet perfectly self-possessed art for their homes and their public buildings. How an enemy sowed tares among the goodly rows of architectural wheat and courted that latent English desire for the *bizarre* and the "picturesque," first by introducing French chimneypieces in the reign of Anne or George I, and by Chinese motives in furniture, then by rococo carving and plaster enrichment, and finally by the "natural" school of garden design. In the last-named he was successful, but in architecture the redoubtable band of champions—Robert Adam and his brothers—routed the disintegrating forces, and by the witchcraft of their superb school won the hearts (and the purses) of every one, giving to those who suffered most from "divine unrest" the task of covering Wren's panelling and enrichments with paint of a delicate pea-green hue. In spite of some interludes, it is a story of which England should be proud, and the sooner the country realizes its significance the sooner will the hand of destruction be stayed and the ample remains of these

beautiful styles be preserved. Miss Jourdain, in spite of the title of her work, has not visited enough of the humbler dwellings which still abound, but her book is sure to do good and to sow the right seed of appreciation of fine architecture wherever it is received and read.

WALTER H. GODFREY.

On the Site of the Globe Playhouse.

On the Site of the Globe Playhouse of Shakespeare. By GEORGE HUBBARD, F.S.A. Cambridge: at the University Press. Price 7s. 6d. net.

Opinion has long been divided as to whether the Globe Playhouse stood on the north or south side of Park Street, Southwark—a street which runs roughly parallel with Bankside on the river, and which at one time bore the name of Maid or Maiden Lane. Although a bronze memorial has been erected by the Shakespeare Reading Society on a place to the south of Park Street, where the Society has decided the theatre stood, and the London County Council has published an official document in support of this, there are those who disagree with the way in which the evidence available has been read, and who hold that the site was on the north side.

Mr. George Hubbard has felt compelled to set down and publish his arguments in support of this view in book form. Though, as he says, a solution of the question may not be a matter of vast importance to anyone, in view of the fact that the memorial has been erected, the matter assumes a certain importance which it would otherwise not have had. If the place is marked it is best to be certain that it is marked in the correct place.

Mr. Hubbard's arguments are well founded, and his conclusions seem logical enough. He has collected together a considerable amount of evidence, and he has evidently spent much time working on the subject. Among the evidence he sets forth is a document which has an important bearing on the case. This is "The Osteler Document." It contains reference to a lawsuit between one Thomasina Osteler and her father John Hemyngs. The latter was the business manager of the company that ran the Globe Theatre, and the proceedings were in effect against the whole company including Shakespeare himself. The importance of this document, however, lies in the fact that it gives a description of the position of the land on which the Globe was built. This is described as "abutting upon a piece of land called The Park upon the north . . . and upon a lane there, called Maiden Lane, towards the south." Now in the past it was considered that a mistake had been made in the orientation of this piece of land, since—there being no other park known in the neighbourhood—it was concluded that "The Park" referred to was the Bishop of Winchester's park, which lay away to the south of Maiden Lane. Mr. Hubbard, however, claims to have discovered evidence showing that there was a piece of land called "The Park," on Bankside, which, if the evidence is reliable, certainly does away with this objection.

Another piece of evidence that Mr. Hubbard brings up is a minute of the Sewer Commission made on February 14, 1605, which reads as follows: "It is ordered that Burbage & Hemminges and the other owners of the Playhouse called the Globe in Maid Lane shall . . . pull up and take cleane out of the sewer the props and posts which stand under theire bridge on the North side of Mayd Lane." This infers, too, that the land was on the north side.

A point that those who hold that the theatre was on the south of Maiden Lane make use of is the fact that there is an alley named after the theatre on the south which it is thought originally led to the theatre. Mr. Hubbard meets this by suggesting that originally Globe Alley was on the north and that the present one was named after the theatre had been pulled down. He quotes a document describing some properties "scituate lying and being in Mayden Lane . . . bounded with the King's highway called Deadman's Place on the east and upon the Brooke or common shewer dividing them from the Parke of the Lord Bishopp of Winchester on the South and the garden comonly called the lumbard garden on the west and the alley or way leading to the Gloabe Playhouse comonly called Gloabe Alley on the north."

"It is quite obvious," says Mr. Hubbard, "that if Globe Alley is the boundary on the north, and Deadman's Place is the boundary on the east, and Lombard Garden is the boundary on the west, then this property which is described 'scituate lying and being in Mayden Lane' must have been bounded by the sewer in Maiden Lane on the south; a sewer which in a general broad sense divided the land from the Lord Bishop of Winchester's Park."

This is not so convincing as some of his other arguments; it leaves room for doubt. One cannot help questioning whether if the sewer was in Maiden Lane such would not have been stated. The description of the property as "being in Mayden Lane" might be meant in a general way only—the lane being an important thoroughfare near by. The likelihood of there having been a Globe Alley on the north, however, is greatly increased when Mr. Hubbard goes on to quote certain measurements given in the deed. "The distance from Globe Alley on the north," he says, "to the common sewer on the south is stated to be 124 ft. With a tape I have measured that distance and I find that it exactly coincides with what must have been the northern of the two sewers in Maiden Lane."

These are some of the important arguments Mr. Hubbard brings up to support his side of the case. Old maps of the

portion of London dealt with accompany the book, and are delightful specimens of old cartography. It is unfortunate that in no one map the positions of Maiden Lane and the Globe are together marked. From these maps it certainly appears as though the Globe was too near the river to be south of Maiden Lane. This, however, can hardly be taken as proving anything, as map-makers in those days aimed more at making pleasant pictures than at drawing accurate ones.

Staffordshire Glazed Ware.

Ralph Wood Pottery: Mr. Frank Partridge's Collection. London: 26 King Street, St. James's. 4to. Pp. 74. Illus. 30s. Limited edition, No. 44.

The perfection of technique resulting in a brilliance of glaze that is unsurpassed goes to prove Mr. Partridge's contention that English pottery "at its best is little, if at all, inferior to any other in the world," so far as the production of the Woods of Staffordshire in the eighteenth century are concerned. Valuable, however, as their secret was, wonderful as its results have proved in lasting power, it was a technical secret only, not an artistic one. The Woods practised a craft, not an art: their work has little grace and less drawing, but the artist of to-day would give his immortal soul for the secret which bafflingly flashes at him from the surface of the toby jugs, the busts, the animals, the figurines, and the pots which Ralph Wood, his son Ralph, Thomas Whieldon, and John Astbury turned out in a generous profusion from about 1740 to about 1780. Alas! If these men had been great ceramic artists, great painters, or modellers, then the Staffordshire potteries would indeed have been worthy rivals of the Chinese and Bernard Palissy.

It is only in one object in the collection with which this catalogue deals that a real decorative intention emerges, and that is in the pierced floral design of a teapot, sexagonal in shape, the small flowers beautifully modelled, and the colour exquisite, as well as the design. The next most satisfactory "artistic pieces" are the oval portrait panels, in which the execution is marvellously expert and the result not unpleasing aesthetically. To the curious and the collector the perfection of technique of Ralph Wood ware will always be a source of pleasure and wonder, and the publication of this handsome catalogue to the remarkable Stoner-Partridge collection will always be a useful guide, for the collection includes over two hundred items, many of which are here illustrated in colour and half-tone.

K. P.

Books of the Month.

LONDON OF THE FUTURE. By T. E. COLLCUTT, P.P.R.I.B.A. London: Leonard Parsons. Price 2s. 6d. net.

THE HOUSE DOCTOR. By R. RANDAL PHILLIPS. London: "Country Life," Ltd. Price 2s. 6d. net.

66 ETCHINGS BY MEMBERS OF THE PRINT SOCIETY. Breamore, Hampshire: The Print Society. Price 21s. net.

DETAILS OF THE ARCHITECTURE OF TUSCANY. By H. D. EBERLEIN and OLIVER REAGAN. New York: William Helburn, Inc., 418 Madison Avenue. Price in Portfolio, \$12.50. Bound in Cloth, \$15.00.

THE STONES OF LONDON. By J. VINCENT ELSDEN and J. ALLEN HOWE. London: Colliery Guardian Co., Ltd., 30 and 31 Farnival Street, Holborn, E.C.4.

ARCHITECTURAL BUILDING CONSTRUCTION, Vol. II. By W. R. JAGGARD and F. E. DRURY. Cambridge: at the University Press. Price 18s. net.

THE HOUSE WE OUGHT TO LIVE IN. By JOHN CLOAG and LESLIE MANSFIELD. London: Duckworth & Co., 3 Henrietta Street, Covent Garden, W.C. Price 7s. 6d. net.

STRUCTURAL DESIGN IN THEORY AND PRACTICE. By HENRY ADAMS. London: Constable & Co., Ltd.

PETERSFIELD. By E. ARDEN MINTY. London: John Lane, The Bodley Head, Vigo Street, W. Price 3s. 6d. net.

ENGLISH COUNTRY LIFE AND WORK. By ERNEST C. PULBROOK. London: B. T. Batsford, Ltd., 94 High Holborn. Price 16s. net.

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Westminster Hall.

After nine slow years of patient toil the great work of making safe the roof of Westminster Hall has been completed, and the other day it was reopened by the King.

"The Times" in an article, which we quote, marking the occasion, remarked on its uniqueness and the historic associations of the place.

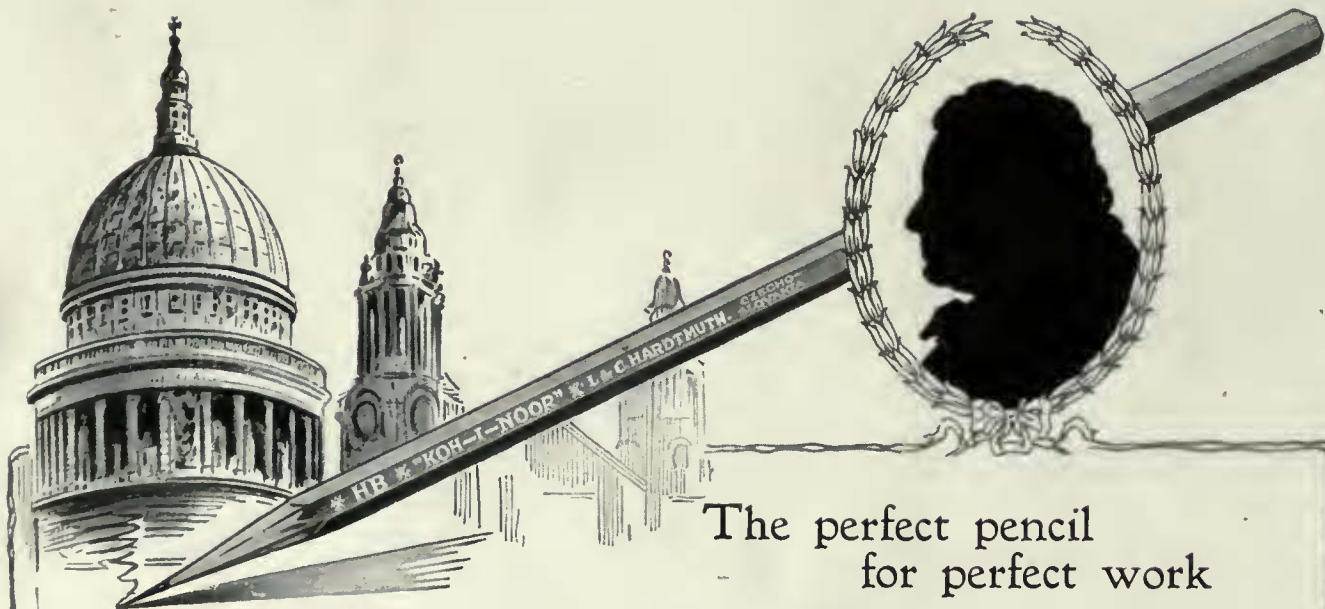
"What kingdom," the article said, "what people—ancient or modern—can produce its parallel. . . . No building in Europe, reared for the ends of civilian life, can rival our great Norman heritage in age—not the Cloth Halls of Ghent and Antwerp, nor the Town Halls of Bruges and Brussels; not the Alhambra nor the Palace of the Doges, nor the Palazzo Vecchio, nor Or San Michele, nor the Palazzo of Siena. It is older than the cathedrals of St. Denis and of Reims; it stood complete before even the Duomo of Pisa was consecrated; at home and abroad only some venerable churches can claim an earlier origin. When it rose Constantinople was yet the capital of the empire of the East, yet the unrivalled city which was to move the marvel of Villehardouin a hundred years later, yet the undevastated storehouse of the accumulated treasures of Greek learning and of the choicest works of the Greek chisel. Bagdad was still the seat of the Caliphs, rich in all the lore and all the splendour of the East. The Moorish kingdoms of Spain were the most civilized in Europe. There was still an empire of the West, locked in the struggle with the mediæval Papacy which was to ruin both. The King of France was a feeble prince unable to control the great feudatories of the Crown. Prussia was a land of heathens, and Russia had not yet learned to crouch before the conquering Tartars. . . .

"Westminster Hall has been the theatre of some among the great functions and some among the great tragedies of English history. Until the accession of William IV, each new crowned King of England held his coronation banquet there, and the head of the House of Dymoke, as his hereditary Champion, rode up the Hall in armour and flung down his gauntlet in defence of the new King's title. There are amusing accounts in Walpole of

these rites at the coronation of George III. This was the occasion on which the Deputy Earl Marshal, to George's delight, met the royal complaints by repeated assurances that things would be better managed at the *next* coronation; and this, too, was the occasion when Lilius Redgauntlet took up the Champion's gage on behalf of the exiled Stuart. Sir Thomas More, who had sat there as Chancellor, as his father before him had sat there in the Common Law Courts, and Fisher, the saintly Bishop of Rochester, the munificent founder of St. John's College, Cambridge, were attainted there of treason for denying the Royal supremacy. Westminster witnessed the shame, as it had witnessed the success, of Francis Bacon, 'the greatest, wisest, meanest of mankind.' It saw Charles I walk up its length with his armed guard to overawe the Commons of England and to seize the five members; it saw him return baffled and dismayed. It saw the impeachment of Laud, and it saw the impeachment of the great Wentworth, Earl of Strafford, the man with hand and heart and brain to have saved Charles, had Charles been possible to save. . . .

"Walpole's letters are full of impeachments and State trials in the Hall and at Westminster. There the gallant old Balmerino and two other 'rebel lords' were tried in 1746, a sight 'the most solemn and fine,' by 129 of their peers, to be followed the next year by the aged Lovat, when 'it hurt everybody to see the old wretch worried by the first lawyers in England, without any assistance but his own unpractised defence.' . . . The trials of Lord Byron . . . of the amazing Duchess of Kingston, and of Lord George Gordon are among the most celebrated of this time. But the greatest trial which has been held in Westminster Hall since the trial of King Charles, and in some ways the most suggestive to the thoughtful mind, is, it need hardly be said, the impeachment of Warren Hastings. Everybody knows the resplendent 'purple patch' in which Macaulay has exhausted his gorgeous rhetoric to paint its opening scene. . . .

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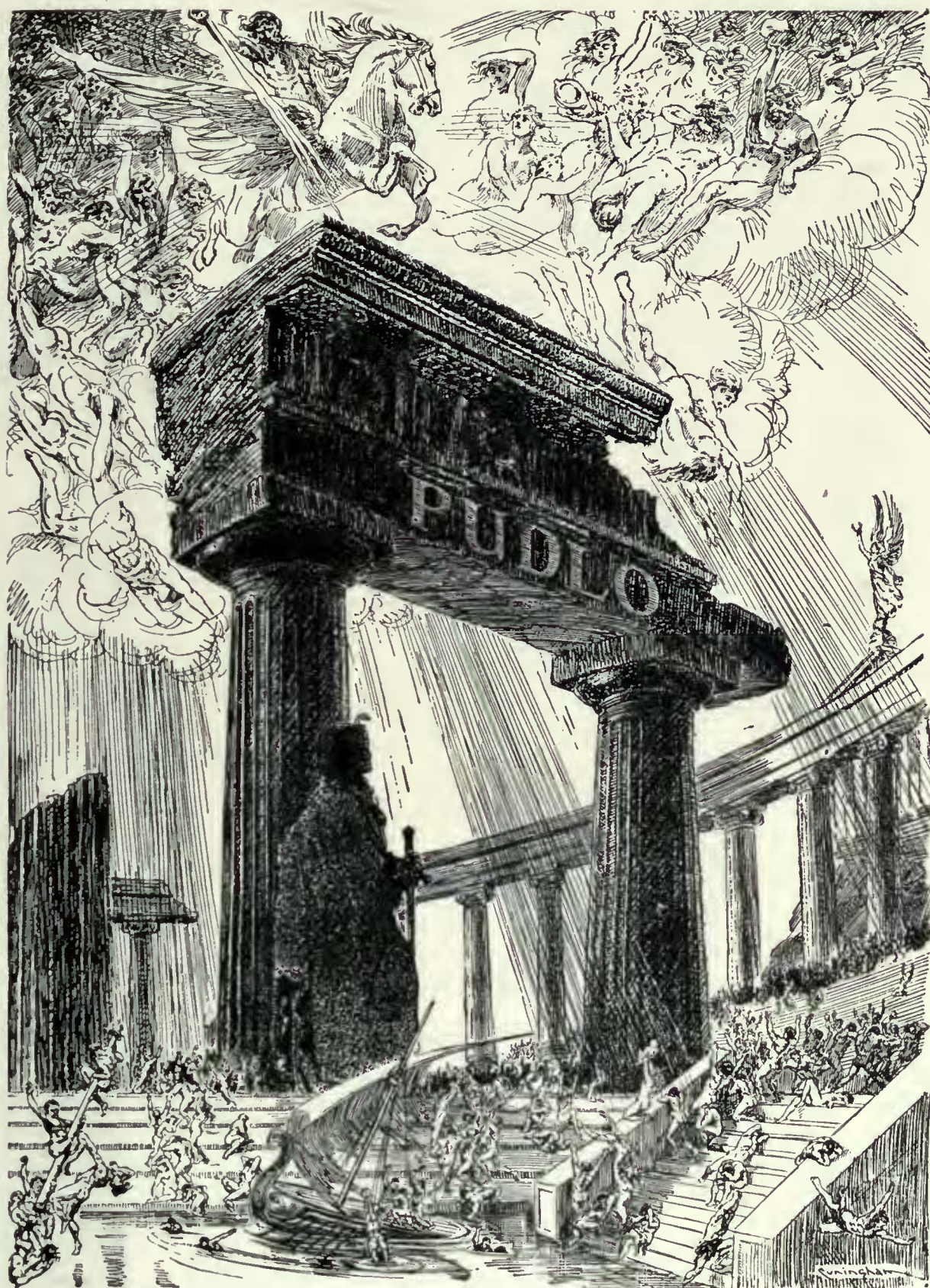
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The Fitness of Form to Environment.

In an article on "Town Architecture" which appeared in a recent number of "The Architects' Journal," the question of certain architectural forms being more suited to the town than to the country, or vice versa, was discussed, and attention was drawn to the faults in our towns to-day. Fitness of form, it was pointed out, to purpose or environment was often entirely lost sight of and the favoured architectural forms of a period were to be found appearing with utter disregard as to place or purpose. Thus to-day an architecture more suitable to the country was to be found appearing in the towns, as if with the emigration from country to town the country folk were bringing their architectural forms with them, or that the townsman was determined to make his home savour of the countryside. Through this there was the danger to-day of town architecture losing the distinctly urban note with which it should, of course, be stamped.

"It must not be thought that this urbanity is necessarily a matter of style or even of material," the article went on to say, in discussing what actually constituted an urban form of architecture. "Although both style and material may be the immediate cause of a distinctly urban or rural effect, actually the effect of urbanity in architecture arises from some more subtle cause. It is the fashion of late to seek analogies between architecture and dress: such analogies, although dangerous in the hands of the inexperienced, have their uses, often succeeding, as they do, in drawing the attention to a hitherto unobserved aspect. Architecture, no less than dress, is largely a matter of habit and convention, and just as we are often at a loss to explain why certain clothes seem definitely suggestive of, and more suitable to, an urban environment, so, too, the more discriminating must know that certain buildings are expressive of the town life. With clothes, as with architecture, the cause is not necessarily one of style or material, although these may be important contributory factors; it is rather in that mysterious quality known to tailors as cut. Architecture, too, has its cut.

"One thing that proclaims an urban note is a certain uniformity and reticence. Just as a man on coming into a town is obliged

to conform with certain regulations devised for the smooth running of a complex organization, so, too, should the architecture subscribe to a code of good manners. . . . Simplicity or grandeur are no measure of urbanity. A university town, a cathedral city, the small capital of an impoverished district, or the metropolis of a mighty empire, will express themselves in distinctive architectural idiom, as distinct, to revert to our analogy, as the academic gown and the flowing surplice, the mayoral badge of office, and the regal splendour of a mighty court. But the distinctive urban quality of the architecture will transcend these differences.

"The fault with our towns to-day is twofold. First, the suburbs are fast losing any kind of urban distinction; they display a confusion of ideas. The street as a unit of composition is being lost sight of; indeed, street architecture, except in the heart of our cities, is rapidly becoming an obsolete art. The second fault is a question of manners. It is generally realized that the standard of good manners in human intercourse is becoming lower. Reticence, deference, and respect are qualities whose rarity is becoming a matter of regret amongst those who were familiar with pleasanter codes. Town architecture reflects this change in ideals. . . . The improvement that we look for must ultimately come from the citizens themselves. The qualities which go to make a good citizen must be understood and cultivated, and in due course they will be reflected in the town's architecture."

The Discovery of an Ancient Town.

The remains of an oppidum or fortified town, measuring over 3,200 sq. ft., have been discovered near Orange (Vaucluse). It is on the summit of a rocky eminence, the base of which at one time was washed by the waters of the Rhone. Numerous fragments of tools made both of bone and flint, a variety of pottery, utensils, and skeletons of animals—some of them now extinct—have been unearthed, while, too, there are fairly well-preserved vestiges of human habitations in the form of huts. Archaeological authorities who have already made an inspection of these relics are of opinion that the site is that of the ancient town of Aeria, which is said to have been built above Orange in an exposed position dominating the national roadway.



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Sir Joshua Reynolds.

The recent bicentenary of the birth of Sir Joshua Reynolds was marked by a reception held at Burlington House, when a number of speeches were given by prominent men on the subject of the painter.

Sir Aston Webb, in the course of a survey of the career and character of Reynolds, pointed to the many resemblances between the lives of the great painter and of the architect Wren, whose tombs in St. Paul's adjoined one another. Both were sons of the manse; both came from the south-west of England; both were prominent in the social life of their times; both lived extremely strenuous working lives, and both were of blameless character. Wren was at one time member of Parliament for Plympton, and Reynolds was Mayor of Plympton. Wren, whose memory also had been celebrated this year, died five months before Reynolds was born.

Two of the favourite maxims of Reynolds (Sir Aston Webb remarked), which threw a good deal of light on his character, were, first, that the great principle of happiness in this world was not to mind, or be affected by, small things, and secondly, "If you take too much care of yourself, Nature will cease to take care of you." When the great painter was knighted in 1769 (the year following the constitution of the Royal Academy and his election as first president) he left one sitter to go to the Palace for the ceremony, and almost immediately afterwards went back to another sitter.

Sir Joshua Reynolds was a man of an unusually temperate and lovable nature. He dined out much, but never unwisely; he drank, but he was never drunk; he played cards frequently and, it was said, atrociously, but he was no gambler; he gossiped, but never ill-naturedly; he was a good talker, though no speaker; he lent and he gave, but he never borrowed; and though he often entered into quarrels, it was always to heal them. Living in a time when art was thought contemptible, he raised it to public appreciation and esteem, and he raised also the artist with it.

A statue of the painter is soon to be unveiled in the courtyard of Burlington House.

The Vis Collection.

In a letter written to "The Times," the other day, Mr. Isidore Spielmann draws attention to the Vis collection of old Dutch tiles, and asks for a friend of the National Art Collections Fund to come forward and present this fine collection to the Victoria and Albert Museum—before it crosses the Atlantic.

He points out that the ceramic section of the museum is singularly weak in the very things in which the Vis collection is strong.

"The Vis collection," he says, "may be divided into two groups—the single-picture tiles and the great pictures covering many tiles. Among the former are beautiful examples of flowers, birds, animals, and figures, military and civilian portraits, landscapes, seascapes, and ships in endless variety. Among the latter are some very remarkable pictures. . . . One is of enormous dimensions and is composed of 357 tiles, and is dated 1640. It consists of an allegorical representation of Love, Justice, Unity, Faithfulness, and Stedfastness, each depicted by a female figure with an emblem. The figures, which are over life-size, are painted in purple, and the drawing of the figures is splendid in attitude and bold in design. This tile-picture is said to be among the most important works ever produced in painted tiles in Europe. . . . It came from Gouda, and is after the design of Joachim Utewael."

Other tile-pictures include the following: the sign from a merchant's house at Gorinchem, composed of thirty tiles; a marine piece by Cornelius Boumeester, composed of thirty-five tiles; a hunting scene, also by Boumeester, composed of one hundred tiles; a Dutch interior, with an elegantly-dressed group, composed of twelve tiles; "The Dismissal of Hagar by Abraham," by Jan Aalmis, of Rotterdam, composed of twenty-four tiles; a flower piece, composed of seventy-eight tiles, and one of the most beautiful things in the collection. Another important picture is "The Crucifixion," by Jan Aalmis, drawn with anatomical accuracy, the standing groups being in devout attitudes. This picture is composed of seventy tiles.

Mr. Spielmann considers this collection to be in no way inferior to the Schouten collection at Delft, or the great collection of M. Evnerpool at Brussels.

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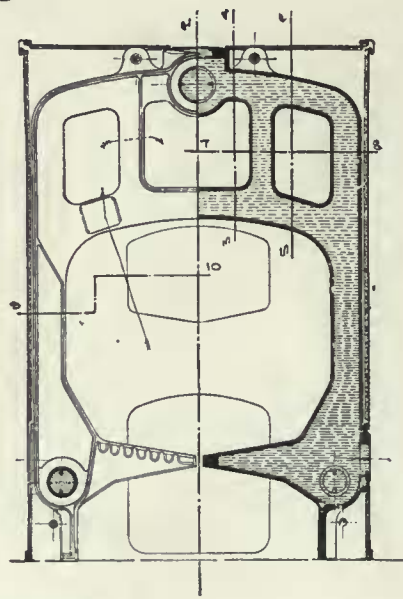
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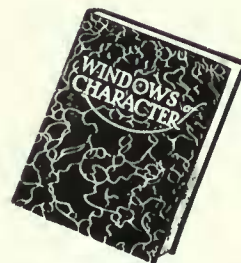


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A Gift to the Nation.

The public will learn with the greatest satisfaction that the Ramsey Abbey censer and incense-boat have just been acquired for the Victoria and Albert Museum. These superb objects in silver gilt, which appear to have formed part of the treasure of Ramsey Abbey in Huntingdonshire, represent the high-water mark of English goldsmiths' work of the fourteenth century. For this splendid addition to its artistic treasures, the nation is indebted to the generosity of an enthusiastic connoisseur of mediæval art, Mr. C. W. Dyson Perrins, of Malvern and Ardross, N.B. Mr. Perrins has provided by far the greater part of the large sum needed for the purchase, leaving only a relatively small amount to be furnished out of state funds. These incomparable pieces of English mediæval craftsmanship are rescued at a moment when there was reason to fear they would be permanently lost to this country and Mr. Perrins deserves the gratitude of his countrymen. The objects are now on exhibition among the great collection of ecclesiastical goldsmiths' work in the south court of the Museum.

The censer and incense-boat were found, together with a group of articles in pewter and pottery, in the course of draining Whittlesea Mere in 1850. From the occurrence of rams' heads issuing from the sea, on the incense-boat, and a rams' head on the pewter dishes, it is concluded that they belonged to Ramsey Abbey, which bore the same canting device in its arms.

The censer is a work of great magnificence, richly gilt, standing 10½ in. in height. It consists of a circular bowl, the foot pierced with a border of quatrefoils, within which stands a six-sided tower of open tracery with conical roof surmounted by a finial of foliage. The tower has three windows of decorated Gothic tracery alternating with three of plain lancets, recalling the design of the octagon of Ely Cathedral, and the whole is enriched with buttresses, crockets, and pierced and embattled crestings.

The incense-boat is simpler in character, and as graceful as the censer is magnificent. It is long and narrow, with a six-pointed foot, and one-half of the top is hinged as a lid, opening with a pyramidal knob. The surface is plain, set off by delicately

enriched mouldings and an embattled edge. At either extremity the ram's head rebus of Ramsey forms a finial, and each half of the top is engraved with a rose; the whole is plain silver, except for the enrichments, which are gilded; its length is 11¼ in.

The date of both pieces must be about the middle or possibly the second half of the fourteenth century. They are the sole remaining English examples of a censer and incense-boat of mediæval date in silver, and are probably the most beautiful in existence. The departed glories of English silver are now, alas, known to us chiefly from records, such as the inventories of church plate prior to the Reformation, and the lists of monastic treasures appropriated by the crown at the dissolution. If we would visualize these glories we can only rely on a very few extant remains: the crosiers of William of Wykeham and Bishop Foxe of Oxford, and a limited number of chalices and patens, these latter for the most part of comparatively slight artistic interest. To the number we may now add the Ramsey Abbey pieces. It has long been recognized that in many arts of the middle ages, England was pre-eminent; the treasures which have just become national property are evidence of the extraordinary beauty of the art of the mediæval English goldsmiths.

Mr. Eric Gill's Cartoons.

An interesting acquisition has been made by the Victoria and Albert Museum, which has purchased from the Goupil Gallery a full set of Mr. Eric Gill's cartoons and working drawings for his Stations of the Cross in Westminster Cathedral. These sculptures, it will be remembered, created considerable controversy when they were first set up in the Cathedral. Modern church sculpture had not prepared people for anything so stark and simple, and their appropriateness in their somewhat Byzantine convention to Bentley's Byzantine cathedral was noticed in the first outburst of dislike to religious art that was not pretty.

Another acquisition by the Victoria and Albert Museum is a collection of Mr. Nicholson's working drawings of the costumes for "Polly," which are now in the summer exhibition at the Goupil Gallery.

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The "Old Vic."

It is good news to hear that the "Old Vic" has been saved and that the danger with which it was threatened has been happily removed by the action of the London Electric Railway Company.

The position was as follows. The "Old Vic" had to be reconstructed to conform to L.C.C. regulations, and this involved the evacuation of Morley College adjoining and the provision of a new site for the college. The site was found in Westminster Bridge Road, and then came the proposal of the London Electric Railway Company to sink a working shaft upon it for the purposes of an extension of the railway. The college was unable to accept the site and the "Old Vic" was placed in a position of jeopardy.

In response to the public sympathy aroused, the railway company has now, however, undertaken to leave undisturbed the surface of the site in question and the whole matter has been satisfactorily settled.

The Loughborough War Memorial.

The Loughborough (Leicestershire) memorial, the unveiling of which, by Field-Marshal Sir William Robertson, took place recently, was designed by Mr. Walter Tapper.

It consists of a lofty campanile containing a carillon of bells. The tower rises to a height of 152 ft. The base, 26 ft. 9 in. square, and 16 ft. high, is of Portland stone, on which four large bronze panels bear the names of 478 men in whose memory it is erected. Internally the tower is divided into four chambers, the entrance, a room which it is suggested shall be used as a museum, the clavier chamber, and the bell chamber. The bell chamber contains forty-seven bells, the largest of which weighs four and a half tons and the smallest 20 lb., the total weight being twenty-one tons. The greatest care has been exercised in the construction of the bell chamber, which has been specially designed acoustically so that all the bells shall be heard equally well, while the musical effect of the carillon as a whole shall be the best possible. For richness of tone, accuracy of tune, and perfection of mechanism the Loughborough carillon is the finest in the world.

The Air Force Memorial.

The war memorial in honour of the men of the Air Forces of the Empire who sacrificed their lives in the war, which was unveiled recently on the Victoria Embankment by the Prince of Wales, consists of a white stone column surmounted by a great eagle in gilded bronze. At the head of the column is an insertion of polished granite, and the gilt eagle above has needed some four tons of bronze to make. On a globe beneath are encircled the signs of the Zodiac. It is the work of two distinguished artists, Sir Reginald Blomfield, R.A. (architect), and Mr. Reid Dick, A.R.A. (sculptor).

It stands halfway between Westminster and Charing Cross Bridges, and is the third war memorial now on the Embankment—the Belgian memorial and the submarine service panel being the other two.

A New Home for Seamen.

Another war memorial which has just been finished is a British seamen's home and institute which has just been opened at Dunkirk by Princess Alice, Countess of Athlone. The foundation stone was laid a year ago by the Duke of York. The building, which was designed by Sir A. Brumwell Thomas, includes a memorial court and cloister, with an officers' club, a seamen's recreation room, and a chapel and residence for the chaplain in charge. The builders were Messrs. Holland, Hannen and Cubitts, Ltd.

Princess Alice, in her speech declaring the buildings open, said: "We commemorate to-day gallant memories of the past shared with the brave French people, and it is with grateful hearts that we meet in an atmosphere of calm and goodwill at this memorial, which brings to mind the words written over the gateway of one of the old-world cities of the past, 'Wide open are the gates of this City, but more widely open are the hearts of its people.' Our brave Services—Navy, Army, and Air Force—will always find here the same open gate and the same open heart."



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Plate I.

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From a Pen-and-Wash Drawing by Samuel Prout.

French Decoration.

THE French are making, in common with other nations, an effort to reconcile art with modern life. They have held at Rouen an experimental exhibition of modern Decorative and Industrial Art, the trial run of which is watched with anxious eyes, because upon its success or failure depends the fate of the great international industrial art exhibition provisionally fixed for Paris in 1925.

The Rouen exhibition represents the industrial and commercial life of Normandy. Here one sees France spread, as it were, panoramically at one's feet, so that it is easy in a short space to discover what the French shops sell and the French people buy. Given the supply, as one has it here, nothing is simpler than to deduce the demand, for the one is the inevitable complement of the other. It must be remembered, of course, that this exhibition shows the best French commercial art. It is composed of the Heals, the Libertys, the Warings and Gillows of Normandy, and its public consists of the Hampstead, Kensington, and Mayfair of France. It can be divided roughly into three divisions: dress, decoration, and architecture. There are other interesting exhibits which cannot be included under these headings—the stage scenery, the chinaware, and the books and pictures—but the three most important divisions are those set forth above. The Decoration section includes fabrics, furniture, and interiors. The Architectural section is devoted almost exclusively to elevations and plans of houses. The first two rooms are devoted to dress. One is surrounded on all hands with genteel wax mannequins garbed in miraculous creations.

One cannot help but be astonished afresh at the excellence of modern dress design. Interest, doubt, has now been centred upon dress for many centuries, but except in very early and natural ages, the human figure has never been taken as the governing factor in design. Fashionable dress was calculated to hide the figure in the ages when fashionable speech was intended to conceal thought. Both assumed a convention which had no relation with reality, with the result that both became the victims of fanciful conceits and fashionable eccentricities, which would finally have destroyed both had not better ideas intervened. To-day, however, the human figure with its limitations is accepted by dress designers as fit and proper for expression. Thus the art has again become vital, and its development is marked by an ever closer appreciation of the human figure, an ever subtler and more sympathetic interpretation of its qualities—slimness, suppleness, and height. Modern costumes are superb in their economy; and their gracious cut, their minute deviations, their play of line and form, are comparable to the fluctuating lift of a ship's bow, or to the streamline of a Rolls Royce.

It is curious, however, that the dressmakers with their sensitive appreciation of the subtleties of dress have not perceived that the fascination of their marvellous creations evaporates upon the wax mannequin. For of all atrocities the wax mannequin is surely the most objectionable. It is essentially inhuman. The more natural it becomes, the more grossly does it parody the human figure—a parody which is bizarre and horrible, because it is always a parody of death. He was a genius who invented the Chamber of Horrors at Madame Tussauds'. In that sanctum of evil, crime assumes the impersonal and remorseless cruelty which belongs to nature or fate, and the criminals are not breathing men

and women but personifications of that still-blooded inhumanity which is the aspect of crime that really horrifies us. All the crime in the Chamber of Horrors is inhuman, because all the dummy criminals have the inhumanity of death. But not only do they repel us with their intrinsic unpleasantness; these dressmakers' mannequins are in addition quite incapable of showing off the subtleties of dress. A lay figure cannot express clothes. Of the right way to exhibit dress there is, as it happens, a single instance at this Rouen exhibition. It is a flat figure—wooden perhaps—which is carved roughly to the human outline. Its head is cut out in the flat, but the face and neck are left white without any indication of features. The dress hangs naturally and happily on this flat model, as dress always does on anything flat, and there is no displeasing parroting of reality to accentuate the disparity between the genuine and the artificial, or to deflect one's attention from the dress.

Passing from the mannequins one enters the rooms devoted to interior decoration. There are dining-rooms, boudoirs, bedrooms, drawing-rooms, nurseries, and so on. Modern French commercial decoration belongs to the type which in England is called "arty," and is typical of its kind. There is a certain slick effectiveness about it. Its creators have an eye for daring effects and for striking harmonies and discords. If the truth were told it is very nearly as vulgar and ostentatious as the profiteer's plush and gilt, but immeasurably superior. For it is the expression of a genuine delight—a delight in *nouveau* effects, in vivid colour, in dashing compositions—a delight which arises from the producer's interest in the things themselves. Far removed is this from the average commercial English view of decoration, which consists in a fearful observation of what is done and what is not done. Tudor rooms are done in England; and Adam rooms are done. In France the decorating firms have at least freed themselves from the bondage of period furnishing. If they are inclined to be self-consciously modern they are alive, and that is a huge virtue. The bedroom which is illustrated on the next page is amongst the very best of those exhibited, and is designed, as it happens, by an architect. It is, as the photographs show, simple yet effective. It relies for its effect upon a few objects—upon the broad bed, upon the curves of the chair, upon the bold looking-glass, upon the clean background of the walls, which are obviously designed to act as a foil to the scene rather than as useful hanging spaces for pictures. The shape of the looking-glass, the least conventional object in the room, is crude. Placed side by side with an old piece it appears almost absurd; and one is inclined to question the reasonableness of its form until one realizes that the two lampposts each side of the mirror are actually lampposts containing electric light bulbs which illumine the person who looks into the glass. Even so, the mirror is still crude. But it is at least an efficient piece of furniture, designed according to an idea which may evolve eventually some new and beautiful form. It is alive. It reflects the existence of a vigorous experimental spirit in its creator.

Rather bravely the promoters of this exhibition conceived the idea of comparing the new with the old. They have introduced examples of old French craftsmanship which are placed side by side with the modern exhibits. Brave indeed was the idea, for there is no comparison possible. The ancient pieces are aristocrats—the superb products of

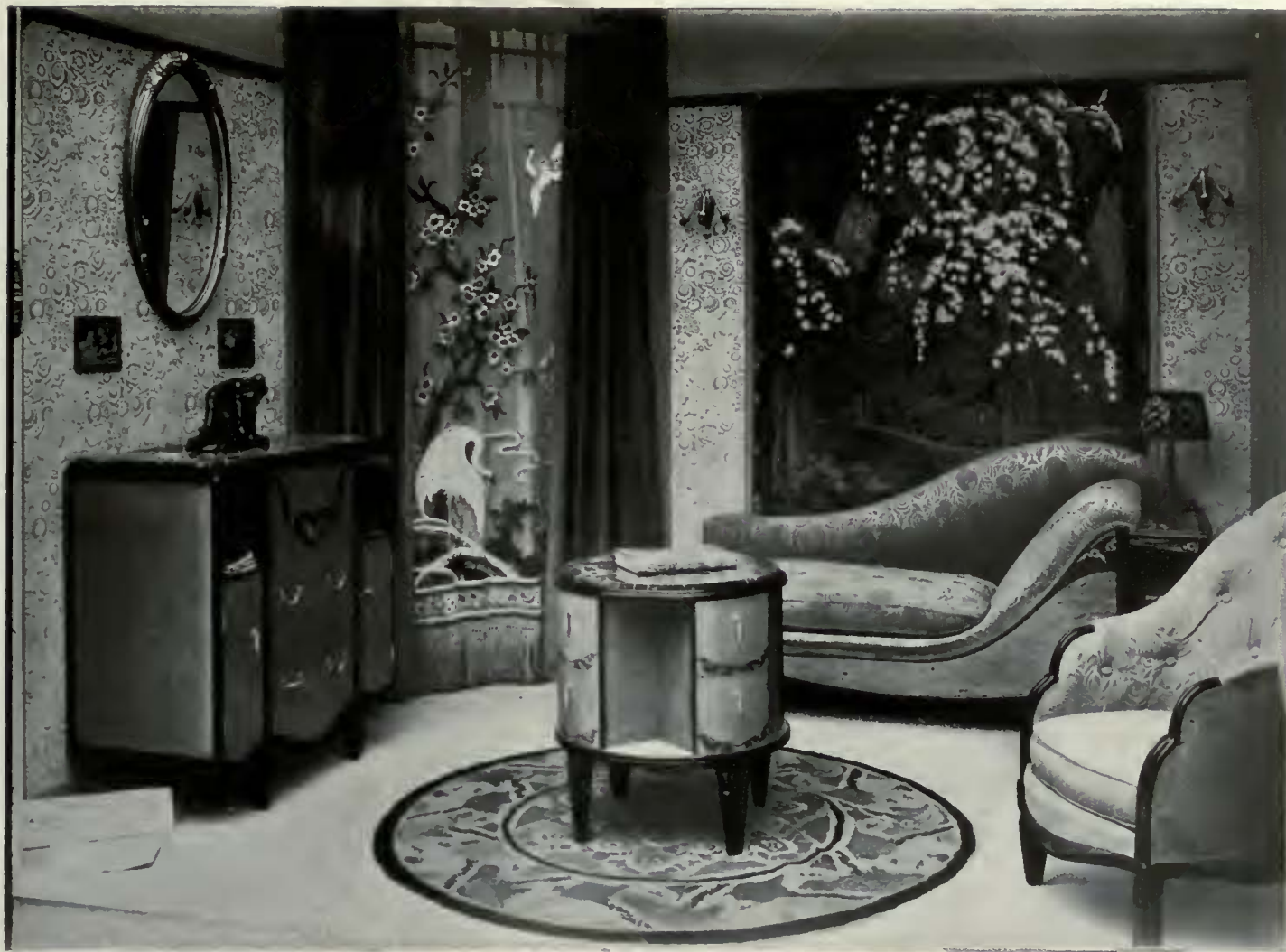


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A SITTING-ROOM.

generations of superb productions. They are irreproachable, immaculate. By contrast their modern neighbours appear not so much vulgar and painful as ridiculous. They appear to have no significance; and the same may be said of nearly all modern furniture. But again, it is not contemptible because it is a genuine expression of what people like, not because they think such is the correct thing to have, but because they take a spontaneous pleasure in the actual forms and colours of the new designs.

Of modern French architecture it is not wise to say too much. The Rouen exhibition includes illustrations of the latest architecture of the province; and while the commercial and public work is full of suggestion the domestic is of a most disquieting character. It appears to come from England. French architects acknowledge the divine qualities of the English home. With the intention of taking a lesson from England, they have studied what they mistake for modern English domestic design. Their contempt for the Georgian tradition is well known; but in the most absurd fit of perversity they have settled on the English "half-timbered" Edwardian suburban villa as a model of domestic virtue. As a result the most hideous abominations are being contrived in France in the sacred name of art, under the delusion that some of the picturesque and homely character of the English house is being introduced into the country. Nothing could be more absurd. It would be a matter for laughter if it were not so tragic. Here is France, a beautiful country, patterned with fine highways and handsome cities, peopled by a sane and highly cultivated nation whose chiefest artistic glory is perhaps its magnificent architectural tradition; yet

nothing can save her from the wilful and senseless vulgarization of her landscapes and cities by a minute section of professional men, who seem determined to mar their own country by importing a "style" which has already gone far to spoil another. They ruin France with the example of England before their eyes.

But with this exception France appears healthy. She looks ahead, not backwards. She is not resting on her past, but seeks fresh conquests. The Rouen exhibition is a sign of health, and may be taken as a symbol of reviving vitality. For years many have been inclined to look upon Europe as a stagnant pool. The vigorous forward progress of life seemed checked. Phase after phase of fashion passed over peoples too listless to react creatively to the new demands of a changing world. But at last it appears that men and women, with their new individual freedom, are gaining a fresh zest for life. In their surroundings they are determined to have what they like. Nor is what they like necessarily stupid or reactionary. They are revealing personalities of their own; they are rediscovering a sense of colour and a sense of design and fitness and structure. Without conscious effort the rooms they decorate, the furniture they use, and the houses they live in, assume new forms which, though not altogether sublime, are alive and full of potentialities. The chaos, too, of warring tastes and preferences begins to die away. The trend of popular taste is setting gradually in one direction. We have shot the rapids, and from a whirlpool of cross currents we are struggling out into smoother waters where we can see the great river ahead, smooth, broad, and with a certain end.

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The Restoration of a Famous Italian Palace.

The Palazzo della Parte Guelfa.

THE palace of the Parte Guelfa, one of the oldest and most famous of the Florentine buildings, after having been, for many years, divided into floors and rooms foreign to its architecture, has at last been restored to its original purity of line. Begun in the thirteenth century, by 1322, when the Guelfs were masters of the Commune and of the State, the building had already several large rooms—amongst these one that belonged to the Guild of Silk Weavers (Fig. 6). On the staircase there were also frescoes by Giotto, in one of which was to be found the portrait of Pope Clement IV, who, in gratitude to the Guelfs for their help, had given them his own coat-of-arms—a red eagle standing on a green serpent.

Later on, in 1418, Brunelleschi began the large hall (Fig. 4) designed with the simplicity of style that was to be the beauty of Tuscan architecture all through the Renaissance. Unfortunately, whilst the palace was still unfinished, the power of the Guelfs ended, and it was not till the time of Cosimo I that the great hall was roofed over and decorated

with a ceiling of wood by Vasari. At the same time Vasari added a delightful loggia supported by two high brackets (Fig. 1).

The remaining history of the palace is of no interest because after that time it was never improved, but was, in fact, somewhat damaged. In 1769 Pietro Leopoldo gave it to the Commune. At the centenary of Dante, in 1921, it was decided to restore the building, and now, after two years of hard work, it is finished. The ground floor is given up to Vieusseux's library, now the property of the Commune. Above it there are three or four large rooms to be used for concerts and exhibitions.

The most notable objects in the building are the Madonna and Child, by Luca della Robbia, in the large hall (Fig. 3), and a fifteenth-century lintel of carved marble with bronze-gilt doors (Fig. 2) that is now replaced in its original position, after having been for many years in the Palazzo Vecchio. The exterior of the palace is of little architectural value.

YOI MARAINI.



1. THE LOGGIA, BY VASARI.



2. A FIFTEENTH-CENTURY MARBLE DOORWAY.

THE PALAZZO DELLA PARTE GUELFA.



Plate II.

THE COURTYARD OF THE PALACE.

September 1923.

This, one of the most famous of the Florentine Palaces, had been for centuries utterly neglected, but in 1921, as a result of the Dante tercentenary celebrations, the decision was made to restore it to its original form. The restoration has been recently completed, and has brought to light Brunelleschi's magnificently simple hall, the della Robbia, the transitional doorway on the opposite page, Vasari's loggia, and other interesting details, including the room that belonged to the Guild of Silk Weavers, which is full of suggestion to the modern designer.

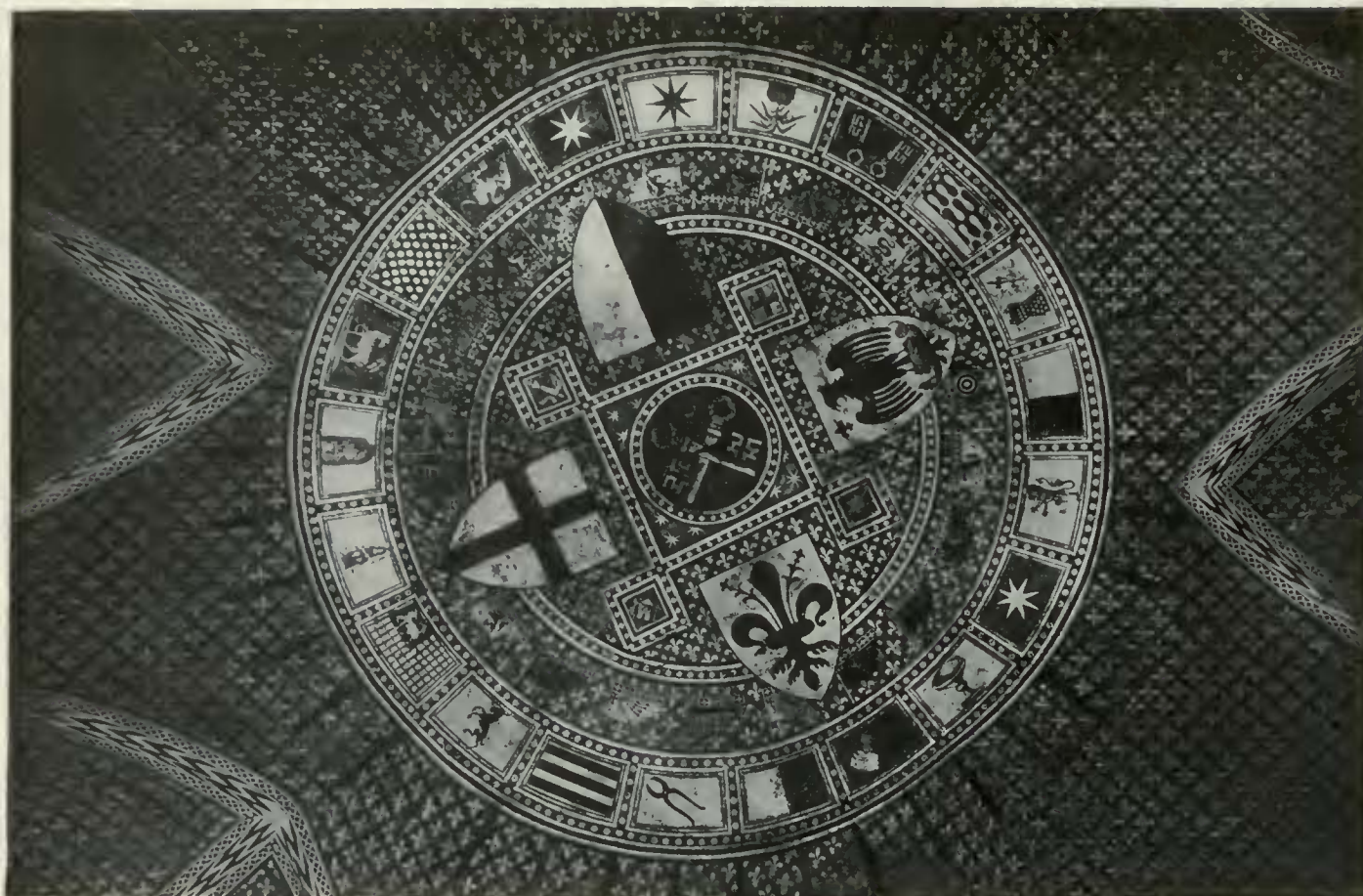


3. MADONNA AND CHILD. BY LUCA DELLA ROBBIA.



4. THE GREAT HALL. BY BRUNELLESCHI.

The ceiling is by Vasari, and the della Robbia, illustrated above, is placed over the doorway on the right.



5. THE CEILING OF THE SILK WEAVERS' ROOM.



6. THE PALAZZO DELLA PARTE GUELFA: THE ROOM USED BY THE GUILD OF SILK WEAVERS.

The Historical Development of Architectural Drawing to the End of the Eighteenth Century.

III.—The Seventeenth Century (Part I).

DOMENICO FONTANA set a new standard of architectural draughtsmanship in Italy by the publication of his book "Della Trasportione dell' obelisco Vaticano." Both architect and engineer, he specialized in the moving of ponderous objects. His first notable success was the removal of the obelisk, of a weight of some 335 tons, from the Circus of Caligula and Nero to the Piazza di S. Pietro. The magnitude of the achievement may be judged from the magnificence of the folio volume which recorded the deed. The first book was published in Rome in 1590. But a more important edition, with the addition of many new plates, was issued at Naples in 1603. The plates in Fontana's book are extremely well drawn. He seems to have been the first to realize the possibilities of scaffolding as a subject for pictorial treatment—possibilities which have waited for their fuller exploration by artists of our own day. The composition of the drawings is generally good, in many cases it is striking (Fig. 2). But although the pictorial element is prominent, the principal object of explaining the mechanism is clearly maintained. And the value of the drawings lies mainly in the retention of that quality.

Fontana's book was followed by the "Dell Idea della Architettura Universale," by Vincenzo Scamozzi. It consisted of two volumes, comprising six of the twelve books for which the work was planned. The work was, however, never completed. Scamozzi died in 1616, the year after the first part of his undertaking had been published. Neverthe-

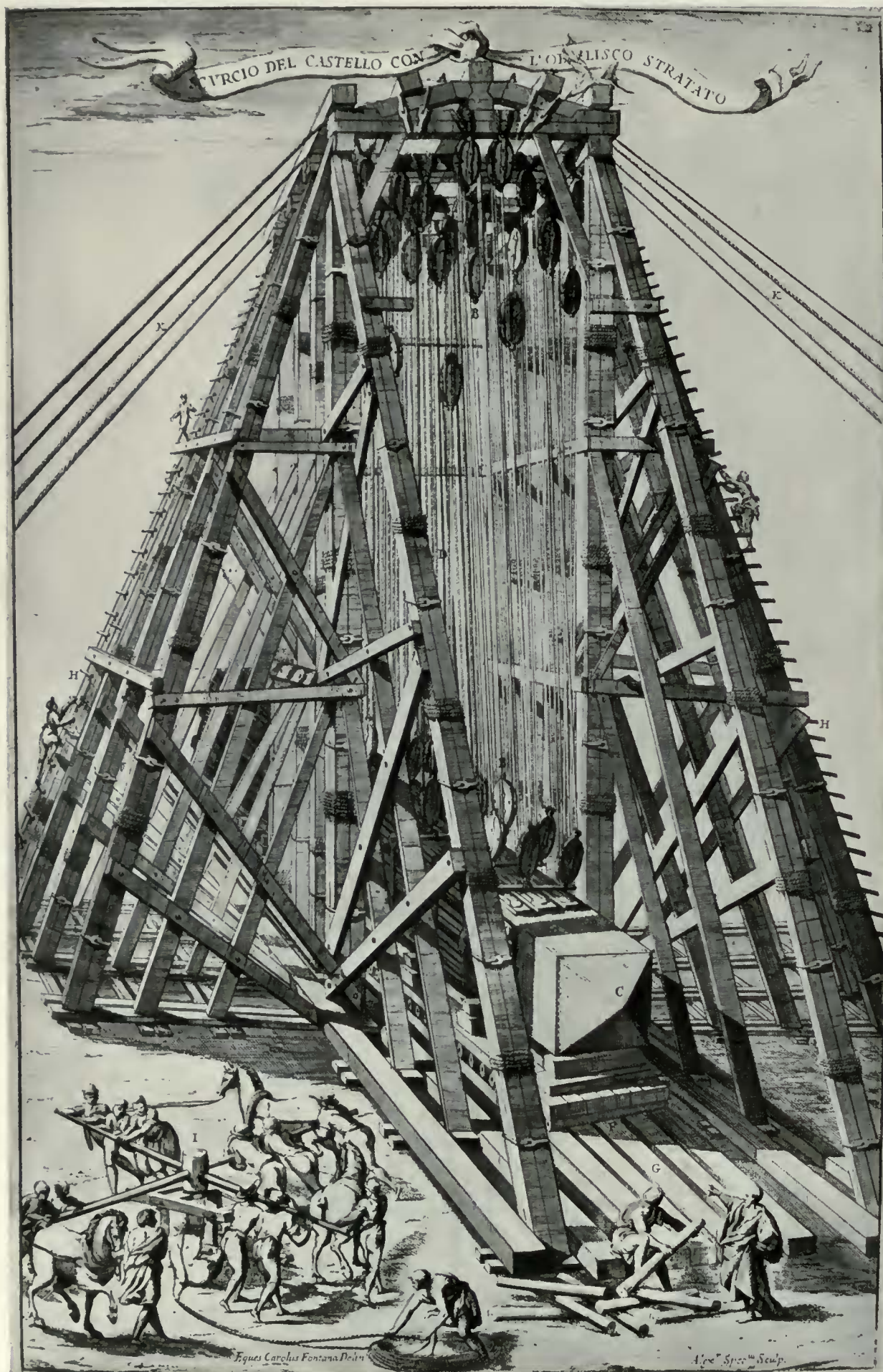
less, the first two volumes were considered an important contribution to the archaeological literature of the day, and took their rank with Serlio, Palladio, and Vignola, as an authority on the architecture of ancient Rome.

The next writer and draughtsman of importance is Giovanni Battista Montano. He combined with his activities as sculptor and architect a gift of voluminous authorship. He died in 1621, at the age of eighty-seven, before the publication of his works. His drawings were subsequently engraved by G. B. Soria, his pupil, and by C. Feranti, and his books were eventually published at various dates between 1624 and 1638. The demand for Montano's books, mostly concerned with Roman temples and ornament, was sufficient to warrant a collected edition, under the title of "Li Cinque Libri di Architettura," in 1680 at Rome. Further editions followed in 1684 and 1691.

Up to the middle of the seventeenth century, Italian publications—with the important exception of Fontana's book—had dealt mainly with the architecture of ancient Rome. A favourite exercise of architects had been the making of pictorial compositions of the notable buildings of their own day. A number of these studies are included in the Uffizi collection. But hitherto there had been no serious attempt to record in printed form the architecture of the Renaissance. The first essay of this kind, in Italy, was made by Giovanni Battista Falda. Working in Rome between 1669 and 1691, he produced his "Chiesa di Roma" (Fig. 1), followed by his "Fontane" and the "Ciardini."



1. GIOVANNI BATTISTA FALDA.
S. Andrea della Valle from "Chiesa di Roma." Engraving.



2. DOMENICO FONTANA.

An illustration from "Della Trasportione dell' obelisco Vaticano." Engraving.



3. LORENZO BERNINI.

Altar-Piece, Uffizi Collection. Pen and bistre, and bistre wash.

Falda was an unequal artist. His perspective is often at fault, his landscape and clouds are often trite conventions. At the same time his work was an advance on the Italian architectural draughtsmanship of his day. It is better than Venturini's engravings of the churches by Borromini, Bernini, Rainaldi, and others, which were published by de Reubeis at Rome in 1684.

But architecture in Italy of the seventeenth century had lost its serious purpose. Architectural draughtsmanship was consequently at a low ebb. The architects of the time were, many of them, brilliantly clever men, but they were not brilliantly clever architects. They could draw with facility, but they could not draw architecture. Their interest was in decoration, not in construction, and ornament they devised with unfailing ingenuity. Sketching freely with a pen, without preparation, they drew the intricate convolutions of barocco forms with surprising dexterity. Their drawings are a mine of suggestiveness, but the architectural sense is lacking. Bernini spent his life in producing sculpture of excellence and architecture of questionable taste. He was a master in one and an amateur in the other. His drawings alone prove the fact—though the chaff of kings is better than the bread of beggars. Every man sought to be ambidextrous. The result tended to cast all art in the same mould of mediocrity. Architecture became a background, theatrical. Only occasionally did it become



4. PIERRE LE MUET.

Façade from the "Manière de bien bastir." Engraving.

dramatic. Pedantry had turned to pageantry. Decoration was the order of the day, but the scene of the grandest story of decoration was laid in France—and in France it was splendidly, magnificently told.

In the sixteenth century French draughtsmanship had been based on the Italian model, though du Cerceau had never been entirely converted to the Italian taste. But with the coming of the seventeenth century, architectural drawing in France developed on independent lines. Following the Flemish productions of de Vries and Dietterlin, Francini's "Livre d'Architecture," in somewhat better taste was published—at Paris in 1621. Alessandro Francini was a native of Florence and "Engineer-in-Ordinary" to Henry IV of France. In the introduction to his book he disclaims a close acquaintance with architecture, and the illustrations bear testimony to the truth of his statement.

A return to more reasonable and useful work was made by Mathurin Jousse of "La Flèche." He was born in 1607 at Orleans. By trade he was a blacksmith, but he seems to have been a man of considerable accomplishment. His principal book was the "L'Art de Serrurier," produced in 1627 and containing a hundred and thirty-five plates engraved on copper.

Le Muet's first publication, "Le manière de bien bastir pour toutes sortes de personnes," had appeared in Paris in 1623 (Fig. 4), and was followed by a second edition



7. JEAN LE PAUTRE.

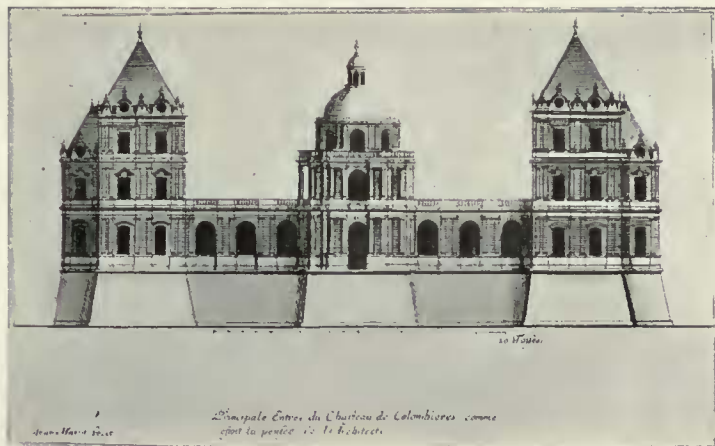
Frieze Designs. Engraving.

"augmenté de nouvelles inventions" in 1645 or 1647. The work subsequently ran to its eighth edition. The other important book of Le Muet was "Traité des cinq ordres d'Architecture traduit de Palladio," produced in 1626, followed by a similar treatise "traduit de Vignole" in 1631. Le Muet died at Paris in 1669. His book illustrations are marked by clearness and simplicity of statement. They possess a definite architectural quality, but at the same time their treatment is often cold and unsympathetic. They are nearer the school of Du Cerceau than the school of Le Pautre.

The Le Pautres were a numerous family of artists. The best known are Antoine Le Pautre, the architect, and Jean Le Pautre and his son Pierre, the decorators and engravers. Antoine Le Pautre published his "Œuvres d'Architecture," with sixty-three engraved plates, in 1652. His illustrations are well drawn, and he employed the excellent method of explaining his buildings by sectional perspectives. He was one of the eight original members of the French Academy on its foundation in 1671. But to his brother, Jean Le Pautre, belongs the honour of being the greatest draughtsman of the seventeenth century. His fertility in design and his facility of execution were alike amazing; his industry was prodigious. Between 1641 and 1680 he produced some fifty-four works containing upwards of fourteen hundred designs for ornament and decoration (Fig. 7), exclusive of many mythological subjects.

Le Pautre's great genius lay in his power of investing quite ordinary objects with a peculiarly suggestive atmosphere. His engravings are not the mere representation of things seen, but of sentiments embodied. He entraps the spirit of his age, the brilliant superficialities of the court of Louis XIV. He imparts a dramatic quality to all he touches, and in the transmutation the objects move to a higher plane. His atmosphere is one of light and air, of gaiety and vivacity, and in this he is the exact opposite to his greater successor, Piranesi, who moves in a stormy gloom—grand, solitary, and vast.

Jean Le Pautre had been assisted in his work by his son Pierre, who was employed, after the death of the former, as an illustrator of the Royal Buildings under the direction of J. H. Mansart. Pierre Le Pautre was a brilliant draughtsman (Fig. 6), but he lacked that fine flair for atmosphere which distinguished the work of the elder man.



8. JEAN MAROT.

Château de Colombières. From "Le Petit Marot." Engraving.

Foremost amongst the followers of Jean Le Pautre is Daniel Marot. Le Pautre died about 1682. Daniel Marot was born in 1650. He was the son of Jean Marot, one of the architects of Louis XIV. Jean Marot not only designed many notable buildings, he was also a draughtsman and engraver of power and reputation. His two most celebrated publications are "L'Architecture Française, on recueil de plans, etc., bâtis dans Paris et aux environs," generally known as "Le Grand Marot," and "Recueil de plans, etc., des plusieurs chasteaux, églises, sepultures, grottes et hostels, bâtis dans Paris et aux environs." The latter is conveniently termed "Le Petit Marot" (Fig. 8). The illustrations in both are well worthy of study. Jean Marot possessed a strictly architectural outlook. He was only concerned to express his buildings by plans, sections, and elevations in the simplest and most convincing manner. And this he did with sympathy and skill. He preserved a nice adjustment between the quality and quantity of his lines. This is proved by the impossibility of enlarging the plates of "Le Petit Marot" with success. The unity of effect is destroyed. None of his plates appears overcrowded with detail, none appears empty or devoid of interest. This adjustment between the character of the indication and the size of the drawing is an important matter in architectural draughtsmanship.

The work of Daniel Marot is an interesting combination of the severe manner of his father and the freer style of Jean Le Pautre. As time passed the influence of the latter became more marked. But Daniel Marot's engravings always retain a solidarity—a certain constructional sense (Fig. 5). His designs are built up, as it were, on an architectural framework. He was also a master of chiaroscuro.

Daniel Marot was rapidly making his reputation as one of the foremost draughtsmen of France, when the Revocation of the Edict of Nantes, in 1685, caused his retirement to Holland. The change does not appear to have been beneficial. His work was still of high merit, but it lost the grandeur and vitality which had distinguished it in France. He visited England in the service of William of Orange and returned to Holland in 1702. There he collected his numerous plates, which had appeared separately between 1690 and 1701, under the title of "Recueil d'Architecture et d'Ornemens," published at Amsterdam in 1712. He died at the Hague shortly after that date.

JAMES BURFORD.

Long Crendon Manor, Oxfordshire.

The Home of Mrs. Hohler : Restored and Rebuilt by
Philip Tilden.

With Photographs by F. R. Yerbury, The Architectural Review, and one on page 94 by Wakefields.

THE house is situated on the end of the spur of the hill upon which Long Crendon village stands, and looks out from a very considerable eminence over the marshes of the Thame Valley, in the direction of Oxford and Wheatley. The whole district was, in the old days, in the hands of the Dormer family.

It is interesting to note that during the restoration of the few old rooms that remained of what was the manor, behind a plaster ceiling of an upper room, many deeds of the house were discovered, together with various odds and ends of the sixteenth century. These deeds date back as far as 1180, and deal with various loans and grants of land, all in the name of Dormer.

When Mrs. Hohler decided to buy the property it consisted of a stone gatehouse, with a gable leaning perilously inward, and a considerable subsidence in one of the walls. This gatehouse led into a courtyard, the opposite side of which was occupied by a small house containing three reception-rooms and four or five bedrooms.

The low portion of the house, which contained the kitchen,

scullery, and larder, behind the present new stone gable of the porch, was discovered to be an old hall with a fine simple early roof. The rest of the house had been modernized in Victorian days, and contained much that was ordinary, and a great deal that was terrible, in the shape of varnished deal, and so on. The house was linked to the gatehouse by a range of low outbuildings.

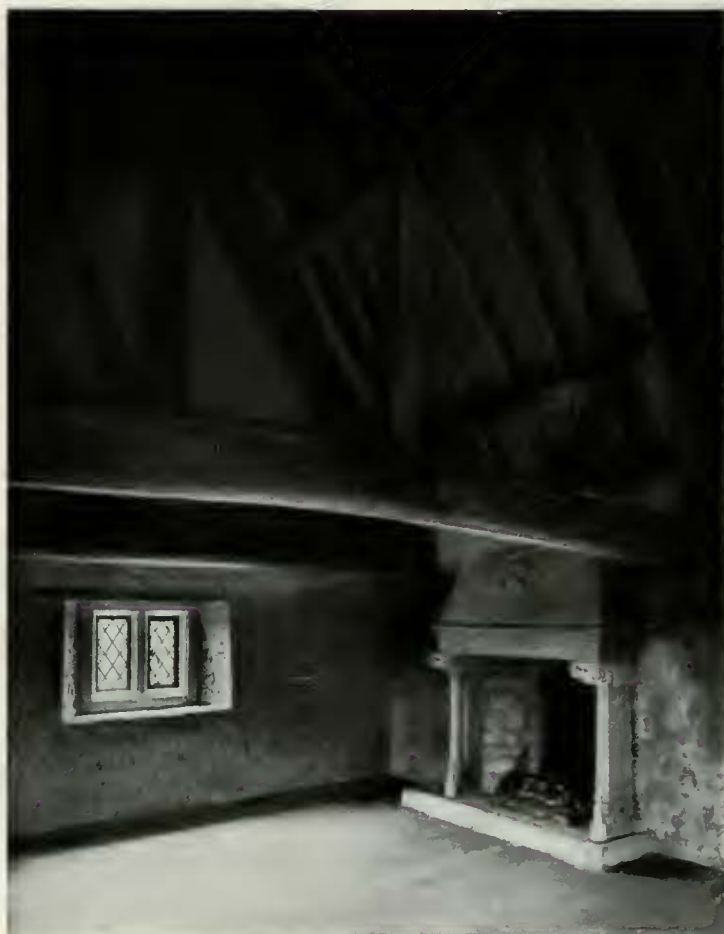
It was Mr. Tilden's problem to make this into a homogeneous house, containing three or four times the amount of accommodation of the original building.

All the old materials on the site, in the shape of tiles, timber, and bricks were re-used, and where new oak was employed no attempt was made to fake it to look old, but it was worked in the right way by hand, and the effect is now so satisfactory that it leads one to suppose that perhaps more was done to achieve an old look than actually was done.

The work occupied three or four years, and was therefore done with great care and without haste, which is so detrimental (if clients would but believe it) to the success of a building of this type.



A VIEW THROUGH THE GATEHOUSE.

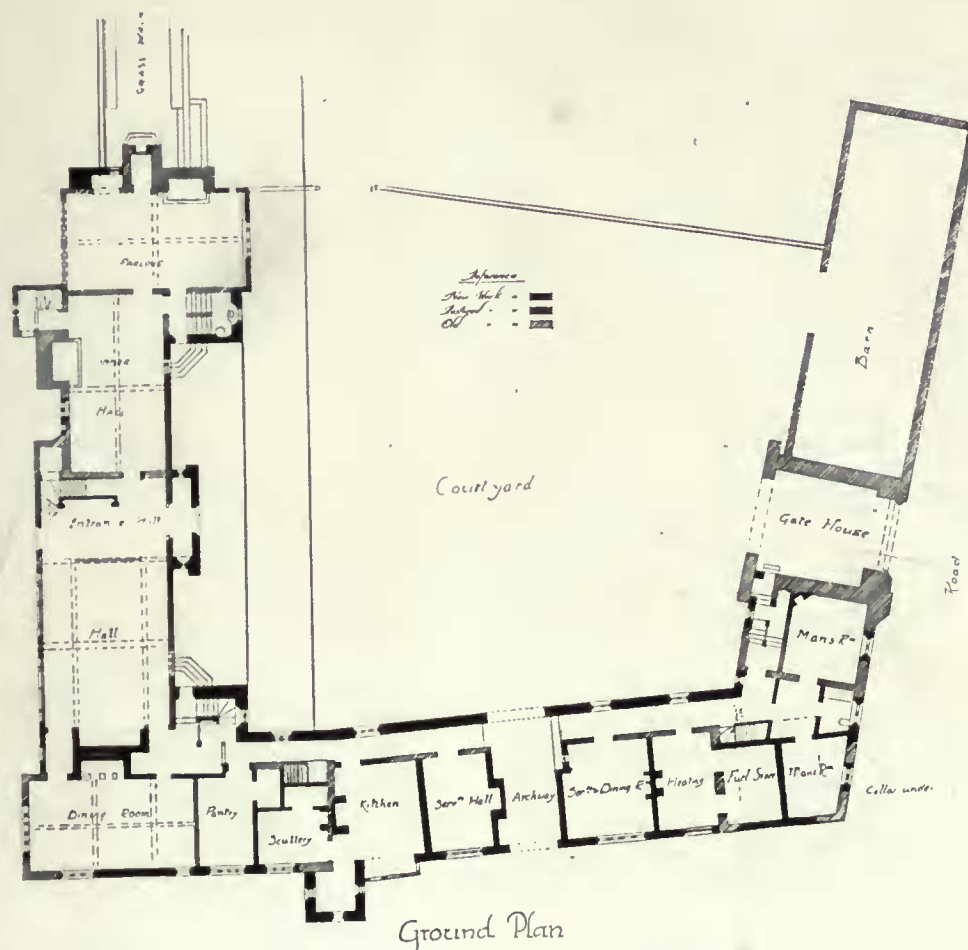


INSIDE THE GATEHOUSE.

The roof shown in the right-hand illustration has been newly built by the architect.



LONG CRENDON MANOR, FROM THE GARDEN.



THE GROUND PLAN OF THE MANOR.



The New Chimney-stacks.



The West End of the House.

LONG · CRENDON MANOR, OXFORDSHIRE.



LONG CRENDON MANOR.

A GENERAL VIEW OF THE MANOR.

The front of the Manor faces a courtyard, which is enclosed on the opposite side by the gatehouse.



THE DRAWING-ROOM.



LONG CRENDON MANOR.

THE INNER HALL..



THE HALL.

The roof of this room was discovered by the architect above a flat Victorian ceiling.



A BEDROOM.

In the alcove on the right there is a bath let into the floor, the lid of which can be seen.



THE MAIN STAIRCASE.



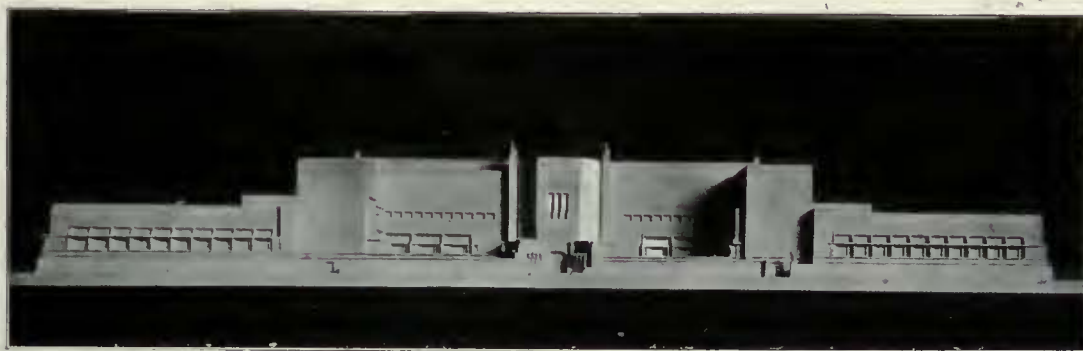
THE GATEHOUSE STAIRCASE.



A BEDROOM.

The ancient deeds of the house were discovered behind the ceiling of this room.

Modern Dutch Architecture.



1. A DESIGN FOR A ROYAL ACADEMY, AMSTERDAM.

Bijvoet and Duiker, Architects.

THERE is a great deal of architectural experiment being carried on at present outside England—experiment which will ultimately crystallize and influence the architecture of our own country.

In spite of vogues and fashions which have called into prominence at various epochs the outward architectural features of some "classified" period, such as the Greek, the Renaissance, or the Gothic, one may say with confidence that English architecture of the last 150 years has remained within the bounds of certain accepted forms.

A few individual architects have attempted within recent years to deal with the study of form, and express architectural character in other ways than through the medium of applied architectural detail of accepted merit; but England, with its fine conservatism, naturally extends a welcome to the proved effects of tradition in preference to the fresh experiment which will probably be said to offend against civic good manners in direct ratio to its successful temerity.

Good manners in architecture, the subordination of the fantasy of the individual designer in favour of harmonious relationship with street and landscape, is of the first importance. But it is not incompatible with the development of a modern architectural expression, nor does adherence to tradition guarantee that harmony will result.

The streets of London furnish examples of buildings borrowing their external treatment from accepted sources and yet failing to produce harmony with their neighbours. It is highly probable that the erection of a large store in the best modern German manner in Regent Street would shock the London public, and a large number of architects in addition. But there is little outcry against some of the buildings in the West End and the City whose plumes, borrowed from tradition, do not prevent them from imposing their defects of poor composition and vulgarity.

Reticence and dignity are qualities independent of architectural style, and the extravagances resulting from essays in modernism should not be pegs on which to hang condemnation of radical departures from tradition. Especially so when equal extravagances are tolerated without comment simply because they appear in a form to which custom has inured us.

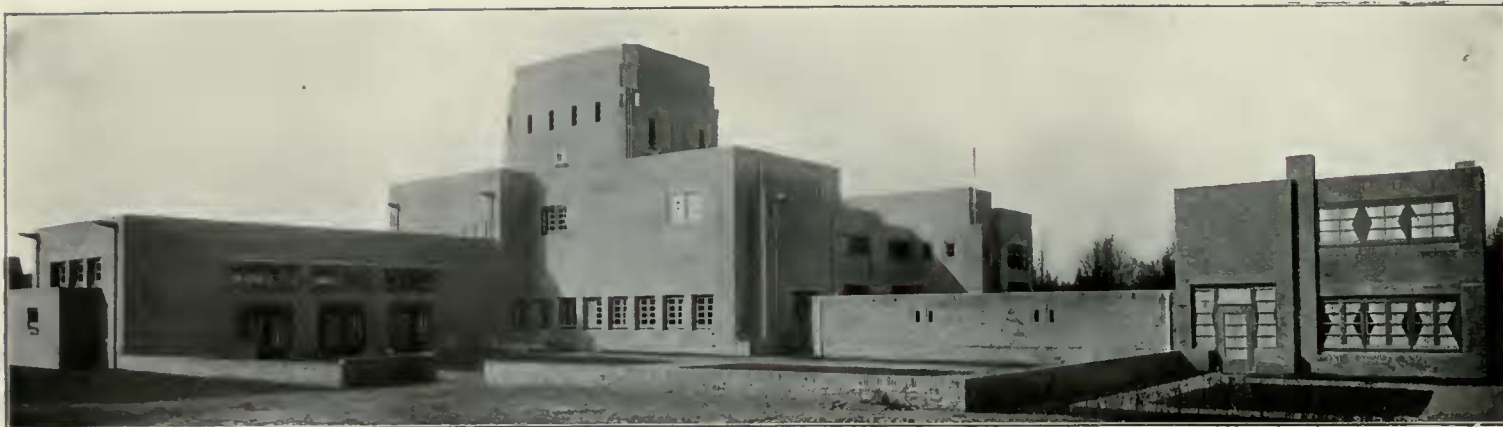
Modern Dutch architecture has aroused varied emotions in the hearts of those English architects who are fortunate enough to have been able to view it at first hand. It is impossible to generalize, but inquiry seems to confirm the view that while to some minds the modern Dutch work is curiously stimulating, to others it conveys nothing whatever except an impression of executed frightfulness. With the latter view it is easy to quarrel, for whatever reactions the work of the advanced Dutch school may have on individual taste, yet it seems incredible that the architectural sense should not at least be moved by the qualities of breadth, massing, and decision which so much of the work shows. While the imagination of the most ardent Conservative might well be touched by the inventiveness and *joie de vivre* which has been materialized in some of these modern Dutch façades.

In any case, it would be rash to draw conclusions from a study of the work of any one section of the modern Dutch school.

The movement forward into modern expression has already shown results widely different in the case of what may be called the Extremists as compared with the Moderates. The buildings most typical of these two schools differ widely in their architectural expression, and it is extremely instructive to observe the diverging tendencies revealed; but at the same time there are points of resemblance which make one feel that perhaps the two schools are converging on a common goal, and that the outcome may be the creation of a style which experience has shorn of its mannerisms and non-essentials.

In THE ARCHITECTURAL REVIEW of August 1922 I contributed an article on "Modern Dutch Architecture," which dealt chiefly with the work of Mr. de Klerk. The title of the article was somewhat misleading, for it is clear that the work of Mr. de Klerk is by no means fully representative of modern Dutch tendencies.

This fact has been made all the more clear by the study of an interesting work by Professor J. G. Wattjes, of the Delft Technical College, entitled "The Construction of Buildings." Professor Wattjes's book contains a concise review of the very latest Dutch buildings, and a study of its illustrations brings into relief the salient



2. SCHOOL BUILDINGS, HILVERSUM.

W. M. Dudok, Architect.

characteristics of the two main types of architectural expression evolved.

The inventive and imaginative work of Mr. de Klerk may be taken as representative of the most extreme movement in modernism, and examples of his work previously illustrated show that it is characterized by a research in rich decorative effects and the use of forms which appear at times to be almost wantonly extraordinary (Fig 6).

These tendencies which are so strongly marked are, however, almost entirely absent in what one might call the more "moderate" modern school, but it is interesting to note that the work of both schools unites in the obtaining of interesting expression and a masterly handling of plastic shape, although these shapes are of entirely different order.

The curves and flowing surfaces of de Klerk give place in the case of the rival school to effects gained almost completely by the massing of rectangular shapes and the stressing and contrast of vertical and horizontal lines. Effective use is made of advancing and receding planes at varied levels, and riotous decorative effects are replaced by concentrated grouping or restrained texture treatment emphasizing some accent or contrast of solid and void.

Work of this type approaches very nearly to what one may term architectural cubism, and the almost total absence of sloping roofs adds to the impression of effects obtained by rectangular forms alone. The affinity of these buildings with the Berlage influence is still apparent, but the tendency at present appears to be in the direction of similar results produced by the originality of Frank Lloyd Wright in America. In the work of both schools are

common characteristics. Mr. de Klerk does not disdain the effects of cubism as applied to big masses; like his more "moderate" colleagues he attaches little importance to the outward expression of construction as exemplified in Berlage, and rejoices with them in the use of vertical brickwork concealing what in Holland is jokingly termed the "Portland-cement-ferro-concrete-brick-and-mortar-upright-course-lintel."

A comparison between such buildings as the "Building for the Federation of Sailors," at den Helder, by Kramer (Plate III), the shop at Hilversum, by J. van Laren (Fig. 3), and the Bath House at Hilversum, by Dudok (Plate IV), will serve to show how the work of the more extreme designers tends in certain of its expressions towards that of the "moderates." Unfortunately, no photograph can convey the colour effects employed in many of these buildings, particularly in the interiors, where pure spectrum colours are cleverly used in both rich harmony and violent contrast.

Only an exhaustive study of practical requirements, planning, and cost, can show whether these modern forms fulfil requirements of the programme to which they are a solution. Forms which complicate difficulties of construction, or produce a feeling of self-consciousness through an effort towards the bizarre, will fail to satisfy for long; but in any architectural form the feeling of "inevitability" is extremely difficult to produce.

The work of Mr. Dudok illustrated here has received much praise from those who have seen it. It is satisfactory as showing qualities of imagination in grouping and the attainment of architectural effect through comparatively slight means. Similar qualities are present in the villa



3. A SHOP AT HILVERSUM.

J. van Laren, Architect.

MODERN DUTCH ARCHITECTURE.

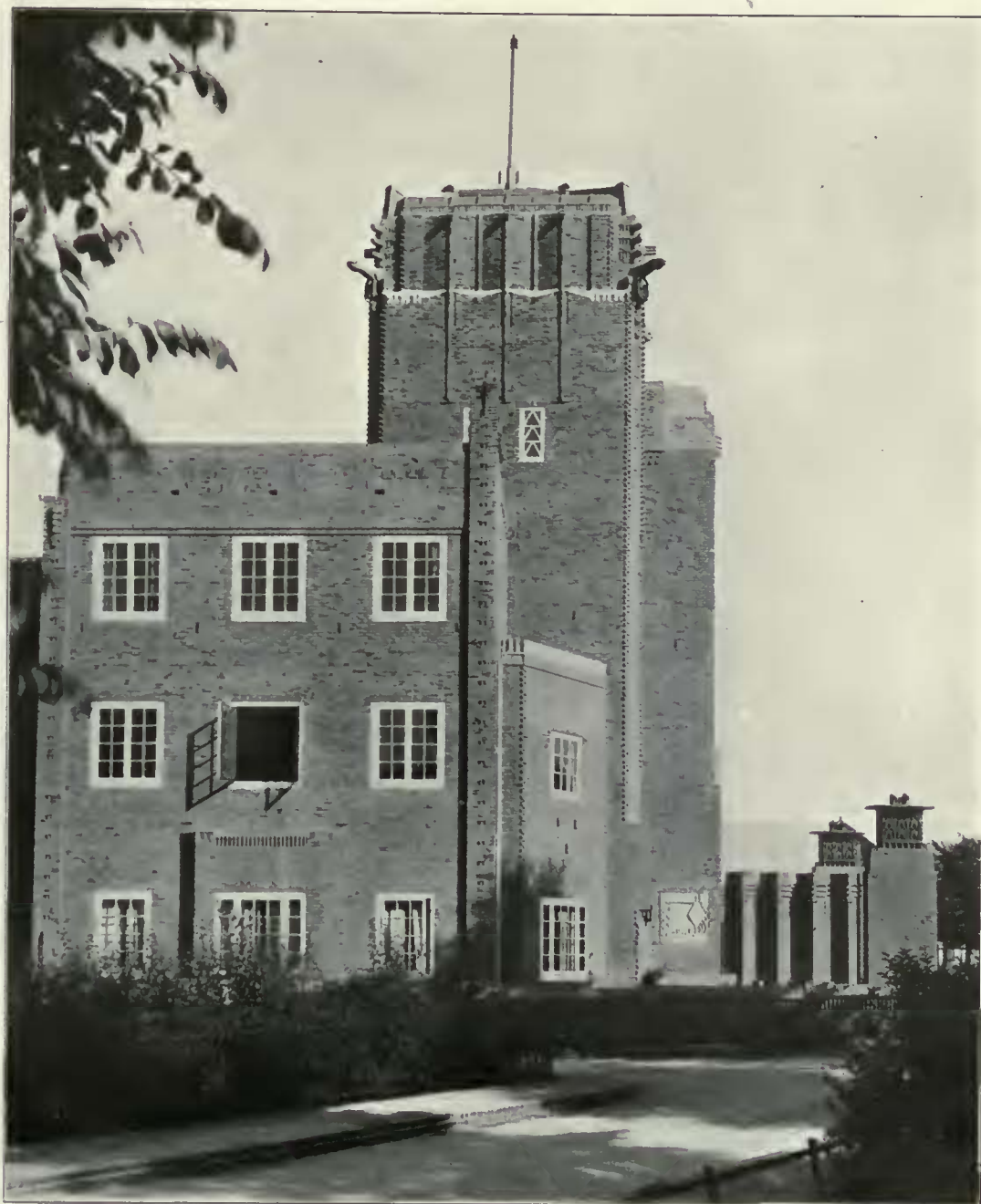


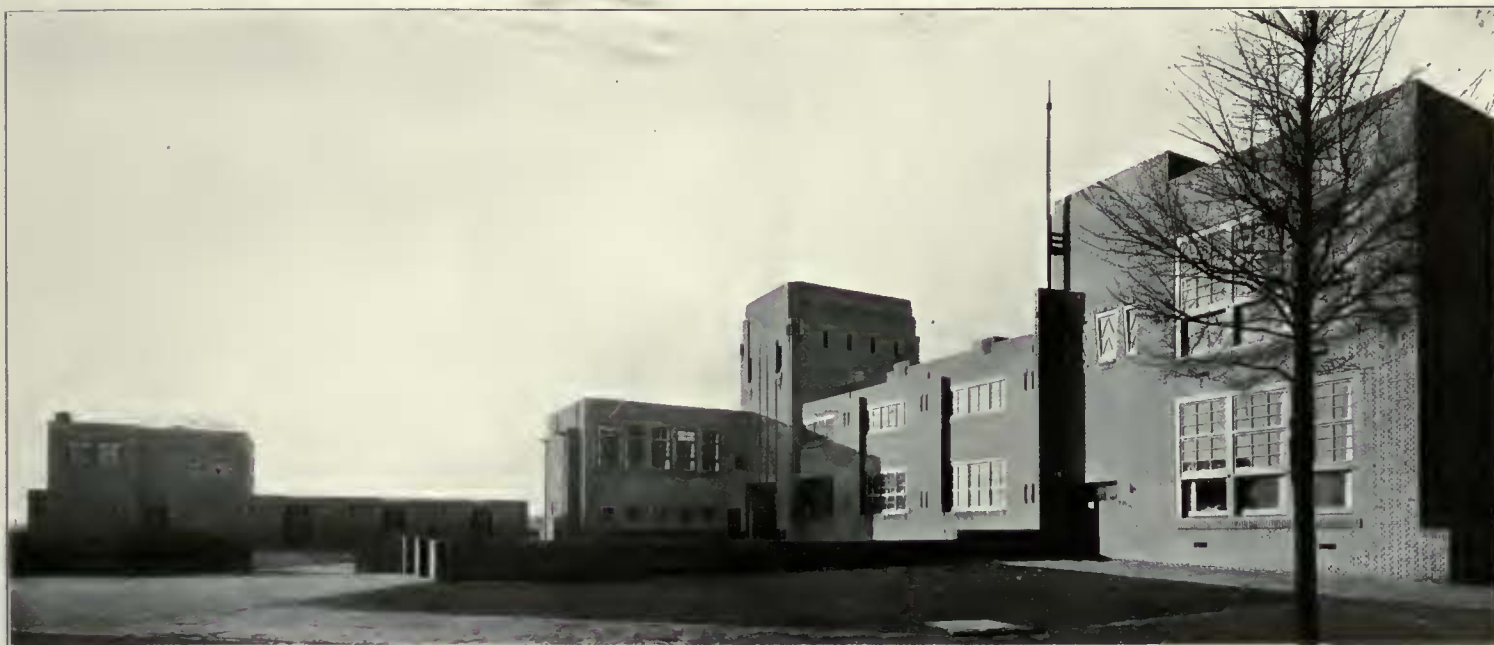
Plate III.

September 1923.

THE BUILDING FOR THE FEDERATION OF SAILORS, DEN HELDER.

P. Kramer, Architect.

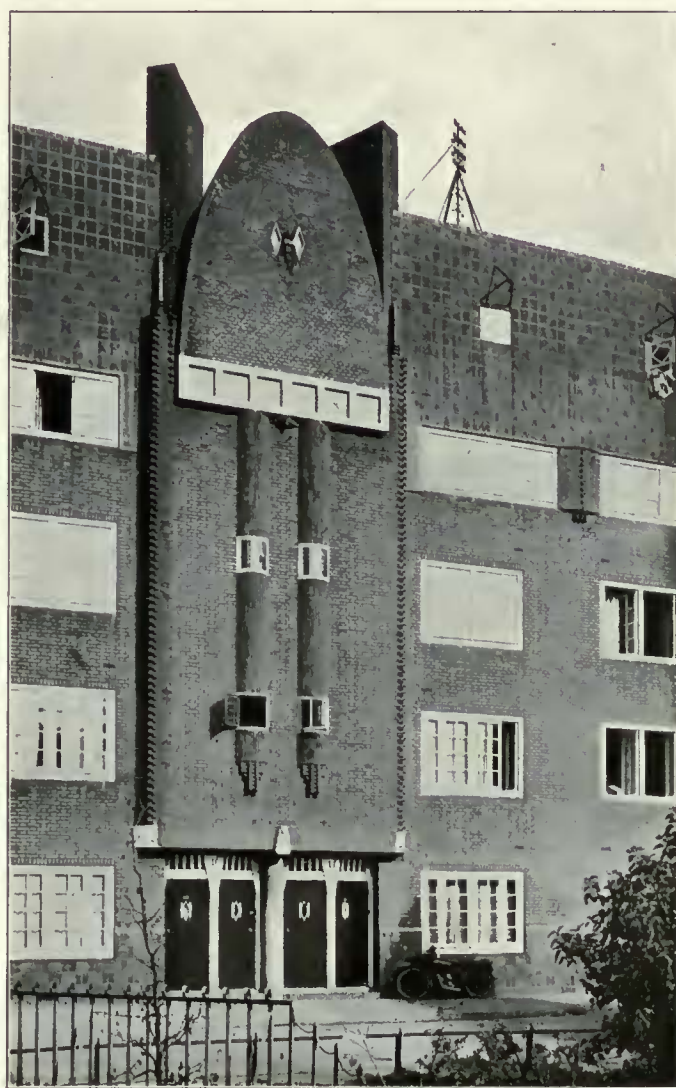
Modern Dutch architecture embraces much that is sane and moderate as well as much that is extreme and inclined to be grotesque. The building for the Federation of Sailors is designed by one of the more extreme of the modern Dutch architects, but is simple and dignified and almost traditional in its lines.



4. SCHOOL BUILDINGS, HILVERSUM.
W. M. Dudok, Architect.



5. A DOORWAY AT AMSTERDAM.
A. Moen, Architect.



6. A DETAIL AT AMSTERDAM.
M. de Klerk, Architect.



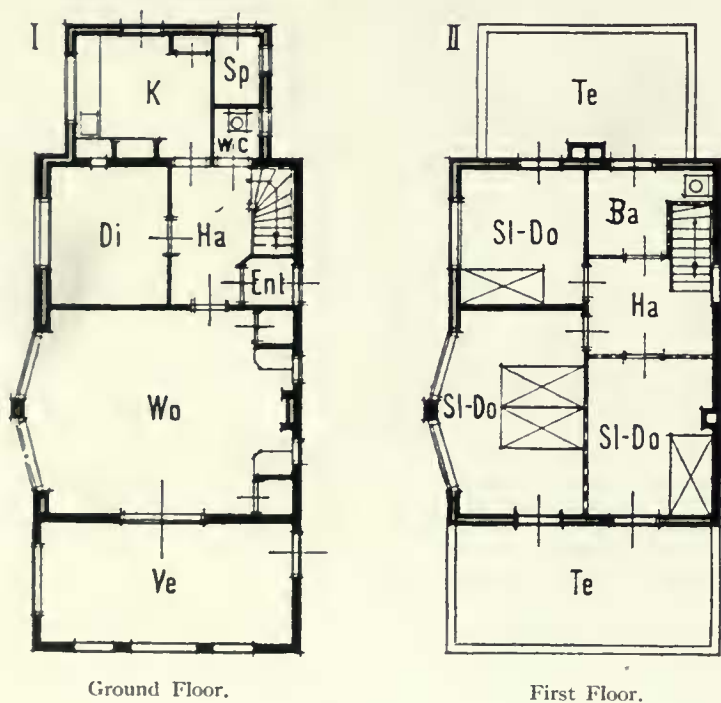
7. A VILLA AT WIJK AAN ZEE.

Professor J. G. Wattjes, Architect.

by Professor Wattjes, which reveals complete simplicity throughout, in harmony with its unrelieved setting. The windows, devoid of glazing bars, are a direct attempt to provide that which many clients request. Many small

domestic buildings "live" by their small panes; Professor Wattjes has boldly tackled the problem, and his house is interesting to all architects who will for one short moment forget their store of past accumulated memories.

To sympathize with any movement, one must try and understand it. And so, before passing judgment, let us pause to listen to a few sentences in which Professor Wattjes summarizes and explains the attitude of the Modern Dutch artist towards tradition. "I do not mean to say that architects of our time should break with tradition, nor do I mean to say that we must not be allowed to imitate our ancestors or the ancestors of others. For we must realize that no architect is able to break with tradition in so far as this tradition is the true expression of his own architectural mind. But one must also realize that an architect is not able to follow a tradition if this tradition is in contradiction with his own internal and intimate architectural spirit, or if this tradition is contrary to his architectural convictions. . . . I think that conservatism in its finest sense consists of acting from deep internal motives as our ancestors did. They did not imitate their ancestors as some of us do, but expressed only their own mind and spirit, building in forms that were inevitable and natural to their manner of construction, their materials and their requirements. The result being a self-expression that inevitably gives a hallmark of their particular period to their architecture. Our best ancestors were modernists, so modernism is the best tradition. We must conserve the true tradition of all true architecture of all times—to renew itself constantly, breaking one tradition to make another."



THE PLANS OF THE VILLA.

Ent = Entrance Hall.
Ha = Hall.
Wo = Living-room.
Di = Dining-room.
Ve = Veranda.

Te = Balcony.
K = Kitchen.
Sp = Store-room.
Sl-Do = Bedroom.
Ba = Bathroom.

HOWARD ROBERTSON, S.A.D.G

100^a

MODERN DUTCH ARCHITECTURE.

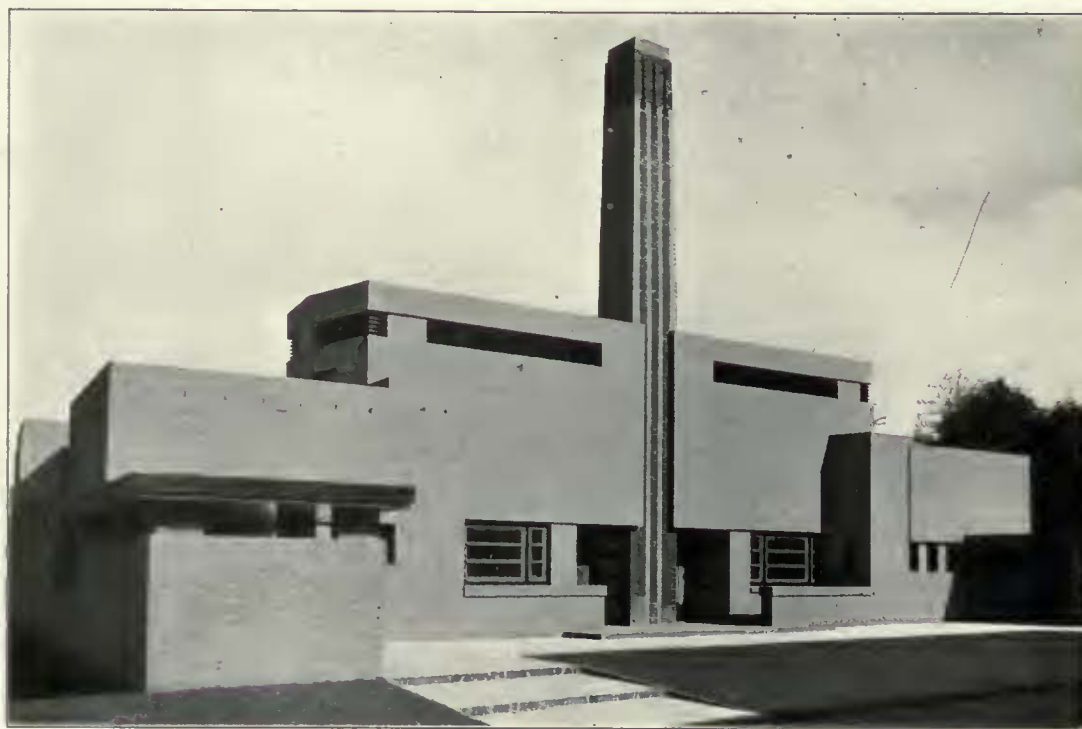


Plate IV.

September 1923.

THE BATH HOUSE, HILVERSUM.

W. M. Dudok, Architect.

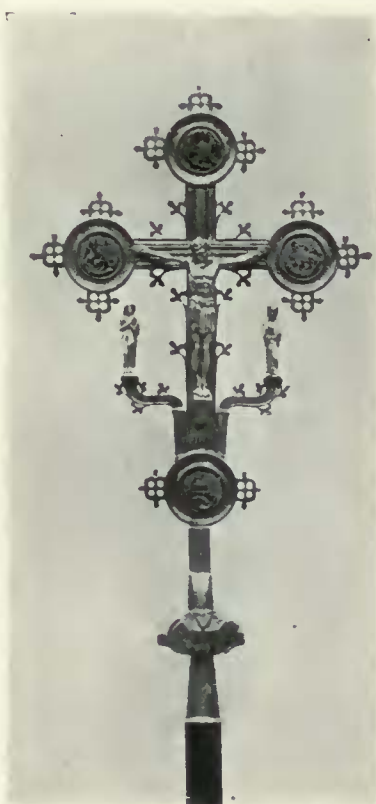
Dudok is not the most extreme of the Dutch architects, but in the Bath House he has been successful in creating a design that is aggressively modern yet reasonable. The forms are powerful and expressive and have no self-conscious singularity.

The Processional Cross at Chesterfield Parish Church.

THIS cross is of latten, and dates about A.D. 1500. It came into the keeping of Chesterfield Church under the following circumstances: Major Philip Hunloke lent the cross for use in the church during the vicariate of Archdeacon Crosse. It had been discovered amongst the antiquities of Wingerworth Hall. Wingerworth Church, which adjoins the Hall, was a chapelry of Chesterfield prior to A.D. 1100, and it was thought the cross had an intimate connection with this ancient chapelry and its Mother Church. For some years it had served as an altar cross in Chesterfield Church, before restoration for processional use.

On the recent break-up of the Wingerworth estate, which the Hunloke family owned in 1492, Major Hunloke, before leaving the district, very kindly presented this beautiful and interesting cross to Chesterfield Church. As the Hunloke family suffered many indignities after the Reformation, being Recusants, and Sir Henry was penalized by the "Five Mile Act" under King William III, on account of his religious tenets, it is more than likely this relic of former days was used and revered by the Hunlokes of those troublous times.

For adaptation to its former purpose the cross was entrusted to Mr. W. Cecil Jackson, M.S.A., of Chesterfield,



THE CROSS.

who sent it for alteration to Messrs. Martyn & Co., of Cheltenham. The additions thereto were kept plain and simple in design and execution, so that the character of the ancient work should predominate. In like manner the original gilding and the enamel at the back of the symbols of the Evangelists was not interfered with. The side branches and original figures were missing, but several examples in the British Museum and the South Kensington Museum corroborate the genuine character of this specimen of English craftsmanship of its period, and made it possible to replace correctly the missing parts. One example, originally in the J. C. Robinson collection, and now in South Kensington Museum, corresponds in almost every detail, even in the unusual feature of the branches—carrying the figures of the Virgin and St. John—which spring from the main stem above the symbol of St. Matthew in base.

Originally the cross was not placed on the altar, but only used in the procession on a shaft, or pole, and afterwards placed at the altar side, and during Mass on a stand. Eventually it was arranged to serve a dual purpose, and, after the procession, was taken from the shaft and placed in a socket-base on the altar. I am indebted to Mr. W. Cecil Jackson for permission to reproduce the photos, and also to Mr. E. Walter Gilbert—who went to much trouble in seeing the cross correctly completed and restored to its former state—for some of the above information, which he then obtained.

H. RYDE.



A DETAIL OF THE CROSS.

The New Housing Subsidy.

INFORMATION that has just been received by the Metropolitan Borough Councils makes it clear that the Ministry of Health intends to exercise strict control before approval will be given to any proposed housing schemes. According to Mr. E. R. Forbes, the chief administration official of the Housing Department, all schemes will have to be approved by the Minister, and in order to do this he will require an exact statement of the number of applications on the waiting list of the local authority, together with statistics of overcrowding. In Dr. Addison's day there was considerable overlapping in estimating the need of houses in any particular district owing to applications being received from persons living in other districts. Now, the local authority is asked to distinguish in its list those who are actually resident in its district from those who live elsewhere. Nor is it enough now for a council to state that it cannot meet the demand for houses without Government assistance. It must supply detailed evidence on this point. It is also proposed that the undertakings of a local authority shall be strictly limited to such a number of houses as can be completed within, say, nine months.



1. THE NEW LOGGIA AT POPESWOOD LODGE.

Popeswood Lodge, Berks.

A Scheme of Decoration by Oliver Hill.

With Photographs by F. R. Yerbury, The Architectural Review.



2. THE VAULTED RECESS.

THE extensive alterations made to the structure of the original house which stood at Popeswood (which by the way was of entirely a nondescript character), have amounted to practically a rebuilding.

The illustrations show some of the new work. Fig. 1 shows the loggia. The walls are rendered and lime washed. Figs. 3 and 4 show the principal living-room. The walls here are treated in the same way as the exterior; the floor and beams are of oak, the doors and casings of walnut, left clean.

The vaulted recess (Fig. 2) is paved with marble and stone to enable plants to be displayed here. The tassels across the

windows support pieces of tapestry, hung across in the winter.

Fig. 5 shows the dining-room looking towards the hall.

Fig. 6 shows one of the bedrooms. The colouring of the silk hangings is blue and grey, and the walls and ceiling a silver grey.

The house contains four sitting-rooms, eight bedrooms, two dressing and four bathrooms.

An interesting collection of old Italian and Queen Anne walnut furniture has been made by the owners, Mr. and Mrs. Eric Dickinson, and this has been so arranged to give a feeling of repose and simplicity to the house, and an ample degree of comfort.



3. THE LIVING-ROOM, LOOKING TOWARDS THE DOORWAY.

The walls of the living-room are treated in the same way as the exterior of the house. They are rendered and lime-washed.



4. THE LIVING-ROOM, LOOKING TOWARDS THE FIREPLACE.
The floor and beams are of oak, and the doors and casings of walnut, left clean.



5. THE DINING-ROOM.



6. A BEDROOM.

The walls and ceiling are a silver-grey, and the silk hangings blue and grey.



7. A VIEW IN THE HALL.

The circular window was created in order to open up a landscape vista to which it acts as a frame.

Exhibitions.

THE AGNEW GALLERIES.—The exhibition of masterpieces of French art, organized by Mr. Alexander Reid of Glasgow in collaboration with Messrs. Agnew and Son, and held at the latter's galleries, was in many ways a remarkably interesting one, which all those genuinely interested in art would on no account have missed.

The chief attraction was undoubtedly Manet's famous "Le Bon Bock" of which one has for years heard so much. No picture in its day has been so extravagantly abused and equally so extravagantly praised. But when one sees this painting one realizes that all the praise bestowed upon it, however extravagantly expressed, was thoroughly deserved, for, of its kind, it is a masterpiece if ever there was one. This portrait of a man sitting at a table, one hand clasping a glass of beer, and the other holding a churchwarden, positively seems to breathe and palpitate with the joy of material self-satisfaction and well-being. This picture definitely establishes Manet as one of the world's great painters.

"Le Bois de Sœurs" (3), by Paul Cézanne, is very beautiful; the various shades of cool greens, of which it is almost entirely composed, are put on in flat planes with a palette knife.

"Mon Jardin" (19) is not a great Renoir, and in some respects is feebly painted, but it has in it something of the love that he evidently felt for flowers, simply expressed with the mature knowledge which he had acquired in a life devoted to his art, and which had given him a right to be simple and expressive—with no thought of clever technique, and the result is an appeal to the heart rather than the head. "La Liseuse" (16) is an earlier Renoir, the paint being put on more or less in a system of parallel lines, and has quite a different kind of charm from that which he acquired afterwards with a more irregular method.

"Le Pont d'Argenteuil" (9), by Claude Monet, is an unpromising subject treated in that individual manner of his which gives interest to the most ordinary things.

"Vue de St. Cloud" (11) is a beautiful rendering by Sisley of a peaceful landscape, full of colour and sunlight.

"La Repetition avant le Ballet" (12) is a good example of one of Degas's ballet scenes, carefully designed in the way this artist had of being able to extract every ounce of artistic effect which skilful arrangement could give.

There were also works by Courbet and Couture, and Mr. Alexander Reid is to be commended for the integrity of his artistic taste, for it was a privilege to have been enabled to see this exhibition of such important paintings.

ARTHUR TOOTH AND SONS' GALLERY.—There has been a great deal of French art shown in London recently, and this is a very good thing, for it will benefit the artist and the public. The general public of England has had few opportunities which would enable it to know anything about the work of the French impressionists, and this movement of something like twenty-five or thirty years ago is only now reaching them. This gap in the art education of the English public the post-impressionist in this country had to contend with, for this movement more or less logically followed the impressionists in France: but the sudden jump from the ordinary kind of paintings familiar to the Englishman to post-impressionism was too great, and produced a fermentation which made it difficult for the post-impressionist to hold his ground. So really we cannot have too many exhibitions of good French art over here.

The exhibition of pictures, "the property of a Gentleman," now being held at Messrs. Tooth and Sons, contains some very good examples of the works of Harpignies, Henner and others. "Evening" (4) by Harpignies is a still and beautiful landscape, in which the sea shows through the tender gray-greens of the trees, and has in it that feeling of detachment from the bustle of contemporary life which is one of the distinguishing characteristics of this artist's work.

There is a painting by Daubigny of the banks of the Thames, full of that gloomy and heavy colour which one supposes the French regard as characteristic of English landscape.

When one sees the large collection of paintings from the nude

by Henner, in Paris, they seem tiresome in their monotony, but when one of them is placed in a mixed collection it looks startlingly impressive with its clear-cut definition and conformity to the painter's intention. It is this clear intention which one misses so much in a great many pictures of the present day. This particular little nude of Henner's (3) gleams out of its dark background with all the intensity of ivory. The composition, too, is so exactly right—the little patch of water near the feet of the reclining model, which reflects the colour of the sky, is so inevitably just the right note that was needed to complete the picture.

There is also a beautiful little pastel landscape by l'Hermitte, vibrating with colour and drawn with nervous intensity.

The little painting by T. de Bock (8) is a quiet landscape with cattle, somewhat reminiscent of a Maris. There is a still-life by Vollon, clean in colour, the details of which are all carefully wrought out in the manner of some of the early Dutch masters. There is also a rather lugubrious painting by Joseph Israels, called "The Visit."

THE FINE ART SOCIETY.—The exhibition of the works of that extraordinarily brilliant etcher, Anders Zorn, showed his amazing facility in the use of line. This amazing cleverness—for it very often degenerates simply into cleverness—is almost inhuman in its aggressive efficiency, sometimes to such an extent that one longs to flee for relief to an etcher who has a flaw in the armour of his efficiency that would admit some of the milk of human kindness.

The portraits are the most interesting, for they are generally full of character, and relentlessly tell us of the type of individual the sitter was, so that we are left in no doubt as to whether we would care to trust him or not. Perhaps the one of Paul Verlaine (39) is the best, if one can presume to distinguish which is the best among so much excellence. This is a marvellous study of an interesting personality, the artist having taken full advantage of the pictorial possibilities which lurk in the fiercely accented eyebrows and the almost oriental slant of the eyes. In his portraits of women really surprising is the manner in which Zorn could sometimes suggest a certain feminine charm and delicacy with the means only of coarse lines.

Many of the nudes, in the sea and out of it, too much suggest the snapshot, for, as well as in other directions, the poses are those awkward ones that the camera often depicts, but which the artist instinctively avoids. Anders Zorn's nude figure works are often too facile to be interesting.

VICTORIA AND ALBERT MUSEUM.—The collection of silhouettes presented by Captain Desmond Coke to the Victoria and Albert Museum is decidedly worth a visit to those interested in this form of art.

The most convincing silhouettes are those with frank hard outlines, with no attempt to render half-tones. Those which attempt more than this go outside the scope of the method, which was to cut out from a piece of white paper the shape of the head (something in the manner of a stencil) and place what remained on a dark ground. This is the true silhouette. But there arose the vulgarian, who, not satisfied with this simplicity, and not discerning that this simplicity was its chief claim to recognition, elaborated all kinds of tricks: transparent laces and fluffy hair played into his hands, as they do now into the hands of the fashionable photographer. They thus became a horrible mixture of realism and convention, and stepping over the borderland into the realm governed by the miniature, they very properly became extinguished.

"Anna Maria, Duchess of Newcastle—1834" is a very precise and beautiful silhouette, carried out by Mrs. Sarah Harrington in the true method, without any ridiculous admixture of styles. There are some very effective portraits by John Field of the Penrhyn family, done on card and ivory, particularly that of Miss Constance Penrhyn, which has a very sensitive and flexible outline.

RAYMOND MCINTYRE.

Mrs. Swynnerton's Pictures in Manchester.

The lamb-like meekness with which the great cities of Northern England leave decisions on art to London is a source of speculation or amusement to students of those otherwise very independent towns. England may think to-morrow what Manchester thinks to-day on other matters, but not, as a rule, on art.

It is pleasant, therefore, to find that in the early seventies of last century the Manchester School of Art awarded Mrs. Swynnerton a gold medal, scholarship, and various prizes. Mrs. Swynnerton left her native city, found great friends in the south, such as Burne Jones (to whose influence she pays special tribute to-day), George Frederick Watts, and Mr. Sargent, and became, according to one at least of these authorities, one of the greatest artists of her age. Now, in the fullness of time, Manchester honours itself by an imposing exhibition of her work.

The almost superhuman vitality of this woman's painting might tempt one to call her a Lancashire witch—only witch seems too feminine. Technically she is a wizard, though her subjects are feminine enough. Portraits of children and animals, women, old and young, and the maternal side of things form many of her themes.

It is the dauntless, virile, almost colossal method of attack which seems to be beyond anything of its kind in the present age.

Doubtless the brain guiding the hand and not the hand itself makes the artist; otherwise this frail little lady and her stupendous work could not be reconciled; she seems to have a passion for difficulties, and rises triumphant over all sorts of terrors (to the ordinary mortal) of composition, colour, and combination. Not for her the comfortable "studio arrangement," the easily effective, but the open-air portrait (really open air), the larger draughtsmanship, the grand plane. No wonder that the gates of Burlington House were broken, the sacred precincts stormed.

Manchester doubtless honours Manchester and her great artist rather than the Royal Academy capitulation. Did not the gold medal precede the Associateship by nearly half a century? Manchester, too, may claim to have influenced Mrs. Swynnerton's colour sense. An artist born in the grey city might, on a superficial observation, be expected to paint grey themes; considered more deeply, and from the point of view of revulsion, the glowing colour inherent in all Mrs. Swynnerton's pictures would be the more natural outcome—as also her partial residence in Italy and her joy in clear palpitating air.

Face to face with these paintings one longs to see a return of the old union between architect and artist, by which such works could be placed in surroundings commensurate with their dignity. The mere gilt frame seems inadequate.

J. WALKER STEPHENS.

Recent Books.

Ambrose McEvoy.



A WOMAN'S HEAD.

By Ambrose McEvoy.

The Work of Ambrose McEvoy (born August 12th, 1878). Compiled by "Wigs." Published by Colour Magazine and printed by The Morland Press, Ltd., 190 Ebury Street, London, S.W.1. Large 4to. Price 21s. net.

One feels that the distinction of the work here presented demanded a considered critical exposition; yet the notes of

"Wigs," though disjointed, are not unworthy of it. The printing and the colour reproductions are all that could be desired, and the list of works is useful and complete.

For some time students of contemporary painting have known of the existence at the British Museum and the Art Library at the Victoria and Albert Museum, of copies of the two-volume work with sixty-five photographs of McEvoy's chief pictures, but have deplored the absence of colour reproductions even in face of the extreme excellence of the photographs. Now this volume of colour reproductions has supplemented that. The splendid Tate Gallery "Portrait of a Young Man," McEvoy's finest male study, however, is here in monochrome as a reminder of the greater splendour of the original, and his "Silver and Grey," his finest female perhaps, although the "Madame" of 1915, in the Luxembourg, runs it close. It is interesting to note that the intriguing splash-and-dash drawings of the years 1916 to 1918 give place in the years succeeding to a more complacent method, which, however, does not secure the magnificent repose which is so striking a feature of the fine things McEvoy achieved before the war. The nearest to them is the very beautiful presentation of Mrs. Claude Johnson—"The Green Hat"—a sound piece of painting which gives one to think as to whether the Miss Helen Morris and Miss Olga Lynn are quite the thing. It is only a matter of comparison, however, for undoubtedly these two works, as well as the "Study of the Honourable Lois Sturt," which belongs to the present year, have a charm all their own; a charm that is different in character from that exercised by the more ardently executed works, but very definitely beautiful all the same. It is surprising that so individual an artist as McEvoy should have so many variations of style, but this only adds to the interest and value of his work; it is all McEvoy, and among the other portrait painters of to-day there is none more individual and none more original. As indicating the exquisite elusiveness of his method a good plan is to study the productions of his imitators. Even the best of them falls away into nothingness; McEvoy's secret is not to be unveiled.

K. P.

Books of the Month.

"Tom Tower," Christ Church, Oxford. Some letters of Sir Christopher Wren. Annotated by W. D. CARÖE. Oxford: at the Clarendon Press.

English Furniture. By J. C. ROGERS. London: "Country Life" Library, 20 Tavistock Street, Covent Garden. Price 21s.

A Great Period of Art

The Renaissance of Roman Architecture. By SIR THOMAS GRAHAM JACKSON, BART., R.A. Part III—France. Cambridge: at the University Press.

To no practising architect have students of architectural history greater cause to pay a tribute of gratitude than to Sir Thomas Jackson. With a zeal which the years are powerless to quell, and a judgment they have ripened, he has devoted the necessarily rare leisure of a long and successful professional life to the elucidation of one period after another. It is thirty-six years since his great work on Dalmatia took an authoritative position. Since then he has traversed many and widely-differing fields. The principal work of his later years has been a comprehensive and systematic study of Post-Roman architecture in three series—the first dealing with the Byzantine and Romanesque periods (1913), the second with the Gothic period in France, England, and Italy (1915), the third with the Renaissance in the same three countries, but in a different order, is brought to a successful conclusion by the appearance of the present volume.

Few writers could have covered the wide and varied country which lies between the first infiltration of Italian influence into France in the fifteenth century and the clash of the Classics and Romantics in the early nineteenth in 200 not closely printed pages without any serious omission of important facts or producing on the reader a sense of overcrowding. But this feat Sir Thomas has performed. His task was, to a certain extent, simplified in this respect by his sympathies. These lie, like those of Mr. Gotch in the English Renaissance, rather with the earlier and tentative efforts in which mediæval traditions still form an important factor than with the maturer work with established principles of its own, which followed them. While to the latter he is by no means unjust, he seems to give his admiration somewhat grudgingly, and devotes less than one-third of his text to the greater half of his period.

His attitude to the Renaissance as a whole is in the main still that of Ruskin, with little, if any, approximation to that of "The Architecture of Humanism." The Barocco finds no more favour in his eyes than the strictest Vitruvian classicism, at which he tilts with somewhat familiar weapons in a manner which suggests that it is still a living creed. These points are not, however, aggressively insisted upon, and only obtain prominence in the last chapter, which is a summing up of the whole tripartite work. This contains remarks of a highly controversial nature, which will hardly pass unchallenged, but the remainder of the volume—the survey of Renaissance architecture in France—cannot fail to commend itself to all readers by its clear and readable narrative, its impartial and balanced discussion of still debatable points of history, and the general sanity of its conclusions.

The story of the beginnings under Charles VII, Louis XII, and Francis I could hardly be better told, and the crux of the origins of the early Renaissance style is handled with moderation. Sir Thomas is, if anything, too indulgent to that most "insular" of French patriots, the late Monsieur Léon Palustre, for whom no French building could owe anything to foreign influence. But he does not fail to expose the fallacy of Palustre's theory, which presupposes a sort of architectural parthenogenesis. Indeed, it is difficult to understand how anyone not blinded by prejudice could maintain the view that the same detail and ornament which had been evolved by the Italians during the fifteenth century by adaptation from Roman remains before their eyes, was independently evolved at a later date by French masons who had no such models before them. Either they travelled to Italy, of which in the earlier stages there is no evidence whatever, or else they were influenced by the Italian craftsmen who certainly did work in France. The phrase repeatedly found in contemporary contracts that the work was to be done *à la mode d'Italie* should in itself be conclusive on the point. That the French builders admittedly proved apt pupils, very soon rivalling their instructors on the decorative side, while retaining their talent for and methods of construction, does not affect the argument.

Sir Thomas is not inclined to allow much importance to the work of Italian architects—as distinguished from the craftsmen—who settled in France at this time. The dissimilarity between a

French château or hôtel de ville on the one side, and a Florentine palazzo or Lombard municipio on the other, is not, however, sufficient to prove that a Fra Giocondo or a Boccadoro had no finger in the pie. No one was more adaptable to the local conditions of his adopted home than the versatile Italian of the Renaissance. Without crossing the Alps the Florentine artist modified his methods to meet half-way the prepossessions and materials of Milan, the Milanese to meet those of Venice. When he travelled to Lisbon or Moscow, to Cracow, Nuremberg, or Paris, the modification was more radical still. The Italian introduced just as much of his own as his clients would swallow or his builder was capable of carrying out. His authority as a foreigner standing outside the native building hierarchy was very limited indeed. The master mason was a personage to be counted with, and his view may often have been that he knew his own business and wasn't going to be taught new-fangled stunts by any damned dago. So the sketch or the model would be hard to recognize in the finished work.

The rôle of these architects was to influence in the Italian direction rather than to carry out designs in the Italian manner. The craftsman, too, played this rôle in addition to the actual handiwork he executed, and while he, in virtue of his concrete contribution, appears in the accounts, the architect often does not.

There was, of course, no architect, in the modern sense, in control of the works, nor had the architect of the mediæval type—the master mason—any longer either the same capacity or the same authority as his forbears. The design of a François Premier building cannot, therefore, be definitely assigned to one man. It would be idle to wrangle, for instance, over the point whether the Château of Madrid was designed by the mason Pierre Gadier, or by the majolica worker Girolamo della Robbia, in whose joint charge the building was. It was the resultant of their consultations, and a compromise between their ideas. Apart from its majolica decoration, it was different from what would have come from Gadier alone.

In discussing the authorship of St. Eustache, Sir Thomas is inclined to reject the attribution to Boccadoro in favour of that to the Le Mercier family. Herein he has allowed himself to be decoyed into a mare's nest of Monsieur Palustre's construction. This author was a master of the art of balancing a pyramid on its apex and propping it up with such a forest of hypotheses that it looks like a tower broad-based on the rock.

The theory in this case is an attractive, and by no means impossible one. The only trouble is there is next to nothing to found it upon. According to Palustre the church was begun in 1533 by Pierre Lemercier, of Pontoise, continued by his son, Nicolas, and finished by Nicolas's son-in-law, Charles David.

Now, of Pierre the only thing known is that in 1550 he added the cupola to the tower of St. Maclou at Pontoise, and the only thing to connect him with St. Eustache is a resemblance fancied by Palustre, but not recognized by other critics, between *other* additions to St. Maclou, which are not in the same manner as the cupola, and parts of St. Eustache.

Of Nicolas it is not known that he was a builder or architect, or that he was the son of Pierre. All that is known is that he lived at Pontoise and was the father of Jacques Lemercier, architect of Richelieu, and of Anne, wife of Charles David. The last, who died in 1650, is the only member of the family known to have worked on St. Eustache, where he was in charge of the works for many years.

The whole hypothesis—not excepting the pedigree—is, in fact, a *roman ingénieux* composed by Palustre and a monument to his lively imagination and fervent patriotism, but inspiring little confidence in his powers of weighing evidence, for it is the kind of thing which throughout his works is put forward as conclusive proof.

The attribution to Boccadoro, suggested by Leroux de Lincy as early as 1850, makes no such claim, yet it has probability, though not more than probability, in its favour.

St. Eustache was begun in 1533 and carried out in the same type of detail as the Loire châteaux, at a time when no Parisian builders can be shown to have had any knowledge of such work or of any but Gothic work. Boccadoro moved to Paris in 1531 from

Blois, where he had been working among and on the Loire châteaux for thirty-eight years, in order to make the designs for the new Hôtel de Ville. His relation to St. Eustache, if relation there was, must have been that of adviser to the master mason and of draughtsman of the details and ornament rather than of actual architect. His authorship, in the fullest sense, of the Hôtel de Ville rests on the more solid foundation of complete documentary evidence. Any doubts that may have lingered on the subject were finally set at rest by Mr. John W. Simpson's article in the R.I.B.A. "Journal" (December, 1918), with the conclusions of which—though he does not mention them—Sir Thomas appears to be in agreement.

On the æsthetic value of the works of the early Renaissance in France his judgment is eminently sane and temperate. If the builders of Blois and Chenonceaux and Azay le Rideau have not in his view the inspired genius with which the school of Palustre endows them, neither are they the bungling stone cutters to which Sir Reginald Blomfield would reduce them. Our author is alive to their limitations, but recognizes the charm of their wayward fancies, their youthful exuberance, and the delicacy of their detail.

He is inclined, perhaps, to be more severe on the shortcomings of their successors, the first architects in the modern sense, whose works illustrated the middle period of the sixteenth century, and to do somewhat less than justice to the chastened, but exquisitely wrought, detail of a De l'Orme or the architectonic achievements of a Bullant, a man who was struggling to express genuinely monumental ideas in an idiom, the grammar of which he had but imperfectly mastered.

Nevertheless, he renders their due both to Lescot and to Primaticcio, whose Shakespearelike fate has been to have their reputed works transferred by certain critics to others. There is no valid reason, he concludes, to doubt the traditional attribution of the Louvre to the one, or of the Valois Chapel to the other. Nor does he belittle either design. In connection with the latter he makes an interesting *rapprochement* between the splendid, but ill-starred, enterprise of Catharine de' Medici and the Radcliff Camera. Gibbs may, like Wren, have seen the mausoleum at St. Denis in its decrepitude, for it was not pulled down till 1719. He must also have been familiar with Marot's prints, and these may well have suggested a treatment which on a smaller scale and with a more germane purpose had been adopted by his great master in his design for the mausoleum of Charles I at Windsor, a monument destined to be even less fortunate than its prototype, for it never got beyond paper.

In treating of the seventeenth century Sir Thomas pays his tribute of admiration to the supreme genius of François Mansart.

"In [his] work we have the French neo-Classic art at its best. He deals with the style like a master, who can even take liberties with it in detail without violating it in principle: for in his front . . . at Blois there are features expressive of the same liberty which was enjoyed by the master builders, his predecessors, though they are handled with all the finish and delicacy of the great masters of the Renaissance. Like Michael Angelo—like our own Wren—he worked in the spirit of the new style without being enslaved to the letter."

Even Fergusson could find no fault with Maisons; but it is curious that he selected as a subject for favourable comment the very feature which Sir Thomas regards as a blemish: the hiping back of the roofs over each separate block. Though Mansart had adopted the more reposeful—and it may be added, the English—practice of continuous roofs at Blois, it was no individual solecism on his part to divide them up at Maisons—in doing so he was merely reverting to the more general practice of his country at all periods up to the present day. A very unpleasant instance of this practice is offered by the great modern Art Gallery at Lille.

The stress laid in the passage above quoted on Mansart's freedom from a pedantic reverence for Vitruvian rule is a key-note of our author's general attitude, and it is for a similar freedom that he bestows unstinted praise on Claude Perrault, a freedom in his case championed in his writings as against the rigid theories of Blondel as well as illustrated in his one important work of architecture—the world-famous colonnade of the Louvre.

While the main conception of this great façade was doubtless Perrault's, the attempt made in after days by D'Orbay to claim the design for his father-in-law, Le Vau, is, perhaps, not altogether groundless, for Mr. Simpson has shown ("Times" Lit. Sup., 9 June, 1921) that on Bernini's retirement the matter was entrusted to a committee consisting of Perrault, Le Brun, and Le Vau. This committee gave the scheme its final form, while Le Vau, who was still architect to the palace, superintended its execution.

The younger Mansart—one of the *bêtes noires*, both of St. Simon and Sir Reginald Blomfield—receives a more sympathetic treatment from our author, who is alive to the need for caution in accepting the biased comments of the ducal memoirs at their face value, and sees no reason to deprive the titular royal architect of the credit for his works in favour of L'Assurance, Des Godetz, or other ghosts.

From the time of Mansart's death onwards the treatment becomes somewhat slight, and scarcely gives an adequate idea of the immense output of accomplished work by the numerous highly-trained architects which France possessed in the eighteenth century. On the other hand, the genius of Soufflot is awarded its full meed of honour.

It is to be regretted—though the point is a minor one—that in the course of his admirable work Sir Thomas has inadvertently given a new lease of life to certain exploded errors, particularly in the matter of architectural genealogy. On p. 132 he reproduces the pedigree of the du Cerceau family as given in Geymüller's "Les Du Cerceau," without the correction made in the same author's later "Bankunst der Renaissance in Frankreich, II," where it is shown that Julienne du Cerceau was the daughter and not the sister of Jacques Androuet du Cerceau. Salomon de Brosse thus becomes the grandson, not the nephew, of the old engraver.

On p. 171 Jules Hardouin is described as the son of François Mansart's sister. In reality he was the son of that sister's daughter.

On p. 190 the father of Ange Jacques Gabriel is named Jacques Jules. But the Comte de Fels ("Ange Jacques Gabriel," 1912, p. 3) has shown that this second name, "Jules," is a mistake of architectural historians who have confused him with a cousin of that name. His name was simply "Jacques."

The volume is enriched with a number of the author's charming drawings and water-colours—varying greatly in date (from 1857 to September of last year), but maintaining an unvarying standard of execution—side by side with photographs and reproductions of old prints.

It is produced as regards type, binding, and general get-up, in a manner worthy of the Cambridge University Press, though it must be added that in one point—the spelling of French words—greater care might have been exercised by the proof readers. The ugly spelling "facade" occurs on every other page. A doubt might arise whether the fount employed possesses a cedilla did one not crop up in "Montfauçon," where it has no business. Accents are persistently omitted where required, as in "St. Maur-les-Fosses," "de (for du) Perac," but gratuitously added to mute "c's," as in "Jéhan." "Le Lude" is repeatedly spelt "La Lude," and the first name of the architect of the Petit Trianon suffers a sad metamorphosis from an angel into a trough!

If accuracy demands a passing reference to these and other small points commented upon above, it is a more agreeable task to end with a note of sincere admiration for a valuable and learned book. They are but specks on the polished surface of a mirror, which has the signal merit of reflecting clearly not only a great period of art, but also its social and political setting. While professed students of architecture will find in it a most useful adjunct to their library, it will appeal to a wider public as well.

The veteran writer is gratefully to be congratulated on having placed in this volume the coping-stone on his survey of Post-Roman architecture, of which he laid the foundation ten years ago. Long may his pen and pencil be active for our instruction and delight!

W. H. WARD.



A DOORWAY IN THE CLIFFORD'S INN ROOM.

Date between 1686 and 1688.

(From "*The Panelled Rooms: II. The Clifford's Inn Room.*")

English Woodwork.

"The Panelled Rooms: II. The Clifford's Inn Room." Compiled by OLIVER BRACKETT for the Department of Woodwork, Victoria and Albert Museum. London: His Majesty's Stationery Office. 1s. 6d. net. By post, 1s. 8d. net.

The date of building the Clifford's Inn Room is put between 1686 and 1688. It is the earliest example in the Victoria and Albert Museum of panelling of the later Renaissance, and was made for John Penhallow, a Cornishman, at No. 3 Clifford's Inn, Fleet Street. It is interesting that the identity of the original occupant of the room has been traced. According to the above book his family dated back in the fourteenth century to John Penhallow de Penhallow, an estate in Philleigh county in Cornwall. The name is still to be found in that county. A Puritan family, one of its members in Charles II's reign emigrated to America, where his descendants are still living, the Museum being indebted to Mr. Chas. T. Penhallow for information concerning the family.

At an auction sale in 1903 the Museum bought the room and thus did excellent work in saving it for the nation. It is in oak with applied carvings in cedar. The room is arranged with a

chimneypiece placed near the centre of one of the end walls, faced at the other end by two windows. The side walls both have two doorways, each placed in a corresponding position to the one in the opposite wall. These doorways are similar in general character. In the one reproduced here the pediment is lunette shaped and encloses a lion's mask with enrichments consisting of applied leaf ornament above the door and in the spandrels outside the pediment. The remaining parts of the walls are covered by raised panelling with large rectangular panels formed by bolection mouldings, divided by a dado rail.

It is interesting to note that when the panelling was first brought to the Museum the paint covering it was removed, revealing wood of a fine surface and colour and admirable marking. It is probable that the wood was not painted when first put up. Apparently it was not until the eighteenth century that it became the fashion to paint the panelling of a room.

The book published by the Victoria and Albert Museum describing this room contains, besides a brief history, several photographic plates and plans, and is compiled by Mr. Oliver Brackett, assistant-keeper in the Department of Woodwork at the Museum.

Home Repairs.

The House Doctor. By R. RANDAL PHILLIPS. London: "Country Life" Ltd. Price 2s. 6d. net.

The increased interest which this generation is witnessing in the home and all that appertains thereto is, not limited to internal planning and decoration, but extends, quite definitely, to the practical and mechanical side. The modern owner of a medium-sized house, squeezed as he is between the upper and nether economic grindstones, finds that by becoming familiar with the working of his house he is able to save a by no means negligible series of annual bills on minor repairs. Broken sash lines, dripping taps, a faulty ball-valve; these are matters which, in the not distant past, few amateurs would have attempted themselves, but now not only are there several popular monthlies which instruct their readers in such matters, but also from time to time books appear couched in simple terms, whose purport it is to help the ordinary householder. One of the most recent of these is called "The House Doctor." Would that our human ailments could be compassed by so small a volume. Certainly we feel that with such a comprehensive title we might expect rather more matter; nevertheless, what there is is all to the point, and for the investment of half-a-crown many a precious pound may be saved in the course of a year by one who is not above taking-off his coat to do a "job of work" on a Saturday afternoon. The book is clearly illustrated with numerous photographs and a few line drawings.

London of the Future.

London of the Future. T. E. COLLICUTT, PP.R.I.B.A. London: Leonard Parsons. 2s. 6d. net.

Almost every thinking citizen must, at some time, have metamorphized his city in his mind, and re-cast it in a form that better pleased him. Some, of course, are more acutely conscious than others of the blemishes they see around them; the faults themselves, too, are variously important to the different beholders. Thus with one, the existence of slums takes precedence, with another it is the traffic congestion; with a third the smoke that almost constantly darkens the city's sky, and with a fourth the wasted opportunity for grandeur which some open square affords. Of all professions and classes of the community it might be expected that the architect was most addicted to such speculation, and moreover, that his speculation would be, not only the most interesting, but also the most valuable, by reason of his knowledge and training. Whether such speculation is rife among architects we do not know, at all events there is little enough outward evidence of it; for this reason, among others, therefore, we welcome Mr. Collcutt's little book.

Mr. Collcutt is moved by broad humanitarian instincts to record, not only the reasons of his discontent, but also his suggestions for remedies; neither does he concentrate exclusively upon one of the evils which we mentioned but touches on them all, although evidently finding that in the slums lies the first claim for activity.

He takes as his text a passage from the speech of the King at the opening of Parliament in April, 1919:—"A great offensive must be undertaken against disease and crime, and the first point at which the attack must be delivered is the unhealthy, ugly, overcrowded house in the mean street, which all of us know so well." The author points out how little, in his opinion, has been done since those words were uttered. With this conclusion we cannot agree. We admit that what has been done is negligible compared with what awaits attention; nevertheless, the erection, since the armistice, of dwellings on new estates sufficient for some 66,000 persons, the clearing of the Brady Street area and the Tabard Garden Estate by the L.C.C. are no mean feats. Moreover, many of the individual boroughs within the area have their own schemes, which swell the total new accommodation. And all these houses and flats are superior to those provided before the war.

Nevertheless, we feel that, for the most part, there is justification for Mr. Collcutt's indignation, for the apathy even amongst

architects concerning such things is still very great. The book is written in a delightfully stimulating style with rich veins of irony at current insincerities and hypocrisies, the sharpest barbs being directed against that ill-conceived and happily dead "Brighter London" movement which, as events proved, was nothing but a specious organization to obtain an extra hour for evening drinking.

Smoke abatement, unrest, Charing Cross Bridge, the crying need for a south embankment, are among the matters touched upon in the book, which also contains some personal experiences of the author in connection with his investigations in the poorer quarters of the City. We would that other architects would follow his example, and study contemporary conditions at first hand, for they are the people to whom all should look for guidance in matters of city improvement.

H. J. B.

Two German Sculptors.

Edwin Scharff. By KURT PFISTER. 16 pp. and 33 illustrations. 8vo, boards. (*Junge Kunst.*)

Bernhard Hoetger. By CARL EMIL UPHOFF. 16 pp. with 32 illustrations. 8vo, boards. (*Junge Kunst.*)

Leipzig: Klinkhardt and Biermann.

Edwin Scharff is a sculptor in bronze, terra-cotta and stone, and he is a draughtsman in pen-and-ink and an etcher. He was born in 1887 and is one of the young school of German artists who have definitely arrived. His art education was obtained in Munich and Paris and continued in Spain and Italy, until 1913, when he began to exhibit important works, and at the same time to practise the graphic arts. Excellent as is the style of his full figures, his portrait busts have an original form which gives



DETAIL OF A GRAVE MEMORIAL.

By Bernhard Hoetger.

(From "Bernhard Hoetger.")

them great distinction; clean cut as an etching, their lines and planes demonstrate an unusual accuracy of modelled presentation, even when in terra-cotta, in which medium artists frequently resort to simplified modelling. Scharff's works are to be seen in the museums of Mannheim, Munich, Hamburg, Dresden, and Dantzig. To this brochure he contributes a six-page autobiography of considerable psychological interest.

Bernhard Hoetger does the same, adding great interest to the careful analysis by Carl Emil Uphoff, which prefaces the admirable illustrations. He is an older man than Scharff, having been born in Westphalia in 1874 and having, too, a more firmly established and wider reputation. His range is broader, and includes, besides many subject figures and portrait busts, fountains, like the beautiful one at Darmstadt, where he lives, grave memorials and furniture. He has decorated the extraordinary house he has designed for himself with carved reliefs of an unusual character which match the architectural features of the structure. He was a student at Düsseldorf and then went to Paris, where the works of Rodin and Maillol definitely influenced him. This influence was partly modified by study at Florence, but the strong individuality of Hoetger has surmounted all influences and he stands out as one of the most original of all German artists. He works in various media and attacks stone and wood direct, although he is essentially a modeller, and his work in majolica is distinctive. A review of his output since 1903 reveals the realism of Rodin, the classic feeling of Maillol, which become modified as the years go on until in the years after the war cubism and negro sculpture are reflected in his development, and he is now distinctly a primitive.

KINETON PARKES.

Modern Etchings.

66 Etchings by Members of the Print Society. Breamore, Hampshire: The Print Society. Price 21s. net.

There is no doubt that for the fullest appreciation of art some knowledge of its technique is essential. For a common standard of appreciation, however, the extent of this knowledge varies; varies inversely with the emotional quality of the art. If such a scale of the arts were constructed we should find music at one end followed presumably by poetry, and at the other end the graphic arts. Pursuing this theory a step farther we find that the music of Wagner requires less technical knowledge for its appreciation than that of Bach, or an ode of Keats than a sonnet of Milton, and in the graphic arts the scale extends from, let us say, a full-figured canvas by Tintoretto to a delicate etching by Legros. The point that we wish to make is that the etching for its fullest appreciation certainly requires some knowledge of the various processes, their limitations and their possibilities, and that it is, for the most part, an intellectual art form. It was no doubt the realization of this that led to the formation of etching clubs for the benefit alike of artist and patron. One of the latest of these is the Print Society and their volume of sixty-six etchings is their second publication (the book also contains some lithographs and wood engravings bringing the total number of plates to seventy-three).

Etching is a medium particularly suited to the representation



STANDING WOMAN.

By Edwin Scharff.

(From "Edwin Scharff.")

of architecture, and many of the finest plates are devoted to architectural subjects. Of these may be mentioned Mr. John Taylor Arms's etching on copper of the Woolworth Building, New York, the view being taken, it would appear, from between the columns of the portico of the New York Municipal Office Building, which he somewhat cynically calls "An American Cathedral"; and Mr. Hugh Paton's "The Little Voorstraathavn." Of the others we were particularly delighted with Mr. Hesketh Hubbard's etching on zinc, "Windmill at Enkhuisen," a bold and decorative treatment of an ever-fascinating subject, and Mr. George Gascoyne's "The Harrow," which is a clever composition of a black-and-white team pulling against a bare skyline and a windswept background of rolling cloud.

Mr. Kineton Parkes supplies an interesting introduction in which he touches upon the charm of the print, its particular appeal, the purpose of the print club, methods of print mounting, and a host of kindred and relevant matters. He writes in a very delightful way, and is himself obviously an enthusiast in the matter of collecting prints. Their value, as he points out, lies to a great extent in their cheapness. To one man who can afford to buy a good painting there are a hundred who can afford to buy a good print. The print, therefore, is at once a more popular and a more influential instrument. We feel that many architects should be interested in the work of the Print Society, and for their benefit we add the information that the address of the Print Society is Woodgreen Common, Breamore, Hampshire.

A Book of Italian Artists.

Ritratti d'Artisti Italiani. By UGO OJETTI. Milan: Fratelli Treves. Small 8vo, pp. xii + 254 and 16 portrait illustrations. Paper, 12 l. Second Series.

Ugo Ojetti, the author of this volume, is one of the most distinguished Italian critics as well as being a novelist, poet, and dramatist. This is a guarantee for the literary quality of the studies of artists here included. The best-known subject treated is Antonio Mancini, the painter, the least, Ermenegildo Luppi, the sculptor. The whole world knows Mancini, but few the earnest admirer of Donatello and Michelangelo, who, born in Modena in 1877, has laboriously passed through the phases of modern art to arrive only at a continued admiration of Renaissance work. Another sculptor dealt with by Ojetti is Libero Andreotti, the leader of the young group which, admiring the kind of classicism found in the work of Maillol, and the primitive qualities of some of Joseph Bernard's work, have, after Bourdelle, found themselves in neo-Gothicism. There are a number of young men in this group; and another treated of in the volume is Antonio Maraini, who lives and works in Florence, making portrait busts of fine quality, and decorative figures for buildings, in the true Gothic spirit, warmed into modernism by the stimulus of conflicting contemporary theories. The book includes studies of sixteen artists altogether, the previous volume having included fourteen. Is there a market in England for a two-volume work on living British painters and sculptors? Is there an English publisher ready and willing to find out by experiment? Are there thirty British artists worthy of literary portraiture of this description?

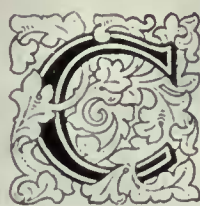
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English Country Life and Work.

English Country Life and Work. By ERNEST C. PULBROOK. London: B. T. Batsford, Ltd. Price 16s. net.

A century ago, according to Mr. Pulbrook, those living in the country outnumbered those living in the towns; in 1851 they were equally divided, in 1911 the country accounted for only 22 per cent., and the first returns of the new census showed that the urban population was still increasing. Those dependent on farming are to-day about 10 per cent., whereas in 1801 they amounted to 37 per cent.

This, to anyone who is fond of the country and sees the bad sides of town life, must be a depressing thought. The future is not very encouraging when one considers—taking the surroundings of London for instance—that what was only a comparatively few years ago beautiful country, with pleasant little villages and perhaps one or two market towns, is now a dense mass of suburban houses with only the names of the districts left as reminders of the past.

One wonders where the thing will stop; if, as Lord Crewe is quoted as having written, England will be turned into a gigantic garden suburb “furnished for hygienic reasons with a due number of artificial wildernesses or nature reserves.” Nor is this so very improbable, for if the urban population still increases it will become necessary (or it ought to do so) to improve the conditions of living in the towns for the sake of health, and one can well imagine that this will be done by building vast garden cities which would gradually absorb all the country.

To prevent any tendency towards a state so appalling as this is a difficult matter. It is said that the only way is to get the people back to the soil, but it is another thing to bring this about. With time and labour it might be done to some extent. Mr. Pulbrook writes sound sense when he says “Flourishing agriculture would indeed transfigure the face of England, for when it thrives a host of other trades and industries flourish in its train, and a reserve of sturdy manhood is raised for town and

Dominion. New careers will be opened to those who long to shake the dust of the city from their feet and live more in the open air. New industries will arrive to supply local needs, more money will be kept at home, and cultivators, certain of their profits, will be able to experiment for themselves with less haunting fear of finding only ruin.”

Mr. Pulbrook sees that with the difficulties that face the country-dweller to-day a crisis may soon come, and suggests that if the agricultural problem be studied with a grasp of the interests of landowner, farmer, labourer, etc., a solution should be found. “Manhood is more than wealth,” he says, at the conclusion of his book, “and the general well-being of the nation superior to the theories of the doctrinaire or success of the politician. We are at a parting of the ways. Are we going to revive the country with its own industries and its own life, or are we going to spread the city over field and meadow?”

In fairness to the town it must be said the town life has its advantages. In particular it is good from an educational point of view. People in the towns learn things from each other, and are broad-minded and clever as compared with the countryman, who is ignorant and stupid. Nevertheless, the life is unhealthy, and though circumstances force people into the towns, given the choice the majority would undoubtedly live in the country.

Perhaps the author of this book is better suited in discussing problems such as these concerning the country than describing its life and work. He evidently has a wide knowledge of the country and its ways, and understands the character of the countryman, but his descriptions lack feeling and present to the mind none of those vivid scenes of country life one expects from a book of this nature. Occasionally little pieces here and there please one, such as the description of the end of a market, but they occur very rarely and, on the whole, the way in which each subject is treated in a general manner only is apt to become monotonous. One cannot help being disappointed at a lack of anecdotes as well—a few of which would greatly liven up the book.

The interest of the book cannot be denied, however. It gives

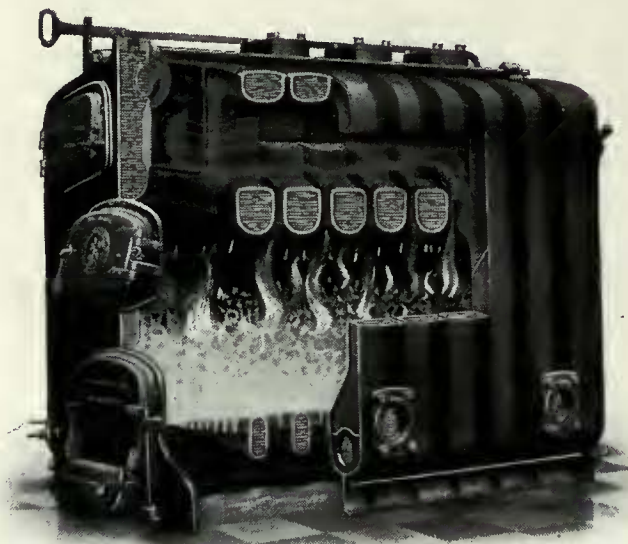
(Continued on p. xxxiv.)

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one an insight into country life and its ways, and one has a better understanding of the problems that affect the country after reading its pages. It describes the people and their livelihoods, from the squire, farmers, and cottage folk—the three classes common to all parts of the country—to those peculiar to certain districts only, as the bodger and charcoal burner.

It has a remarkable collection of illustrations, too, and one has only to look at them to feel a yearning to visit the country again.

At the beginning of his book Mr. Pulbrook quotes some wise words of Washington Irving which will bear repeating: "The stranger," he says, "who would form a correct opinion of the English character must not confine his observations to the metropolis. He must go forth into the country; he must sojourn in villages and hamlets; he must visit castles, villas, farm-houses, cottages; he must wander through parks and gardens; along hedges and green lanes; he must loiter about country churches; attend wakes and fairs, and other rural festivals; and cope with the people in all their conditions and all their habits and humours."

A Decorators' Exhibition.

Holland Park Hall, October 17.

The Decorators' Exhibition will be opened on October 17, at the Holland Park Hall, London, W. Almost everyone is interested in decoration, and the idea of a huge exhibition at which will be shown the best and the latest in wallpapers, cretonnes, wall finishes of every kind, and the hundred and one interesting impedimenta of the house decorator's craft, will make a wide appeal.

The exhibition is not a commercial venture, but is being organized by the master decorators themselves, through their National Federation, as a means of stimulating interest in their

craft and its doings. The decorators are great believers in the value of their calling as a means of making more beautiful the homes of the people, and they hope to show at this exhibition some fine examples of materials and methods.

Imperial Flying.

The Federation of British Industries has published the second interim report of the committee set up to enquire into the future of inter-Imperial trade. Perhaps the most important recommendation made by this committee is that concerning the future of flying in the British Empire. The statement runs as follows:—

IMPERIAL AIR COMMUNICATIONS.

The Federation is convinced that the establishment of rapid and efficient postal and passenger services by air cannot fail to have a most important effect in binding the Empire together.

The reasons for this belief have been so often analysed that it is hardly necessary to go further into detail.

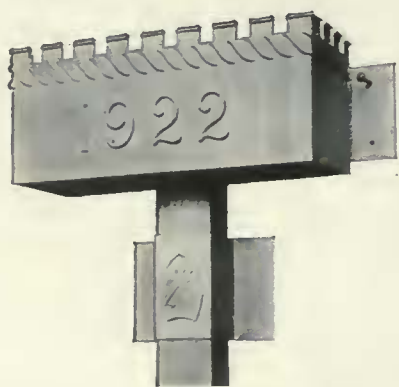
It will suffice to emphasize the belief of the Federation:—

1. That services of this kind can best be built up and operated by private enterprise with the minimum of Government control.
2. That to enable this to be done some amount of State assistance will be necessary in the early stages.
3. That the sympathetic co-operation of the Imperial and Dominion Governments will be essential to the proper working of any scheme.

Two important proposals have already been put before H.M.G. for the development of civil aviation. First of all in the airship scheme, formulated by Commander Burney in the spring of 1922, and secondly in the report on Government financial assistance to civil air transport companies, presented by the Hambling Committee on 15 February 1923 (Cmd. 1811).

The Federation desires most strongly to urge that the conference should come to a decision on the principles underlying these

(Continued on p. xxxvi.)



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THE ARCHITECTURAL REVIEW.

reports and should, if possible, agree upon definite schemes for facilitating the rapid development of efficient air transport services between the different portions of the Empire.

They would also suggest that the Dominions and Colonies should be consulted with regard to the development of their local aviation services with a view to their being linked up with Imperial services when the latter are put into operation.

The Shepherd's Bush Pavilion.

The Shepherd's Bush Pavilion has been designed by Mr. Frank Verity. He has taken as his theme the great Roman Bath to which the Emperor Caracalla gave his name and whose bust has been placed in the foyer of the theatre.

The Shepherd's Bush Pavilion is one of the largest theatres in Europe, though the casual observer will not at once appreciate the tremendous size of the building. By judicious use of a uniform scale based on a unit of 5 ft. and working in multiples, the details of the structure and the decorations have been carefully designed to be in just proportions and balance to each other. The ceiling rises to a height of nearly 75 ft. above the floor of the auditorium. The width across the parterre is 100 ft. and from the rear wall to the orchestra 160 ft.

The ceiling consists of three sections, of which the most important, uniting with the structure of the proscenium, is so formed as to represent a vaulted arch. This arch contains a ceiling light glazed with amber glass, and similar ceiling lights are introduced in the sections of ceiling over the upper tier. The flat surfaces are richly decorated in colour ornament. The band of colour forming the border to the large ceiling light over the upper tier is considered one of the most effective pieces of colouring in the building.

The main motif of decoration is centred in two arched openings on either side of the auditorium. These archways are draped with rich velvet hangings, terra-cotta in colour, forming a background respectively to two large pedestals, each supporting a tripod.

The proscenium curtains are said to be one of the largest pairs of curtains in the world. Their weight is 10 cwt., and 500 yds. of velvet alone were used in making the curtains and pelmet. It may serve as a further indication of the size of the building to mention that over two miles of carpet have been laid in the auditorium alone.

The working of the large stage, which is capable of holding several hundred people, was planned and equipped by Waring and Gillow, Ltd., who also carried out the rest of the decorations. With its flying screen and slung draperies the stage can be cleared to its fullest extent for spectacular performances in five seconds. The special gear necessary to attain this in its entirety has never before been installed in a cinematograph theatre.

The Shepherd's Bush Pavilion will be illustrated in the October issue of THE ARCHITECTURAL REVIEW.

Bush House.

In a recent issue of "The Architects' Journal," the Editor, writing of Bush House, says: "With the scaffolding removed, the central block of Bush House at last stands revealed in all its ethereal whiteness. Not until the flanking wings are added will it be possible to judge the design properly, but if what we now see affords a fair standard of judgment, London is to have a group of buildings at its heart that would do honour to any city. Bush House has its critics; they make much, for example, of its non-axiality with Kingsway. A building that did not stimulate criticism would probably not be worth looking at at all. All we would say here is that Mr. Corbett, by raising in the heart of London a typical example of modern American architecture, has rendered English architects and architecture a notable service. He demonstrates convincingly the value of reticence, and the architectural effectiveness of plain, smooth surfaces. Professor Reilly put it very clearly, if rather picturesquely, when he said that Bush House has the appearance of being clean-shaven while many of its neighbours have grown whiskers. Bush House will have done excellent work if it does no more than stimulate a certain amount of activity with the razor."

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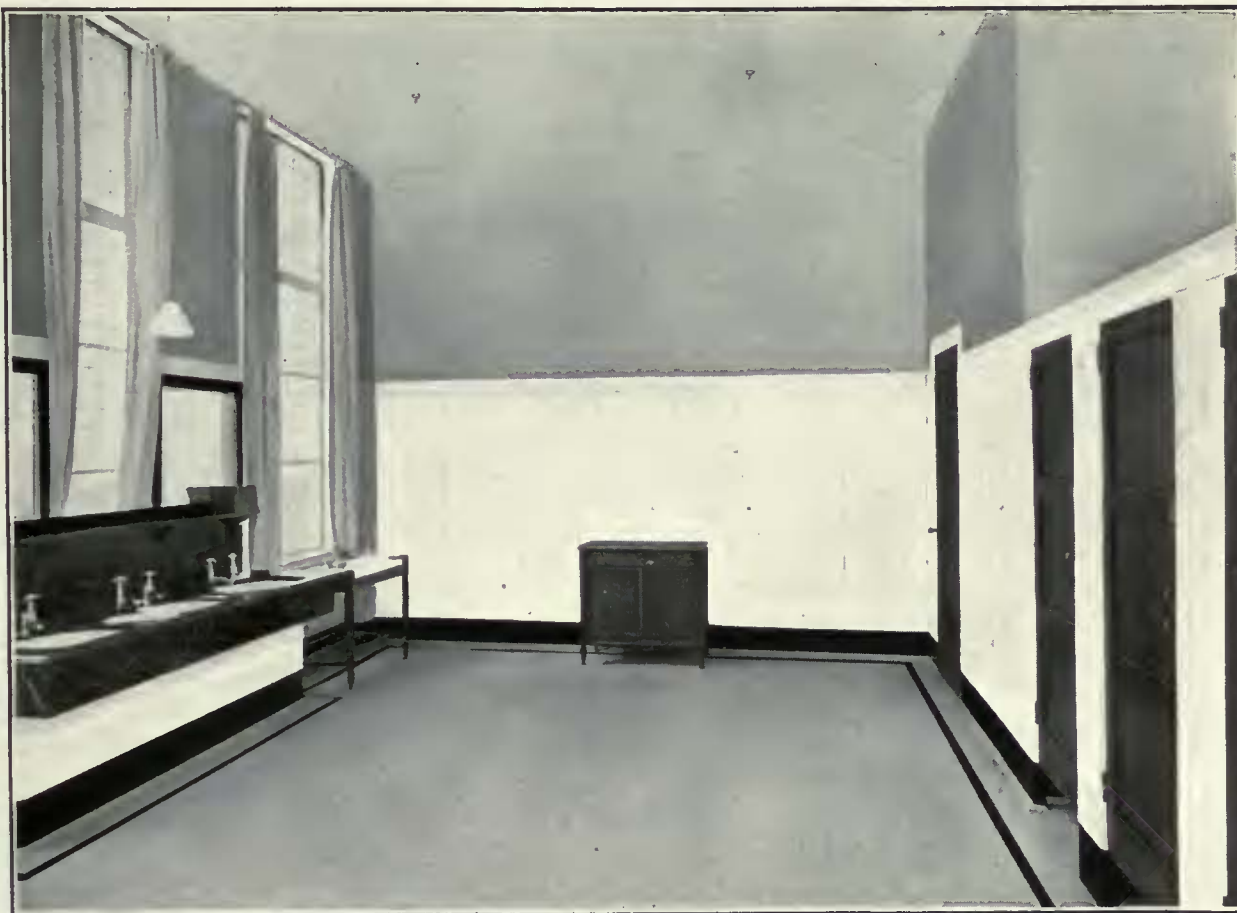
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The R.I.B.A. Alfred Bossom Travelling Studentship.

The following conditions concerning the Alfred Bossom Travelling Studentship, which provides for the successful competitor's visit to the United States, have been approved by the Board of Architectural Education:—

1. The Board of Architectural Education will appoint a special jury consisting of three architects (including, if possible, the President of the Royal Institute of British Architects), a builder, and a property owner, to control and conduct the competitions for the award of the silver medals, the gold medal, and the studentship. The builder serving on the jury will guide his colleagues on the estimates of cost, and the property owner on the estimates of revenue.

2. The competitions will be confined to those students of the "recognized" schools of architecture which enjoy exemption from the R.I.B.A. Final Examination who, after passing through the school courses, have attained the Associateship of the R.I.B.A.

3. On the recommendation of the Board of Architectural Education other schools of architecture, at present not "recognized" for final exemption, may be admitted to the competition, so that those of their students who have passed the R.I.B.A. qualifying examinations and have attained the Associateship of the R.I.B.A. may take part in the competition.

4. An additional competition will be arranged by the jury which will be open to Associates of the Royal Institute who have not passed through one of the "recognized" schools or one of the schools mentioned in paragraph 3. A silver medal will be awarded to the winner.

5. The jury will set a subject each year and send it to the schools. Each of the schools will appoint a local jury of similar composition to the jury mentioned above, to conduct the com-

petition and award the silver medal for the best design submitted by a graduate of the school. Each design will be accompanied by an approximate estimate of the cost of the building and the financial return from it. The silver medals awarded at the schools will be known as the "Alfred Bossom Silver Medals for Commercial Architecture." The silver medals will be handed to the successful competitors at the annual distribution of R.I.B.A. prizes and studentships.

6. The designs of each of the winners of the silver medals will be forwarded to London, where they will be judged by the jury.

7. The jury will award the "Alfred Bossom Gold Medal" and the "Alfred Bossom Travelling Studentship" to the author of the best design submitted to them. The gold medal will be handed to the successful competitor at the annual distribution of the R.I.B.A. prizes and studentships.

8. The holder of the studentship will be required within a period of not more than six months from the date of the award to journey to the United States of America and spend not less than six months there in the study of commercial architecture.

9. On arrival in the United States the student will report himself to the Architectural League of New York, which will, by means of a special committee appointed for the purpose, give him advice and guidance on the subject of his studies.

10. At the conclusion of his stay in the United States the holder of the studentship will be required to submit a detailed and illustrated report on a particular branch of the subject laid down by the jury. This report, when approved by the jury, will be printed, and copies will be sent to each of the competing schools of architecture and to each student who has taken part in the competition of the year.

11. The travelling student will be paid the sum of £250 to meet the cost of his journey to and from the United States and his stay of not less than six months in that country.

(Continued on p. xl.)

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THE ARCHITECTURAL REVIEW.

12. The complete roll of silver medallists and gold medallists will be kept at the Royal Institute of British Architects, and copies of the reports will be preserved in the R.I.B.A. library.

13. Mr. Alfred Bossom has generously undertaken to provide funds to meet the cost of the scheme, including the provision of the medals and the payment of the travelling students, for a period of five years.

14. At the end of five years the Board of Architectural Education will submit a report to Mr. Bossom on the working of the scheme, and will discuss with him any modifications which may be found to be desirable with a view to placing it on a permanent basis.

15. Mr. Bossom will arrange for the design, casting, and supply of gold and silver medals.

The Threat to London's Open Spaces.

A recent issue of "The Architects' Journal" contains the following note on London gardens: "What Mr. John Burns once described, in referring to the London squares and open spaces, as 'the enlightened self-interest of private ownership,' seems with the lapse of years to have done nothing more than provide private ownership with an opportunity of exploiting self-interest of another kind. We are thinking of the threat to Endsleigh Gardens, in the Euston Road, a picturesque garden area about two acres in extent. The danger of this ground being built upon was pointed out in a leading article, by Mr. Percy Lovell, in this Journal some months ago. Endsleigh Gardens is not the only open space threatened, for, according to Mr. Basil Holmes, Secretary of the Metropolitan Public Gardens Association, many of the four hundred odd other areas in London are in danger of being used as building sites, as soon as the rights of the adjacent lessees to use them as private gardens come to an end with the

expiry of the leases. Mr. Holmes suggests that these areas should be sterilized or rendered ineligible for building sites, like disused churchyards and burial grounds; fair compensation being paid to owners for placing such a lien upon their properties. This course, he says, would be much less expensive than buying them outright for conversion into public gardens. Whatever is done must be done quickly, or it may be too late. The London County Council must formulate some comprehensive scheme of preservation as quickly as possible, otherwise London will wake up one bitter morning to find that its lungs are gone."

TRADE AND CRAFT.

A New Booklet on Expanded Steel.

A new book has recently been published by the Expanded Metal Company describing and illustrating the company's chief products and their general application. The book certainly displays the great variety of buildings and structures for which these products are usable. They include bridges, cinemas, houses, culverts, docks, racecourse and football grandstands, water towers, public buildings seaside schemes, factories, and boats.

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Plate 1

October 1923.

MAISONS LAFFITTE: THE CHATEAU.
From a Water-colour by Cyril Farey.

Bull House and the West Gate, Lewes.

115



THE WEST GATE AT THE END OF THE EIGHTEENTH CENTURY.

THE interest of visitors to Lewes has always been engaged by the old gabled house in the High Street, at the top of Bull Lane, both on account of the curious carved figure of a satyr on its oak corner-post, and by the inscription that records the residence here of Thomas Paine from 1768 to 1774. The recent restoration of the building, which has revealed a second oak figure and has exposed the massive half-timber work of the upper floor, has increased this interest. Adjoining the house on the west is the entrance to the Westgate (Unitarian) Chapel, flanked by walls formed of stones from the west gate of the old town wall, which stood at this point until nearly the close of the eighteenth century, and which is commemorated by inscriptions cut on either side of the gateway.

The old house represents the existing remains of an inn with the sign of the "Bull," which stood just within the west gate, on the south side of the way, and was no doubt used as a hostelry for travellers who entered the town from this direction. In the reign of Elizabeth, a member of the Goring family that represented Lewes in Parliament for a number of years is credited with pulling down the southern portion of the building and erecting in its place a large stone mansion which commanded fine views over Southover and towards the Downs. The northern part of the old structure, which is of mediæval date, was permitted to remain, and was ultimately sold by the Gorings. It is possible that it still continued as the Bull Inn, for John Rowe, who wrote an account of Lewes in 1632, mentioned the Bull as well as the White Hart Inn at that time. In 1698 the whole property was acquired by the Rev. Thomas Barnard, and a part of the Gorings' house was converted into a chapel, the place being opened for worship on 5 November 1700.

We have sufficient material practically to reconstruct the West gate, which evidently dated from the thirteenth century, and was composed of an archway, some 10 ft. wide, between circular fronted towers each measuring 30 ft. across. A complete plan of the gate is preserved among the drawings of James Lambert, in the Burrell Collection at the British Museum, and its accuracy is confirmed by the existing remains of the northern bastion which are preserved in the Freemasons' Hall, and in the house adjoining it on the west. There are also a number of views of the ruined towers before their removal at the end of the eighteenth century.

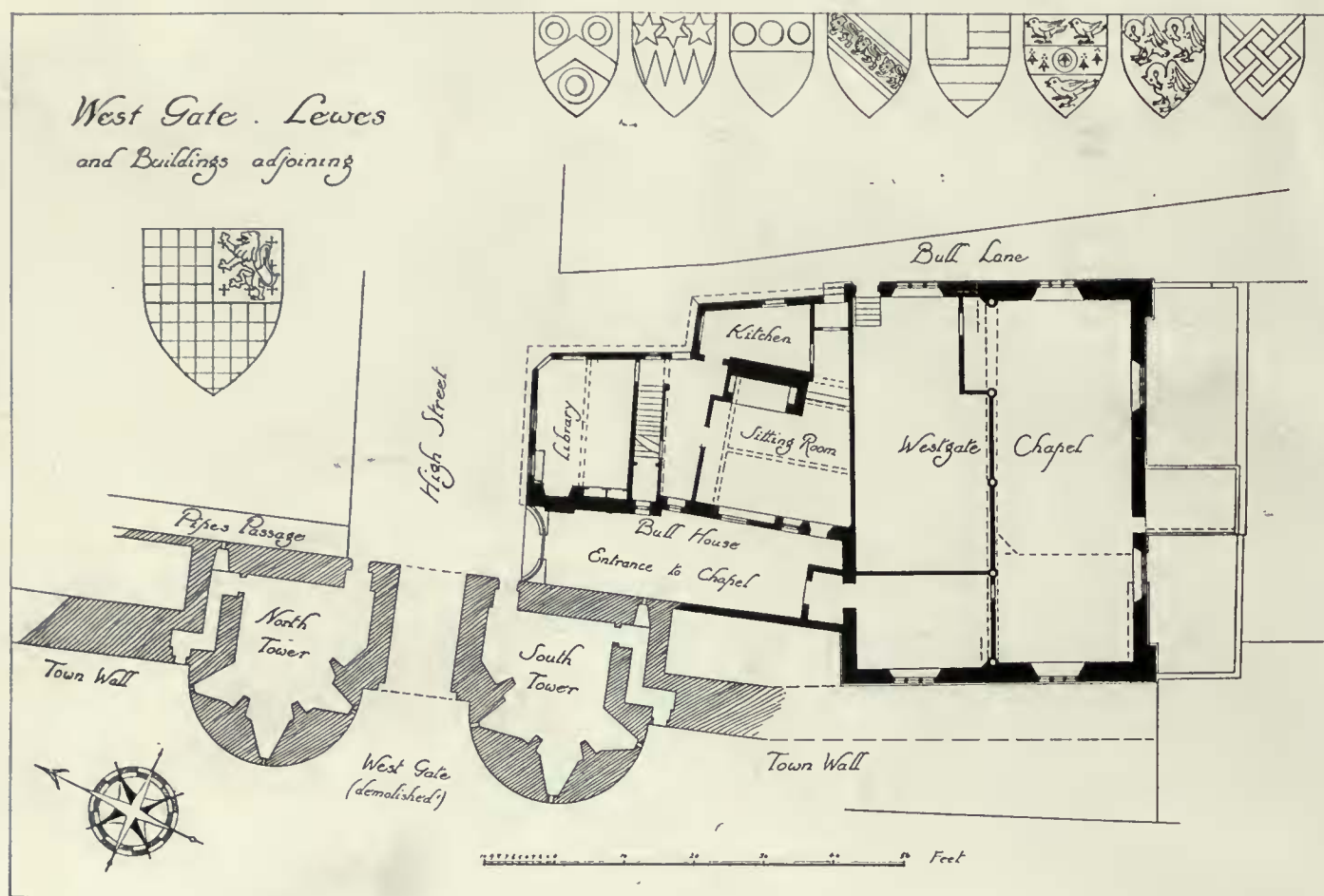
Our authority for the history (as far as it is known) of Bull House is Thomas Woolgar (1761-1821), who made an extensive MS. collection of materials for an account of the Borough of Lewes. He has transcribed a certain number of deeds relating to the property, the first of which informs us that (Sir) Henry Goring, of Burton, bought it from Thomas Matthew, yeoman, of Lewes, in 1578, for £160. It is therein described as "all that messuage or tenement now used for an Inn and now commonly called the Bull, with a small garden adjoining on the west, in the parish of St. Michael in Lewes, nigh adjoining unto the West Gate of the said Borough between the walls of the said Borough on the part of the West and a small lane there on the part of the East." Thomas Matthew seems to have been a person of consequence. He was twice constable of Lewes, and as churchwarden presented a bell to St. Michael's Church. In 1668 another Thomas Matthew (probably a descendant) who had lived in Keere Street without the walls founded some almshouses which were erected on the site of his house.

It has generally been considered that Sir Henry Goring bought Bull House in order to erect a town house for the family, and that the present Westgate Chapel, which adjoins the "Bull" on the south and which is evidently of Elizabethan date, represents a part of his building. His brother, George Goring, was M.P. for Lewes 1562-3, and the latter's son George represented the town in 1592-3 and 1601, and, dying on 7th February 1601-2, was buried in St. Michael's Church.* His son Sir George Goring, was M.P. from 1620 to 1628, when he was created Baron Goring, and afterwards became Earl of Norwich. We shall return to the Goring's house presently.

The next document quoted by Woolgar is a conveyance (written in Latin) of the Bull Inn in 1612 by Edward Goring (apparently the son of Sir Henry, the original purchaser) to Edward Claggett, of Portslade. The house is described as "messnagium et teñ tum modo vel nuper usitat pro hospitio et communiter vocat Le Bull," and it seems probable that as no mention is made of a new building to the south, the old house alone was the subject of this transaction. The price is not quoted.

In 1615 Edward Claggett (of Willingham, in the parish of

* A tablet to his memory, but since destroyed, is recorded by Horsfield: *History of Lewes*.



PLAN OF WEST GATE, LEWES, SHOWING WESTGATE CHAPEL AND BULL HOUSE.

Ringmer, haberdasher) sold the "Bull" to Thomas Oliver,* of Lewes, merchant, for £325. Then follows an extract from the will of John Oliver, of Lewes, which contained a codicil dated 1698, directing that his wife, Mary, should have the Bull Inn (occupied by James Attree) for life. To this end, two trustees were appointed: the testator's brother-in-law, Peter Courthope, of Danny, and his cousin, Richard Isted, of Lewes. In 1698, Mary Oliver and Peter Courthope (the surviving trustee) sold the "Bull" to Thomas Adams, of Meeching (Newhaven), for £210, and he conveyed it in the same year, and for a like amount, to Thomas Barnard, the founder of Westgate Chapel.

So far the sequence of ownership as regards the "Bull" is fairly complete, but we are left in doubt as to the southern building, which has been traditionally associated with the Goring family and which Barnard required in 1698 to convert into his chapel. Some light, however, appears to be obtainable from another series of deeds in Woollgar's collection dealing with property in another part of Lewes. It is necessary to recall the fact that Lord Goring experienced heavy losses during the Civil War, and not least from the dissipated career of his son, the royalist soldier, and he was forced to sell his estates, including his beautiful mansion of Danny, to Peter Courthope, in the hands of whose descendants they still remain. In the deed in question, dated 1649, Peter Courthope pays to Lord Goring £500 to the use of his son George Goring, and receives "all that Capital messuage or mansion house lying in the Borough of Lewes

sometime the mansion of the said Lord Goring," beside other properties. Henry Goring, of Burton, and other members of the family, are parties to this deed of sale. From a later deed we find that the house was occupied by Peter Courthope himself from 1649 to 1653, and was sold in the latter year to Sir Thomas Pelham, who already possessed a fine house in St. Andrew's Lane, which had been in his family at least as far back as 1620. It is probable that Pelham, therefore, did not purchase the house for his own use, and although we have at present no further record, we may imagine that for some reason it fell into decay and was probably purchased by the Olivers (who married into Courthope's family) during the time that they held the "Bull." In any case, the two buildings seem to have been treated as one when they came into the hands of Thomas Adams, who appears to have acted as agent for Barnard in the matter of the chapel, as witness the following description in the Chapel trust deed:—

All that edifice or building in length from the east end thereof to the west end thereof, 60 feet, and in breadth from the north side thereof to the south side thereof forty and four feet, either more or less, situate and being in the parish of St. Michael, within the borough of Lewes, near the West Gate of the said Borough, and on the south side of the High Street of Lewes aforesaid, which edifice or building, or some part thereof, adjoined to the south side of a messuage or tenement there, formerly an Inn, and then called or known by the name of the Bull, all which said hereby granted edifice and premises, or such part thereof as was not built before the purchase thereof by Thomas Adams, together with the said messuage and gardens thereunto belonging, were formerly sold and conveyed by Mary Oliver, widow, and Peter Courthope, Esq., to Thomas Adams and his heirs, and were afterwards, by the said Thomas Adams, sold and conveyed to Thomas Barnard, the elder, Gent, and his heirs; and were since

* John Rowe (c. 1620) has this note:—"Thos Oliver a Tent call Le Bull near the Westgate late Gorings and before one Matthews, rent one race of ginger; for ye adjoining garden 3d."



THE WEST SIDE OF BULL HOUSE.



VIEW OF BULL HOUSE FROM THE NORTH-EAST.



THE EAST WALL OF WESTGATE CHAPEL AND BULL HOUSE.



OAK FIGURES ON THE ELIZABETHAN WING.

the building some part thereof by the said Thomas Barnard, sold and conveyed to the said Samuel Swayne and John Ollive and their heirs.

The trust deed was executed in 1719, but it was in 1698 that Thomas Barnard acquired the property and gutted the Goring's stone-built house, or that part of it which he had bought, leaving only the outer shell to form the chapel. Large windows were formed out of stone mullions and transoms of the old building, the roofs were reconstructed, and octagonal posts were inserted to break the span and carry the internal framework. The alterations were so complete that all trace of the original arrangement of the house has been lost, save an old doorway and some few indications of former window openings in the east wall.

After the alterations had been effected the Rev. Thomas Barnard did not wish to retain more than the chapel itself, and so, at the date of the trust deed just quoted, the timber building known as "The Bull" was sold to Mr. Olive for £100. With this went a garden, north of the chapel frontage, contained between the chapel approach and the curving bastion of the west gate. This little garden was alienated in recent years. Another garden was sold to Mr. Thomas Stonestreet for £32. The chapel has remained an important centre of nonconformist worship, its present denomination

being Unitarian. It was restored and refitted in recent years under the direction of Mr. Ronald P. Jones, architect.

The external stone walls of the chapel are not continued in the division between it and the older building which we will call Bull House. The party wall was merely a partition of re-used timbers, brick-filled for only a few feet in height, and plastered. The west wall of Bull House was, however, a thick wall of flint, stone-faced, and a considerable portion

of this remains on the ground and first floors. The rest of the building is oak-framed, a large proportion of the massive timbers being still preserved and showing clear evidence of mediæval date. In the north-east angle formed by Bull House and the chapel is a timber annexe of two stories and an attic which appears to date from the time of Goring's work (*temp.* Elizabeth). The most probable explanation of its purpose is that it formed a porch and entrance to the stone-built house from the street. The carved satyr on the angle-post has long been a familiar object of interest in Lewes, and those who had consulted Mr. William Figg's paper entitled "Some Memorials of Old Lewes" in the *Sussex Archaeological Collections* of 1861 were already acquainted with the fact that a second carved figure was in existence. It had been concealed beneath the plastered front with which some over-zealous restorer had masked the original half-timber work that had fallen



This figure (to the right in the foregoing picture) has only recently been revealed.



THE SOUTH ROOM.



THE STAIRCASE HALL.



THE LIBRARY.



THE NORTH ROOM, SECOND FLOOR.



A ROOM ON THE FIRST FLOOR.

forward through the failure of a tie-beam. This is the companion figure which has now been revealed, together with the oak framing; and his long incarceration has kept him in perfect preservation.

The front room on the ground floor has no doubt been shortened on the street side, but its ceiling retains the heavy oak joists of probably fifteenth-century date. The remaining features have been inserted, and consist of a Georgian mantelpiece (with carved panel representing Mars in a car drawn by lions) rescued from No. 219 High Street, Lewes, some fine oak cupboard doors, and a small eighteenth-century balustrade to the entrance steps. The hall, which is spanned by the remains of a fifteenth-century beam, has been furnished with an oak stair from the demolished No. 63 High Street. The balusters and handrail are new. The large sitting-room to the south of the hall possesses moulded beams (c. 1500) and oak joists. The open fireplace, reconstructed with the original bricks, is spanned by a moulded Tudor chimney beam, which, though mutilated in past alterations, could be pieced out with new oak. Over the beam is a stone shield of arms of the Pelham family (three pelicans in piety), which was found built into the chimney, and in the hearth is set a small millstone, similarly retrieved, which is thought to have belonged to Thomas Paine's tobacco mill. The kitchen, etc., occupies the Elizabethan annexe, already referred to, and has oak ceiling joists tenoned into a diagonal beam supported by the old satyr corner-post.

The front and back rooms on the first floor are separated from a central room or landing by mediæval oak partitions, the northern one having a king post, and both possessing

massive corner posts and curved braces. The north room (traditionally called Tom Paine's) has intersecting beams with mouldings of Tudor character supported in the centre by an old octagonal oak post. The fireplace is a copy, in Reigate stone, of a sixteenth-century one from a house opposite, and now pulled down, the original one being in Mr. Every's museum. The panelled dado is of Georgian date.

The second floor rooms have been reclaimed from the roof, without, however, disturbing the roof covering or altering any of the original timbers. Portions of the old king post trusses remain, but most of the oak is not earlier than the time of Elizabeth. From the landing a dormer roof has been thrown out to form an oak covered-in balcony from which a fine view of the Downs and of the site of the Kingston windmills can be obtained.

Although it was necessary to reconstruct the main chimney-stack from the ground and to strengthen and brace the whole of the oak framework of the house, which in places had given way altogether, the roofs were not stripped, and everything possible was left *in situ*. All the old plaster had perished and had to be renewed, or where ceilings were out of level Beaver board was laid over the joists and the floors firmed up over this. The house is a picturesque mixture of styles, left to tell their own tale, from the original structural frame of the fifteenth century down to modern times, and Lewes is indebted to the public spirit of Mr. J. H. Every, who has made it possible to reinstate and preserve it for posterity. The building work was chiefly carried out by direct labour, but the repair of the oak frame and the joinery was in the hands of Mr. George Justice, of Lewes.

WALTER H. GODFREY.

Hans Poelzig.



1. REVISED DESIGN FOR THE FESTSPIELHAUS, SALZBURG.

HANS POELZIG is the most puissant and monumental creator and transmuter of architectural forms in modern Germany. In his gesture as a master-builder there is something magnificently broad, high, and deep, something mystical that reaches forward and backward beyond the epoch in which he works. From every building that emerges under his hand there breathes a kind of architectonic sermon. His buildings, those born in matter, and those still gestating upon paper, seem to preach a new reconciliation between architecture and religion. It is a divine, dionysian element of æsthetic intoxication which Poelzig has struggled to bring back into architecture, a "Formenrausch" under the influence of which architecture becomes plastic, strange, fecund, full of spontaneous impulse and expression—vocal—dædalian. His name, coupled with that of Max Reinhardt as the creator of "das Grosse Schauspielhaus," has been carried to the ends of the earth. In this gargantuan fabric, Poelzig's everlasting strife to weld "purpose" and "fantasy" into one found at least a partial reconciliation. (Figs. 7, 8, 9.)

During the period in which he fulfilled the function of consulting architect for the City of Dresden, Poelzig designed a number of important and monumental buildings for this old city of baroque towers, churches, and colonnades. All of them were new in inspiration and conception, aggressive, or at least assertive in their presentation of new form and feature—the rhythmically-undulant-symphonic City Hall, a building which even in the plaster model seems to move and swell like music, the bold, masculine, audacious Coliseum-like circle of the municipal fire brigade, the "double public school," chaste and stately as a naked princess.

Poelzig shuns and abhors all the bondage of tradition. We find echoes of many architectures in his work, but his first wrestling with his problem is always an agonizing one—the struggle for sheer purity and independence of inspiration—architectonic virginity. Yet in all three of the revolutionary modern structures mentioned above there is a note that unites them vitally with the architecture that has given Dresden its dominant face—the "Hofkirche," the

"Frauenkirche," the splendid "Zwinger." It is this underlying principle of the baroque, the avoidance of all hard, straight lines in the ground plan, the harmonious play of curves across the façades, the organ-pipelike introduction of clustered pilasters, the concavities and convexities that conjure forth unfamiliar wizardries of light and shade. Even the endless repetition of details, one of Poelzig's great passions, composes itself to a structural, optical music. This chord is one which in what may be called the chaste expansiveness of his style reveals him as the master of a new emotion of architecture.

The will to dignify and ennoble even the commonplace and the banal, which is so marked a trait in Poelzig's art, may best be seen in his designs for such utilitarian structures as gasworks, gasometers, water-towers, and chemical factories. For example, the great modern gasworks at Reick, a complex technical plant of concrete, at once arrests the eye and intrigues the æsthetic nerve by the absolute honesty, the rarefied, ultimate simplicity of its lines. The monumental in the best sense makes itself felt, and the great unit stands shimmering in a new beauty—that of a means made perfect to an end. Even the interior of this vast industrial shed has something symphonic in its nakedness.

The remarkable water-tower erected at Posen (Fig. 2), a heptagonal structure of steel and brick, with an intricate interior beam-and-girder construction, is another of Poelzig's victories over conventional, industrial ugliness. This great, truncated, pent-housed tower builds itself into a mass, the severe yet lordly contours of which would ennoble any landscape. In the Luban chemical works near Posen Poelzig has given us a new type of factory. The members of the extensive plant are co-ordinated with so delicate a balance, and the fenestration, both rectangular and circular-headed, flush with the wall-surface, arrests the eye in such unusual places, that the whole complex, mounting sheer out of the ground to the terraced roof and the blank-faced stepped gables with their buttresses and square turrets, assumes something almost theatrically picturesque. Here the charm of the material, a peculiarly coloured and grained brick, adds to the captivation of the form.

The Century Exhibition at Breslau in 1913 presented Poelzig with an opportunity for formulating a new and liberated Greek Doric order and of proving how formalism may, after all, invest itself with an air of light, freedom, and spontaneity. In this group of buildings he flung his wide and lofty arcades and pergolas, his cupolas and arches, with a boldness, yet restraint and refinement, which brought a new feeling into the weary and extravagant classicism of exhibition architecture. (Fig. 4, Plate II.)

It is the tabernacular or festal type of building which stimulates Hans Poelzig's creative powers to their highest ascendant curves. A problem such as that afforded by the proposed erection of the German-Turkish "House of Friendship" at Constantinople, gave him an opportunity of designing one of the most striking and original structures that have ever taken on a phantom existence in the vision of the architect. The solution offered by the architect was considered so fantastic that it was regarded as something purely sportive—an architectural extravaganza. Yet here was a building which was so extraordinarily simple and original in plan that it smote the conventional sense like one of those unexpected yet eminently natural inevitabilities which characterize revolutionary inventions. The plan shows a long-drawn rectangle pierced by square courtyards. But it is in the front and side elevations that the bizarre, yet practical, character of the structure becomes manifest. The long-drawn walls, fluted by rippling chords of flat and arched pilasters, rise stepwise from two stories at the front to eight stories at the rear, the whole in its proportions resembling some flat throne of antique cut. The great and noble spaciousness of the roof areas upon which the separate stories open, as though on level ground, mounting to ter-



2. A WATER-TOWER AT POSEN.



3. LUBAN CHEMICAL FACTORY NEAR POSEN.

aces still higher, each of which unfolds a garden with tall trees, shrubberies and lawns, gives an inexpressibly beautiful cast to this building. There is in it something biblical, something that speaks or sings of the hanging gardens of Semiramis. The building is actually more than a house, for it includes aspects of a whole town, or community. It is, in fact, a dovetailing of architecture with Nature, of the inner with the outer climate, of shadow and shelter with the sunlight and the green world of shrubs and flowers.

Poelzig's design for the Bismarck monument on the high banks of the Rhine above Bingerbrück (Fig. 5), is something which exemplifies his great capacity for transfusing the material with the spiritual, and for playing upon fresh or sleeping cells in our æsthetic organism. This cyclopean, almost overwhelming work impresses itself upon us with the force of something primeval, a thing darkly and gigantically forbidding, conceived by an Atlantean race, and piled up to outlast all other human fabrics. This tremendous heap of rude ashlar was intended to serve not only as a monument to the great statesman, but also as an amphitheatre for the more virile sports and for historical pageants and sham battles.

It is, however, in the "Grosse Schauspielhaus" that this artist's originality and creative power manifest themselves most brilliantly. Here, too, he conceived the problem as one deeply anchored in the social-religious and artistic needs of the great masses. It was from an actual circus, the Zirkus Schumann, which had been a great and rambling market-hall, that the huge theatre was evolved. The task of creating a new and harmonious whole out of the wild complexity of cast-iron pillars, cumbersome accretions of the years, old horse-stalls and the impedimenta of construction, a kind of architectural palimpsest, as it were, was like cleansing the Augean stables. The new fabric that arose out of the dismal chaos is undoubtedly one of Poelzig's greatest triumphs. (Figs. 7, 8, 9.)

Elaborating and illuminating his practical problem in the light of his fantasy, Poelzig saw his architectural-theatrical mission thus: first, to prepare the spectator for something extraordinary, something that would seduce him from reality—through the mere externals of the building. This end he achieved by the striking way in which he forced the interior to impose its will upon the exterior, by the monumental way in which the great masses ascend, climb over and intersect one another—a severe and grandiose up-piling of bulk upon bulk, like the *massif* of a mountain. The form was accentuated by the colour, a deep and vibrant portwine red in which the immense arched façades are dyed. From the naked, red-tinted crypts and corridors, the theatre-devotee was brought into the vast and brilliant



4. A VIEW FROM THE COURTYARD OF THE MAIN BUILDING OF THE HISTORICAL CULTURAL EXHIBITION, Breslau.

auditorium with its enormous dome of pendant stalactite forms poised magically overhead and studded with myriads of light-points, the great voids and terraces of the stage, and the tiers of seats.

The sculpturesque is so strong a feature of Poelzig's genius that there remains about most of his creations the impression of having been cast in one molten throw, or hewn with boldest strokes with a modelling tool out of some plastic material. This aspect of his work has been heightened by his harmonious co-operation with the young sculptress, Fräulein Moeschke, who designed the peculiar palm-like candelabra and interior columns of the Schauspielhaus (Fig. 7). These bizarre yet fascinating fountains of light and colour, flaming torches of hidden yet reflected luminosity, swell from a stalk into fluted and ever-widening calices, growing one out of the other, mounting to the ceiling of the vault and then descending in delicate flat flutings to the floor. The effect, to be sure, is in its way more theatrical than architectural.

Poelzig's plastic conception of architecture has also been put to brilliant use in the field of the film. A sensation was created by his architectural backgrounds and settings to a film-play called "Der Golem." This was a fantastic romance of ancient Prague, based upon a cabalistic legend of the Jews. Here Poelzig treated space in terms of solid concretions congealing to organic and expressionistic forms under

his hands. The architecture was consequently handled in the solid masses of the sculptor. There was born a strange but spontaneous internal architecture, the inner organs and viscera, as it were, of a living house. It reflected the bizarre and sombre spirit of the tale. It was reminiscent of hoary bits of age-gnawn Gothic, of the convolutions of sea-shells, of the smooth sinuosities of water-worn caverns, eccentric, flowing, crawling, yet tortured lines, halting now and then in full career—the spirit of Jewry as seen against a relief of mediævalism. It was as though the flame-like letters of the Jews had blent with the leaf-like flames of Gothic tracery.

In his design for a large bank building in Dresden, Poelzig—true once more to the baroque character which has been impressed upon Dresden by its palaces and churches—has given us the broken, flowing, and restless line, throwing an immense movement into the façade, a recurrent rhythm from pilaster to window-recesses, a magnificent blending of convexity and concavity. The whole attains a monumental massiveness, intensified by the undulant belt-courses at every story and culminating in the "outcropping" tops of the wall-pilasters in the form of coupled buttresses dwindling into finials.

Poelzig's design for the great reservoir dam at Klingenberg, a monumental work cutting off an entire valley with its hamlets and farms, once more evokes his cyclopean gesture (Fig. 10). There is no petty detail about this overwhelming,



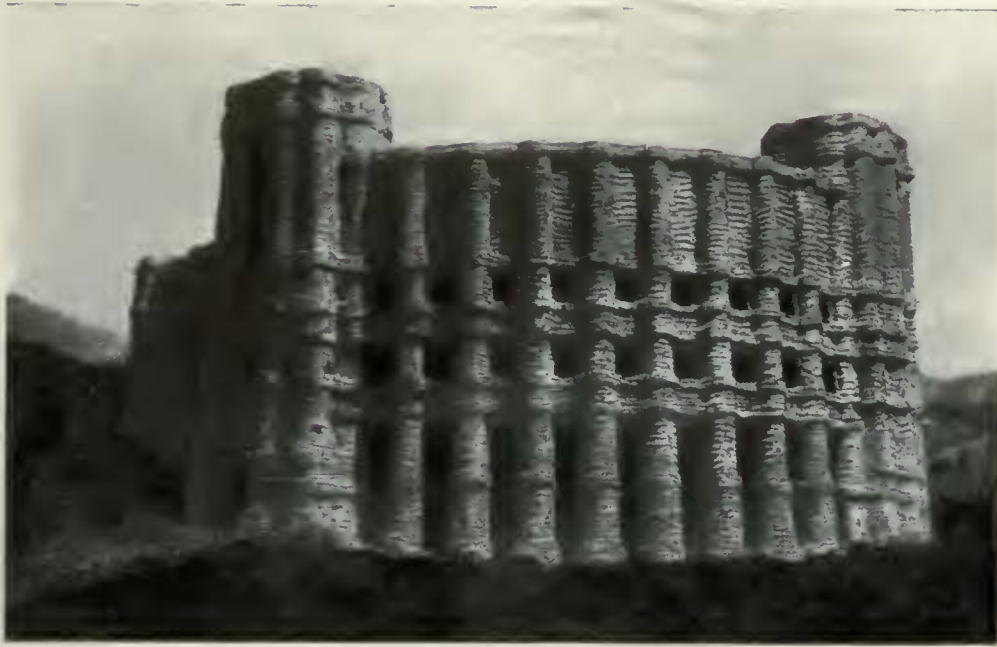
Plate II.

October 1923.

HISTORICAL CULTURAL EXHIBITION, Breslau.

"The Century Exhibition at Breslau in 1913 presented Poelzig with an opportunity for formulating a new and liberated Greek Doric order and of proving how formalism may, after all, invest itself with an air of light, freedom, and spontaneity."

This hall was devoted to the history of the city of Breslau.



5. THE BISMARCK MEMORIAL AND SPORTS AMPHITHEATRE AT BINGERBRÜCK ON THE RHINE.

almost brutal and sinister assembly of arches. The curving faces and flanks seem built to resist the onset of seas and of centuries. The whole creation is something formidable, something time- and element-defying—a fortress of use, dignified by close marriage with the earth, waters and skies: architecture ennobling engineering.

Passing again from the monumental and utilitarian to the fantastic and indefinable, the ethereal and exotic of this architectural impulse, we have the aspiring, almost porcelain-like little chapel of fluted tiles, of rilled pilasters and flutings. This terminates in successive triangular topped tiers and culminates in a tiny dome of conic form. The whole is Gothic in spirit, yet naked of every Gothic motif.

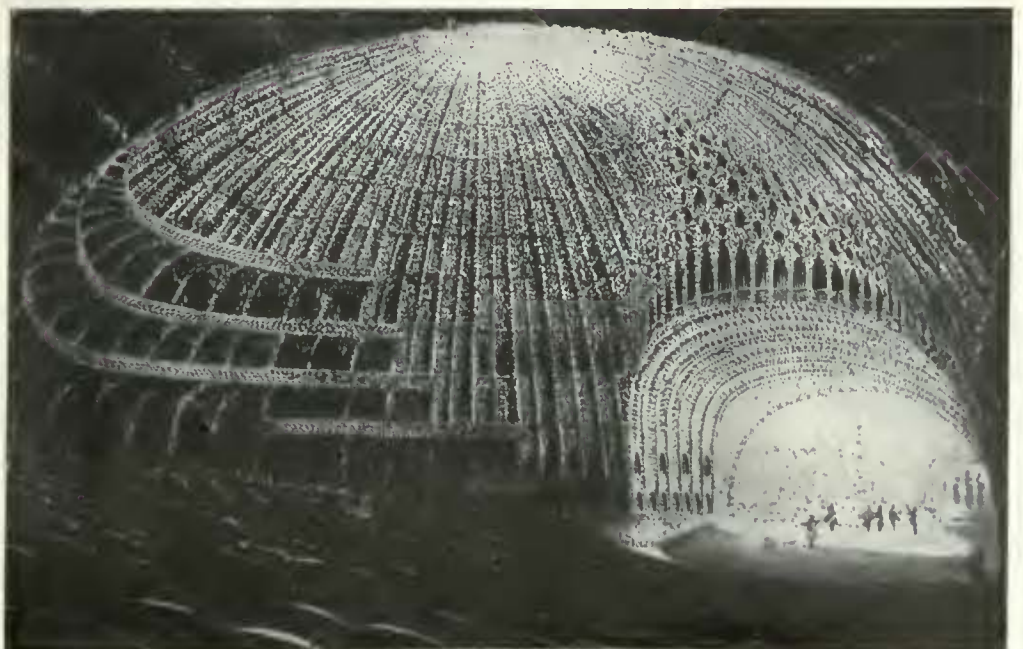
The latest and most salient work now under way in Poelzig's hands is the new "Festspielhaus" at Salzburg in the Tyrol. The "Festspiel" here means something clarified by the wonders and mysteries of the drama, of art and music, revealed against backgrounds of beauty and eternity. If Bayreuth thunders and drones with the spirit of Wagner and a semi-sacerdotal cult and tradition, Salzburg is to shine with the bright and silvery spirit of Mozart, for Salzburg is the birth-place of the master of "The Magic Flute" (Figs. 1, 6).

Poelzig conceived of his inspiring task as something that was to serve Man and Life—a tabernacle in which to celebrate festivals in their name and in the name of Art. Something of the joy and radiance of poetry, art, music, drama, and the dance, undefiled by profiteering, by war or nationalism, was to dwell here. The plan was to comprise a complex of buildings, co-ordinated and united into a monumental whole. The programme called for a large festival theatre to

seat some two thousand persons. In addition there was also to be a smaller Mozart "Spielhaus," seating some eight hundred — workshops, studios, rehearsal halls, terraces, arcades, and a restaurant.

Poelzig's first sketches seemed to be an offspring of the rococo—a new rococo with rocks and shells no longer as mere decorations, but aggrandized into frozen masses and monumental bulk—a great, straggling world of crests, finials, pinnacles, arcades, and pavilions. The actual mass of the main theatre was a restless pile of curving steps, arches, terraces, and winding ramparts. The plan of the theatre itself resembled a gigantic cockleshell, connected by ganglia with smaller shells or nuclei. Soft, conglomerate stone was to give an air of weather-worn antiquity and homogeneity to the mass.

Yet these tiers upon tiers of crested walls affected one as something Asiatic rather than European or Mozartean. It was almost as though the "Grosse Schauspielhaus" had been turned inside out and upside down, the cast, so to speak, of that matrix. We were lost in and confounded by an apparent richness of incessantly repeated forms and details, as in an Indian pagoda. Yet this richness was but roughness, as of a sea whipped into innumerable waves. Through the multiplication of the same note we were buried under an avalanche of impressions eternally restated, like a refrain in stone. There was something undeniably fairy-like about it, yet the eye missed the line to which it might cling, the surface upon which it might rest. The interior was practically a cavern of serried and dancing flame, floating along the airy galleries, the stage itself a kind of great mouth from which these flames were blown.



6. THE AUDITORIUM AND STAGE OF THE FESTSPIELHAUS, SALZBURG. (REVISED DESIGN.)



7. THE GROSSE SCHAUSPIELHAUS, BERLIN.
The circular lobby showing the central illuminating pillar.



8. THE AUDITORIUM AND DOME, GROSSE SCHAUSPIELHAUS, BERLIN.



9. THE STAGE OF THE GROSSE SCHAUSPIELHAUS, BERLIN.

Hans Poelzig's indefatigable industry and restless search for the new and perfect solution have since evolved another and, for the present, "final" set of designs. A great simplification has taken place. The flames and billows have quieted down or vanished. The general basic form has remained, but the pyramid of cusps and points has resolved itself into a series of some twelve terraces, dwindling to a blunt apex, with the general effect of a flat, slow, helical curve. Every terrace is supported on arches, decreasing in height and breadth towards the top. The "stage-house" itself and the lower part of the auditorium are encased from without in blunt, naked walls, pierced at regular intervals by a repetition of the arches of the colonnades in the form of windows. The widely ramifying side-structures have been done away with; the entire mass has become more compact. The effect as a whole is that of a combination of the Roman coliseum and the fantastic representations of the Tower of Babel. The tiers are elliptical in plan and concentric. There is no helix, yet the eye unconsciously suspects a spiral and travels with this to the blunt platform which forms the apex.



10. THE GREAT DAM AT KLINGENBERG.

The subtlety of the whole is accentuated by the fact that, as already revealed, the plan of the theatre is oval and not circular. An open-air theatre of stone is to be built in front of the theatre, the open arcades of which are to serve as galleries for the spectators. In place of the flaming galleries proceeding from the focus of the stage, we now have an oval auditorium vaulted by a great ribbed dome broken into a kind of network of tracery and merging harmoniously into the tracery of the organ-loft above the proscenium arch. A happy abbey of Thelème is to be created here for the children of Mozart, Shakespeare, Molière, Goethe, Beethoven, Grieg, Strauss, for the great Elizabethans, for the modern German mystics and the tears and laughter of the Irish drama.

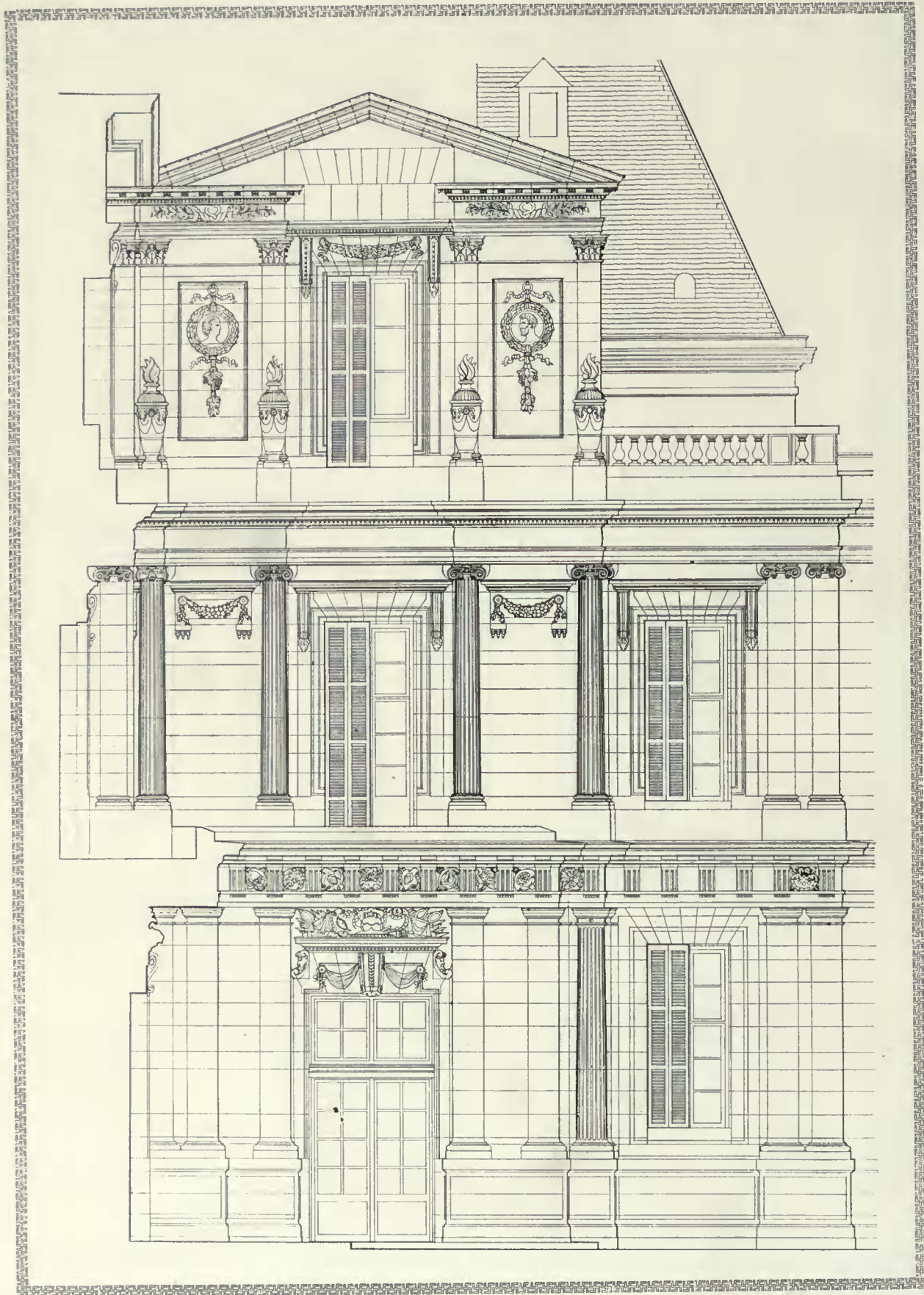
Poelzig's clear and definite ambition, however shrouded by the glamour of a sensuous abandonment to the intoxication of the immediate or intermediate form, is directed steadily towards the creation of an ultimate form or forms—such as would most fully satisfy the æsthetic longing of the human being of the future. Or if this goal be too high, vague or distant, he is content to remain a pioneer in the task of creating the conditions, the *milieu* under and within which these forms might grow and blossom.

It is this inspirational factor, this intuitive impulse towards a synthesis of purpose, beauty and permanence for which Poelzig strives. Himself often lost in the tossing waves of his baroque imagination or tangled in the jungle of his bizarre vegetable forms or enslaved by the very fires with which he consumes the old, sterile, and lifeless forms, he succeeds, nevertheless, in emerging triumphantly from the battle with his problem and with the three aforesaid ideals wonderfully intact. The heat of the æsthetic intoxication with which he works keeps his form plastic, and the passion and speed and creative fury with which he belabours and manipulates it, enables him to give it shape after shape before it cools. And when it comes from this master's hands the final congealing of the work bears not only the marks of an inspired permanence, but of that inevitability which crowns and consecrates all work that carries within it the life-spark of true and spontaneous art.

HERMAN GEORGE SCHEFFAUER.

Maisons Laffitte.

By Cyril A. Farey.

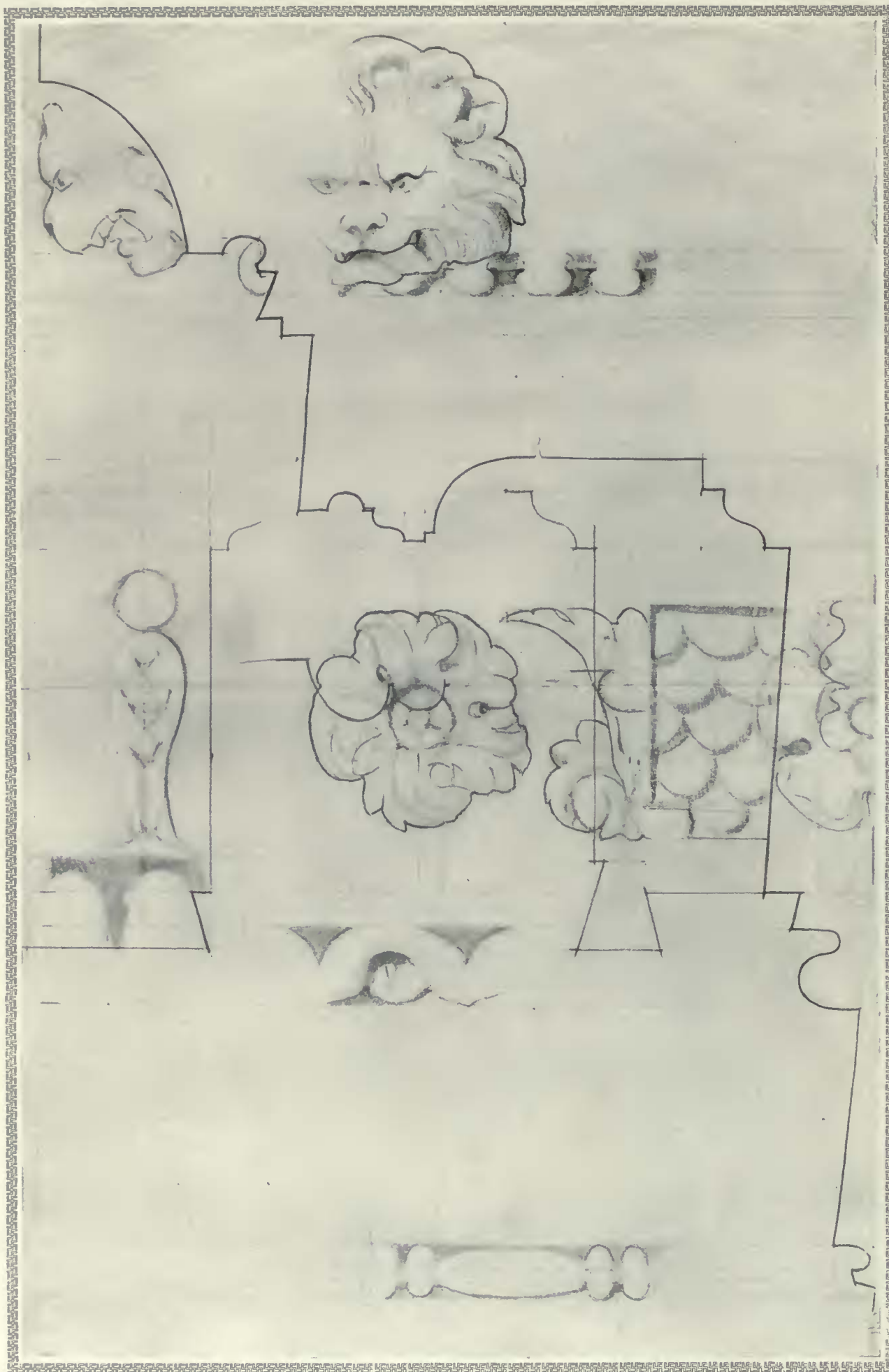


THE PARK FAÇADE, CHATEAU DE MAISONS.
François Mansart, Architect (1598-1666).

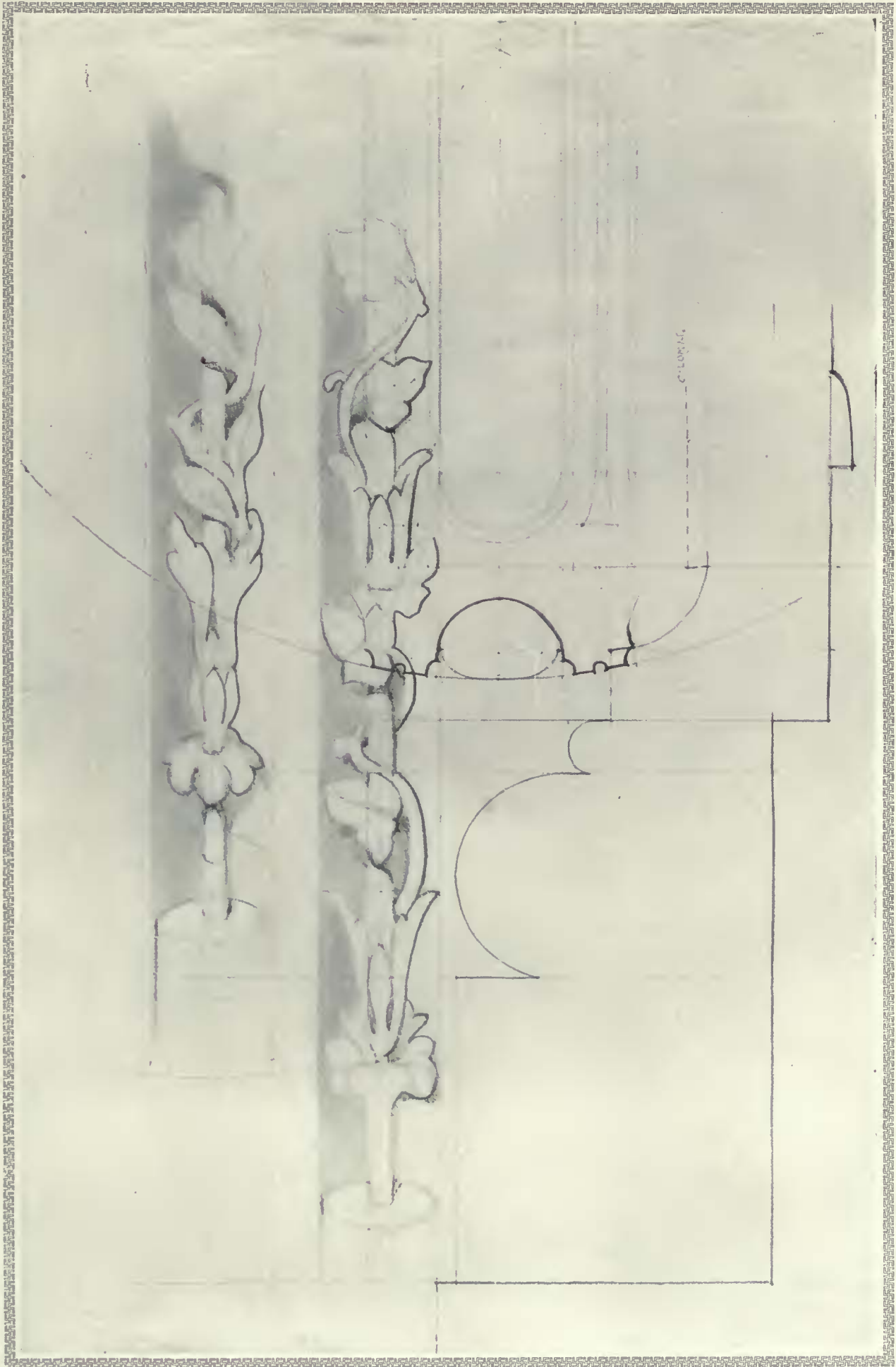


GRAND VESTIBULE, CHATEAU DE MAISONS.

The walls are constructed of stone and the columns, ceiling and cornice are finished in plaster.



DETAILS OF THE CORNICE IN THE VESTIBULE.



DETAILS OF COLUMNS IN THE VESTIBULE.

The Shepherd's Bush Pavilion, London.

Designed by Frank T. Verity.

With Photographs by F. R. Yerbury, *The Architectural Review*.



THE building to which Mr. Frank T. Verity has very properly put his graven name faces the broad end of the Shepherd's Bush green, with a countenance that entitles it to be called an essay in the Roman manner. By this I mean a great deal more than that it is a Classic design.

"Countenance," as it happens, is a misleading expression; for whereas the majority of street designs are countenances pure and simple, and none the worse for that, the peculiarity of Mr. Verity's building, and its specially Roman aroma, are due to a restriction of the countenance proper to a portion of the composition. In this I see not parsimony, but skill. Economy if you like, but economy in the sense which means not the avoidance but the regulation of expenditure.

Dimly through the trees the approaching passenger is made aware of a mysteriously red bulk with a mysteriously grey roof—a roof formed not on British lines, but on the generous curves associated with that Latin Empire to whom all things seemed possible so long as they were big enough.

Nearer approach confirms the Roman impression, and once through the barrier of trees one reads with increased interest what I may call the writing on the wall. Red brick is the prevailing motive coupled clearly enough with a message as to the big span within. And Mr. Verity's bricks obey him as the Roman bricks obeyed the Romans. Like Roman bricks, they are bricks not brickwork, a mass of multitude, not a dull surface. Their multiplicity, their close thronged disposition over wide surfaces, and the deep reveals of the openings with which they are pierced, tell truly, or perhaps artfully, a tale of lavish simplicity. It is upon this brick background, in itself a design, that there is drawn, not as a diagram upon a blackboard, but as a face upon a creature that super-design—a design in stone which gives the building not character only, but expression.

In heraldic language the whole affair is *couchant regardant*. The metaphor, with its suggestion of animal organism, is not, I believe, unhappy, for it emphasizes an aspect of Mr. Verity's design which is certainly valuable. It is the natural temptation of every architect whose building aligns a street to make his façade along that street into a front. Façade,

I suppose, means front. The word *laterade* has not yet been invented, or if invented, used. Three parts of Mr. Verity's frontage are side. The southern quarter may be, and is, façade, but *laterade*, if the word existed, would be the name for the rest.

It is a first rule of good manners never to make a joke on a man's name. I attempt no joke at Mr. Verity's expense when I ask leave, in estimating his design, to take his surname literally and to assert that he has done a very creditable achievement in the way of truth. His great picture hall is frankly and obviously sideways. His entrance (transverse in plan to the hall), which is the second, but not secondary, element in the design, is generously direct. It faces the approaches.

I have spoken of the overlaying of the stone design on the brick motive. There is careful restraint and method in the disposition of this.

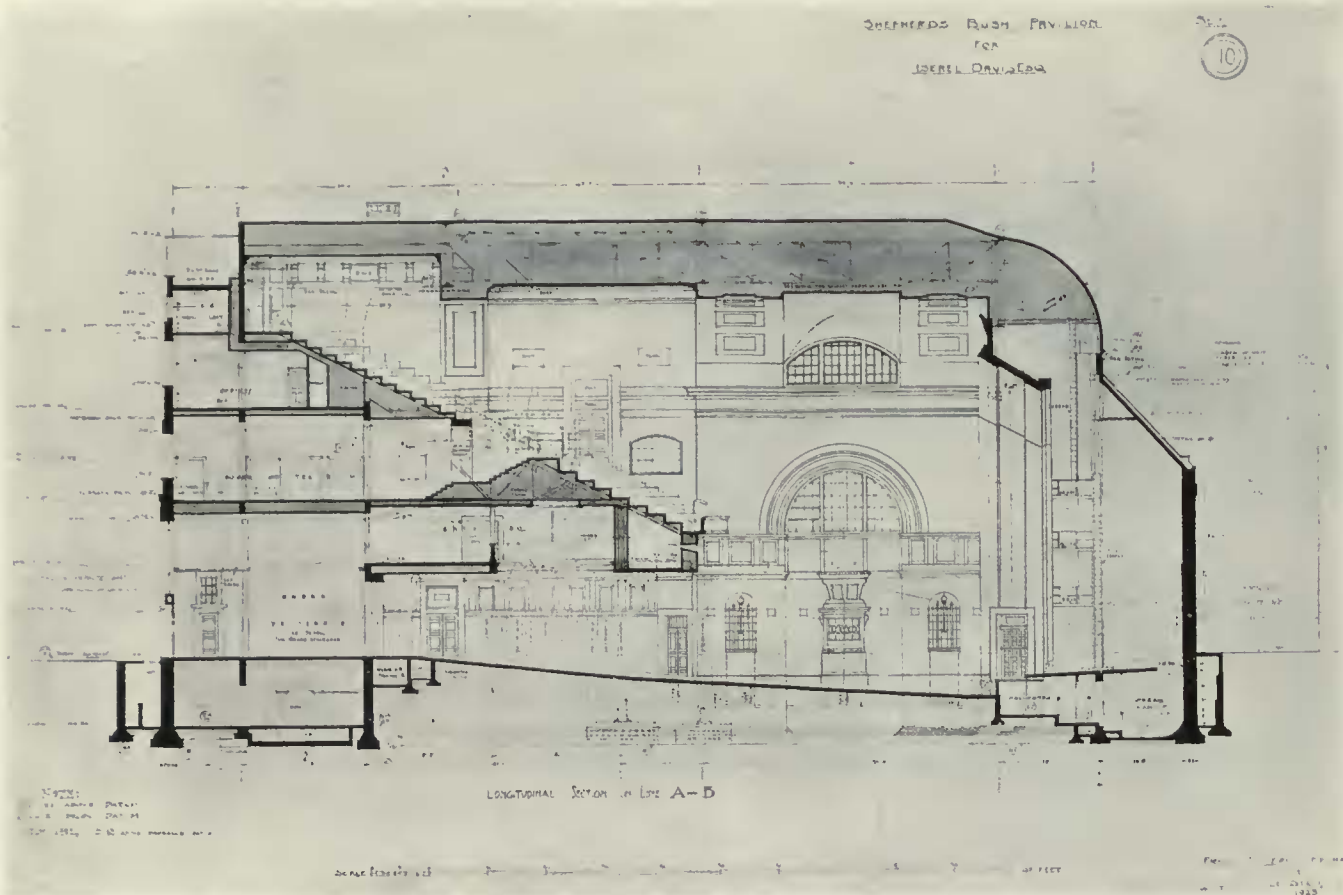
The message of the great picture chamber itself to the outside public is, one supposes, "Look at my length, look at my height, look at my size, but above all, come inside." It is in this spirit that the monster (it is 100 ft. long in the parterre) leaves its length along the side of the roadway bare of stone allurements save for a severe band of balustrade and one window at the northern end, to be mentioned later. The flank is just one vast mass of Italian brickwork relieved, it is true, by the necessary and well-designed openings, and exhibiting (with a good sense of proportion) a nave and aisle formation which is convincingly basilican rather than ecclesiastic. This pre-Christian aisle is the architect's allotting for the exits and staircases which serve the low-level parts of the seating.

It is the south end of the elevation which gives countenance to the vestibule, or rather vestibules, and here it is that Mr. Verity changes his expression, or rather changes the covering of his building with the allurements of welcome.

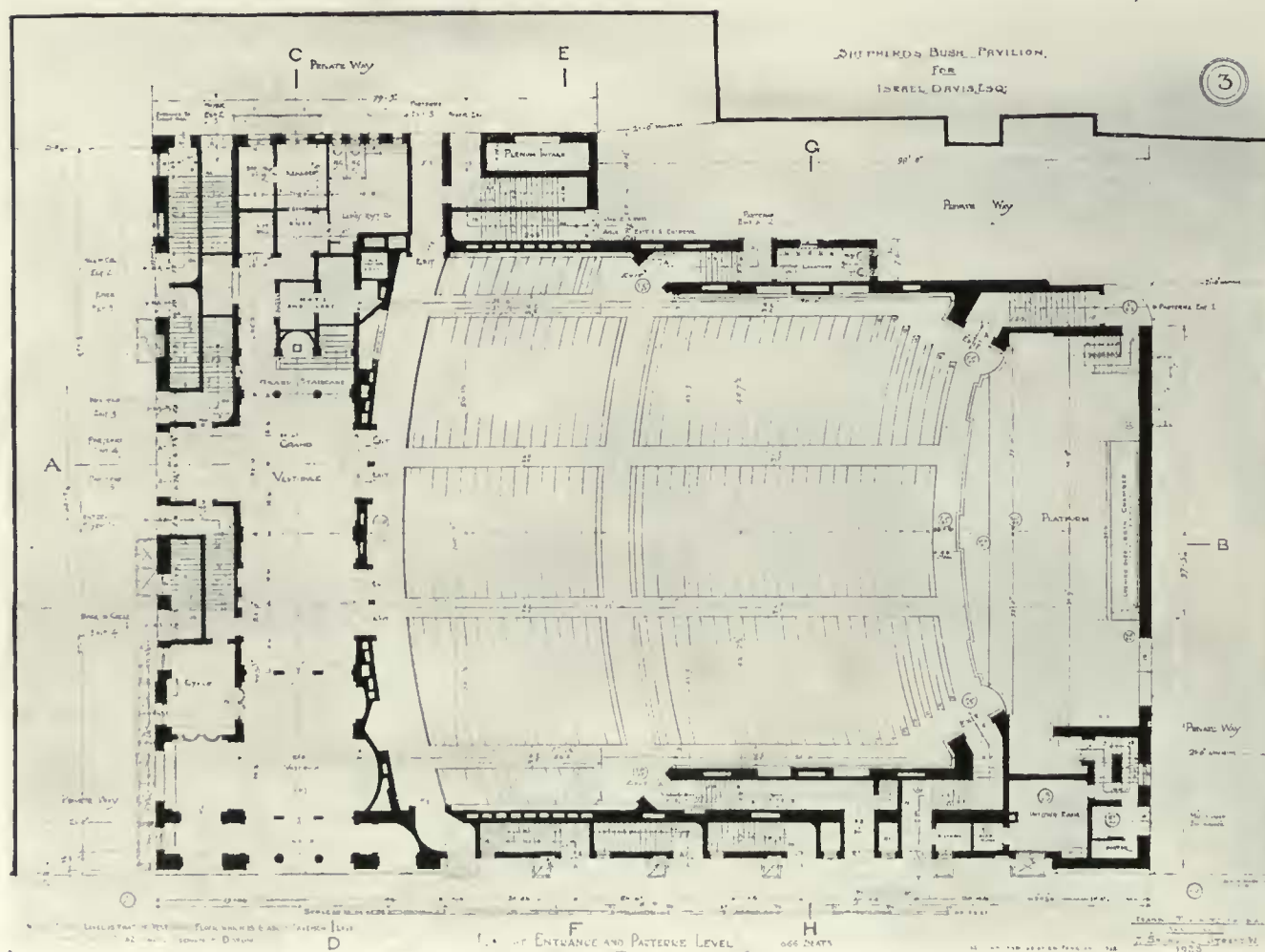
His mood is still Latin. Never for an instant does he relapse throughout the whole effort of his design into the frivolities of what used to be the accepted concession to the supposed wishes of the theatrical public in theatrical architecture. Mr. Verity would not wish me to suggest that



A GENERAL VIEW OF THE PAVILION.



LONGITUDINAL SECTION ON LINE A B.



PLAN AT ENTRANCE AND PARTERRE LEVEL.

The surrounding black line marks the boundary of the site.



THE FRONT OF THE PAVILION LOOKING TOWARDS THE ENTRANCE.

among modern architects he is a lonely pioneer in adopting "strict Classic" for these places of amusement. There is, indeed, something amazing in the fact that the financial promoters of these palaces have allowed and encouraged a far finer style of architectural design than was favoured by the theatre owners of earlier (though still recent) days. But even so, I congratulate him on a very steady study in consistent Latinity, carried through not in his elevations only, but carried courageously and austere into his vestibules, and from them into the far more difficult regions of the interior of the spectatorium itself.

But to come back to the outside, and in particular to the outside of the entrance block. This is a huge square tower having near its summit a bold cornice, and, as its central feature, a great Roman arch. The base is girt in stone, stone columns break up the openings of ingress, and on the piers to right and left of the central void are two simple, pedimented window openings occurring at some height above the ground and having square-headed openings beneath them.

The simplicity of this adornment is triumphantly sufficient, and I see skill in the discernment which told off a single example of the same motive to do duty alone at the far-away northern extremity of the design. By this device the architect combats his only fear—the fear that the almost stoneless and conspicuously lateral treatment of the side of the theatre might seem unduly divorced from the frontal masonry of the entrance front.

The vestibule first entered is courageously simple in its Augustan forms, and leads at its far end to a lift and staircase. The apparent simplicity is, of course, the veil which conceals a vivid complication. The apparently lonely stair-

case is one of a host, and there are few walls in the structure which could not—on dissection—reveal an anatomy riven with ventilation flues. The planning, in fact, is elaborately clever. The exits are voluminous and well thought out, and the attainment of the various levels of parterre and gallery is most ingeniously contrived. Particularly did I notice the skill with which the oblique void under the gigantic gallery was turned to account in symmetrical guise.

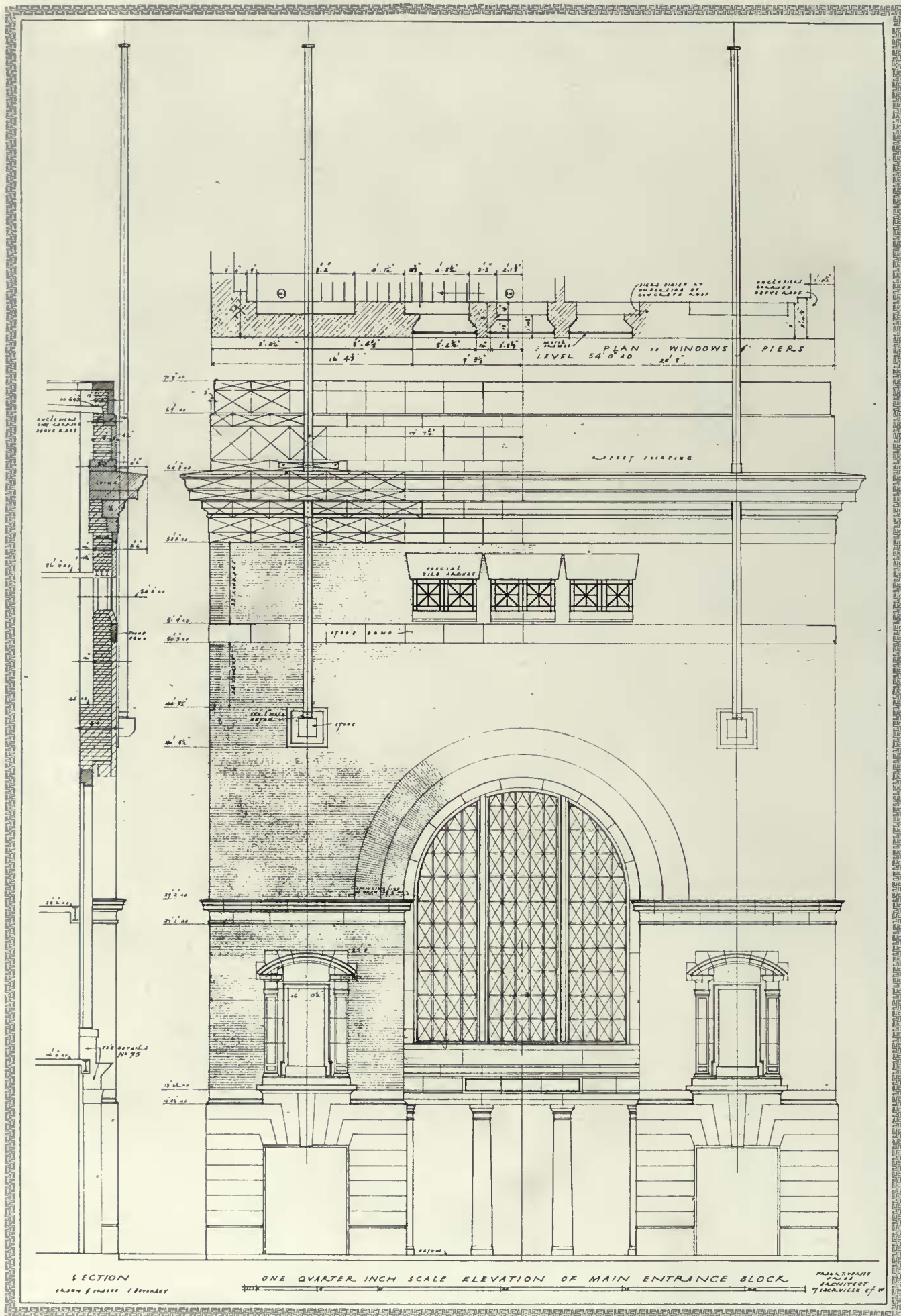
Attractive, among many attractions, in the interior is the decorative and rather Pompeian treatment of the "plenum" openings, in which Classic lamps of rose-coloured glow provide the necessary degree of twilight.

The only objects which trouble me in the design are the external lamps. These are rather important in their effect on the exterior as seen by daylight. They are points of challenge in a field of quiescent dignity, and to my mind the challenge is challengeable.

How the Romans would have enjoyed the designing of a cinema!

I am not sure that even if they were as generally unintelligent as some of their adverse critics suppose, they would, as spectators, have put up with any performances so uninteresting and graceless as those which the kings of the screen consider their best. In any case the Roman appetite would have been more or less natural, and would not have been cajoled by a Press which gives to the film industry and the estate market an advocacy accorded to no other interests of the nation. But if for some reason the Roman plebs had been a class devoted to "the pictures" their picture palaces would have been, I am sure, as good as their thermæ and their theatres.

PAUL WATERHOUSE.



A WORKING DRAWING OF THE MAIN ENTRANCE FAÇADE.

THE SHEPHERD'S BUSH PAVILION.

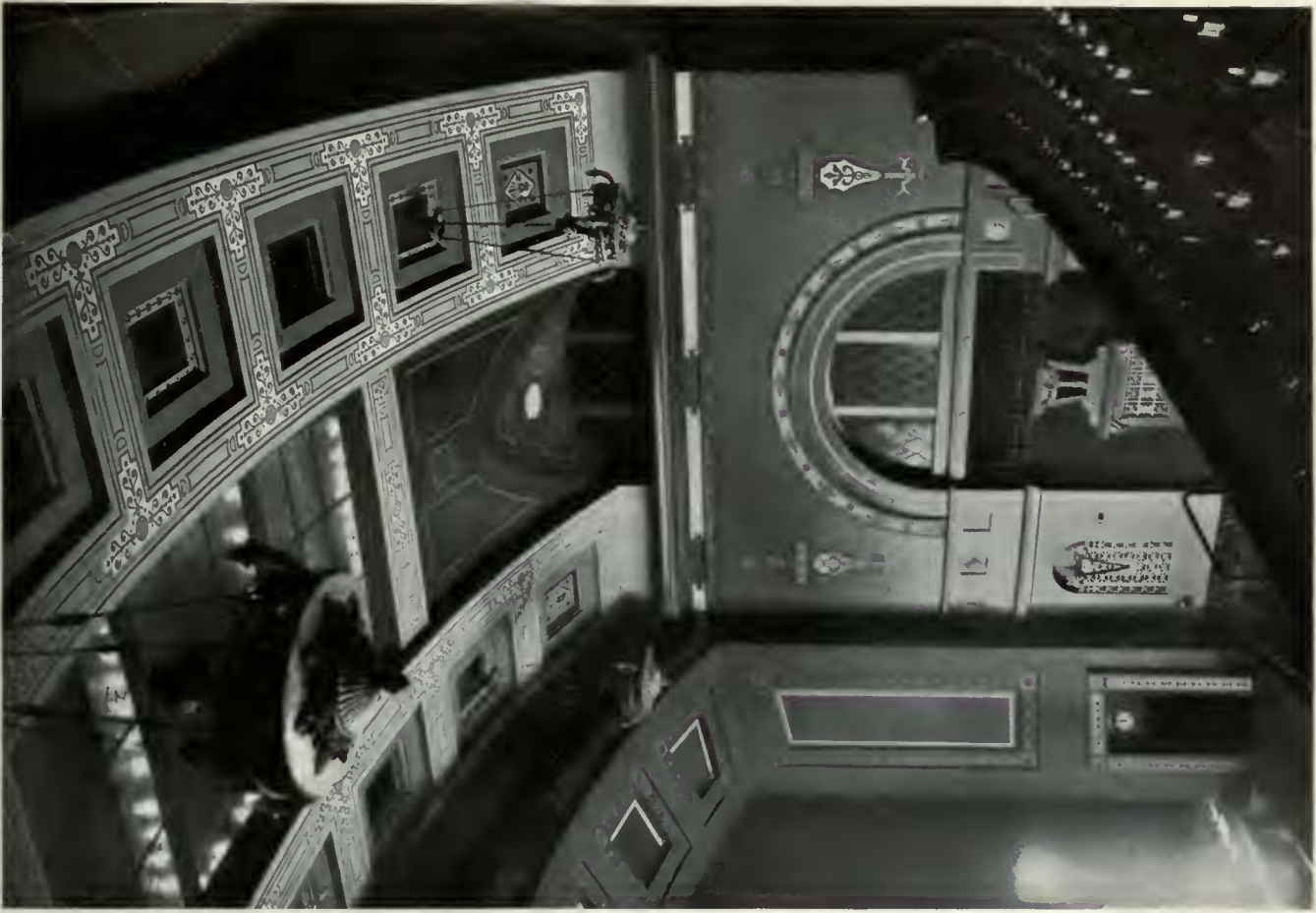


Plate III.

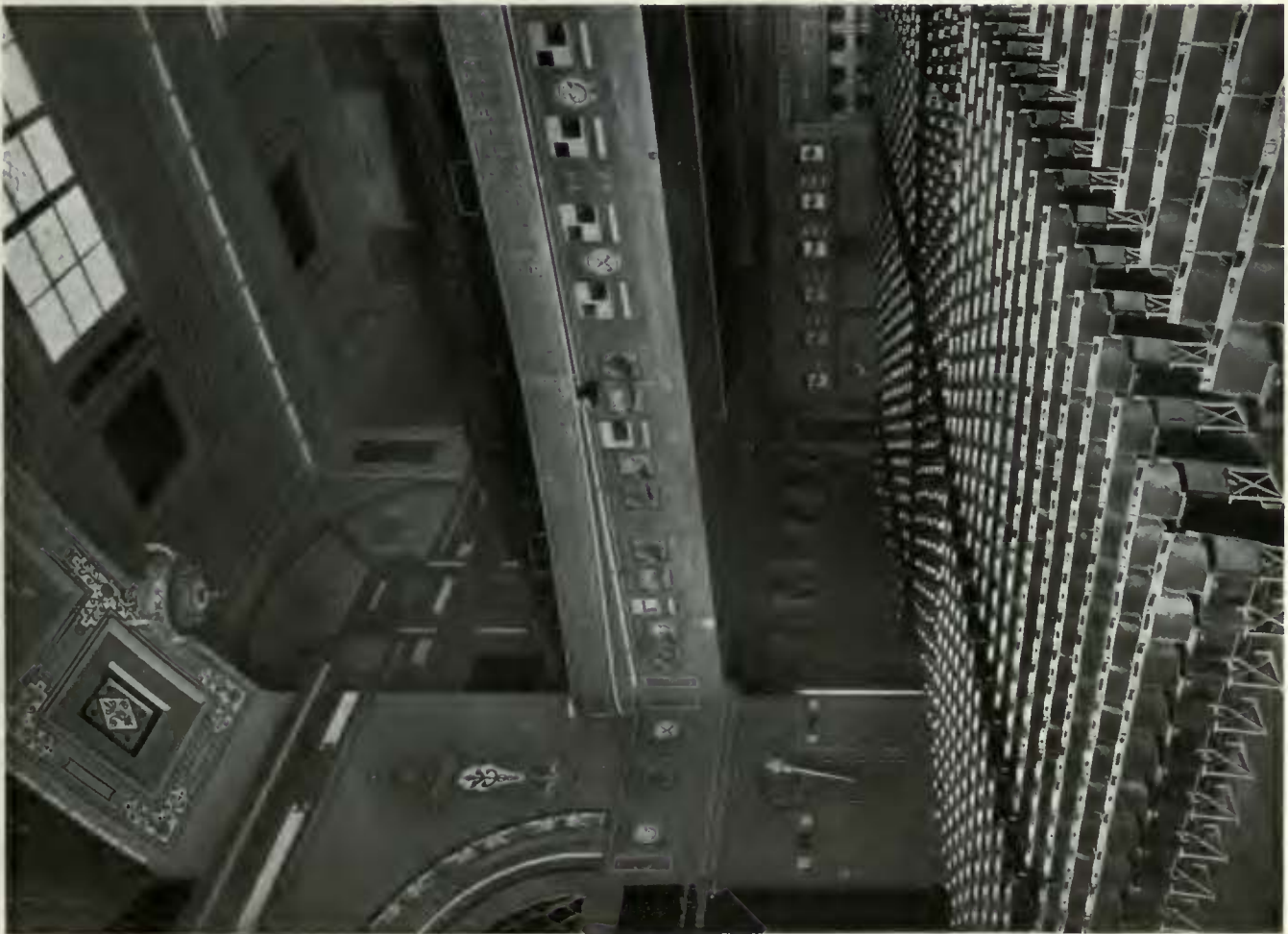
October 1923.

THE MAIN ENTRANCE.

The principal feature of the entrance block is the great Roman arch supported by stone columns, and with, to right and left, two simple pedimented window openings.



A VIEW FROM THE BALCONY SHOWING THE CEILING
AND ORNAMENTAL ARCH.



THE INSIDE OF THE AUDITORIUM SHOWING THE LARGE
SEATING ACCOMMODATION.



A DETAIL OF THE IRONWORK AND LIGHTING.



AN EXAMPLE OF THE DECORATIVE SCHEME UNDERNEATH THE BALCONY.



THE ORNAMENTAL ARCH, AND SCHEME OF INTERIOR DECORATION.

Random Idylls: A Garden City.



THE plane-trees beneath my window are chattering in the summer shower. Every tree stands in its own pool of water, and seems to throw its leaves about, luxuriating in the rainfall. A pair of sparrows bickers somewhere in the shelter of the wet branches, but the pigeons have flown away to some drier retreat—the pigeons which parade and eat and make pompous love all the summer mornings about the broad levels of the courtyard, rising now and then in sedate panic at some unaccustomed noise, only to return again and lay their fat bodies as near as possible to the sun-warmed gravel. London sunshine has a peculiar quality of its own most days of the year, a sober radiance that is brown rather than gold, throwing faded lavender shadows across old painted house-fronts, and looking quietly into areas where sleeps a tortoiseshell cat. If Paris, with its stone and slates and flashing river, is grey and silver, London is brown and old gold, and ever so often a flash of green. For it is pre-eminently a garden city, in the sense of being a city of gardens. Even in the obscure corners of poverty a row of hollyhocks and scarlet-runners flourishes against palings that are not yet firewood, and who shall adequately sing the praises of all the little gardens of the slightly better-to-do, from Bloomsbury to Streatham, from Camberwell to Maida Vale? There is a little garden I know in Kensington, which marks for always the first day of many a summer holiday with a vision through a window framed in bronzing vine-leaves of a narrow lawn delicately shaded by two acacias, where, shut in by old brick walls, you would always come upon that particular musky scent of a London garden, compounded of sunshine and smoky earth and ripening vine-leaves, and, ever so faintly, of cats. Or again, as I write, I think of another garden behind a house which from a screen of trees fronts on a village green and a pond, not half an hour from the Bank; here yews shade the lawn, and elm trees, and from an upper window you can look over all the Lea valley blue with reservoirs and shady with poplars to the long ridges that carry Epping Forest.

Reluctantly and yet blindly we have allowed London to engulf its circumjacent villages; yet the village greens remain, though crossed by trams, and often a line of more uniform Georgian houses marks the old High Street. And how quickly the growth seems to have come, for all it is imperceptible. An uncle of an old friend of mine could re-

member all Belgravia as a snipe-marsh, and surely it cannot have been long ago that St. John's Wood was a quarter of orchards. Even now of an April day gardens and roads are blowing with white and rosy fruit-blossoms, so that the passing urchin cannot control himself from rushing in and snatching an armful. For our instinctive love for country things outlives our understanding of country life, and in the heart of the town, though we are content enough to live there, we must have about us a garden or a tree, or at the least a creeper or a window-box. And herein, of course, we who live in London owe a debt we can never pay to those big landowners of four, or it may be five, generations ago who set the town about with gardens in every square, oases of green under the shade of trees as we loiter on our way from one tumultuous street to another; and equally to those who planned the students' inns which lie about the lawyers' quarters, quiet spaces of grass and tree, walled in from the clamour of the traffic, little harbours in days of storm or sunshine.

London in days of windy rain is sometimes very wonderful. In golden summer days no doubt we hear the call of down or stream or sea; and it is indeed a prison-town on those winter days when the frost which muffles it in fog is sparkling with blue shadows on the country roads ten miles out. But when the west wind blows through her streets and squares, with a whisper of great watery spaces where waves are turning over, rainbow-maned, then all her stagnant corners are fanned to life, and we almost sing about our businesses. But the dust and foul light debris that lies about must first be laid by rain. Then of a night every light dances in the mirror of her streets, and the little gardens toss themselves about and laugh. It was but the other day that such a mood came upon the great tree-shadowed lawn of Gray's Inn, on a morning of sudden rainstorms and flashing sunshine between. The whole green space was dappled in broad pools of shade and sun, and the peeling trunks of the plane-trees doubled the pattern, till a giraffe might have grazed there hardly noticed by the draymen passing by in Theobald's Road. A woodland spirit was alert in the midst of Holborn, and a jay seemed to hurry scolding about the tree-tops. Then someone lit a fire of leaves, and the blown scent was a sudden memory of autumn in the midst of summer.

W.

The Historical Development of Architectural Drawing to the End of the Eighteenth Century.

III.—The Seventeenth Century (Part II).

ALTHOUGH the highest level of French architectural drawing in the seventeenth century is seen in the works of Jean Lepautre and Daniel Marot, the achievement of such men as the Perelles, Israel Sylvestre, and Jean Berain is not without noticeable distinction. The works of Gabrielle Perelle and his two sons, Nicolas and Adam, are scarcely distinguishable the one from the other. Their principal activity was the record of existing buildings. They developed the resources of the aerial perspective and carried it far beyond the limitations of du Cerceau. They succeeded, in a marked degree, not only in an accurate delineation of their subject, but also in conveying the spirit of the place and time. Their foregrounds are generally managed with great skill. Their drawing of landscapes and figures is scarcely inferior to their drawing of architecture.

Israel Sylvestre, a native of Nancy and the son of a painter, is less distinguished than the Perelles. He illustrated many of the important buildings in Paris and many of the important chateaux in the country (Fig. 9). But he was not

entirely successful in the management of his tones, and his landscapes and skies are often conventional.

Jean Berain held the important post of "Dessinateur ordinaire du Roi," and amongst other activities designed the scenery for the court masques. He is best remembered by his mural decorations, fantastical and often frivolous compositions of arabesques, trellis, and meaningless ornament, liberally besprinkled with flying parrots, swinging monkeys, rococo amorini, and the like—frequently in doubtful taste. But his designs, which earned the name of "Berinades," gained him a considerable reputation in his day. His less-known, but more serious, engravings for metal-work are executed with great technical ability.

No reference to the French draughtsmanship of the seventeenth century would be sufficient without mention of the "Grand Cabinet du Roi"—the immense undertaking which was to record the notable events of the reign of Louis XIV. It actually advanced to the twenty-third volume. Practically every contemporary draughtsman and engraver of distinction was engaged in its production. Jean



9. ISRAEL SYLVESTRE.

College des Quatre Nations, Paris. Engraving.



10. NICOLAS PERELLE.

Commines en Flandre, from the "Cabinet du Roi." Engraving.

Le Pautre had contributed to it. But Le Pautre, unlike Daniel Marot, is not at his best in the "Cabinet du Roi." The Perelles were responsible for many of its finest engravings. Van der Meulin, Genoels, and d'Oliver, the draughtsmen, Bonnart, Erlinger, and Bauduins, the engravers, and many other artists found scope and employment in its ample pages.

The numerous plates of battle scenes, the plans and views of towns besieged and captured, though, strictly speaking, topographical rather than architectural, offer valuable suggestions to the architectural draughtsman. The necessity or advisability of including more than one subject on a single sheet—a perspective view and a plan, for instance—frequently presents a difficulty. Its solution, in these plates of the "Cabinet du Roi," is often masterly. For example, in the plate of "Charleroy," by Pierre Le Pautre (A.R. Sept.), the plan of the town, the distant view of it, and the descriptive script are included in a composition which leaves no idea of a lack of unity of effect, though each part is perfectly distinct in itself. For these elaborate designs a number of plates were used. The same border, or frame, could be employed for several illustrations. For the "Charleroy" engraving four separate plates were required. Three plates went to the making of the unfinished "Commines en Flandre," by Nicolas Perelle (Fig. 10). A fourth would be needed for filling in the empty oval medallion, generally reserved for a portrait of the officiating general.

Meanwhile, France had made two important contributions to archæological literature. Roland Fréart's "Parallèle d'Architecture" appeared in 1651. Antoine Desgodetz's "Édifices Antiques de Rome," was published in 1682. Desgodetz had been sent to Italy, at the instigation of Colbert, in 1674. Four years later, after an adventurous journey, he returned to Paris, where he engraved the drawings he had prepared in Rome (Fig. 11). He was a capable draughtsman and a conscientious archæologist. His work has some value to-day. Fréart's and Desgodetz's works are important as being the first of a long series of valuable additions to archæological knowledge which have been made, and are still being made, by the French Academy at Rome. But their work is not typical of the seventeenth century in France. At that time draughtsmen found full scope for their skill in decorative design

There is a wide difference between the work of the French ornamentalists of the sixteenth and the seventeenth centuries. The "Grotesches" of du Cerceau, the inventions of de Vries, Dietterlin Sambin, and their kind, had been but purposeless collections of trivial forms, not beautiful in themselves, poorly presented, and unconnected by any unity of thought. Ornament was still the theme of the French draughtsmen of the seventeenth century. But, with the exception of the "Berinades," it was ornament of a different stamp and on a nobler scale. It may not have been strictly architectural, but in as far as it sought and maintained an organic sense, a subordination of parts, and unity of effect, the architectural sense was there. Their work had never been equalled; in their own line it has never been surpassed. Decoration had been their aim, and that aim was splendidly, magnificently achieved.

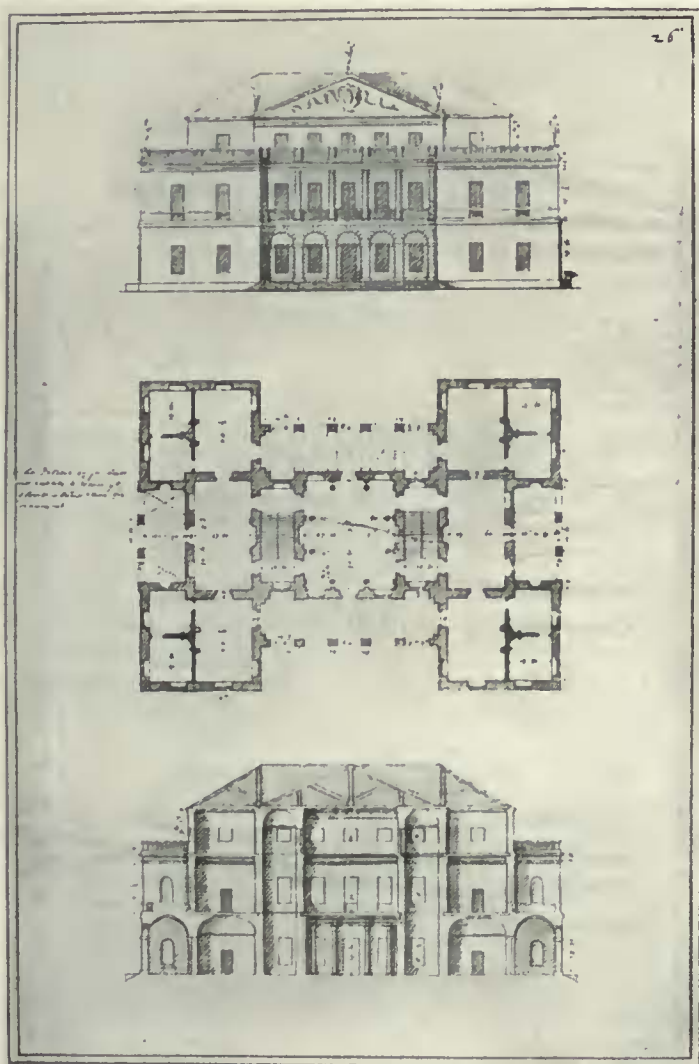
At the beginning of the seventeenth century the English architect Inigo Jones did much to stabilize the art of the Renaissance in this country. He did much to raise the standard of architectural drawing. But he neither revolutionized English architecture nor Italianized English architectural draughtsmanship. The drawings of William Talman, who built Thorley House, Chatsworth, and Dynham,



11. DETAIL FROM MARSHALL'S TRANSLATION OF DESGODETZ'S "ÉDIFICES ANTIQUES DE ROME."

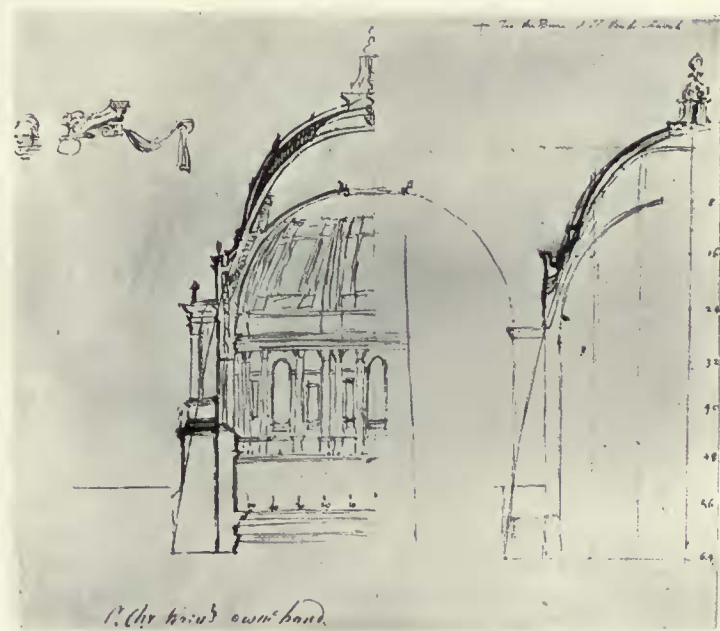
Engraving.

at the close of the century, bear a strong resemblance to those of Robert and Huntingdon Smithson of the reign of James I. Huntingdon Smithson was practically contemporary with Inigo Jones. The former died in 1648, the latter in 1652. And the Smithsons' work was essentially of the English school. John Smithson, who carried on much of the family tradition, lived to the year 1678. Inigo Jones was, in fact, considerably in advance of his times. He had learnt much whilst on his Italian travels and his style of draughtsmanship was conscientiously modelled on that of the Italian masters of the fifteenth and sixteenth centuries. John Webb, his pupil and assistant, spoke of his drawings with warm admiration. But Webb had not seen the Italian prototypes. Jones drew the figure well and he expressed his architectural ideas with rapidity and ease. But his drawings are often marred by unpleasant mannerisms. The heavy cross-hatching and the coarse lining are unsuccessful attempts to use the Italian conventions. Nevertheless, his drawings might well serve as a model for his English contemporaries. John Webb certainly strove to emulate them, but Webb, though a capable designer, lacked the technical ability for such high achievement. The most interesting drawings of Inigo Jones, considered purely as drawings, are his scenery designs for the court masques, though the "Ceiling of the Cabinett roome, Wilton" (Fig. 14), is an excellent example of his work.



12. JOHN WEBB.

Design for a house. Brown ink.

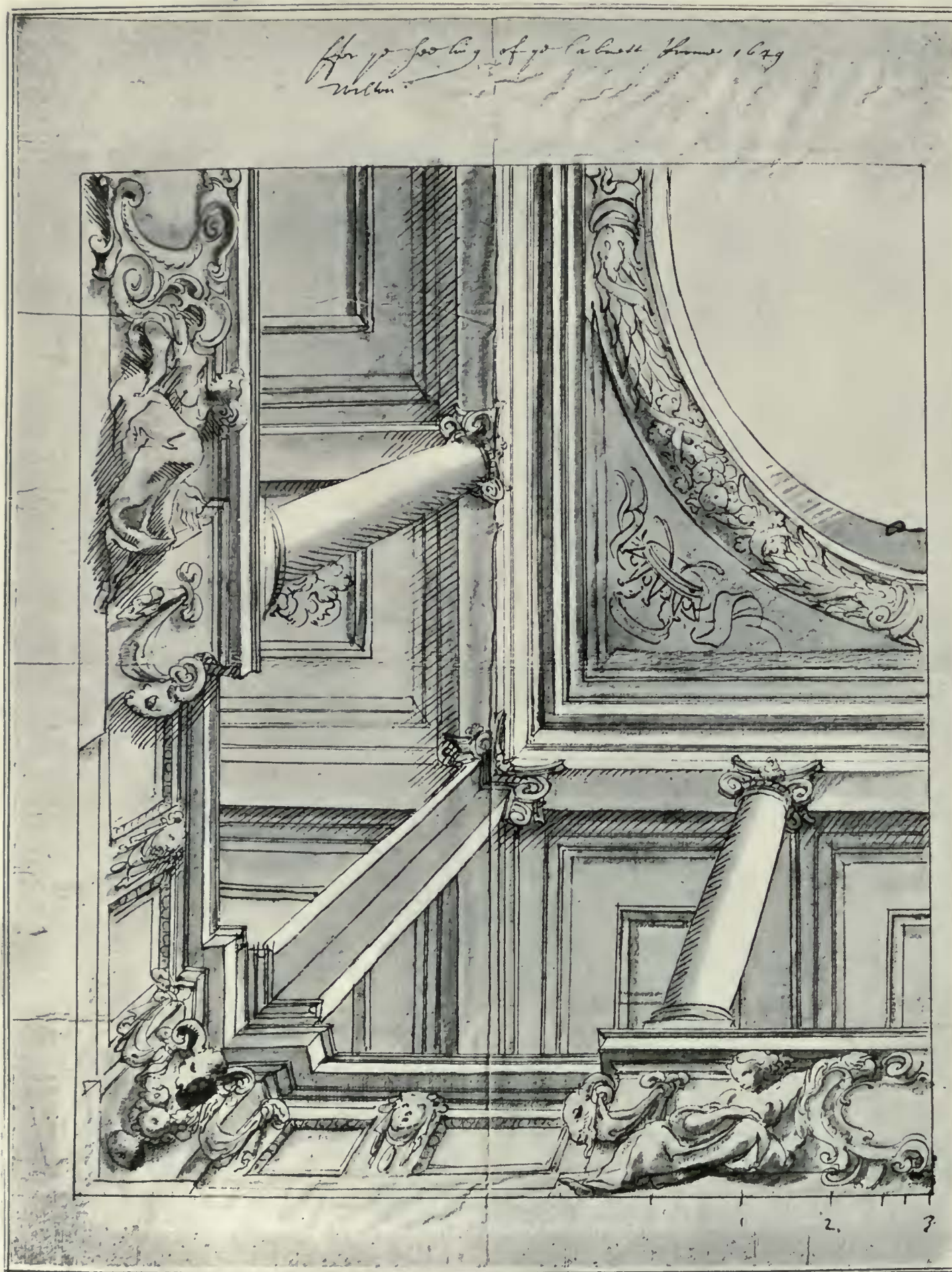


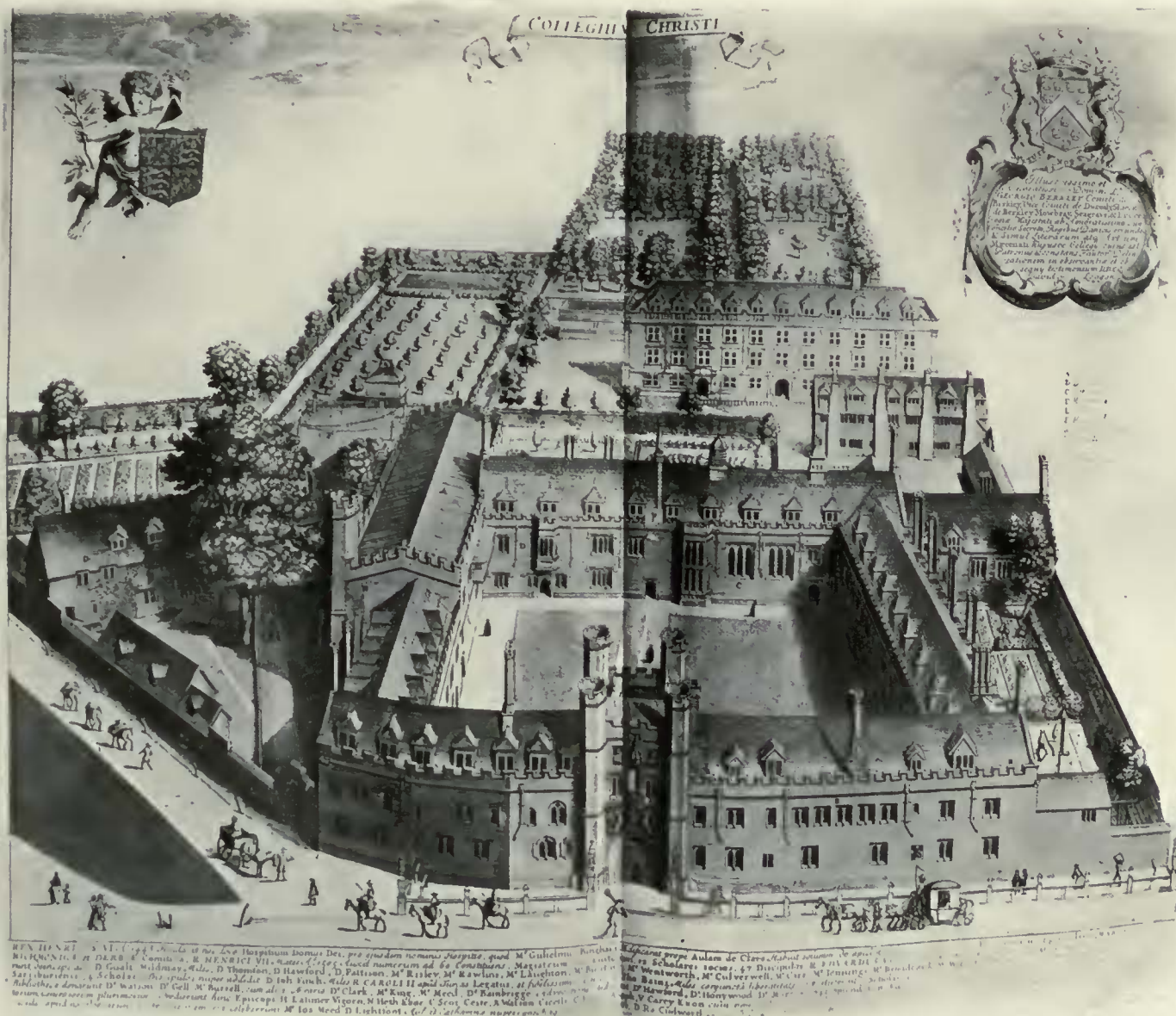
13. SIR CHRISTOPHER WREN.

Preliminary sketch for the dome of St. Paul's Cathedral. Brown ink.

John Webb was no mean performer as a geometrical draughtsman (Fig. 12), but on the death of Inigo Jones in 1652 there was no architect in England capable of maintaining his comparatively high standard of architectural draughtsmanship. Wren took the post of Surveyor-General with little knowledge of architecture and none of drawing. He acquired a lasting reputation in the former, but he had never more than a passing acquaintance with the latter. With practice he became a tolerable performer with the tee-square, and some of his letters bear pleasant sketches of detail in perspective. But he could never express a complete architectural idea, on paper, with felicity or ease (Fig. 13). There is no need to decry Wren's undoubted genius, nor is there reason to overlook his limitations. His great achievement as an architect compared with his lack of skill as a draughtsman has often been used as an argument in their favour by those who maintain that architectural draughtsmanship is little more than an unnecessary accomplishment. But the argument is against them. Wren's hand and eye were not trained to work in unison. He was unable completely to convey his intentions to others. A certain detachment often apparent in his decoration, a certain coarseness often obvious in his mouldings, can only be ascribed to his limited capacity as a draughtsman.

Whatever pictorial records of English buildings were made in the seventeenth century were made by foreigners. Dutch and German artists were employed. England had produced no one capable of the task, and the French were too well occupied in their own country to seek employment abroad. The most noteworthy of these adopted draughtsmen were Hollar, Loggan and Michael Burghers. Of the three, Burghers was the least conspicuous for his ability. He drew and engraved a number of country houses and mansions. Wenceslaus Hollar was a native of Prague. David Loggan was born at Danzig. Hollar came to England at the invitation of the Earl of Arundel. He excelled in panoramic views of towns, and his industry was immense. He produced nearly three thousand plates, minutely engraved, though many were of small size. He suffered much during the Civil War and the Protectorate, lived to the age





15. DAVID LOGGAN.

Christ's College, Cambridge, from "Cantabrigia Illustrata." Engraving.

of seventy, and died in poverty and neglect. David Loggan's "Oxonia Illustrata" was published in 1675, his "Cantabrigia Illustrata" in 1688 (Fig. 15). He popularized in England the aerial view. His work is not equal to the Perelles, though considerably in advance of du Cerceau. Yet, like du Cerceau, his interest rarely extended beyond his immediate subject. His engravings are conscientious records of what they intend to portray, but they fail to give the advantage of the surrounding scene.

Compared with French draughtsmanship of the same period, English architectural drawing in the seventeenth century was dull and lifeless. We had produced but one notable draughtsman in Inigo Jones. England was still insular and isolated. The days of the Grand Tour were not yet. To the majority the great work of the Continental artists was still a closed book.

JAMES BURFORD.

CHRONOLOGICAL LIST OF DRAUGHTSMEN.

ITALIAN.	
Montano, Giovanni Battista	1534-1621
Fontana, Domenico	1543(?) - 1607
Scamozzi, Vincenzo	1552-1616
Maderno, Carlo	1556-1629-30(?)
Rainaldi, Girolamo	1570-1659
Berretini, Pietro (da Cortana)	1596-1665

Bernini, Giovanni Lorenzo	1598-1680
Borromino, Francesco	1599-1709
Rainaldi, Carlo	1611-1691
Falda, Giovanni Battista	1619-after 1691

FRENCH.

Bosse, Abraham	} first half of seventeenth century.	
Collot		
Barbet		
Francini		
Le Muet, Pierre	1591-1669	
Perelle, Gabrielle	1603-1677	
Jousse, Mathurin (de la Flèche)	1607-(?)	
Le Pautre, Jean	1618-1682	
Le Pautre, Antoine	1621-1677	
Sylvestre, Israel	1621-1691	
Fréart, Roland, Sieur de Chambray	(?) - 1675	
Marot, Jean	1630-1679	
Perelle, Nicolas	1631-(?)	
Perelle, Adam	1640-1695	
Berain, Jean	1640-1711	
Marot, Daniel	1650-after 1712	
Le Pautre, Pierre	(?) - 1716	
Desgodetz, Antoine	1653-1728	

ENGLISH AND FOREIGNERS IN ENGLAND.

Jones, Inigo	1573-1632
Hollar, Wenceslaus	1607-1677
Webb, John	1611-1672
Smithson, John	(?) - 1678
Loggan, David	1630-1693
Wren, Sir Christopher	1632-1723
Burghers, Michael	middle of seventeenth century
Talman, William	later part of seventeenth century



THE CLOCK BY THOMAS TOMPION.

A Three-Month Clock by Thomas Tompion.

WHEN Tompion presented, in 1709, the fine clock, now in the Pump Room, to the City of Bath, he was already at the close of his career as a clockmaker. He was in his seventy-first year, and four years afterwards he was laid to rest in Westminster Abbey, after a long and honourable business life. It was the length of his career, as much as the uniformly high standard of production of his clocks and watches, which had earned for him the title of "The Father of English Clockmaking."

The Pump Room clock has an arched dial, with the equation index in the lunette above. The arch dial was a novelty at this date, as Tompion himself belonged, almost entirely, to the earlier square-dial period. It may be possible that the innovation of the arch is due to Tompion, as his ingenuity in devising novelties persisted throughout his life, remaining unimpaired almost to its close. The Bath clock is a timepiece only, with a single train, of one month's duration, having a weight of 32 lb., some 6 lb. heavier than is usually the case with month clocks. The pendulum is of second's length—39.1393 inches, with a very narrow arc of barely 3 inches.

That Tompion made several clocks with arched dials, in the closing years of his business life, is known. The late Mr. F. J. Britten illustrates another, very similar to the Pump Room clock, from Iscoyd Park, Shropshire. I have seen a third, during recent years, but was unable to examine it carefully.



THE DIAL.

The clock in the accompanying illustrations is a recent acquisition of Mr. A. E. Humphreys-Owen, and is in his London house. In almost every respect it is superior to the Bath clock. It has a duration of rather more than ninety days, both of the going and the striking trains, with formidable driving weights of 56 lb. each, carried on specially plaited stout gut lines. The fall of such a weight would be a catastrophe, as can be imagined!

The dial is of brass, with chased gilt corner-pieces, and the arch is engraved with a crown poised above a human head. It has been suggested that this is the crown of the Prince of Wales; but there was no such prince, in the legitimate line, in 1709. Round the outer edge of the dial plate is an engraved laurelled band. The centre is closely matted, and the winding holes are widely apart, as one would expect with a train of six wheels from main to escape. The bolt-and-shutter maintaining power is of the familiar type, the shutters opening with a pulling string below the seat board. The hands—which are original—are not quite in Tompion's usual manner, the hour hand being smaller than one would look for in a dial of this size. The name is engraved on an attached oval brass plate fixed below the hand collet: "Tho. Tompion, London, 132."

The case is of oak veneered with ebony, and is a choice example of architectural designing. The bases of the columns, and the fret in the frieze of the hood, are of finely chased brass. The side flanks of the hood have pilasters corresponding with the columns on the front, but the shafts are rusticated. The arch of the hood is low, the cornice moulded with an ogee and fillet, with a "weathering" below, and a triple-mitred frieze above the capitals of the columns and pilasters.

The pendulum, which is of second's length, has its bob visible through the brass-ringed glazed aperture in the door of the trunk.

The numbering of this clock is difficult to account for. That it was No. 132 in the list of Tompion's long-case clocks is not possible, as the aggregate is too low; that the number represents a new opus, including only clocks with arched dials, is equally impossible. This clock must date from the years between 1705 and 1709. It may be contemporary with the Bath clock; it is very unlikely that it is later, as the Pump Room timepiece must be accepted as the closing work of Tompion's long career as an horologist. One remark may be ventured in conclusion. The Bath clock was a gift, possibly extorted by Nash. The example shown here was made to an order, almost to a certainty, and probably commissioned by a wealthy patron, although who he was there is no record to show.* But—and this is significant—the clock is unquestionably a much finer example than the one at Bath. The old adage as to the inadvisability of looking a gift-horse in the mouth occurs to one's mind inevitably.

HERBERT CESCINSKY.

* The prince's coronet, in the arch, may suggest that this is a Jacobite clock, made for "Prince Charlie," but the absence of any armorial bearings is evidence against such hypothesis.

Correspondence.

The Processional Cross at Chesterfield Parish Church.

To the Editor of THE ARCHITECTURAL REVIEW.

SIR,—I have in my small collection of old metal work a cross that is apparently a cast from the same mould as the Chesterfield Cross illustrated in the September number. It is particularly interesting for comparison for, although the branches and the lower plaque with the cast symbol of St. Matthew are missing, it has the knop and the socket for the cross complete, together with the socket for the pole. It also has the figure on it, but as the old rivets that attach the figure to the cross are missing I cannot vouch for it being the right figure. It almost certainly is, for it is of the same date and is the same as the figure on another cross I have. This other cross is a smaller one of a similar design, but of very much rougher make. I presume the restorer of the Chesterfield Cross did not wish to get his figures like the old. But it would be interesting to know if the cross before restoration was drilled for rivets and, if so, did the holes suggest so large a figure, which would be rare, if not unique, in a cross of that size



THE CROSS BELONGING TO MR. HARDMAN.



THE CHESTERFIELD CROSS.

and date. In the restorer's anxiety to alter as little as possible he seems to have used the tongue at the bottom of the cross as part of the shaft, whereas the tapered socket of mine together with the long socket for the pole make a very much better design and give an appearance of support to the branch sockets that is much needed in the restored Chesterfield Cross. My cross has no enamel on the back, only engraving, and has been gilt all over.

I am,

Yours faithfully,

JOHN T. HARDMAN.

24 Westfield Road,
Edgbaston.

[The processional cross at Chesterfield (illustrations and an article on which were published last month in THE ARCHITECTURAL REVIEW) dates about A.D.1500, and was discovered among the antiquities of Wingerworth Hall, having evidently been connected with Wingerworth Church adjoining the hall. The Hunloke family, to whom the Wingerworth estate belonged since 1492, were recusants and received much persecution after the Reformation, and it is likely the cross was much in use during those uncomfortable days. On the recent break-up of the estate, Major Philip Hunloke presented this interesting relic to Chesterfield Parish Church, where it is now used both on the altar and as a processional cross. In adapting the cross to its present purpose some simple additions were made on the lines of the old work. The side branches and original figures were missing, and the missing parts were replaced after careful study of existing examples of the period had been made. One example in the South Kensington Museum corresponds to this cross in almost every detail.]

Exhibitions.

THE BRITISH INSTITUTE OF INDUSTRIAL ART.—The Exhibition of Industrial Art of To-day, now being held by the courtesy of the President of the Board of Education in the North Court of the Victoria and Albert Museum, is full of interesting things, and to those ignorant of the splendid arts and crafts work now being done in this country, a visit will come as a revelation. The pottery work is specially interesting—the general design and craftsmanship of which is admirable.

There is so much here for those who have artistic taste to admire and to love, even though they cannot often explain why it is, but the various beauties of colour and shape satisfy some inward æsthetic craving, convincing them that these things are founded upon some fundamental necessity, and supplying something which, until seen, they had not known was lacking. The only pity is that so many of these beautiful things are not easily obtainable by the general public, the cost precluding this possibility except to the comparatively wealthy. On the other hand it is to be admitted that things worth having are worth sacrificing something for, and very often only after a sacrifice has been made to obtain a thing is its full value appreciated.

Russell and Sons, of Worcester, have on exhibition some very substantial and well-constructed furniture designed by Mr. Gordon Russell: some of the stools in English oak, the seats of which are made by interlacing leather thongs, are very comfortable, and the simplicity of the unstained oak gives them distinction. This firm shows various other articles of furniture—gate-legged tables and rush-bottomed chairs, and there is a grandfather clock, every wheel of which is made by hand.

In the exhibit of Messrs. Waring and Gillow is some of the beautiful blue pottery associated with the name of Moorcraft, which looks very distinguished, placed upon the dark polished surface of a table.

The Chale Weaving House show some beautiful hand-woven fabrics which are brilliant and stimulating in colour.

In the section devoted to printing, one of the best posters is by Mr. Edward Wadsworth, advertising the Board of Trade Exhibition of British Graphic Art, shown in Zurich in 1923, which could not be bettered for the purpose: in its harsh economy of means it is an achievement.

The Underground Railway has an exhibition of its posters, among which some of the best are those by Mr. E. McKnight Kauffer. "The Fire of London" by this artist, advertising the London Museum, is perhaps the most original poster in the collection. "Kensington Gardens," by Mr. G. Barraclough, is very good too, being executed with freedom and simplicity, but is, perhaps, a little thin and empty. There is also shown that banal poster "featuring" Henry VIII, advertising Hampton Court.

Among other exhibits is a poster called "Swallows," by "Shep," that appears to have been much inspired by a poster of a flight of birds by Mr. Kauffer, which "The Daily Herald" used for advertising purposes.

Mr. Spencer Pryse's coloured lithographs advertising the British Empire Exhibition, 1924, depict the various industries and activities of some of the Empire's Colonial Possessions. They are, of course, well done, as Mr. Spencer Pryse is a master of this method, but they are not real posters—that is in the sense that Mr. Wadsworth's and Mr. Kauffer's works are—they are just pretty pictures. A poster is something to look *onto*, not *into*, and Mr. Pryse's lithographs are decidedly of the latter description.

If one has any criticism to offer regarding the exhibition, it is concerning the confusion that arises through being unable to find the exhibits in the catalogue. Very often, although the number of the cases in which the exhibits are shown, and their corresponding numbers, are easily found in the catalogue, the individual exhibits themselves, although appearing in the catalogue under letters of the alphabet, have no corresponding letters attached to them. Some of the cases, too, have old numbers on them, which have been allowed to remain on probably from some previous exhibition, and this naturally adds to the confusion.

One thing more, which one must take exception to, and that is the wax figures upon which the Nottingham lace is displayed. The cases of this exhibit lower this part of the exhibition to the level of a window display by a second-rate provincial draper.

THE GIEVES ART GALLERY.—Mr. Henry T. Wyse, of Edinburgh, is having an exhibition of paintings and pastels in this gallery, and there are also examples shown of his pottery.

The Scotch are fairly definite in their convictions in regard to art; they are thus inclined to be rather conservative, and this makes them prone to look with suspicion upon anything new. They do not open themselves readily to fresh ideas. In their explorations to discover a satisfactory method of painting, they formed a style—as represented by the Glasgow school—which they established on sound foundations. This school of painting is low in tone, heavy in pigment, and monotonous in colour, and, at its worst, gloomy in effect. At its best it has dignity and weight—partly obtained by the use of earth and iron pigments: but this is at the expense of freshness and purity of colour. Modern movements in art have not obtained a very strong foothold in Scotland, where tendencies towards what is called post-impressionism are not encouraged; but up to the point where they have been able to take their art—or it has taken them—the Scotch artistic sense is sound, and to a certain extent consistently logical. There have been a few Scottish artists who have broken through these limitations, notably Mr. S. J. Peploe and Mr. J. D. Fergusson. Mr. Peploe appears to have been able to entrench himself in his own country and to have valiantly remained there. Mr. Fergusson was disowned by the Scotch, and I believe the French claim him, which, as a matter of fact, they do all foreigners who make a success in Paris. If the Scotch school had only admitted a little of the kind of art Mr. Fergusson was able to give them, this would have acted as a useful leaven, and would have shaken them out of their rut, but one must suppose this was exactly what they did not wish, having come to the conclusion that there was "nothing like leather," in this instance exemplified by mixtures of yellow ochre, raw umber, and venetian red.

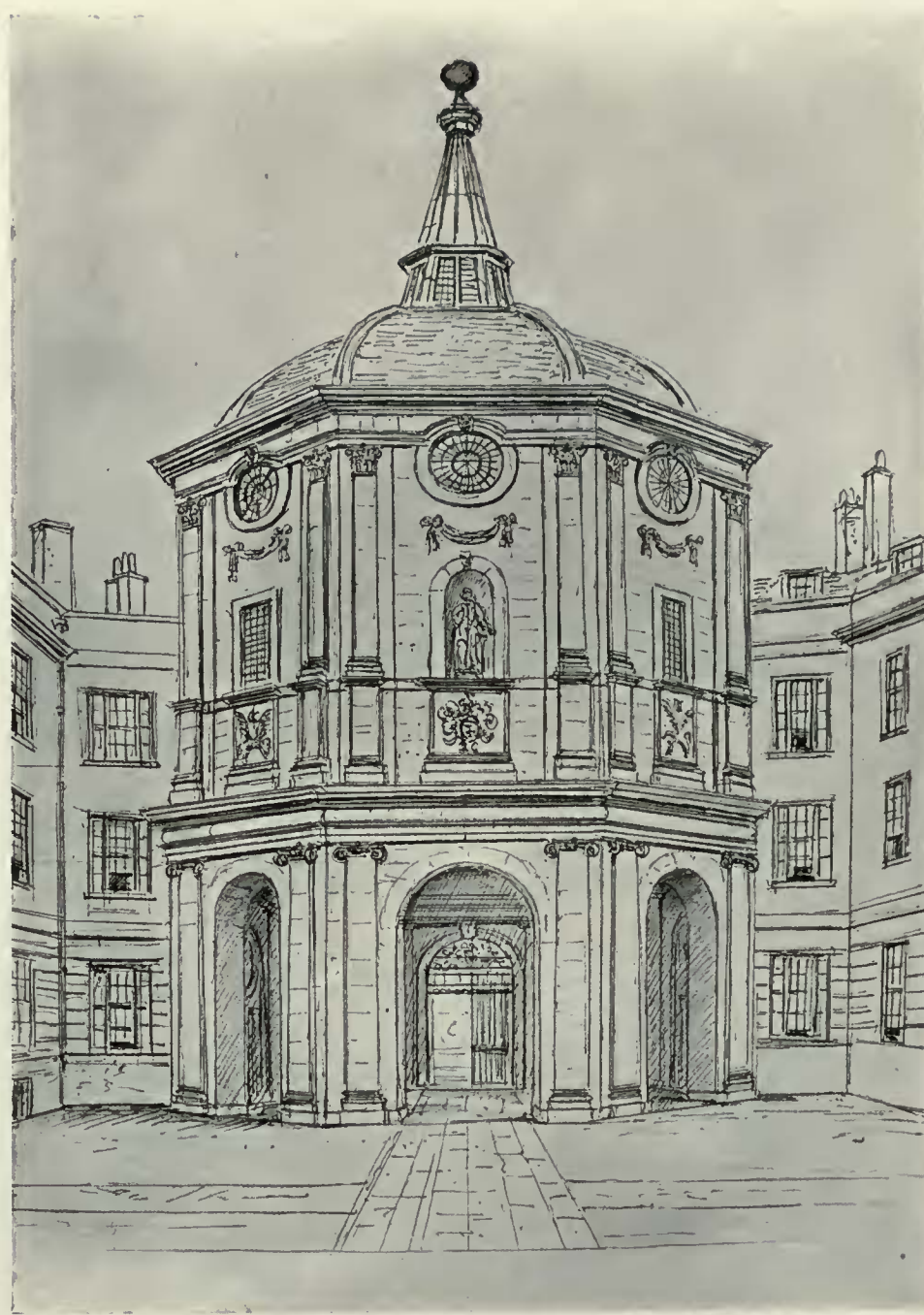
Mr. Wyse follows the usual Scottish line of most resistance. The individual nature of his particular trend is one of detachment, his work does not seem related to human experiences. Most of his landscapes consist of various facts of Nature—vapours, liquids, and solids, just chemical and geological elements, brought together and arranged in pictorial forms. One feels that the artist brought all these "props" together to express some tremendous emotion, but upon firing them off, as it were, the clouds of vapour that arose dominated and obscured the emotional intent. I think it was Mr. Charles Marriott who once described some pictures as "paintings of weather," and this description aptly applies to Mr. Wyse's landscapes, particularly his pastels and water-colours: but one might add, "with a tendency towards rain."

This artist's oil-paintings are somewhat reminiscent of Corot and James Paterson, with an occasional dash of D. Y. Cameron—as in "Loch Fyne, Scotland" (10). His two scenes in "Genck" (19 and 21) are altogether too laboured, and the style is rather teased, making the paint look "tired." I think that Mr. Wyse approaches his highest level in the Corot-like "Evening in Early Summer" (15). This painting pleased me most, with its well rendered and pleasantly calm-evening atmosphere.

Some of Mr. Wyse's pottery is very beautiful, chiefly for the lovely quality of the glazes he has obtained.

There is also in this gallery pottery by Mr. W. S. Murray and Mr. R. F. Wells. Mr. Murray is chiefly interested in the decorations imposed upon his work, which shows that he is capable of placing designs just where they will have the most telling effect. Mr. Wells, on the other hand, is interested in the shapes of the things themselves, and does not add any decoration: the vases are beautiful things in themselves, and rely on nothing but the talent and experience of this artist, embodied in beautiful and simple forms in making their appeal.

RAYMOND MCINTYRE.



WREN'S COLLEGE OF PHYSICIANS IN WARWICK LANE, LONDON. (NOW DEMOLISHED.)

(From "Sir Christopher Wren," published by the Architectural Press.)

Recent Books.



PEMBROKE CHAPEL, CAMBRIDGE.

(From "Sir Christopher Wren," published by the Architectural Press.)

Sir Christopher Wren.

Sir Christopher Wren. 1923. London: The Architectural Press, 27-29 Tothill Street, Westminster. 13×9. Price 7s. 6d.

This little book is admittedly a *réchauffé* and contains a great deal of matter in a very small compass. It does not pretend to original research; it is in fact a guide book, and a very useful guide book, to the work of Sir Christopher Wren.

All guide books start with an introduction—this one uses as such Mr. Waterhouse's speech at the Bicentenary Dinner to Sir Christopher Wren. Those who heard it delivered know that no better introduction to a great subject could possibly have been chosen and, even though it is published here in rather a different form, it alone makes of this guide a book worth possessing.

Sir Reginald Blomfield follows with a critical essay, and rather offends our native susceptibilities by comparing the perfect form and proportion of Mansart and other Frenchmen with the genius of Wren, but, at the end of his article—again, I believe, originally a speech—he sets this right by agreeing with his audience that Wren was "splendid." Mansart was never that, even though his sense of proportion was perfect. Wren was splendid—and always will be splendid until the Bishop of London's Committee, as Sir Reginald once more and very earnestly points out, has succeeded in pulling him down, beginning with his churches because of their freehold values, and possibly ending with St. Paul's, because, having once scented site values, they cannot bear to see the greatest site of all left in its loneliness of unearned increment.

Mr. Ramsey follows Sir Reginald with an article on Wren's influence on modern design, and proves once again and up to the hilt that the unearned increment idea is a fallacy. "We have his influence always with us, an influence we cannot escape. . . . He is the great national architect and, in addition, the great Londoner. . . . Many of Wren's problems are our problems." Mr. Ramsey's slogan is: return to the "methods of Wren, who was a master of actuality." Think of our problems as Wren thought of his and use the knowledge of the past as a guide to the present, as Wren did—is the burden of Mr. Ramsey's article.

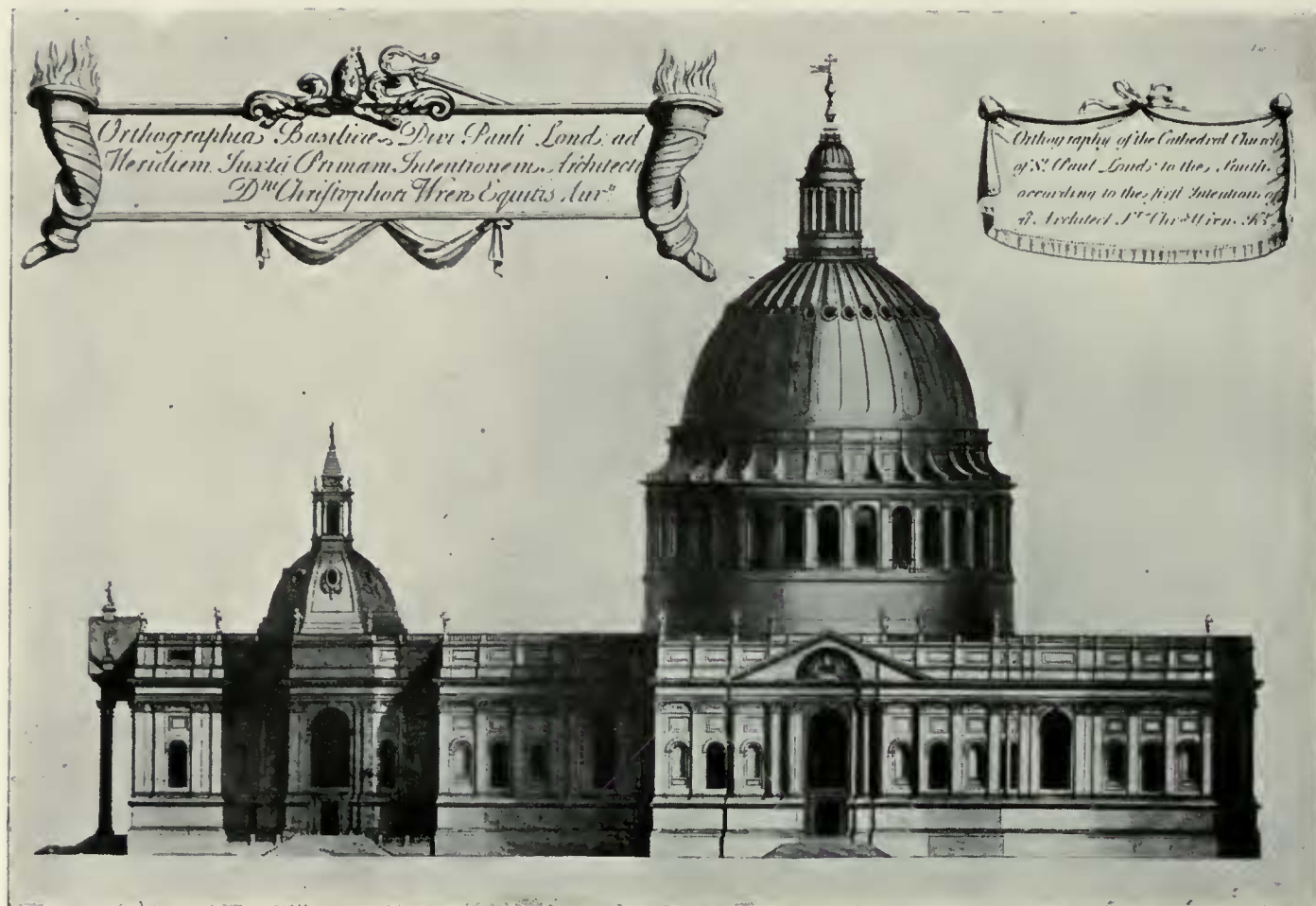
"Platitudes!" you may say, but a guide book is a place for platitudes, and Mr. Ramsey has been careful to use them to contrast what might be with what is.

Mr. Hiorns contributes a chapter on the life history of Wren, and once again points out how remarkable his career was, in that he was famous as a scientist before venturing on the difficult path of architecture. This is a lesson which might with advantage be brought home to the students in our schools. How many could achieve the distinction of becoming Fellows of the Royal Society as a prelude to the professional practice of architecture? How many present-day students would not even laugh at the idea of putting construction before design as a subject to work at? To those who laugh, study Wren; to both—read Mr. Hiorns's article on Wren which gives in guide-book compass the remarkable study of his activities as a great constructor, from the building of the little chapel at Pembroke, Cambridge, at the age of thirty or thereabouts, until his death some sixty years later.

Mr. Godfrey follows with a list of Wren's public works, Professor Abercrombie with an interesting article on Wren's famous plan for London, with comparisons between Fontana in Rome and Bullet and Blondel in Paris, and a rather sly dig at our Transport Ministry, who are now, two hundred years after Wren died, just beginning to build roads of the width Wren considered proper in his time.

Mr. Chancellor contributes a really delightful chapter upon the City churches, a chapter which contains enough dates to satisfy the guide-book nature of the volume, but adds, by a sympathetic handling of the subject, something to get our interest and to make us forget the dates. He insists that the steeples and spires were the Swan Song of Wren's genius, completed years after the churches that they crown. Were they not rather the dreams of his youth come true with the experience of his age to bring them true?

The whole book is profusely illustrated, and the illustrations appear in connection with the subjects they illustrate. Its appearance is timely and exactly what is wanted or should be wanted by a public who are apt to forget that architecture is an



SIR CHRISTOPHER WREN'S FIRST DESIGN FOR ST. PAUL'S CATHEDRAL.

(From "Sir Christopher Wren, A.D. 1632-1723," published under the auspices of the R.I.B.A.)

art, and who have had few opportunities of reading in an attractive form the life story and achievements of the greatest English architect. Everyone knows the story of Wren returning year by year in his old age and on his birthday to sit under the dome of St. Paul's and gaze into the vast spaces which he robbed from the air to give to the earth, but few know the story of how he learnt to do it and what romance of adventure in the realms of building led to the fulfilment of his genius.

This little book in easily intelligible picture and prose will help the architect and the layman to understand some of this romance.

MAURICE E. WEBB.

Sir Christopher Wren, A.D. 1632-1723. Bicentenary Memorial Volume, published under the auspices of the Royal Institute of British Architects. London: Hodder & Stoughton. Price 5 Guineas net.

Sir Christopher Wren, Scientist, Scholar, and Architect. By Sir LAWRENCE WEAVER, K.B.E. London: "Country Life," Ltd. Price 7s. 6d. net.

Anniversary celebrations of famous men, like every other orgy, produce reactions. On the great day we all shout together, "A wonderful, wonderful man!" On its morrow we all whisper together, "But——"

Sir Christopher Wren stands on a height from which no butts can cast him down; his sustained reputation, together with the obviousness of his defects, show of how little account those defects appear in the eyes of his countrymen. His buildings have that inestimable quality of loveliness which, with our present knowledge of æsthetics, we can recognize but not define. Many of them are perversely and illogically conceived, but very few of them fail to give us pleasure.

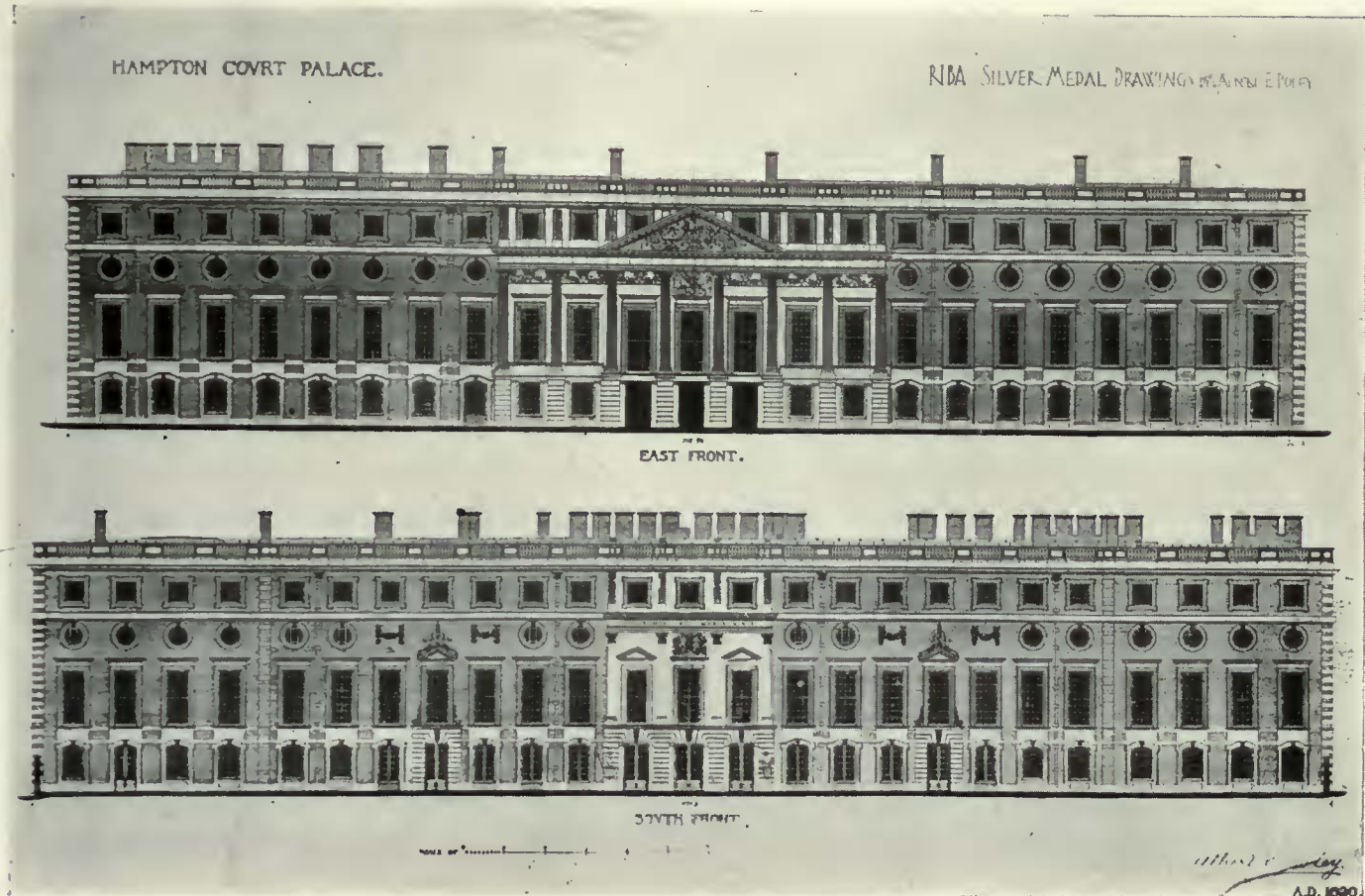
Moreover, it does not seem likely that the power of receiving pleasure from the works of Wren is dependent upon antecedent sympathy with him in the mind of the beholder. For over two hundred years they have satisfied critics of greatly differing

temper and prejudices. Adam might not have praised them, but Adam was an ambitious artist, and to an ambitious artist a rival is never dead. Ruskin disliked them, but Ruskin was a perverted ascetic who identified the Renaissance with lust. Butterfield, with the ardour of his strange genius, would probably have rebuilt them all with pleasure. These men would have followers, but their number would be small compared with the great body of English folk, lettered and unlettered, which has loved St. Paul's and the hospitals at Greenwich and Chelsea ever since they were built, and which is likely to go on loving them until they fall.

But! But Wren's defects as an architect do not contribute towards the acknowledged loveliness of his buildings. Of course they do not. Nevertheless, bicentenary fervour has led some people to speak and write as though they did. "Dear old Christopher," they say in effect, "of course you couldn't always bother to make your elevation fit your plan; after all, you were only human, and we love you for it."

There is no sentimentality so base, or, alas! so general, in art and in life, as that which tempts us to justify our tendency to turn from that which embarrasses us by its superiority to ourselves to that which comforts us by its participation in our weaknesses. An icily regular life may justifiably be found irritating, but its desirable antithesis is not a warm and irregular one. To the deep throbbing heart of the sentimentalist it is intolerable that the fine arts should hold any secrets which only the disciplined and the educated can know. The sentimentalist loves best the artist who "knows nothing about art, but who knows what" they like.

Wren was not an architect who knew nothing about architecture; he knew a great deal about it, and about a great many other subjects beside. He was a man of outstanding character and ability who was bound to succeed, humanly speaking, in whichever of his many interests should be his calling. Accident combined with inclination made him an architect, and opportunity



HAMPTON COURT PALACE.

From a Drawing by A. E. Poley.

(From "Sir Christopher Wren, A.D. 1632-1723," published under the auspices of the R.I.B.A.)

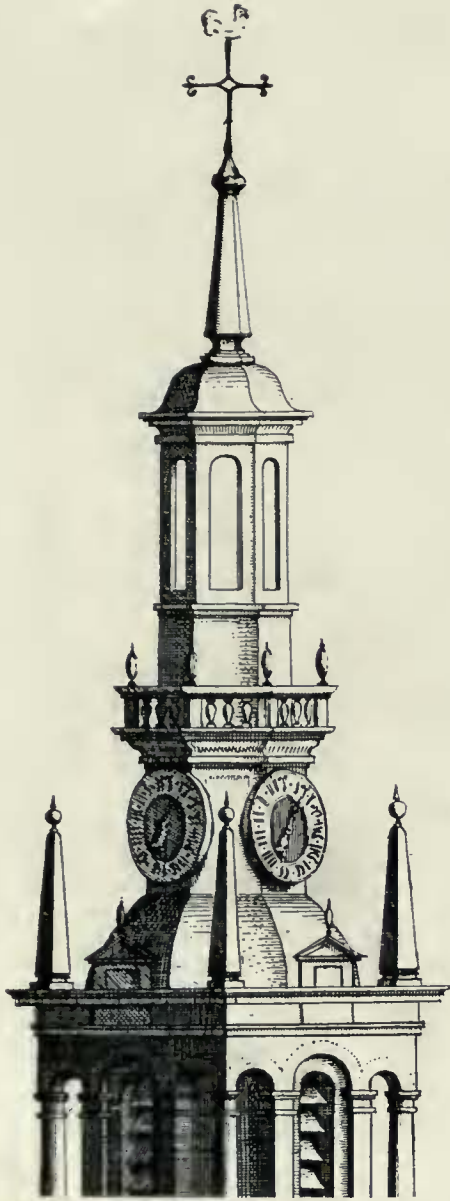
favoured him above all others of his country before or since. Of this opportunity he proved himself worthy in all the essentials of his art, though in non-essentials he was continually hampered by lack of specialized training.

The "Wren Memorial Volume" published this year by the Royal Institute of British Architects contains articles on Wren as an astronomer, as a biologist, as a merchant adventurer, as a town planner, and one by Mr. Somers Clarke, which is chiefly concerned with him as an engineer. All these things he was, but he chose primarily to be an architect. It contains also an article by Professor Richardson discussing Wren as the architect of Hampton Court, of the hospitals at Greenwich, at Chelsea, and at Kilmainham (as to his authorship of the last of which there is some doubt), and of many other buildings including the libraries at Trinity College, Cambridge, and at Lincoln. The architect of all these he was, but the world chooses to regard him primarily as the architect of St. Paul's Cathedral. The same volume includes not only an admirable summary of the history of the building of St. Paul's, by Professor Pite, but also other articles on its especial features. St. Paul's has, as it must have, the place of honour in this memorial of Wren.

The story of its building has never been better told than by Professor Pite. The gradual and unwilling recognition by the authorities of the necessity of rebuilding rather than repairing the cathedral must have been a hard trial of temper for the enthusiastic Wren. Nowadays, of course, he would not have been allowed to rebuild it at all, but would have been employed for the rest of his life in the careful conservation of the ruins. In ages capable of producing Wrens, however, antiquarian piety is liable to be neglected. It is to be feared that the commissioners, when they obstructed the vandalism of the restoring architect, had no more respectable motive than dread of expense. Whatever their intentions they were powerless when confronted with a man like Wren who meant to build a dome; and who apparently was intended by Fate to build a dome even if the whole of London

had to be burnt down to bring it about. The great fire put two million pounds at Wren's ultimate disposal, and gave him the opportunity of designing not only a dome but a cathedral to match.

Wren's first notion for the new cathedral may be seen in a drawing in the All Souls' collection, reproduced in the memorial volume. His dome was to surmount a circular nave surrounded by four large compartments on the east, south, west, and north, and four smaller compartments on the diagonals. Of the larger compartments three were to be square and vaulted, the fourth, being the eastern compartment or choir, was to be an interrupted circle in plan, and presumably to be covered by a dome. The triangular spaces between the large and the small compartments were to be thrown open to both and covered (with great ingenuity) each by a combination of two quarter-domes. The internal effect of this plan would have been magnificent, more splendid than anything else which Wren ever conceived. But the cleverness of its author turned against him when he came to design its external expression. In an unlucky moment he must have perceived that the bounding line of the compartments encircling the nave approached that of an octagon of which the diagonal sides were concave. To complete this figure would be a delightful exercise in geometrical contrivance. Such an exercise was irresistible, the design was pushed and poked until it fitted only too perfectly, and the articulation of the compartments was utterly lost. This done, there was nothing for it but to veneer the octagon with a uniform screen wall regardless of the varying heights of the things behind it and to chuckle at the bewilderment the external spectator must feel as to how the strangely-shaped space between the outer walls and the substructure of the dome could possibly be utilized and divided. In architecture, however, as in life, the nature of things cannot safely be thwarted, and Wren's dissimulated plan got its own back in the comically irregular way in which its windows pierced his screen wall.



This steeple, designed by Cornelis Danckerts (1631), shows the influence of Dutch architecture on Sir Christopher Wren.

(From "*Sir Christopher Wren, A.D. 1632-1723*," published under the auspices of the R.I.B.A.)

What is commonly known as the "favourite" design for the cathedral consists of a more fully studied version of this plan with the addition of a small eastern apse and of a ludicrous western appendage composed of a domed ante-church preceded by a portico considerably broader than itself. This Corinthian portico is a curious misfit not only in plan, but also in elevation, having no connection whatever with the Corinthian order of the building behind it. It is impossible to believe that Wren in his favouritism valued this strange outgrowth from his original conception, which probably was produced simply to conciliate the dislike of the commissioners to a cathedral plan as broad as it was long; just as the strange pineapple surmounting his first design for a dome was probably a concession to the spire conservatives.

Londoners are no less to be congratulated upon having been spared the outside appearance of this "favourite" design than upon having been spared that of the much-abused "warrant design," for which the disappointed Wren eventually obtained approval. It is obvious that the spire conservatives were again in the ascendant when Wren devised the eccentric telescope-like lantern of this project, which, though not without wild grandeur, is the better for having remained only on paper. The

telescope itself they possess in the subsequently built steeple of St. Bride's Church. The body of the church in this warrant design, however, developed as Wren would have developed it, might well have been a noble thing in its way.

That the design eventually adopted and built from is a noble thing in its way few people will dispute. The plan, though not that of Wren's first choice, must none the less have satisfied him well. The cathedral has, as is well known, two grave defects: the external concealment of the nave and the internal disguising of the great piers which carry the dome. Concealment and disguise in themselves are no æsthetic faults, but if, as here, they are imperfect or result in ambiguities they are to be regretted. Pathetic lovers of truth have attempted to justify the simulated upper stories of the aisles in St. Paul's by proving that the sham screens serve as counterweights to the thrust of the vaults. This is like defending the design of a hall-stove made to imitate a suit of armour because as a stove it really does give out heat. St. Paul's Cathedral possesses a dome, two towers, and two transept-façades which give to most of us an altogether exceptional amount of pleasure, and with that surely we may be content. It is unnecessary and spiteful if when we re-read Wren's epitaph we immediately fix our eyes upon the piers below the dome.

It is questionable whether Wren's reputed masterpiece among his London churches does not suffer in beauty from the same illogicality which mars portions of the design of his cathedral. It is no doubt extremely clever to support the complex roof of a domical double-aisled cross-church on columns standing about in an oblong room. But if the process results in all the differing loads of the superstructure being carried upon columns of precisely similar bulk it is doubtful whether the cleverness is not misdirected. St. Stephen's, Walbrook, is a *tour de force* which reaches a surprisingly high degree of beauty. But great architecture does not consist in inventing insoluble problems and then very nearly solving them.

This love of a puzzle for its own sake, so characteristic of the "conceited" Renaissance, was Wren's great weakness, and that which will always prevent his masterpieces being completely acceptable by those who love simplicity and directness. For concealed art he had no use, he always left a corner of the art sticking out so as to show that it was there. There were plenty of other possible ways of designing Trinity College Library beside the way which Wren adopted; but that way conspicuously wouldn't fit; and it amused him to make it fit somehow. When devising "an artificial eye, with the humours truly and dioptrically made," he must have been nearly perfectly happy. Like so many Englishmen he had the Puritan pre-conception that all desirable things must be difficult.

He had an amazingly rich imagination, and excelled in all things of curiosity and of fantasy. He also had an exceptionally acute sense of harmony in proportion which almost never failed him. As a man he must have been possessed of great energy and good sense, and how great was his personal charm those who do not know already may learn from Mr. Gotch's article in the memorial volume. In that volume also may be found tributes proper to the occasion from many wise men, and a well-chosen selection of illustrations. The papers by Mr. Gotch, Mr. Somers Clarke, Professor Pite, and Mr. Ward are particularly valuable.

Sir Lawrence Weaver, too, has laid his wreath before the monument in a small and most readable book entitled "*Sir Christopher Wren—Scientist, Scholar, and Architect*." Not all of his facts are accurate, the interior of St. Mary-at-Hill, for example, was not "somewhat havocked" in the nineteenth century, but was entirely rebuilt by James Savage (the distinguished architect of St. James's, Bermondsey, among other churches) to a design only founded upon that of Wren. A good many of his opinions, also, invite dispute. His book, however, as a whole, is an excellent Wren primer which few people will read without profit and none without pleasure. It makes no pretence of finished writing or laborious research, but it is convenient in size, arrangement, and choice of material, and is well illustrated by photographic plates and by blocks in the text after drawings by Mr. E. H. New.

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Some Brighton Churches.

Some Brighton Churches. By H. HAMILTON MAUGHAN. London: Faith Press, Limited. Price 3s. 6d.

For a brief descriptive account of some of the principal churches in Brighton this is an admirable book. As the author points out in his preface, no attempt has been made to write an architectural treatise; technical details are not used to any great extent, the author having confined his observations to a brief history of each church, its traditions and associations, and a description of its architectural features. For this reason it is a book which not only appeals to those interested in ecclesiastical architecture, but to anyone who likes to know the story of the Church's growth in any town or city.

As it has not been possible to deal with all of Brighton's numerous churches, the author has selected, besides the old and new parish churches, those connected with the Rev. A. D. Wagner, whose somewhat advanced ideas—advanced for the days he lived in—caused not a little stir in Brighton at the time, and made things unpleasant for himself and his followers. He persevered, however, and to-day Brighton is indebted to him for quite a number of her churches. Thus those described include St. Nicholas's and St. Peter's (the old and new parish churches), St. Paul's, St. Mary Magdalene's, the Church of the Annunciation, St. Bartholomew's, St. Martin's, St. Michael's, and St. Mary's, Buxted, which latter churches are all connected with the name of Mr. Wagner. A chapter is also devoted to the Community of the Blessed Virgin Mary, an institution founded by him.

It is remarkable how rapidly Brighton has grown. Made fashionable by George IV, the small town of Brighthelmston, as it then was, in 1761 had two thousand inhabitants; a hundred years later that number had risen to nearly eighty thousand. The Church at Brighton was at first unable to keep up with this rapid change, and it is a great achievement that under the influence of the Tractarian Movement in the middle of the nineteenth century Brighton was able to make up for lost time, so that to-day it has a full complement of churches.

Mr. Maughan is evidently an enthusiast on church architecture, and has a keen appreciation of its beauties. He deals with the subject frankly, and in describing the good points of each church he does not pass over its failings if it has any. Altogether he has written a highly creditable work and one which should prove an excellent guide to those who wish to acquaint themselves with the churches described.

The Gas Industry.

During the latter half of last month the National Gas Exhibition, which has been held at Birmingham, has brought into prominence the much-discussed subject of how to combat the smoke trouble in the large towns. The purpose of the exhibition is, of course, to bring to the notice of the public the remedy for this by using gas instead of coal fires. The subject is a most important one from the point of view of health, and one which will have to be attended to some day.

"The Manchester Guardian"—Manchester being one of the towns most affected—has issued a series of three large supplements dealing with the Gas Industry. Prominent men of the various professions have contributed articles pointing out the dangers of smoke. In the second number an article by Professor C. H. Reilly condemns coal-smoke from the architect's point of view. It is obvious, of course, the bad effect smoke has on buildings, and how quickly a new building in a large manufacturing town will lose the original colour of its exterior. Not always is this bad, however, as Professor Reilly points out in relating the story of a friend of his who, one day visiting his bank at Leeds, instead of finding the usual big, gloomy, smoke-begrimed building, was astonished to see a newly-cleaned white building in glazed terra-cotta, much to the discomfort of his artistic sense.

Still, though in a case like this smoke may serve a useful purpose, it can hardly be used as an argument when the question of health is concerned.

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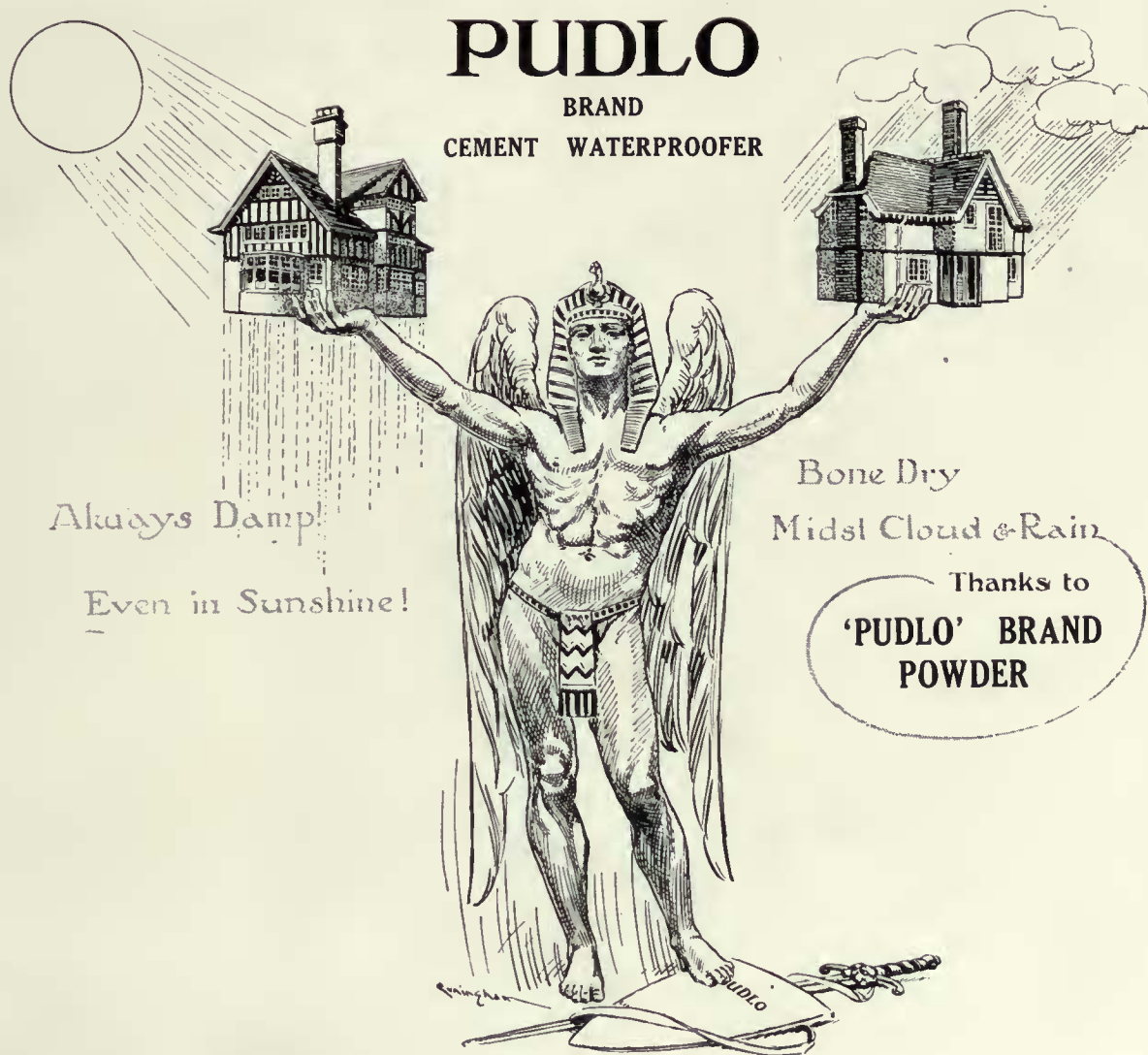
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The James Smith Bequest to Liverpool.

Liverpool, despite her comparatively short importance as a city, has a lively art history—a tragi-comedy of art effort versus the civic mind.

In the middle-nineteenth century South Lancashire was the home of some of the finest private collections in the country. Few of these have found a permanent home in the Liverpool civic treasury, though the art gallery was itself a gift. Perhaps the management of civic art did not inspire the confidence which probably led to the many fine bequests which Manchester, for instance, has received.

From the days when the men of the Liverpool school came into violent contact with their fellow citizens on the subject of pre-Raphaelitism, Liverpool artists have been less loved by their city than the "people's painter" from outside, although there have been exceptional times, and some good work has then been purchased, either from natives or outside men of the greater sort. The debatable "Roscoe Collection" and the loaned "Cunliffe Collection" are main features of the present gallery, and to these is now added the James Smith bequest, consisting of three main features—a series of studies by G. F. Watts for his pictures in the Tate and other galleries, together with some easel pictures, several bronze and marble studies by Rodin, some delightful tiny pre-Raphaelite studies by Windus, some Monticellis, and a mass of water-colours by the late D. A. Williamson.

Williamson was one of the Liverpool school, most of whom left Liverpool. He found a refuge in the Lake District, where his life approximated to that of Wordsworth's "violet by a mossy stone." Mr. James Smith, however, a man who understood art, and was no dealer's collector of the accustomed type, followed him, and with love and determination as inspiration, became possessed of the greater part of the recluse's work.

If not a genius of the first water, Williamson was a true artist—a minor, if not a major, prophet. He was very much influenced—Turner particularly seems to have been his master—and his work under the Turner influence is better than that in which his reflection is from the English water-colourists. It is this obvious

inclination towards a mirror mind which makes one hesitate to call him a master mind. Some of his work, too, has a lack of determination—a groping feeling; but at the best it is dignified and visionary, as of one who has heard the stars sing.

The finest example of Watts is the study for "Hope," the most interesting Rodin the study for "Eve." There is not a puerile or mean exhibit in the Smith collection, though opinions may differ as to the merits of some of the works if viewed from a high artistic standpoint, and it were well for Liverpool if nothing in the gallery were on a lower plane. The gift of these works raises again the plea for a larger gallery; in the case of the more modern rooms there seems to be too much gallery already, and much too much painting. Quantity in art is not the only aim, though it would seem to be the sole desire of Liverpool. Elimination, followed by an entirely new and more enlightened system of acquisition and hanging, should precede any effort for more room. If no work were allowed of the popular type beloved of the ignoramus, there would be space for everything worth having which Liverpool has so far acquired, and also space to spare for the great old or modern painters who are unrepresented and should, slowly and carefully, be bought.

J. WALKER STEPHENS.

The Virgin of the Rocks.

The enquiry at the Louvre into the authenticity of "La Belle Ferronnière," whose American possessor claims it as an original Leonardo da Vinci, has given rise to a statement by Adolfo Venturi, Director-General of the Italian Art Galleries, who throws doubt on the genuineness of a picture by the same artist in the National Gallery. This picture is entitled "The Virgin of the Rocks," and hangs in Room V of the Gallery.

Sir Charles Holmes, Director of the National Gallery—who also took part in the Paris investigation—on his recent return to London, stated that this was not the first time that Professor Venturi had expressed a doubt as to the origin of "The Virgin of the Rocks." A contemporary document relating to the

(Continued on p. xlviii.)

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picture, which was recently published, showed, however, that the picture was undoubtedly by da Vinci, although other parts of the altar-piece of which it was originally a section were admittedly by assistants.

The scene of the picture seems to be a cave, for there are rocks in the background, and glimpses of sky and water and other rocks in the distance. The Virgin, clad in a dark blue mantle, her hair falling round her neck, is kneeling in the centre, and, with her right hand laid affectionately on the shoulder of the infant Saint John, is presenting him to the infant Christ, who, seated on the floor, and attended by an angel, has his fingers uplifted in the sign of benediction. All the figures are nearly life-size.

Until some period between 1751 and 1787, the painting was in the Chapel of the Conception, Church of St. Francesco, Milan. On each side of it were two panels containing an angel playing a musical instrument. In or about 1777 the picture is said to have been brought to England by a dealer named Gavin Hamilton, and sold to Lord Lansdowne. At a much later period it passed by exchange from the Lansdowne collection to Lord Suffolk's collection at Charlton Park, Wilts. It was purchased in 1880 from Lord Suffolk for £9,000.

A peculiarity of the picture is that the nimbus over the head of the Virgin, and the reed cross which rests on the shoulder of St. John, are ill-drawn and clumsy. These are known to be additions of a comparatively late period, probably of the seventeenth century.

The Scutari Memorial.

The memorial stone set up in the Crimean cemetery in honour of those who gave their lives for their country in these parts during the Great War was unveiled recently by Mr. Henderson, the British Acting High Commissioner, and was dedicated by Lieut.-Colonel the Rev. L. A. Hughes, the Senior Chaplain. Lieut.-General Sir Charles Harington, the Allied Commander-in-Chief, and Admiral Sir Osmond Brock, in command of the

Mediterranean Fleet, were present, as well as detachments from the Navy and the remaining military forces, the Allied commanders and troops, and a considerable number of members of the British colony.

The memorial is of a simple design, by Sir John Burnett, and has its counterparts in the cemeteries of Gallipoli.

The ceremony was at once simple and most impressive. There was no address, but the choice of the hymns and the prayers was so appropriate that the significance and solemnity of this last ceremony on the Asiatic shore was not lost on any member of the congregation that stood round those ranks of white crosses gleaming brightly in the hot sunshine.

Excavations at Kish.

Work on the site of the ancient Kish, near Babylon, has been begun again by the H. Weld-Blundell (for the University of Oxford) and the Field Museum Expedition.

The Director of the Expedition, Dr. S. Langdon, Professor of Assyriology in the University of Oxford, will be present at the excavations during a good part of the coming season with the field director, Mr. Mackay. Colonel W. H. Lane, formerly with the troops in Mesopotamia, and author of a recently published work on Babylonian topography, "Babylonian Problems," was sent out recently as a new assistant to the field staff.

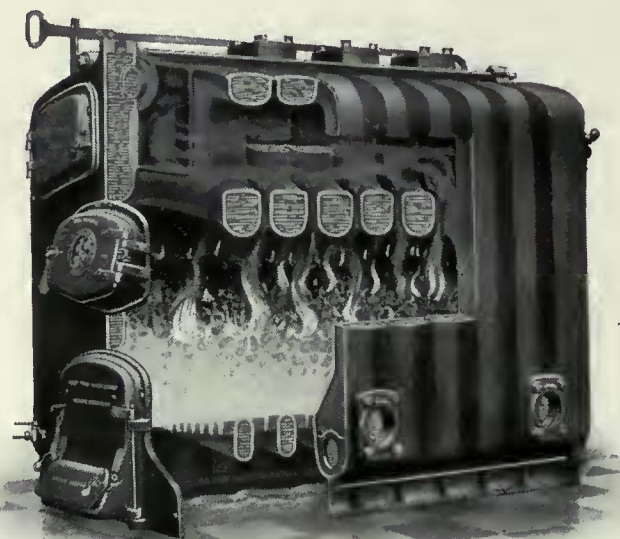
Work has already been begun at Oheimer, the temple site, and the expedition is now clearing the building at the south-eastern corner of the stage tower, where it came at the close of last season upon what are thought to be the temple archives. The work during the coming season will be that of clearing the great temple area and of attacking the older mound, Ingharra, two miles east of Oheimer, which represents another section of the great city. In ancient times, from 5000-2500 B.C., Kish consisted of two cities, with the old course of the Euphrates between them.

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Recent Acquisitions by the Victoria and Albert Museum.

Besides the twenty-eight cartoons by Mr. Eric Gill of his fourteen stone panels of the Stations of the Cross in Westminster Cathedral, which, as announced in *THE ARCHITECTURAL REVIEW*, the Victoria and Albert Museum recently acquired, is a water-colour drawing by Mr. Gill of a north transept and nave buttresses of Chartres Cathedral. In the adjoining rooms are other acquisitions. Among these are a series of full-size copies, made for the Royal Commission on Historical Monuments by Mr. Sydney Eden, of stained-glass windows in Essex. A group of artists' sketch-books containing examples of books by De Wint and Alfred Rich, and, notably, a set of twenty-three volumes, dating from 1763 to 1812, by Joseph Farington, R.A., which are of special interest in connexion with the publication of his Diary in "The Morning Post." The late Claude Shepperson, A.R.A., is represented by several original drawings and lithographs. Among various examples of book-illustrations are original drawings by Charles Green, Hugh Thomson, Muirhead Bone, Russell Flint, and T. Austen Brown. There is a large group of colour-prints, etchings, and woodcuts, among the artists represented being Steinlen, Hervier, Theodore Roussel, Augustus John, J. McBey, E. Lumsden, W. P. Robins, Francis Dodd, John and Paul Nash, J. J. Murphy, Hall Thorpe, and Y. Urushibara.

Among additions to the exhibition dealing with Theatre Art in Room 70 are nine of the original designs by William Nicholson for the costumes in "Polly," and a series of costume, notes, and caricature studies, by A. E. Chalon, R.A., of actors, actresses, and singers appearing in various plays and operas from 1815 to 1833.

Rambles in Old London.

The Homeland Association, Ltd., London, are issuing a series of booklets entitled "Lunch-time Rambles in Old London." They are designed in particular for the young people of London,

and to encourage an interest in the literary and historical associations of the city. They are an excellent institution and it is to be hoped will have a large circulation. Briefly each booklet describes the historical associations and places of interest within its particular range. The first of the series, entitled "Round Fleet Street," as can be imagined, has plenty of matter worthy of note. The second booklet is entitled "Over the Water: A Ramble in Lambeth," and the third is called "In and Out of Smithfield."

Each booklet contains a plan of the area dealt with and some delightful drawings by Mr. Gordon Home. Further rambles are in preparation.

TRADE AND CRAFT.

The Shepherd's Bush Pavilion.

The following were the contractors and sub-contractors for the Shepherd's Bush Pavilion, designed by Frank T. Verity, A.R.I.B.A.: Messrs. F. Bradford & Co. (reinforced concrete steppings to pier); Clark and Fenn (all plaster work, including decorated fibrous-plaster work); G. C. Cuthbert (copperlite glazing); W. H. Collier & Co. (special bricks and arch tiles); J. Compton, Ltd. (organ); C. W. Courtenay & Co. (stonework); Archibald D. Dawney and Son (steelwork); Express Lift Co. (lifts); J. W. Gray and Son (lightning conductor); Haywards, Ltd. (casements); Helliwell & Co. (casements); J. A. King & Co. (pavement lights); London Asphalte Co. (asphalt); Malcolm MacLeod & Co., Ltd. (concrete steps throughout building); M. and R. Moore (marble work); F. H. Pride (electric light fittings and bronze standards); Geo. Pixton & Co. (theatre chairs); Reading Boiler Setting Co. (boiler setting); Sinclair & Co. (fire hydrants); Stephens and Carter (flagstuffs); Sturtevant Engineering Co. (vacuum cleaning installation); Synchronome Co., Ltd. (electric clocks); Waring and Gillow (painting, decoration,

(Continued on p. lii.)

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Plate I.

THE EAST WINDOW, MELROSE ABBEY.

November 1923.

From an Etching by Sir Duncan Rhind.

*If thou would'st view fair Melrose aright,
Go visit it by the pale moonlight;
For the gay beams of lightsome day
Gild, but to flout, the ruins grey.*

*The Moon on the east oriel shone
Through slender shafts of shapely stone,
By foliated tracery combined;
Thou would'st have thought some fairy's hand*

*'Twixt poplars straight the ozier wand,
In many a freakish knot, had twined.*

SIR WALTER SCOTT: *The Lay of the Last Minstrel.*

Random Idylls : The Eleventh of November.

THE village of Philosophie lay in the thin sunlight of a November morning, its one street with narrow brick footway shadowed by red cottages, pantiled. Other groups of cottages stood back from the street among narrow vegetable gardens enclosed by wooden palings. To the west, above the pantile roofs, appeared the larger bulk of the mine buildings, a chimney shaft, and a pyramid of slag. No black-faced miners in dingy blue overalls and brilliant pink or yellow scarves were moving in the street. No children played. The chimney shaft was shattered, the mine buildings a ruin of warped steelwork and broken walls. The houses afforded a curious contrast. One would be empty as a skull, blank walls and frameless windows : its neighbour, perhaps, roofed and lived in ; for here and there a family still lingered on the edge of war, and gathered a precarious harvest of francs for their temerity. The window-panes everywhere had been broken and pieces of sacking or board nailed into the empty frames. All day long, and often in the night, the village echoed to the clamour of near-by friendly batteries, a concussion that seemed, as it were, oddly resilient, like the sound of a racquet ball hit in some monstrous court, a very different sound from the sullen crash of an exploding shell. All day long the walls vibrated to this resilient impact, humming like a jarred piano. Now and then a loosened tile would slide clattering to the ground.

Soldiers are about the streets, cleaning clothes that for the last fortnight have been little else than sodden slabs of mud about their limbs, and beating them into dust-clouds in the sunlight. Faces that have been stiff for days with the subtle and almost unnoticed accumulation of clay and chalk till even eyelashes are hung with a white powder, can now be made feeling flesh again under the pump, while an old dame up the road is washing underclothes. All is bustle and quiet gaiety.

Suddenly the blue sky is flecked with a score of little clouds. Little detonations, faint and far away, jerk the attention skyward. High over the village sails an aeroplane—minute and shining as a gnat on a summer evening, the hum of his engine scarcely audible. It is fascinating to watch the little woollen shell-bursts starting up around him, borne silently out of the blue, as it seems, crisp-edged at first, to grow fainter and filmier, till they linger and drift down wind little more than a stain against the daylight. And the dim reports long after. . . .

It was about an hour later that the shelling began. The men were indoors, the old woman had taken in her washtub. The village seemed empty. From far away came a sound like the slam of a distant door, and with

it a low whistle, as of one man calling to another in a country lane. The whistle died and grew and died and grew again in an ever loudening cadence. A shell climbs to a great height before it reaches the turn of its trajectory. Then from thrice the height of Snowdon it begins to fall, and the whistle becomes a rushing sound like the tearing of a rocket through the air, but of a rocket that is aimed *at* you and not away. Louder and louder. And as a man may stand on a wayside platform and see the hasty steam and feel the throb of an approaching express, while nearer and nearer the engine comes swaying till all the station roars and thunders to its passage, and all his instinct is to cower away from its onset, so that it is with relief that he turns and sees the waste-paper flying in pursuit, and all the platforms and fences standing, and the station-master still at his cabbages. So with the onset of a great shell the instinct to cower is almost irresistible.

The crash of the explosion breaks the spell. One house, two houses are struck. The fumes and brickdust go up in a rose-coloured pillar in the sunshine, that hangs brooding for a time and then moves away down wind. There is silence, then cries for stretcher-bearers, and a hurrying of feet. From the tangled rubbish a grey figure is struggling to emerge. It is grotesquely like some insect pale with cobwebs, hurrying and yet impeded from its ruined lair. Friendly hands soon lend their aid. It is the old woman who was washing shirts. Her crimson hand hangs by a thread. All the injured are grey with the impalpable fine dust of the vanished houses. Powdered from head to foot, as for some strange masquerade, they are carried, chalky spectres, down the village street. In one of the houses were fourteen men sitting round the stove, eating and playing cards. There, under the tumbled ceiling, they still sit, their flesh black, their clothes all white. One lies with his body bowed till his forehead is resting on the top of the stove, as in deep thought, the face calm, but the lips and nose slightly puffed in death, so that the black scorched face looks oddly negroid in its white raiment. Reverently each is carried out and laid on a waterproof sheet in the sunshine, with a blanket draped to hide the dark unbleeding injuries that still smoke a little in the cold air. . . .

They were laid to rest that night in a field near the railway line, and, later, men of their company made their graves a little gay with brick rubble and a border of chalk. Fourteen thin wooden crosses by the railway line. And all night long the broken village echoed to the guns of the near batteries, like a jarred piano. Now and then a tile fell.

W.

The Historical Development of Architectural Drawing to the End of the Eighteenth Century.

IV.—The Eighteenth Century (Part I).

THE long reign of Louis XIV of France drew to a close in 1715. With the Regency which followed came a reaction against the comparative severity of architectural form which had marked the reign of the Grand Monarque. The new freedom, amounting at times almost to licence, was confined, however, mainly to the decoration of interiors. Design became definitely curvilinear. Draughtsmen and designers of the day hastened to supply the demand for this freer type of decoration.

One of the earliest exponents of this curvilinear style was Gilles Marie Oppenordt. Oppenordt, born in Paris in the year 1672, was the son of a Dutch cabinet-maker. He began his career in the office of J. H. Mansart, and continued his training with eight years of study in Rome. There he became imbued with the barroco spirit of Borromini and his school. The spirit was, indeed, all he acquired. With France, adaptation, not adoption, was the rule, and Oppenordt was true to the traditions of his country. His numerous engravings of his designs are cleverly and freely handled, though they lack the architectural sense of a Daniel Marot or the genius of a Le Pautre.

Wild as had been the work of Oppenordt, it was far exceeded, in that respect, by Juste Aurelle Meissonnier. Even his contemporaries termed his style "tourmenté et bizarre." His designs were collected and published by Huguier, under the title of "Œuvres de Meissonnier." Original copies of it are to-day rare. Meissonnier made designs for an enormous number of different things—nothing came amiss to him. In his hands form became plastic, even viscous. But, unlike the Italian school, he cannot be charged with the improper use of strictly architectural forms. If his designs overstepped the bounds of propriety, even of possibility, his choice of motifs was at least as free as his treatment of them. His mission was rather to stimulate the imagination than to provide models for actual reproduction. Yet where his designs were intended for execution, they retain a sense of structural possibility. His façade for S. Sulpice, in Paris, which was not built, is brilliantly conceived, and the engraving of Riolet is adequate for its subject (Fig. 1). Meissonnier's work exercised a considerable influence in his own time and is of value to-day for the suggestiveness of his numerous compositions.

The decorations of Oppenordt were followed, at a later date, by the work of the elder François Cuvilliés, chief architect to the Bavarian Court at Munich. His son succeeded him in that post, and collected and published his father's works between 1769 and 1772. The engravings made by the younger François Cuvilliés, by J. Raltner, Roesch, Lespilliez, and others are chiefly remarkable for their chiaroscuro and expression of texture. Amongst an immense number of mural decorations, built up of coarse "rocaille" ornament and containing invariably a wild and often morbid landscape, are several excellent designs for palaces and gardens. The large "lay-out" plans are clearly delineated. The elevational drawings often show the tricks

of draughtsmanship for obtaining an effect of brilliancy and sparkle which are to-day commonly associated with the drawings of the Ecole des Beaux Arts (Fig. 4).

In the first part of the eighteenth century in France, the decorative designers excelled in their power of draughtsmanship the men who were recording existing buildings or publishing purely architectural designs. From the draughtsman's point of view the work of the latter is generally dull.

The "Architecture François," which had been begun by Marot, was continued by Jaques François Blondel, who drew and engraved the largest part for Mariette, the publisher. Eight volumes were eventually completed. Blondel's "De la Distribution des Maisons de Plaisance" was issued in two volumes in 1737. It contained 160 plates. To his annoyance the work was sold as a continuation of another by Tiercelet, entitled "Architecture Moderne." Blondel is, perhaps, better remembered by his lectures, which appeared in nine volumes as the "Cours d'Architecture Civil," between 1771 and 1777. The fifth, sixth, and ninth volumes were, however, contributed, after his death, by Pierre Patte.

Germain Boffrand, and Héré de Corny, who succeeded him at the brilliant little Court at Nancy, both produced illustrated works on architecture. Boffrand's "Livre d'Architecture" was brought out at Paris in 1745. Héré de Corny published three works of note. The "Recueil des Châteaux que le Roy de Pologne occupe en Lorraine," and the "Plans et élévations de la Place Royale de Nancy" were issued at Paris. His "Recueil des fondations et établissements fait pas le Roy de Pologne" was published later at Lunéville.

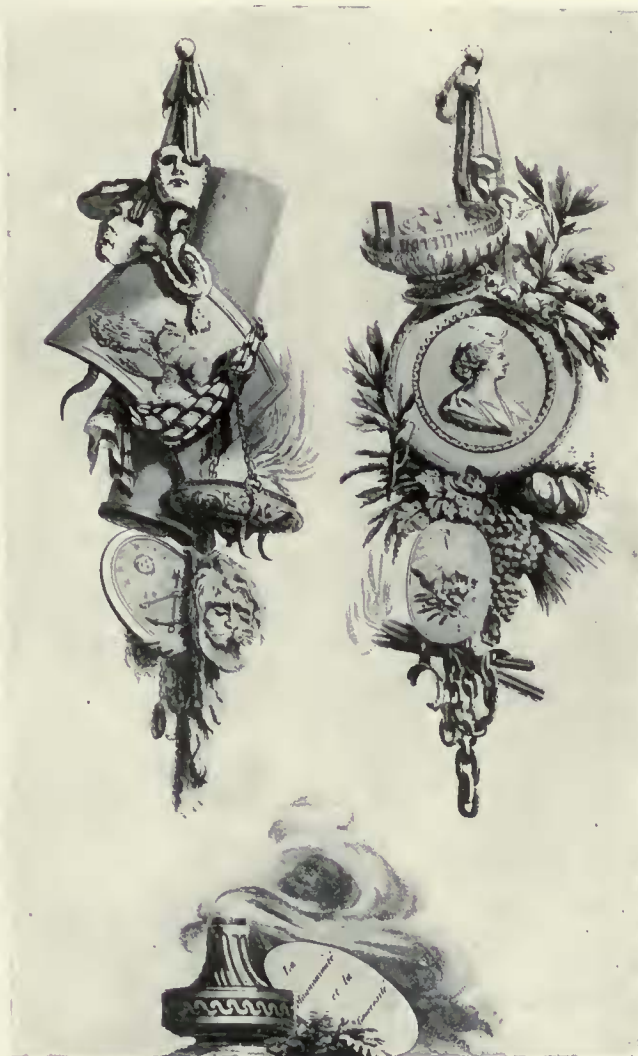
But the largest undertaking of its kind, in the middle years of the century, was the "Recueil Elémentaire d'Architecture" of Neufforge, a work which ran into several volumes and contains designs for ornament, decoration, and buildings of many kinds, and for many purposes. Volume III is devoted to small houses and shops.

The engravings in these works never, or rarely, rise above mediocrity. They fall below the standard set in England by Colin Campbell with his "Vitruvius Britannicus." The draughtsman has little to learn from them, though to the student of the architecture of the period they are invaluable. Their influence, at the time of their publication, was considerable, both in the country of their origin and in the German States. Much of the German design of the second half of the eighteenth century can be traced to the pages of Neufforge.

The Empire had depended for its architecture largely on foreign models and foreign talent. In the sixteenth and the first half of the seventeenth century, Italy had been the deciding factor. But the ambitious policy of Louis XIV extended French influence in Art far beyond the bounds of France, and to France, in the later part of the seventeenth and the greater part of the eighteenth century, the Empire turned for inspiration and assistance. German architectural drawing had consequently followed the lead and changed



1. JUSTE AURELLE MEISSONNIER.
Design for the Façade of S. Sulpice, Paris. Engraving by Riolet.



2. JEAN CHARLES DE LA FOSSE.
Decoration. Engraving.



3. JEAN RIGAUD.
Le Château de Meudon. Engraving.



4. FRANÇOIS CUVILLIÉS.

Façade of a Country Lodge. Engraving.

with the fashion of the country whose influence was predominate. Not until the close of the eighteenth century, with the work of Schinkel, Langhans, the Gillys and their school, was German architectural draughtsmanship marked by national characteristics.

In the second half of the eighteenth century in France, a renewed interest was taken in the architecture of antiquity. Research, which hitherto had been desultory, now became systematic. Vitruvius, and the works of his disciples, were weighed in the light of newer knowledge and found wanting. Their authority was superseded by such publications as Soufflot's "Paestum," le Roy's "Greece," and Houel d'Orville's "Sicilian Temples." England was taking the lead in archæology, and the works of Wood and Dawkins, Stuart and Revett, and Robert Adam were widely circulated in France. Clerisseau's "Antiquités de France" was issued in 1778. Charles Louis Clerisseau was notable as an architect and water-colourist. He made many of the drawings for Robert Adam's "Spalatro." His own "Monumens de Nismes," with engravings by Poulleau, and figures by Antonio Zucchi, is a model for works of the kind.

The record of existing buildings or contemporary projects was ably carried out by such men as Peyre, Pierre Patte, and Victor Louis; though here again their engravings, while simple and direct, have little artistic value. Joseph Peyre, born at Paris in 1730, gained the Prix de Rome before he had reached the age of twenty-one. He published in 1765 his "Œuvres d'Architecture; projets qu'il avait dessinés à Rome." It contains, amongst many plans of varying complexity, his restorations of the Baths of Diocletian and Caracalla. The engravings in Pierre Patte's "Monumens érigés en France à la gloire de Louis XV" may be compared with the earlier work of Colin Campbell in the use of decreasing

tones for the indication of receding planes in the elevational drawings. Victor Louis's "Salle de Spectacle de Bordeaux," engraved by Seller, Berthault, Poulleau and others, is a good example of the complete and straightforward record of an important building.

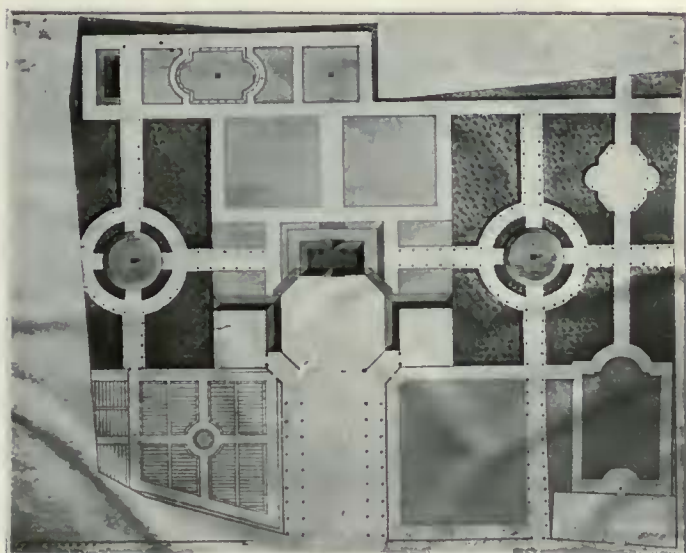
The draughtsmanship of the ornamentalists is on a higher plane. Cauvet, Prieur, Ranson, Pillement, were all capable craftsmen. But the most notable draughtsman of decoration was Jean Charles de la Fosse. The 108 plates of ornament, fountains, frontispieces and so forth, which make up his "Iconologie historique" (1768) are well worthy of study (Fig. 2). De la Fosse, as John Webb said with less reason of Inigo Jones, "is not to be equalled for the sweetness of his touching."

The "Voyage Pittoresque de la France," a national work, begun in the latter years of the reign of Louis XVI, under the direction of De la Borde, contains many engravings of ancient monuments and contemporary buildings, but their treatment tends more to the picturesque than to the architectural. Hubert Robert, who had studied some years in Rome, enjoyed a vogue in his day as a draughtsman of ruins and gardens scenes. But the most successful illustrator of architecture, in the later years of the monarchy, was Jean Rigaud. His "Recueil des plus belles vues de Palais, Châteaux et Maisons Royales" (Fig. 3), published in 1780, is a work of great interest and merit. As an illustrator of architecture he is little, if at all, inferior to the Perelles, whose work he had apparently taken as a model for his own.

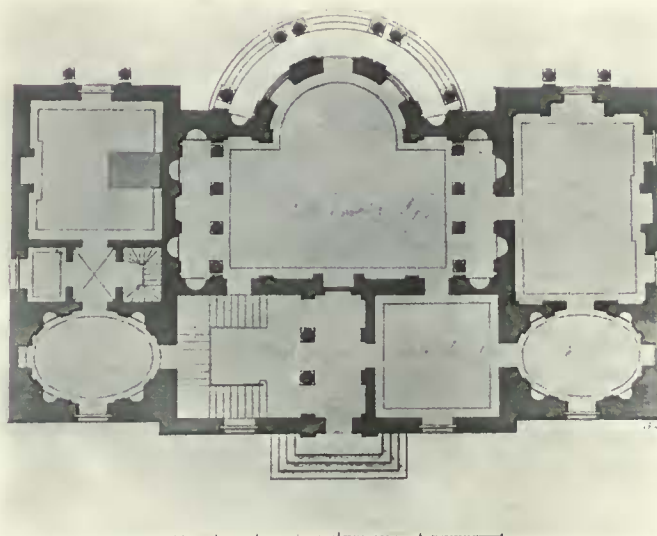
With the settlement of the Revolution the purely classical school gained the ascendancy. The exact but chilly forms of the so-called "Empire Style" were echoed by a correspondingly hard and unsympathetic draughtsmanship. The publications of Percier and Fontaine present a well-known



5 ROBERT ADAM.
An Architectural Composition. Indian-ink wash.



6. JAMES GIBBS.
A Design for a Garden.
Pen-and-ink and water-colour.



7. SIR WILLIAM CHAMBERS.
A Lodge for Lord Charlemont.
Pen and black ink, with yellow wash on walls.



The General Front of Castle Howard. Engraving.

8. COLIN CAMPBELL.

The General Front of Castle Howard. Engraving.

example of the method.¹ The thin line engraving, devoid of feeling and vitality, has small artistic merit to recommend it. But it is a manner easily acquired, requiring little but a mechanical exactitude for its execution, and it retained its popularity with French architectural engravers throughout the greater part of the nineteenth century.

Meanwhile there had been in England, at the beginning of the eighteenth century, a reaction against the free classicism of Wren. Architects sought a purer source of inspiration. Vitruvius became the oracle, Palladio was the high priest. English Palladian architecture needed no elaborate draughtsmanship for its expression. The simplest geometrical drawing was adequate to its needs. Thus, in the eighteenth century there was no English parallel to the work of the skilled French ornamentalists. English draughtsmanship was mainly confined to the strictly geometrical presentation of plans, sections, and elevations. In this field England held the lead.

Colin Campbell, by the publication of his "Vitruvius Britannicus," set a high standard for the emulation of his contemporaries and successors both in England and abroad. His three volumes were issued respectively in 1715, 1717, and 1725. Campbell was responsible for the original drawings, Hulsbergh and others made the engravings. Campbell's work is distinguished by a strong masculine character and sympathetic handling (Fig. 8). The unity of effect is skilfully maintained. But this unity was not maintained in the later continuation, the third and fourth volumes by Woolff and Gandon. Their over-emphasis on shadows, and their excessive darkening of voids and windows, stress unduly the importance of parts to the detriment of the whole.

Colin Campbell's work was followed by Kent's "Designs of Inigo Jones." His two volumes, containing 136 plates engraved from drawings by Flitcroft and himself, appeared in 1727. In the following year, James Gibbs brought out "A Book of Architecture." Gibbs was a capable draughtsman. He had spent several years in Italy and had there studied under Carlo Fontana. His original drawings are interesting as showing the progressive development of his designs. The engravings in his publication are adequate. They are better than those of Blondel or Neufforge. His perspectives are better than those of Campbell. Sir William Chambers's "Civil Architecture" was issued in 1757. It was a valuable work, though it scarcely righted the unfortunate influence of his "Chinese Buildings" published two years previously. James Paine carried on the classic tradition

with his "Plans, etc., of Noblemen's and Gentlemen's Houses executed in various counties, and also of Stabling, Bridges, Public and Private Temples and other Garden Buildings." The two volumes appeared in 1767 and 1783. The title, as a title, is long, but terse as a summary of one important aspect of English Palladian Architecture.

But the eighteenth century was a time of vigorous development. Englishmen were taking a leading interest in the newly discovered remains of antiquity. Many of the antiquities were, in fact, newly discovered by Englishmen. Robert Wood and James Dawkins, with Bouverie, and J. B. Borra as draughtsman, travelled through the then scarcely known countries of Asia Minor and Syria. Bouverie died from the hardships of the journey. Wood and Dawkins returned, and their two books "Palmyra" and "Baalbec"—astonishing publications at that time—were issued in 1755 and 1757. In 1751, James Stuart, Nicolas Revett and Pars, a painter, left Paris for Greece. The result of their researches was revealed in the "Antiquities of Athens," and the "Antiquities of Ionia." Robert Adam's travels had taken him to Nimes, Porto Fino, and Rome, when, in 1757, with Charles Louis Clerisseau and two draughtsmen, he sailed from Venice for Spalatro. Five weeks were spent in measuring and recording the remains of the Palace of the Emperor Diocletian. Adam's "Ruins of Spalatro" was published in 1764.

Nine years later "The works of Robert and James Adam" began to appear in parts. A collected edition in two volumes was issued in 1778. Robert Adam was a capable draughtsman. He evinced an admiration for the work of his friend Piranesi, and in many of his sketches sought to emulate his style. Similarly, Piranesi showed an admiration for the work of his friend Robert Adam, and dedicated to him a volume of the "Magnificenza." Adam's original drawings are often marked by a great freedom of handling. His innumerable designs for ornament are lightly indicated in soft pencil or black chalk. His sketches, in pen and wash, have considerable vivacity, and he found time to produce a number of highly finished drawings of interiors, imaginative, and reminiscent of the contemporary work of the Italian school (Fig. 5). The hard and mechanical drawings frequently ascribed to Robert Adam are less likely his own work than the production of his assistants. The difficulty in dealing with architectural drawings of this period is, indeed, to distinguish between the original drawings of capable architects and those which can only claim their offices as their origin.

JAMES BURFORD.

The Frescoes of Gino Severini.

At the Villa of Sir George Sitwell.

RECENTLY while travelling through Europe I asked some outstanding architects and painters whether the change of sentiment which the Mussolini régime had produced in Italy, amounted to a revitalization of national ideals—ideas and life. What, for instance, was the effect on art? Were architects, painters, and sculptors returning to Italy's significant past for inspiration? Or was the shadow of Italian futurism still darkening the minds and councils of artists, and threatening to sweep the best traditions away? Perhaps the most convincing answer came from the frescoes recently executed at the noble sixteenth-century home of Sir George Sitwell by Gino Severini, who, at one time, was a leader of the wild futurists. I mean the Marienettists.

It might perhaps be said that my quest of the new was somewhat quixotic. Where is the new? True the younger men of each generation are extremely fond of proclaiming and acclaiming it. Still, when we come to think of it the old order changeth not, especially in matters of art. We put on so-called new cultures as the tree puts on so-called new bark. Our mental development obliges us to do that. But the elements of these cultures are not new; they never vary; they are in essence a continuation of the past. Paganism becomes Christianity; Christianity becomes Paganism again; the spirit of Plato is reborn in Shelley, the spirit of the furniture makers of the court of Tutankhamen is renewed in Chippendale and Hepplewhite. We are dazzled by a term that has no real meaning; that is all. The term "new" is as subtle as the intellect of Aquinas, and fascinates us as much. Beneath the ephemeral audacity of youth we fail to detect the never-corrupting wisdom of the ages.

So we talk foolishly of new architecture, new painting, new sculpture, just as we talk foolishly of architecture by applying the term to bad building, which is never architecture, but jerryecture. Architecture or good building, and sculpture or good form, are as old as the ancient world of which they were the art forms. Painting was bestowed on us by Italy of the Renaissance. It is at best an imperfect and subordinate form of expression. It has never been, and perhaps never will be, a perfect one alone. But whatever happens the principles upon which it rests will never change, for they are the true principles of art. Art and its true principles are unchangeable.

It is as well to bear these things in mind when we approach the subject of new régimes and their influence on the sentiment and temper of peoples. Fundamentally there is nothing new in the government which Mussolini has set up in Italy, as there is nothing new in that of Russia. Apparently Mussolini and Lenin are as far apart as Aristotle and Plato, yet both are actuated by a single and similar desire. They both want unity, order, and the tranquillity that comes from these. Both are actuated by a spirit of classicism whatever their modern scientific proposals may be. Both are aware that the world is suffering from the fatigue due to the violent destructive period through which we have passed, that men have grown weary of struggle and wild evolved controversy, that they seek a form of rest and consolation in reconstruction based on simplicity, clarity, harmony, and positive forms. Fascism and communism are to most persons the

extremes of State building. Yet it may be said without advocating the dangers which are contained in both, that they are bound by fundamental principles as closely as the stars that stud Ariadne's crown.

As in politics, so in art, classical unity, order and tranquillity have come much to the front of late as though to meet the demand for forms of expression suited to a well-ordered and tranquil form of society. In Italy, as indeed in France and other countries, there is a general return to classical forms of art. In particular, it may be studied in the frescoes of Gino Severini. The tendency in Italy has undoubtedly been largely facilitated by the Mussolini régime. Certainly artists are actuated by its principles. Perhaps Fascism will promote an advance of art expression. It is too early to say. At any rate we find extremists, even the wildest followers of Marinetti, turning towards classicism and the traditional, though in a manner that does not exclude nationalism and modernism. The latter provides a scientific element. Significant art forms may indeed be said to rest on science. Present-day æsthetic is closely bound up with precision and order. It is maintained by some of the ablest of the younger men that a work of art can be truly ordered only if it conforms to measure, to weight, and to numbers. In order to measure it is necessary to employ numbers. Science must in this way be made hand-maid to art, both in general and in particular. Mathematics, physics, chemistry, biology, etc., all must serve as a foundation for modern æsthetic. They must appear to the artist as a means, not as an end. Plainly the meaning of this is that the younger theorists are supplying painting with an architectural basis. As Wren conceived of architecture so they conceive of painting. Both are, first of all, structural and mechanical sciences.

This fact is very clearly brought out not only by the present-day practice of M. Severini, as shown in his frescoes, but by his theories which are ably set forth in his book, "Du Cubism au Classicism" ("Esthétique du compas et du nombre"), recently published by J. Povolozky, rue Bonaparte, Paris. For M. Severini is a distinguished painter who, like Joshua Reynolds, writes as well as he paints. This book, which is a close analysis of its subject, might be called the story of M. Severini's passing from cubism to classicism, or to be more correct from Italian futurism to classicism.

The kind of classical order, or classical architectural order, if I may call it so, to which M. Severini is now pledged, as obtained from his theory of painting, may be judged by the following extract from his book. The results obtained from this theory are to be found in his frescoes, reproductions of which illustrate this article. In a chapter on general rules, i.e., the rules of the æsthetic that please him, he remarks that "this æsthetic is based on numbers, and conforms to the laws by which the human mind has comprehended and explained the universe since Pythagoras and Plato. According to them everything rhythmical rests on the laws of numbers and by these laws alone it is possible to recreate and reconstruct the equivalents of universal equilibrium and harmony. Thus one can define the aim of art as the reconstruction of the universe according to the laws which



THE CHATEAU DE MONTEGNFONI.



THE CORTILE OF THE CHATEAU.

operate it." He finds these laws operating everywhere in ancient forms of art—Egyptian, Greek, etc. The same laws and principles underlie the building of a temple, the erection of a statue, the decoration of a monument, or even the invention of a mechanical work of art. He comes to the conclusion that all ancient creative forms of art obeyed the fixed laws of numbers, that nothing was left to chance or was the result of good taste alone, and that the smallest details were always relative to a common measure or module. This conclusion is illustrated by diagrams of the Temple d'Elephantine, the Parthenon, and sections of Notre-Dame, Paris, which demonstrate the use and continuity of the Egyptian triangle. In another place the author proceeds to discuss his own application of the laws of numbers. He remarks, for instance, that in painting the figure he constructs the body piece by piece, like a machine. These pieces are united with precision. Each has its function, and the whole is perfect. Each piece has, in fact, the logic of architecture. This particular explanation is accompanied by three pages of diagrams illustrating the method. These recall some of the diagrams by Leonardo da Vinci.

In his frescoes Severini is seen resolutely striding along this path of classicism. And on the whole it is a delightful path. He has all the luck in doing so. Think what it means to a young, brilliant, and enthusiastic painter to be called upon, as M. Severini was, by Sir George Sitwell and his two poet sons, Osbert and Sachervell Sitwell, to decorate one of the chambers of the beautiful chateau de Montegnfoni, near Florence. Here, amid inspiring surroundings, he was free to treat a subject after his own heart, a subject which reflected the best spirit of Italian romanticism and classicism, and to imbue it with the very qualities which belong to Italy at the best and which spread from that favoured land to others perhaps less favoured. In "The Fête of the Masked Italian Comedy" in the fascinating gardens of the historic chateau of Montegnfoni he found a subject admirably suited to the character, the significance, even the symbolism of the architecture and its natural surroundings, which invited him to reproduce the singular and joyous mood to which Italy of the sixteenth century owes its place in history.

In such work he was able to apply without hindrance his theory of æsthetic and technique as explained in his noteworthy book. His æsthetic, as illuminated by his frescoes, is contained in six words: *thought in form, line, and colour*. Form, line, and colour serve to realize harmony before they

realize the thought represented by objective realities. Thus Severini's æsthetic, which is indeed that of the outstanding Italian masters, is seen to be opposed to the French and Flemish, according to which form, line, and colour are the elements of objective realities. The French and Flemish painters think in objects and figures, not in form, line, and colour. M. Severini would say they are painters, human painters, but rarely artists. For, to him, art is not human; it is more than human. Perhaps Oscar Wilde was right when he suggested that art transfigures Nature. At any rate here we have the eternal opposition between Dionysus and Apollo, between the force, instinctive and sensorial, and the idea, the grace, the perfection.

Looking at the frescoes it will be found that Severini's theory of technique is in perfect accord with his æsthetic. It rests on the laws of harmony, rhythm, and measure. Here is a detail of the application of the theory. Severini commenced by measuring the surface of the walls of the chamber to be decorated, and according to the dimensions of those surfaces he composed his subject. Each composition was ruled according to the numbers which the measurement of the walls gave. Practically he followed the rules of the "Moyennes proportionnelles" on the lines, say, of the "section d'or" $\frac{\sqrt{5}-1}{2}$, and according to the "rhythmic numbers."

All the compositions were based on the same laws, with the result that a splendid unity was obtained. As to the colours, they were dictated, so to speak, by the rhythm of the lines. For example, the angles of the composition being rhythmic (that is to say, corresponding to a rhythmic section of the circumference), he commenced by measuring the angles dominating each composition, and immediately, with the aid of a chromatic circle, he found colours in harmony. It is not necessary to explain the use of the chromatic circle, which is marked off in degrees to correspond to the angles. But the general rule followed was that of form dominating colour. The directions of the lines suggest the directions of the colours. The technique of fresco painting in particular, as applied in the foregoing instance, is clearly explained by M. Severini in an article contributed to a number of "L'Amour de l'art." We are told a great deal about the very difficult process of preparing the wall, and the peculiar action of air on colour. His frescoes and writings prove that M. Severini hankers after immortal form and colour and that beauty of expression which we call poetry.

HUNTLY CARTER.



STUDIES IN STILL LIFE, LANDSCAPE, AND ARCHITECTURE.



A ROOM IN THE CHATEAU, SHOWING THE WINDOW TREATMENT AND SIDE PANELS.



STILL LIFE.

At the foot lies an open book containing a diagram of the painter's technical formulas.



STILL LIFE.

This study contains the symbols of the spirit of the masked comedy.



TWO FIGURES REPRESENTING THE ITALIAN MASKED COMEDY.



A PANEL OF ITALIAN MASKED COMEDY FIGURES.

Ars Aretina.

"ITALIANS ought to leave industrial manufacture to other peoples and to concentrate their whole effort in the production of those hand-made objects of art for which they possess a sure and natural gift."

This rather sweeping remark was made to me recently by an English friend who loves Italy as perhaps only an Englishman can, apropos of the successful initiative of which I am going to speak.

The revival of the old local industries in Italy has spread during the last twenty years through many regions, but in very few cases, if in any at all, has it acquired the artistic and archæological importance of what has been tried and at last achieved in Arezzo, the picturesque little town lying between Tuscany and Umbria. Art lovers should not pass it by without stopping to pay a visit to the workshop, started and directed by Prof. A. Del Vita. I had recently the great pleasure of being taken through it by him and hearing from his own lips of his long and patient efforts to find out the secret of the ancient Greek and Aretine vases, of which an admirable collection can be seen in the local museum. The same researches had been pursued for years by a good number of archæologists with no practical result. Prof. Del Vita had at first followed in their footsteps, but after a time came to the conclusion that their failure was due to a total lack of technical knowledge of pottery. He then decided to try practical experiments. Close to an ancient

furnace, brought to light by excavation, he discovered a layer of very fine white clay. Not far from there the same kind of clay was found beneath the soil, which he concluded was once used for the vases. But in order to obtain the same degree of lightness he had noticed in the small quantity discovered near the old furnace, he let it decant through several troughs full of water, where it would gradually deposit its coarser elements until nothing but a layer of white dust lay at the bottom. It would take too long to relate all the disheartening obstacles he met on his way: how he was thrown back on his own resources for everything, from the oven which he ordered at last to be built after the ancient model (below) to the perilous experiments in the baking of the vases and the composition of the glaze, to the difficulty of finding men capable of helping him in carrying out what had become his *idée fixe*. He had to pick them out one by one, to instruct them, to train their eyes by taking them to observe and to appreciate the originals in the museum. Many of his helpmates he found among the so-called good-for-nothing boys, whose quick intelligence and lack of discipline had made them unfit for school or dull manual work. He trained their hands, stimulated their will through emulation, and now, together with a few more experienced artists, they constitute the most enthusiastic and devoted staff he could desire for his enterprise. But the beginning was disastrous; the overheated oven caused



THE OVEN BUILT AFTER THE ANCIENT SYSTEM.



AN ARETINE VASE WITH DYONISIAC SCENES.



IN THE WORKSHOP.

the thinner vases to burst. The turner (everything is made on the wheel as of old) did not for some time succeed in drawing the clay to such an extreme degree of thinness (one or two millimetres) as was required, so that, when struck, the vases should give out, like the old ones, a crystalline ring. But even now, though technical difficulties are finally overcome, *Ars Aretina* cannot reproduce more than five or six types and very few copies of them each year, as the chances are three to one that something will happen to the vase before it is finished; for instance, while drying, the least current of air is enough to break or twist it out of shape. The same thing must have happened to the ancient potters if one is to judge from the layers of fragments to be found near the old ovens; but then the financial drawback did not count as the extremely delicate process was carried out by carefully chosen slaves. No small difficulty is offered



VARIOUS REPRODUCTIONS OF GREEK VASES

by the painting of the surface, which must be done with very thick colours. The few specimens which can be turned out are eagerly seized upon by art connoisseurs, especially as models for schools of art, but in order to go on, other small vases, copies of bas reliefs, etc., are also made and sold. For the Aretine vases, Prof. Del Vita, who is also Inspector of the Monuments of the province, has been allowed to make use of the original moulds preserved in the museum.

An admirable collection of his more important works is now exhibited at the Art Exhibition in Rome, where it constitutes one of the chief attractions. Prof. Del Vita can be rightly proud of having, through steady efforts and financial sacrifice, succeeded in restoring to Etruria its old industry that one thought lost for ever.

LISA SCOPOLI.



THE MYTH OF PELOPE AND HYPPODAMIA.



THE FIGHT BETWEEN HERCULES AND TELAMON.

Sherfield Court, Hampshire.

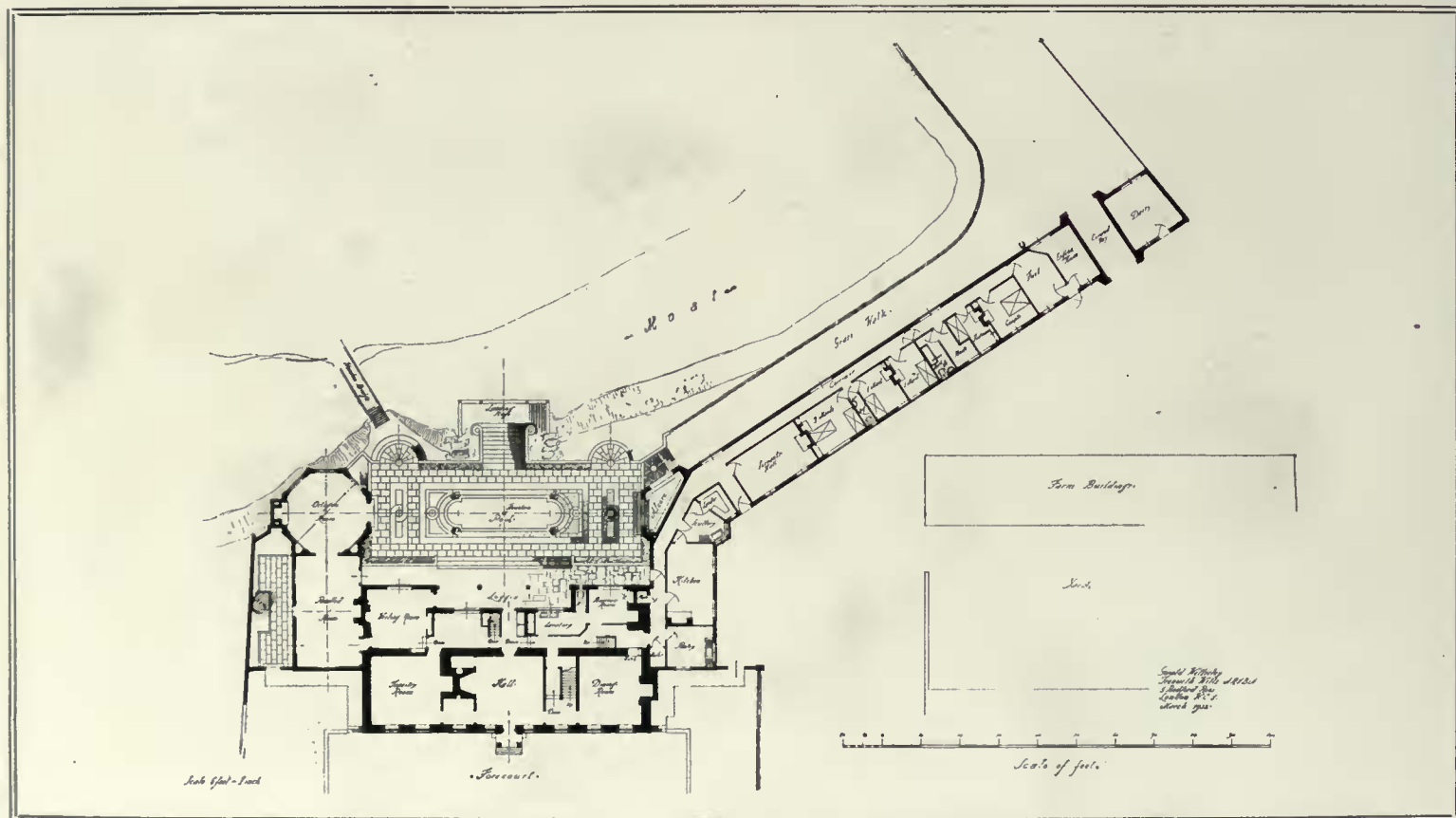
The Residence of Lord and Lady Gerald Wellesley.

With Photographs by F. R. Yerbury, The Architectural Review.

IF you travel abroad the past is always with you. Yet it is often a past that is dead and has no memories. The relics of forgotten people we are inclined to treat as natural phenomena rather than as the works of men. And often it is only our own longing to be kept alive (and in remembrance) through the future, either by our work or in our children, that leads us to turn our eyes with curiosity to those who lived before us. When we visualize the future we appreciate the past. For we cannot help but realize that the work we do to-day, and the things we treasure, will in a few years come into the hands of a new race of men. The laws we made, the houses we built, the traditions we honoured, the very country we knew—all will be at the mercy of strange people. In a sense every new generation is a new nation which, vanquishing the old, introduces a new manner of life. And because we realize this, and see our own intimate world which appears so time-defiant, vanish like a scene in a play, we cannot resign ourselves to death without an appeal to the future generations to remember *us*, who had the same sentimental attachments and love of life and company and cities and laughter as they. But when we appeal to the future for a memory a thousand voices of the Past appeal to us for nothing less; so at the place where we recognize that we too shall be of the past, we begin to look with a new fellowship at those who preceded us, preserving what is possible of their lives, habits,

customs, conditions, partly in the belief that what we have done for others will be done for us.

As a natural outcome of our realization that the world as we know it is evanescent, we develop a passion for all that is old, and for that especially which shows human usage. This passion continues into our individual lives, so that we cherish above all things the objects round which our own old associations cling, as though by preserving the object we could make incorruptible the precious memory of which it is the symbol. Eventually a man's ordinary belongings lose their utilitarian importance and assume a new virtue. He sees them as materializations of memories, as hieroglyphics, rather than as objects of use. And they come to represent for him the whole of his own life. A well-bitten pipe, a much-read book, a coat baggy with wearing, a cricket bat bound and pegged—these are the furniture of his spiritual house, and make that a home, rich and full of colour, which would otherwise be a barrack or a prison. What the world in general seems to have forgotten is that an old house is a possession of this nature. Blessed are they who believe in old houses. Homes like Sherfield Court are the records, not of one, but of a thousand lives, to which we add our own record without obliterating those of our fathers. The English country house has grown up as it were on this understanding. Few English houses are thus great works of art in the sense that the term can



THE PLAN OF SHERFIELD COURT SHOWING THE OLD AND THE NEW WORK.



Plate II.

THE FRONT OF THE HOUSE.

November 1923.

The main part of the front was built about 1700, but the screen wall above the first-floor windows and the porch were added about 1756, while the two side wings were built by Lord Gerald Wellesley himself. The wing on the left contains the Panelled Room and that on the right the servants' quarters.



2. A VIEW FROM THE ORCHARD WITH THE SUMMERHOUSE ON THE LEFT.



3. THE ELIZABETHAN BACK WITH THE OCTAGON ROOM ON THE RIGHT.



4. THE HALL:

be applied to an absolute French chateau, but they are great works of life. In them you have history materialized: and not the history of dates and facts, but the history of living people with passions and pleasures. Indeed, that is one way to view architecture: as history in pictures. He who can read buildings has the story of England in his pocket.

Sherfield Court is not unique in its historical associations. Like many another house its family tree is various but not distinguished. So much the better. One can grow tired of discovering the celebrities. It is more fascinating to strike into the unknown, to touch the life of a strange person, to make a new friend. In an old house you are surrounded by ancient but unknown comrades. Such at Sherfield Court are the Fitz Aldelins, the Warblingtons, the Puttenhames, the Colbys, the Saltmarshes, the Haskers. To-day they are nothing more than names, yet they lived on this ground before we were heard or thought of.

The first of them, William Fitz Aldelin, was granted Sherfield Manor (as it then was) by Henry II in 1167, and it was subsequently held by the Warbertons or Warblingtons for more than 350 years. It had been in existence earlier, but had formed part of the Royal Manor of Odiham when Domesday Book was written. From the Warblingtons it passed to William Puttenham, whose family remained there until the manor itself came to an end, together with his great-grandsons, at the end of the sixteenth century. Throughout that period it was a powerful Hampshire stronghold. It was fortified and had a moat, and surveyed the surrounding country with an important frown. Yet frown as it would not a stone or a brick remains. The ditch survived, however, and there it is to-day, the moat, broad, full and strong as ever. But a wooden footboard has displaced the drawbridge, apple blossoms scatter where the portcullis fell, and you have fruit trees for a roof and flowers for a carpet. The site is to-day the orchard of Sherfield Court. During the hot summer of 1921, when the water fell low, the outline of the foundations of the old manor could be discerned; and the present bridge is itself supported by decayed brick piers which may well have been the original base of the drawbridge.

Richard and George Puttenham, the grandsons of William Puttenham, were the last owners of the manor. Richard, born in 1520, was an interesting but disreputable person. He (it is fairly certain) wrote the famous "*Arte of English Poesie*, Contrived into 3 books: the first of Poets and Poesie, the second of Proportion, the third of Ornament," which was

published anonymously in 1589 by Richard Field, of London. It was the first attempt at literary criticism in the English language. Ben Jonson's copy is preserved in the British Museum. Of George, the other brother, the Bishop of Winchester wrote that he was "a notorious enemy of God's truth." No doubt he was. At any rate we may presume that between them the brothers ruined the old manor, for in 1572 it was sold in moieties to Thomas Colby and George Speke, and since the present Sherfield Court, standing outside the moat, was built on the moiety bought by Thomas Colby about this time, it is probable that the manor had become uninhabitable. Thomas Colby's "new" house now forms the half-timbered back of Sherfield Court, with its four hipped gables and its loggia on the ground floor. (Figs. 2 and 3.)

Thus the old house disappeared and the new Elizabethan country mansion took its place. In this character it stood until about 1700, when Anne, the great-granddaughter of Thomas Colby, with her husband, Philip Saltmarsh, came into possession of the property. They made the second addition to the house, which consists of the whole of the Queen Anne block, though the front was altered later, presumably by the Haskers, who bought the estate in 1756. They added the present panelled curtain wall, which masks the dormers, re-sashed the windows in the lighter fashion, and added the porch.

In 1838 the Sherfield Court estate was bought out of the funds voted by Parliament for the first Duke of Wellington. The Duke turned it into a farm and built far from beautiful farm buildings. As a farm it remained until it was purchased in 1920 by the trustees of Lady Gerald Wellesley.



5. THE OCTAGON ROOM FROM THE MOAT.



6. LADY GERALD'S BEDROOM.



7. THE DINING ROOM.



8. THE INTERIOR OF THE OCTAGON ROOM.



9. THROUGH THE PANELLED ROOM TO THE OCTAGON ROOM.

Lord Gerald, who is himself an architect, and his partner Mr. Trenwith Wills, then proceeded to give the house its present character; and it is worthy of mention in passing that they built the long line of offices which appear to the right of the plan on page 168 specially to shut out the ugly farm buildings from the garden. At the other end of the house they built the wing containing the panelled room and the octagon room. Both these additions are handled with great skill, for the problem was an intricate one: to build in such a way that the additions should be in sympathy with the back and the front of the house at one and the same time. The illustrations show how satisfactory the solution is—the wings are constructed of red brick and tiles in the front, and at the back of whitewashed brick and thatch.

Thus you have the work of the Colbys, the Saltmarshes, the Haskers, and the Wellesleys, carried out at different times in different manners, together creating a house of a beauty which it would be impossible to manufacture.

You approach by a long carriageway which enters a great garden of short grass. On your left stands the house. It is low, long, broad, and like all English houses of beauty, appears to lie asleep or dreaming. Stretching across the length of the garden to the front door grows a newly-planted avenue of small trees. The house itself is as red as a ripe peach. There are some beauties which time alone can bring. One is the glow of ancient brick. Old bricks glow like rubies and drink in the light, and an ancient wall is a well to absorb the sun. Of such bricks this house is made. The

windows space themselves liberally, and the doorway, with its portico and double step, is sufficient to the place. Firm and square in every line, yet delicate, these Early Queen Anne houses have a quality, a triumphant yet unconscious loveliness which is difficult to define, for one has to approach it by negatives. It is not this, it is not that; it is simply a fitness which relies on no artificial resource. One imagines that such a fitness was conveyed to our fathers in the phrase "a proper man"; and how little we apprehend its significance is illustrated in our own use of the word *normal*. When we say that so-and-so is perfectly normal we mean that he is perfectly ordinary. Whereas in reality the normal man is the abnormal man—a phenomenon who appears with a blue moon above his head. The front of Sherfield Court is in that sense normal, for it is adequate: a harmony so musical that, like the music of the spheres, it is inaudible.

Once inside the decoration is rich, but obviously of "country design"; for in several instances the panelling to the rooms, which appears to come from destroyed portions of the house (it belongs to various periods), is laid over the walls in a perfectly arbitrary way without the slightest effort to make the stiles range. The hall (Fig. 4) on which the front door opens is entirely lined with Jacobean oak panelling which comes from at least two different rooms and is laid on in some cases upside down. The fireplace is modern and replaces a cast iron one of Victorian date, smaller than the original opening which had been bricked up. With the exception of this fireplace all the old rooms



10. THE PANELLED ROOM.

This room and the octagon room illustrated on the opposite page form part of the new work. The panelling is of Padauk wood, and the ceiling is coved.



11. THE TAPESTRY ROOM.
The walls are hung with verdure tapestries.



12. THE WRITING ROOM COVERED WITH MODERN CHINESE WALLPAPERS.
During the period that the house was a farm the old hooks dependent from the ceiling were used to hang hams, etc.



13. THE PANELLED BEDROOM.

of the house remain entirely unaltered. The deal doors are of late Stuart date, and on the right of the fireplace is a cupboard which once gave access to a supposed "priests' hole," which still exists on the floor above. Adjoining the hall lies a small staircase hall containing a fine staircase, and beyond that again the Queen Anne dining-room (Fig. 7). Here the panelling is deal, now painted yellow. The panels above the fireplaces are bordered with laurel wreaths admirably carved.

On the other side of the hall lies a small ante-room panelled in Jacobean oak, again laid on at random. This leads into the Tapestry room, now hung with verdure tapestry—a gorgeous symphony in blue (Fig. 11). Beyond again is the writing-room, covered with modern Chinese wallpaper, which leads into the new wing containing, first, what is perhaps ironically called the *Panelled* room (Fig. 10), and secondly, the octagon room (Fig. 8). This room, as its name implies, is built in the form of an octagon. Its shape makes a peculiarly satisfactory termination to a long room like the panelled room. The eye travels round and returns without the consciousness of an abrupt full stop.

On the first floor the main rooms coincide exactly with those below. Over the dining-room lies Lady Gerald's bedroom, panelled and painted a primrose yellow (Fig. 6). Above the hall is a similar room called the Panelled bedroom, which is painted a sage green. There are a good many others, but one of the bathrooms alone calls for special mention. This has been papered with Underground posters, with the effect that one can now study art in the

bath—a happy circumstance in the eyes of those who consider that art and nature are indissoluble.

To pass quickly through the house to the terrace at the back is to come into a different world. Here all is quaintly picturesque: the loggia, the terrace with its pool, the steps leading down to the moat which encircles the orchard, the old house itself, with its red tiles and yellow walls, and the wings, with their yellow walls and thatch. The yellow of the whitewash is a delicate lemon colour, which suggests warmth and gaiety where a pure white would have been too emphatic. From the orchard the house is seen like an old becalmed ship with great trees for sails. Its reflection in the sheet of water, perfect in every detail, is broken only where waterlilies thrust up their heads. Here, too, can be seen to best advantage the charm of the newly added wings. On the left lies the servants' wing, which from this vantage appears like a long garden wall coped with thatch. At the point where it joins the house stands the summer house, like a knot binding the two pieces together. The summer house also balances the octagon room on the other side, as Figs. 2 and 3 show, so that you have a symmetrical composition which satisfies the eye. Another virtue these additions have. Although they are not out of sympathy with the old body of the house they are quietly but resolutely modern. Nobody could take them for anything but the product of the twentieth century. Here the architects have followed, not departed from, the English tradition. Like those who have gone before him, Lord Gerald Wellesley has added his own record to Sherfield Court.

H. DE C.

The Citizen and His City.

THE Annual Reports of the Birmingham Civic Society contain each year a profession of faith which fairly lays down the case for amenity in our great modern cities. Its essential clauses are as follows.

"Nothing in our modern civilization has been more mischievously under-estimated than the influence of the physical aspects of a town upon the spiritual and moral life of its community. People who resent the dirt and ugliness in which a commercialized society has environed its common life are at present forced to make their own private refuges where they can indulge their instinct for decent and beautiful surroundings. This is evil; a citizen's home should be beautiful, but it should be so as a happy contribution of the individual to a beautiful city. Instead of making a tolerable seclusion for himself with what taste he can, the citizen ought to look upon it as an honourable obligation to make his home worthy of the city that sets a clean and noble standard of comeliness. At present it is impossible for him to do this, since his city is mean and unlovely.

"The aim of the Birmingham Civic Society will be always to keep in mind this ideal of a regenerate city. Its members will realize that sweeping schemes of reconstruction cannot suddenly be executed, but they will remember too, that such reconstruction, however slowly it may be achieved, is the only hope of making the city we live in a monument to anything but our carelessness and greed. . . . It will insist that taste is a thing that matters, realizing that more than half the blunders that are made in this direction, to the lasting harm and discredit of the community, are made by men to whom, since their æsthetic judgment is not called in question, it never occurs that such judgment is of any account one way or the other. Conscience in this thing would be stiffened at once by mere expression of public interest; not one man in a hundred who is about to commit an offence against taste would defend his own bad intention for ten minutes if it were intelligently and generously challenged at the outset."

The relative value of æsthetics in town structure is an issue which has been prominent in the record of town building throughout the ages; indeed of the two factors—structural convenience and beauty of form—by which successful town planning is now measured, the ancients have as unhesitatingly preferred the latter as we moderns prefer convenience.

No one to-day is likely to accept the Grecian dogma that personal convenience is undesirable because it slackens the moral fibre, but there is really no reason why we should so neglect their faith in beauty as a stimulant to fine living.

Nor need we forget those ideals of the middle ages which, while less contemptuous of convenience (save in the precepts of monastic life), yet gave an easy precedence to beauty; as when Florence, successful in her wars, budgeted for beauty rather than for new roads or the rehousing of her people.

There is this difference, however, between the old ideals and the new, that modern conditions force us to seek convenience in amelioration of a highly artificial existence, and unlike our ancestors, if we still seek beauty, it must be in association with that which gave them no concern. Fortunately, this association is not only possible but even desirable, if the maximum effect of both desiderata is to be obtained; as can easily be demonstrated by examples already

established. It is true that in England, legislation framed to foster this result has failed in its object; for it is evident that to the promoters of the Town Planning Act of 1909, both these factors were of something like equal importance, although it cannot be said that they have retained this relation in practice. Indeed, it is significant that the powers conferred by this Act only operate with certainty in the direction of convenience or utility; while as to amenity, it can now be seen that with the best will in the world to do otherwise, Mr. John Burns and his advisers saw no way to legislate effectively.

Yet a new urgency has arisen for imaginative expression in the physical aspects of town structure. The natural progress of enlightenment among our people, and the liberating influence of travel upon numbers who have been moved from their routine by recent events, have widened and deepened the need for a dignified setting to our common life; and there is a growing belief that the case for amenity in our great cities, which legislation has so far failed to secure, will now be best undertaken by Civic Societies and Advisory Art Committees. It is, therefore, to this aspect of the question now under review that I wish chiefly to direct attention; for the present progress of some of our Civic Societies fosters a belief in their methods as the right means for solving a none too easy problem.

To understand what Civic Societies stand for and the range of their work, it is necessary to appreciate fully their dependence upon public opinion and municipal tolerance. Where the former is strong, the latter is not likely to give much trouble. Where the local authority is sympathetic, public support, while still desirable, is perhaps less necessary, since in such cases the Society can be given as effective use as though it were part of the municipal staff, differing only by its honorary character.

The fact that a Civic Society works without remuneration, both adds to and detracts from its effectiveness. It adds, because its motives are, for this reason, presumably disinterested (unfortunately, this is not always the case with voluntary bodies), and members of the local administrative authority are thereby deprived of ground for a far too prevalent opinion, that such overtures, when made by professional associations, are but a screen for self interest; at the same time local representatives are also relieved of such charges of extravagance as they might fear would be made by some of their constituents, if the services tendered involved any payment of fees. Thus, two common difficulties are disposed of. It detracts, however, because honorary *professional* services of a really effective character, available for indefinite periods of time, are hard to come by; and it is this class of service rather than honorary *administrative* service, upon which the actual usefulness of a Civic Society ultimately stands.

It is to be hoped; indeed it is probable; that Societies which are consistently useful over a sufficiently long period, will eventually succeed in obtaining grants from those they serve, to cover the cost of office administration; for it is evident that on this basis the work done could be made to cover every department of the municipal executive, with incalculable benefit to our public services, at very small cost.

The method of working Civic Societies will vary with the conditions of each locality; and in districts where the arts are so little practised that the council and executive of

the Society are limited in their representative character, work will be handicapped; especially at the outset, when opportunities of service of whatever kind should be accepted, and so used as to qualify for further trust.

As a matter of policy, it is found to be sound tactics to avoid the discussion of abstract beauty, and to concentrate on opposition to obvious ugliness and fussiness. One is better understood when making a plea for simplicity and order, than when expounding theories of art. This hint is of importance in all negotiations which are concerned with the useful arts, from architecture downwards; but in matters concerning what are usually known as the Fine Arts, the only possible attitude for a Civic Society, is to influence the local authority towards wise patronage, and to bear with patience such failures as may result, even when wisdom has had full play. In short, the public mind should not be confused by considerations which it is not yet capable of appreciating.

As a concrete example of work already done in the direction indicated, I cannot do better than instance the admirable development map prepared by the London Society during the war. A work on which we have only this comment to make, that it should be exploited in a similar manner to that of Chicago, where an ideal plan for the city has been harmonized with the most practical and commercial needs, and the understanding of it made a compulsory subject in the higher grades of the city schools.

This example and comparison may be used indeed to illustrate the great test to which all the work of Civic Societies will finally be put; the test of their ability to carry the schemes they advocate to so plausible a stage that their adoption is secured; and in this they would be assisted very greatly by a discriminating use of American experience; for while we do not want to see American methods of publicity practised in this country, yet in some respects, and especially in the matter of training our youth to an appreciation of citizenship and civic patriotism, every city in this country would do well to copy the example of Chicago, where such training as this has been given for the last eleven years; with the result that an informed electorate is now available to which appeal can be made in any matter of civic importance, with the certainty of its being understood and receiving intelligent consideration.

It is not suggested that the London development map is more than an admirable nucleus for such general educational purposes as those referred to. Many specialized details would need to be worked out, both in design and in attractive financial terms, before it could be said properly to fill out the picture of a complete civic ideal, and so be expected to carry the support of the authorities concerned, or to provide that embroidery of the main idea without which it would not readily be grasped by the youthful mind.

Instruction in civics of this character might well serve as the general aim of Civic Societies, and the various matters taken up by them in their progress towards this end may be regarded as sectional contributions towards a fully worked out programme of local civic betterment.

Some of these sectional matters are really of very great importance, and may well be thought an end in themselves; such for instance is the question of the systematic organization of municipal recreation; which includes the improved design and intensive use of existing parks, the provision of open spaces, adult neighbourhood centres and children's playgrounds, each upon a site chosen for convenient access at all times, and especially in those congested areas of our

great commercial towns, which, although they are obviously most in need of such accommodation, yet are usually the last to be provided with it.

This phase of civic improvement will be found well represented in the "Aims" of the Birmingham Civic Society, which are as follows:—

(1) To stimulate historical interest in the city and to preserve all buildings and monuments of historical worth.

(2) To preserve all objects of beauty and to maintain a vigilant opposition to all acts of vandalism.

(3) To promote a sense of beauty and to stimulate civic pride in the domestic and civic life of the citizens, by urging the adoption of the highest standards of architecture for domestic buildings, offices, warehouses, factories, etc.

(4) To work for a more beautiful city:—

(a) By advocating the public acquisition of land for the provision of open spaces for recreative purposes, parks, parkways, squares, gardens, and ornamental features at road crossings, etc.

(b) By assisting with advice any scheme or works controlled by public bodies, ranging from town planning, to designs for parks, bridges, fountains, memorials, shelters, seats, lamp standards, tramway masts, and the like.

(c) By co-operating with the Education Committee and Training Guilds for the development of local art, and helping to co-ordinate the efforts of existing societies, by uniting architectural, engineering, artistic and handicraft groups in a common aim.

(5) In addition to influencing the work of others, to select suitable projects to be carried out by the Society itself.

(6) The Society shall seek to carry out these aims by means of newspaper and other propaganda, including exhibitions, lectures, competitions, etc.

In working to this programme, contact with the City Authorities (other than that established by the Lord Mayor as president, and the annual election of two members of the City Council to serve on the Council of the Society) has been kept green by the occasional purchase of open spaces for presentation to the city as recreative areas. The last purchase of 42 acres, adjoining Mr. Chamberlain's residence at Highbury, has just been completed, and the land conveyed to the city with an agreement that the Society is to be consulted in the lay-out and treatment of the grounds. Such purchases as these have been made possible by the generosity of anonymous trustees, who placed £15,000 at the disposal of the Society for this purpose in 1918.

From the first the Society has worked hard to get every phase of recreation in the city co-ordinated and reduced to a system. A resolution to the Lord Mayor from one of several meetings called for this purpose, resulted in invitations from the City Parks Committee to representatives of various local organizations to discuss the suggestions made, and a Special Committee now exists to consider and report upon the whole question of recreation in its broader aspects.

Working in conjunction with the city departments, the Society has made many plans for extensions and alterations to existing city parks, all of which have been accepted by the Municipal Parks Department for immediate execution. Another scheme is associated with the special treatment of a road junction, which includes the provision of a new entrance to the principal suburban park. Lord Calthorpe, the local landowner, is giving two corner sections of land (about one acre), and the Society has allocated £1,000 towards the cost involved in special features of the project.

A portion of this work is now in hand as part of an unemployment scheme.

Two "Park Guides" have been published; one of the Lickey Hills reservation—now in its third edition—and one of Sutton Park, recently issued. These guides are in great demand. They are published without profit; all advertisements are excluded, and pains are taken to make these and other publications carry the message of amenity which the Society exists to inculcate.

A gold medal is awarded annually by the Society to the author of the work judged to have added most to the recent amenities of the city. This award was intended originally to be given for the best street façade; but such a limited application would have resulted in far less significance for the award than it now has. The fact that the bronze medal of the R.I.B.A. is awarded to façades in London is no authority for similar action in the provinces. Sectionalism is necessary there; but in other than metropolitan areas, such subdivision would be weakening; especially when practised by Civic Societies.

The first medal award went to music in the person of Mr. Appleby Matthews, conductor of the Municipal Orchestra; the second to Mr. Barry Jackson in recognition of the high civic importance and artistic distinction of his work at the Repertory Theatre; and the third to Mr. W. H. Bidlake, for his distinguished services to architectural education. In each case the ceremony of presentation was given a definite civic character; and it is evident that this public recognition of noteworthy service to the higher life of the city is warmly approved on all sides.

In such matters as the design of street decoration for public ceremony, the City Authorities willingly collaborate, and they sought the help of the Society when staging the Armistice Ceremony in 1921 and 1922. Time, money, and materials were short, but a dignity was given to the occasion which it had lacked; and it is now usual for the Society to be consulted on occasions of similar character.

Another phase of work is represented by a project for the preservation of the old village of Northfield within the South-west Birmingham town-planning scheme. This work had the sympathetic support of the Public Works Department during its preparation, and the proposal eventually put forward now forms part of the town plan. Moreover, a photographic record of the village having been made and its history written, the work was published as one of the Society's brochures. Schemes of this kind have a special importance to-day, for they illustrate very clearly the need for preserving such picturesque buildings, villages and natural scenery as remain about our cities, at a time when rapid building developments may thoughtlessly destroy them.

I need do little more than indicate by name such obvious civic work and propaganda as the organization of exhibitions, lectures on civic subjects by first-class lecturers, committee work on memorials and housing, work on smoke abatement, advertisement control, designs for street accessories, and an attempt to initiate peripatetic lectures in the local Art Gallery.

Many will consider that the greatest work of the Birmingham Civic Society is the recently established "Advisory Art Committee." The setting up of a committee of this character was first put forward by the Birmingham Architectural Association in 1917; but looking back upon that time, it is easy to see that circumstances were not then ripe for such an experiment.

The intervening five years of advocacy by the Civic Society have been years of increasing knowledge of municipal affairs, and an indispensable preliminary to sympathetic co-operation with the City Authorities. It is evident, too, that in this interval of time, a certain hesitation on the part of the City Council has changed to trust and goodwill; without which such a Committee as this could scarcely hope to be effective.

The nature of the Advisory Art Committee is best understood from the clauses of its constitution, which are as follows:—

(1) The Committee shall consist of not more than twelve members ex-officio, and shall have power to co-opt four additional members, who shall be selected for technical knowledge in art matters. The election of such members shall be made at the first meeting in the year, and they shall serve for not more than three years consecutively.

(2) The following shall be members ex-officio of the said Committee: The Lord Mayor; a representative of the Birmingham Public Works Committee; a representative of the Education Committee; the City Surveyor; the Vice-Chancellor of the University; the Principal of the University; the Director of the School of Art; the Director of the School of Architecture; the President of the Birmingham Architectural Association; the Chairman and the Hon. Secretary of the Civic Society.

(3) The Committee shall elect a President and Hon. Secretary from its own members, whose term of office shall be for one year.

(4) The Committee shall have power to adopt its own rules of procedure, and three shall form a quorum.

(5) The findings of the Committee upon all matters submitted to it shall be in the nature of recommendations only.

(6) The Committee shall hold all matters submitted to it in confidence. No matter referred to it shall be divulged, and no report of its proceedings issued, except by previous agreement with the Corporation Committees concerned.

(7) The Committee shall in ordinary circumstances report upon any matter submitted to it within 36 days; provided that any submission after the 12th of the month shall be dated as received on the 1st of the month following; but shorter periods may be arranged with the Departments concerned for reports on urgent work, or an extension of time may be arranged where there is no urgency.

(8) Hereafter all such new designs for public buildings, bridges, lamps, gates, fences, public conveniences, or other structures to be erected upon land belonging to the city, all such proposals for planning and laying-out new parks or park extensions, all such new statues, fountains, arches, monuments or memorials of any kind to be erected in any public street, square, park or municipal building, as may be selected for submission to the Advisory Art Committee by the City Departments concerned, shall be reported upon by the Advisory Art Committee.

In conclusion, those who may be about to start new Civic Societies must prepare themselves in advance to bear with fortitude many early difficulties which, unless they are exceptionally fortunate, will severely test their resolution. Public apathy is not to be overcome by a first appeal, and Public Authorities have seen too many ambitious voluntary efforts finish in the air to give their countenance to yet another, unless it is supported by some earnest of a continuous and capable policy of practical co-operation. Publicly expressed disapproval of misguided action, even when made by the most competent of critics, will not influence matters one way or the other unless such evidence of co-operation is forthcoming; and it is here that promoters will find their first problem, when establishing a new Civic Society.

WILLIAM HAYWOOD,

Hon. Sec. Birmingham Civic Society.

Hon. Sec. Birmingham Advisory Art Committee.

Two Belgian Banks.

Designed by Mewes and Davis.



A SEA HORSE: A CORNER TREATMENT ON THE BANK AT BRUSSELS.

This horse symbolizes English Sea-power. Its size can be gauged by the scale drawn on its base.

THE WESTMINSTER FOREIGN BANK at Brussels stands in the Rue de Trurenburg, behind St. Gudule Cathedral. The Louis XIV style of the building was imposed by the City Corporation in order that it might harmonize with the surrounding buildings, so that the architects had no choice in the matter. It is a large and finely placed corner building; but, as the plan shows, the site is irregular, and very difficult to plan satisfactorily. The architects' ingenious solution depends principally on the shape of the top light in the banking hall.

The exterior stonework is Euville stone, and in the banking hall the columns are of rouge royal marble with carved gilt capitals, the panelling and counter are in oak, the grilles are of bronze, and the floor of green and white marble. The public safe deposit is in the basement, and the floors above the ground floor contain the manager's and tenants' offices. The work was supervised by M. Alphonse Bischoff.

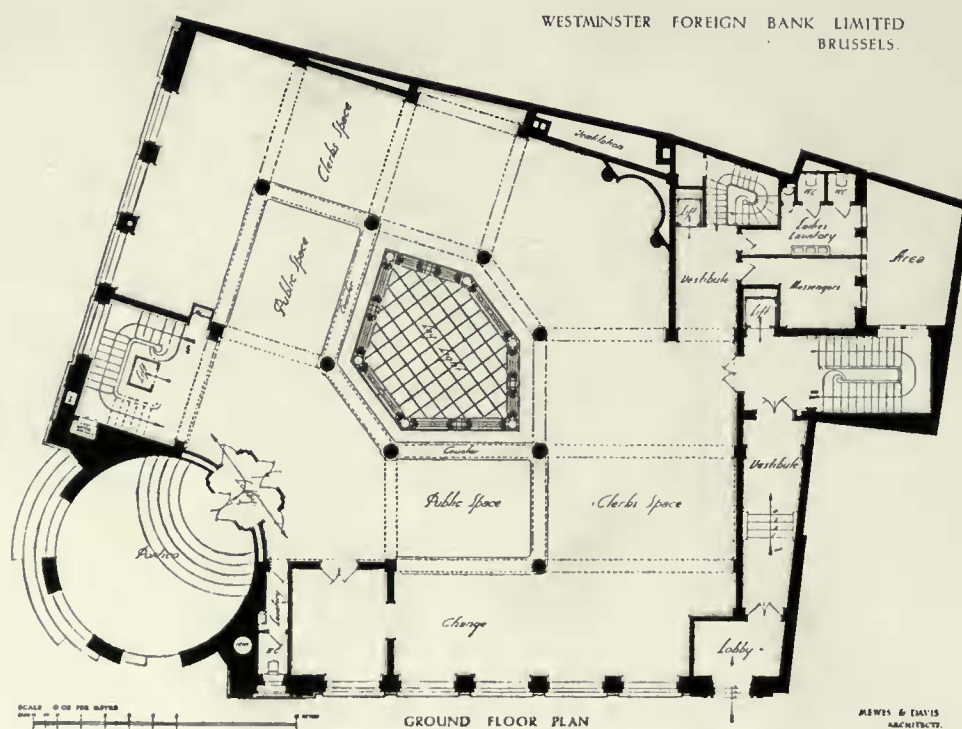
THE WESTMINSTER FOREIGN BANK at Antwerp stands in the Place de Meir. This work was supervised by a Belgian architect, M. Jos Hertogs. The building is designed in the manner of the sixteenth-century Italian Renaissance, and is built of Euville stone. The frame and floor are in reinforced concrete to conform with the requirements of the Belgian authorities. The banking hall is treated with artificial stone and with green scagliola cippolini marble columns. The floor is of black and white marble, and the counters are oak with bronze grilles.

Under the cornice at each corner of the exterior is a plaque bearing the arms of London and Antwerp. The sea horse, as in the Brussels Bank, has been placed at each end of the external balustrade.

It is interesting to note that the work was carried out by English contractors on a combined system of English and Belgian methods, the workmen being employed under the supervision of an Anglo-Belgian foreman. Most of the sub-contractors were Belgian.



THE BANKING HALL.



GROUND PLAN OF THE WESTMINSTER FOREIGN BANK, BRUSSELS.

180²

TWO BELGIAN BANKS.



Plate III.

November 1923.

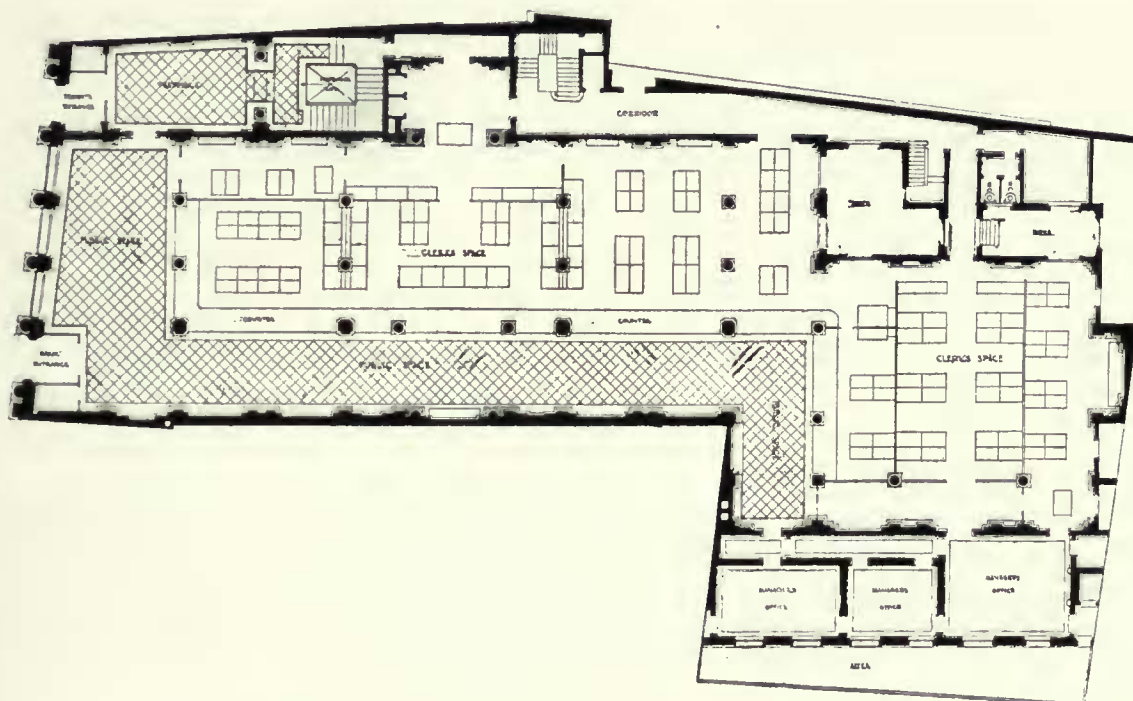
THE WESTMINSTER FOREIGN BANK, BRUSSELS.

Mewes and Davis, Architects.

The site of this bank is irregular, as the plan on the opposite page shows. The sea-horse illustrated on page 179 is used as a corner treatment to the balustrade above the cornice.



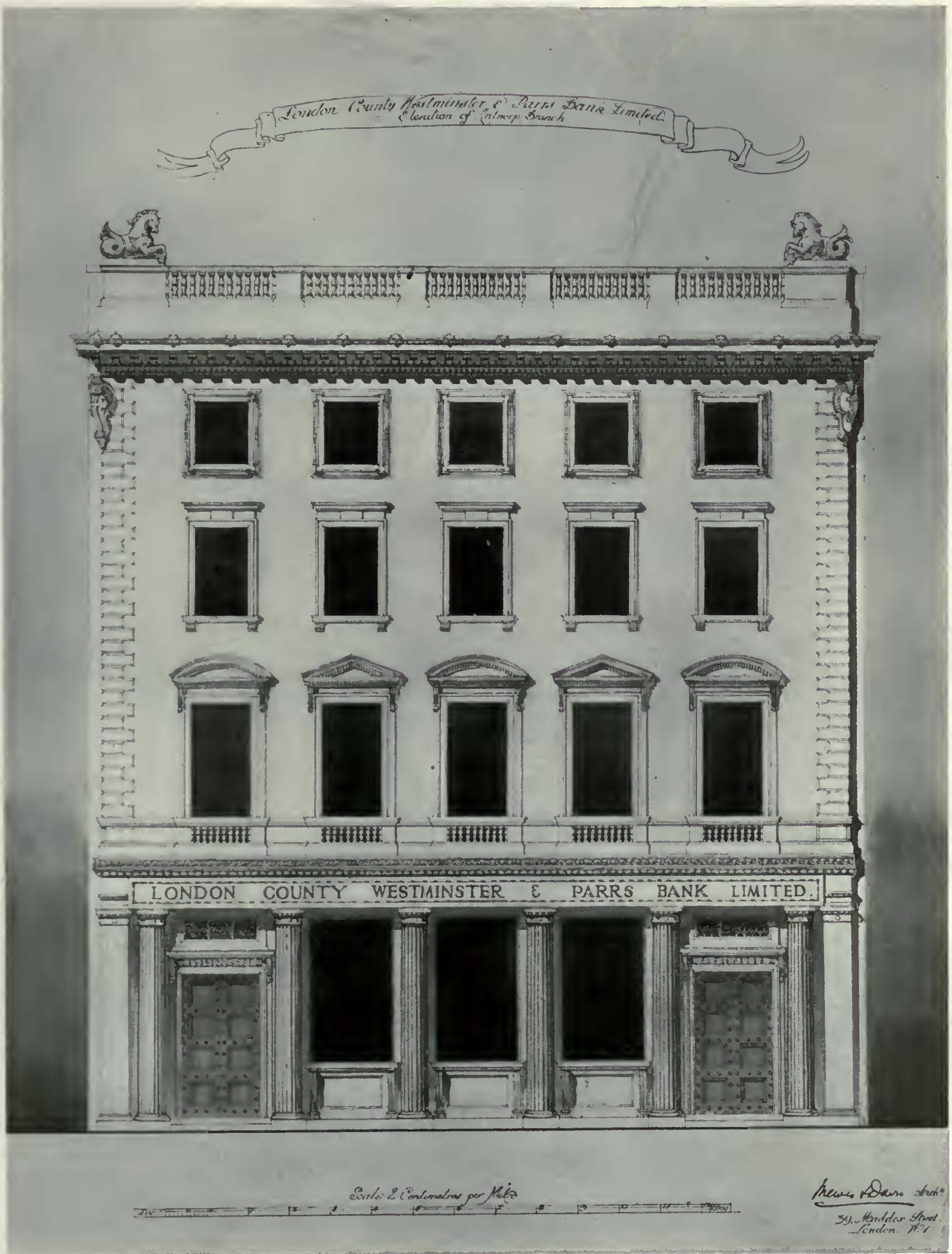
THE BANKING HALL.



GROUND PLAN OF THE WESTMINSTER FOREIGN BANK AT ANTWERP.



THE WESTMINSTER FOREIGN BANK, ANTWERP. A PHOTOGRAPH.



THE ARCHITECTS' DRAWING OF THE WESTMINSTER FOREIGN BANK, ANTWERP.



"FRANCE": THE COLOSSAL STATUE ON THE MONUMENT OF FRENCH GRATITUDE.

Antoine Bourdelle, Sculptor.

This figure will be more than sixty feet high. In its right hand it holds a lance, round which is twined the olive branch. Its left hand makes a gesture of expectation and salute.

The Monument of French Gratitude.

THE only monuments that are destined to endure are those so fashioned as to conform closely to the laws of the material employed in their construction. The last to be introduced—reinforced concrete—offers from the start such vast and unexpected possibilities that it would seem to have completely transformed the old traditional ideas of architecture, but this, again, only on condition that it is treated in a spirit that is expressive of the material, and does not imitate the old styles with which we are familiar.

This was realized with the greatest keenness by M. André Ventre, the eminent architect entrusted with the erection of the monument to be raised in commemoration of the disembarkation of the American troops in France, when he decided to construct it in reinforced concrete.

The site chosen, the Pointe de Graves situated at the mouth of the Gironde, is the very spot where Lafayette embarked for America, and also the point at which the

first American contingents landed in France during the War.

M. Bartholomé was originally designated by the Committee to play, as one might term it, the rôle of *conductor* of this symphony in cement; and he decided, by a happy idea, to make of the monument a lighthouse, and has again happily chosen MM. André Ventre, Bourdelle, and Navarre as his collaborators.

The problem to be solved presented three sides, and the conditions to be met were apparently contradictory. The monument must be an imposing structure, it must be solid, and it must cost as little as possible. In order to commemorate an event of this importance, it was necessary to erect something great, but to do this, time would be required, and time is very costly nowadays. The time, then, to be taken in the construction had to be reduced to a minimum, and a poor material had to take the place of rich materials. There was nothing for it but reinforced concrete. It obeys the same laws as metal, being run into a mould, and creates only smooth surfaces. Sculpture in relief, or exterior decoration, were out of the question. And as the light had no outward points to which to attach itself, it was necessary to capture it within, in niches and hollows. In addition, to the great horizontal line of the sea, vertical lines had to be set up in opposition. In this way the site and the material determined the style of the monument. It will be a vertical monolith, and will offer every possible guarantee of endurance. The 300 ft. to which it will attain, gives some idea of the imposing effect it will make. A colossal statue more than 60 ft. high (the height of a six-story house) representing "France," will rear itself up at the point of the triangle which, like the prow of a vessel, will face the sea. This solemn figure, intelligent and resolute, inspired by the Athena Parthenos of Phidias, is the work of the greatest living sculptor, M. Bourdelle. In its right hand it holds a lance around which is twined the olive branch of peace, while its left hand shades its eyes making at one and the same time a gesture of expectation and salutation.

At the back of the monument towards the land, the doors of the lighthouse will open. Above them, framed in flags, will be placed a huge commemorative tablet flanked by two symbolical caryatides—a French and an American soldier. Two immense bas-reliefs—the work of M. Navarre, a talented young sculptor—are to decorate the walls. They represent the one, the departure of Lafayette going to meet his destiny, alone an upright figure in a frail barque, setting sail in spite of the order of the king; and the other, the disembarkation of the American troops. They are of a simple grandeur, and a character perfectly appropriate to the architecture of which they are the accompaniment.

This monument, unique of its kind, and the conception of which does great credit to its authors, should not, according to the strictest estimates, exceed a cost of four million francs.

H. S. CIOLKOWSKI.



THE MONUMENT OF FRENCH GRATITUDE.

To be raised by the French nation to commemorate the landing of the American troops in France. It is to take the form of a lighthouse, and will be 300 feet in height.

Correspondence.

The Chesterfield Processional Cross.



THE ST. WILLIAM WINDOW, YORK MINSTER (PANEL 39).
(Circa 1421.)

In this window, Archbishop William is shown receiving a cross similar to those illustrated recently in *THE ARCHITECTURAL REVIEW*. The branches, however, are missing.

To the Editor of *THE ARCHITECTURAL REVIEW*.

SIR,—The crosses in the possession of the churchwardens of Chesterfield and of Mr. Hardman, which were illustrated in your last issue, seem to have been of a type very common in the Middle Ages. Another example from Lamport Church was exhibited at the Church Congress in 1919. The only great difference between this and those previously mentioned is that the branches carrying the figures of the Blessed Virgin and St. John grow out of the main stem below the lowest emblem instead of above it. Still another example, though less perfect, was loaned to the Church Congress Exhibition last year by the Society of Antiquaries. In the St. William window at York (c. 1421) Archbishop William is shown receiving just such another cross. The designer of the window has been at as great pains to show the ferrule for the shaft and the knop above it on the cross, as to represent with correct detail the Lord Mayor of York wearing the cap of Maintenance and the sword-bearer carrying the sword which was presented to the city by Richard II, together with the right to wear the hat and bear the sword with point erect in the precincts of the minster itself. The economy in making one cross serve two purposes was legitimate enough; but when the practice was extended to providing statues with two heads made to lift off and on so that one body did duty for two distinct personages, it was less defensible. In 1518 one "William Bronflet off Rypon Carvar" agreed to carve "a Georg Apon horsebak," copied from one in Kirkstall Abbey. The figure was to have two heads and three arms, evidently in order that on occasion St. George might for the nonce appear as St. Michael. Beneath was to be "A Conterfette of Barres of hyryn off temer (timber)" no doubt painted so as to deceive the unwary. (Memorials of Ripon, Surtees Soc., vol. iv, p. 294.)

Yours faithfully,
JOHN A. KNOWLES.

23 Stonegate, York.

The Protection of National Treasures.

To the Editor of *THE ARCHITECTURAL REVIEW*.

SIR,—In view of the unspeakable horrors which are in contemplation at Avebury and Stonehenge I am sending you the programme of a Society which may perhaps interest you, though, I think, in Italy places like Stonehenge and Avebury would come directly under the Italian governmental supervision of "Historical Monuments." The vital importance of putting some limit on the destruction and exile of England's treasures by their owners, whether works of art or historical places, I have spoken many times about to English people, and they always scouted the idea. The monstrous sale of the Pembroke armour only raised one protest by some Oxford professors (in "The Times"), too late to do anything good or shame the British public into buying it for the nation.

This new Italian association for the protection of the landscape and of picturesque monuments is not without interest. It appears to have struggled without legal support ever since 1908—much like various analogous societies in England—but to have now obtained a legal status by a law guaranteeing such protection—and this is what is lacking in all the meritorious but too often ineffectual English societies which, when it comes to the point, can only beg for funds to buy the site or the building or remains, with the prospect of being able to do nothing but sit down and weep to see it profaned.

What is wanted is *Law*. How could anyone protect animals or check furious driving without the law?

As to Avebury, absolutely unique in importance, I never met an Englishman who had ever heard of it. Then why run after Knossos or Tutankhamen?

Yours faithfully,

EVELYN MARTINENGO CESARESCO.

Palazzo Martinengo, Salò,
Lago di Garda.

The Programme runs as follows:—

"Landscapes are the beloved features of the Motherland."

THE NATIONAL ASSOCIATION FOR THE PICTURESQUE LANDSCAPES AND MONUMENTS OF ITALY.

ARTICLES OF ASSOCIATION.

1. The Associazione Nazionale per i Paesaggi ed i Monumenti Pittoreschi d'Italia, is formed for the purpose of developing the work of illustrating, protecting, and restoring the artistic and natural beauties of the nation.
2. The head office is in Bologna.
3. The Association must always remain absolutely unconnected with any political or administrative questions and manifestations.
4. For the purpose of attaining its object the Association must always entertain the most cordial relations with other national or local institutions having a similar aim.
5. Members will be entitled to receive the publications of the Society, to participate in the trips, excursions, and visits which will be organized, and to enjoy the facilities which will be given them to that effect by the Management. They will also be entitled to the Society's badge.
6. There are two classes of members: honorary and effective life members. The honorary members will pay L.100, and the effective life members L.10 once only.
7. Members will be accepted by the Management.
8. For the management of the Society the members will elect a Board of Directors of 15 members, who will divide the offices amongst themselves. Three auditors will also be elected whose office will be that of supervisors. One third of the Board of Directors will be replaced every year. Retiring members may be re-elected. The auditors must also be elected every year.
9. It will be the duty of the Board of Directors to deal with the development of the work within the scope of the Society's aim; it will have the power to leave the actual work to an Executive Council, to appoint representatives to assist in the work of propaganda, organization, indication, and inventory of artistic and natural beauties, supervision, etc., one Provincial Director in every provincial capital, one County Councillor in every capital of counties, one District Councillor in every chief locality of districts.
10. It will be empowered to frame the various Rules, to appoint special Working Committees, to approve balance sheets in conjunction with the auditors.
10. For the purpose of the actual work each provincial capital will be provided with a Provincial Council, composed of the Provincial Director,



AN ITALIAN BUREAU.



AN OLD OAK CUPBOARD.

These pieces were originally in the Collection of Mr. R. C. Jackson, the Camberwell recluse, whose treasures realized over £10,000 at auction, although he himself died practically starving.

who will be chairman, and of the County Councillors. The Provincial Council will meet each time the Director will deem it necessary, or if one-half of the Councillors request it.

11. The Board of Directors may refund the expenses of the Provincial Councils, if the said expenses have previously been approved.

12. Every year the Board of Directors will call a meeting of the Provincial Directors to discuss the programme of the work.

13. The Board of Directors will be empowered to call a meeting of the members whenever they think it advisable, and will have to issue a report on the work every year.

14. Members' votes will be valid, whatever the number of members present may be, but members must receive the notice, together with the agenda, one month before voting takes place. Voting will be done on forms which will be sent to all the members. The auditors will act as tellers.

The dissolution of the Association can only be decided by an absolute majority of all the members, who will also decide on the ultimate use of the funds available.

Applications for membership to be sent to the Association, No. 2, Via Orefici, Bologna.

Subscription for effective life-members L.10 (Ten).

Subscription for honorary members L.100 (One hundred).

The Society's Badge may be obtained by sending an extra Ten Lire to the Head Office.

A Three-Month Clock by Thomas Tompion.

To the Editor of THE ARCHITECTURAL REVIEW.

SIR,—I have read with interest Mr. Cescinsky's remarks in his article in your current issue on the number which appears on the face of this clock, because I have a Quare clock with an arched dial and domed hood, of probably a year or two later than the Tompion referred to, which also bears the maker's name in a "lozenge" and has the number 89.

I have never seen any other Quare clock with a number, and it is perhaps more than a coincidence that both these clocks should have arched dials, the bulk of the maker's work being in square dials. In view of this Mr. Cescinsky might care to modify his opinion as to the possibility of the number having reference to the departure from the old tradition.

Yours truly, S.

The Camberwell Recluse.

To the Editor of THE ARCHITECTURAL REVIEW.

SIR,—So much public interest has been taken in the strange life of the late Mr. R. C. Jackson (the Camberwell recluse), who died recently leaving two pictures to the nation worth £20,000, now hanging in the National Gallery, and whose treasures realized over £10,000 at auction, although he himself was practically starving and had but 5s. in the bank, that perhaps it might interest your readers to see two photos of two of the choicest pieces of furniture which he had in his collection, and which I was fortunate enough to secure at the sale held at his house last July.

The Italian bureau, which probably has no equal in this country, is a wonderful example of Italian workmanship, being in solid ebony exquisitely inlaid inside and out with ivory. It stands 9 ft. 6 in. high by 5 ft. wide. The brass key plate is in the form of a coat of arms surmounted by a crown.

The contrast between the above and the old oak court cupboard is interesting, which although of an entirely different description is none the less charming. It was, according to the auctioneer's catalogue, originally in the Oatlands Park (Surrey) residence of Queen Elizabeth. It has three beautifully carved figures of the Madonna type on the upper portion, with three carved heads in the cornice, the centre one being that of a crowned female with two male heads, one on either side. It is in an excellent state of preservation, and unlike so many of these old pieces, does not appear to have been renovated or touched from the time it was made.

Yours faithfully,

6 New Square,
Lincoln's Inn.

FRANK NASH.

Exhibitions.

THE MANSARD GALLERY.—The exhibition of the London Group now being held in this gallery is a depressing show if one takes it too seriously, but one does not do so any longer. There was a time when an exhibition by this group of artists was an event in one's artistic experience, but as time passes a better sense of proportion or sense of humour having developed, one is saved from excessive laudation of movements which are really only of interest to the few inside them who cannot see any farther than the restricted ring of their own circle.

It is really remarkable the manner in which certain members of the London Group deliberately pervert and contort into hideous shapes that which in Nature is beautiful and expressive. The apparent absence of self-criticism in these artists enables them to be satisfied with the most rudimentary and inexpressive records of form, and under their hands a nude figure becomes something less beautiful than a sack of coal—which is, at least, a symbol for something. One might well say of these artists that which Hamlet said about the acting of certain actors, that one "would have thought that some of Nature's journeymen had made men, and not made them well, they imitated humanity so abominably!" To forestall any remark that it is not this group's aim to imitate humanity, we will substitute the word "interpret." But let us move on and consider the works of some of the more normal of the members.

Mr. John Nash, who for a long time has been working along definitely individual lines, has at last succumbed to the influence of Cézanne, which is very apparent in his "House and Garden" (7). Owing to this influence his style has become looser, and the primness which was formerly the chief charm of his work has disappeared. We may look for further developments later on, and it will be interesting to see how his work evolves. Anyway, it is to his credit that he is willing to break up his style in order to reform it in some new direction, and this will possibly save his work from becoming stereotyped in method.

Mr. Allan Walton shows two paintings—"Danish Landscape" (27) and "Danish Interior" (30)—which are simple in treatment and set down without that too obviously preconceived attitude towards Nature which so many members of this group assume.

Mr. Malcolm Milne is evidently at present under the spell of Matisse, and his two works—especially the view from a window (10)—somewhat feebly suggest similar work by that artist. His "Flowers" (14) is very clear and pleasant in colour, but thin in quality and lacking in body. This sense of "body" is present in Mrs. Venessa Bell's "Globe Artichokes" (60), but it is rather dreary in colour.

Mr. Walter Sickert's "La Polletaise" (16), though not a very attractive type of person, shows his knowledge of form, which gives certainty to the drawing.

"Still Life" (76), by Mr. Cyril Cole, is, perhaps, the most sound and sincere piece of painting shown here by any of the younger men. The various planes of light have been exceedingly well rendered. If there is any fault to find it is in the colour, which is monotonous, and the method of painting is a little too slick. But it is a very promising work all the same.

THE ALPINE CLUB GALLERY.—Mr. Frank Morse-Rummel's art suffers from a surfeit of cleverness. He handles paint too easily; he does not seek deeply because things come too easily to him. If he could only stay his hand and ponder more over his subjects his work would gain in weight and character; at present he is too easily pleased. But his greatest weakness is in his drawing, which is much too trite, and done in such a mannered style that it has become automatic, so that, for example, the character of an eye—whether of a young woman or of an old man—has been reduced to a summary statement of a shape approximating that of a triangle.

In all his figure works a sense of construction is lacking, and the complexions for all his portraits have been reduced to a formula of yellowish pink in a very high key. As a matter of fact, Mr. Morse-Rummel has been compelled by the logic of his

schemes of colour to force all his work into a very high key, and although there is a certain amount of charm about this method it does not solve any problem, but simply evades the problems which are inseparable from the desire to express form. For this reason his work is thin and papery in quality.

It is evident that landscape comes most within the range of this artist's capabilities, as this subject gives scope for his free handling of paint without doing violence to natural forms. It is when he paints, shall we say, "close-ups" of persons that his lack of a sense of drawing and construction becomes glaringly apparent. This weakness shows very much in his woodcuts, which appear to have no definite conscious intention; but forms are guessed at in the hope that the resulting effect will give the artist something of the impression he has but too vaguely held in thought.

At a first glance one is inclined to think that Mr. Morse-Rummel's work is very decorative—and it is so in a degree—but as one becomes more acquainted with it, it is seen to be not sufficiently controlled, and thus has not that sense of definite direction which should be present in all work if it is to have a decorative value.

Some of this artist's landscapes have a sparkling quality: especially is this so in his painting of "Mehavn" (23).

THE COTSWOLD GALLERY.—The third annual exhibition of water-colours by Cotswold and other artists held in this gallery was soothing. Everything about this gallery—the pictures and the gallery itself—seem to be in miniature. Some of the pictures—notably those by Mr. Alexander Russell—are almost of the right proportion to place on the wall of an average-sized doll's house. This artist's work has a precious charm; he is able to convey so much on a few inches of paper, and he puts much careful thought into it; but it is in no sense laboured, although it is so full of detail, because one feels it is a labour of love.

Mr. W. Rothenstein's drawings (18 and 21) do not seem to determine anything. They may be useful data to assist his memory, in constructing a painting, but they are not sufficiently interesting things in themselves.

Mr. Charles M. Gere and Mrs. Gere show work that is individual, and is not involved in the snarls of any particular school.

THE MACRAE GALLERY.—The exhibition of works by the members of the Colour Woodcut Society, held in this pleasant little gallery, gives one some idea of the interest now being taken by artists in this medium of artistic expression. Much of the work is well done, but few of the exhibitors seem able to keep just within the boundaries of the craft: either they try to express too much or their work is empty. Someone once said that it is not what is left out of a picture that counts, but what is put into it. In the art of woodcuts in colour, great experience has to be boiled down into a simple arrangement of colour and mass which will contain inside it the evidences of that experience. One feels that a great many of these artists, though promising future achievement, are still too inexperienced to be able to express very much at present.

Among some of the most promising is the work of Miss May Sheldon; her "Theatrical Scene" (2) is very pleasant and playful, but rather scattered in design. "The King of Spain" (52) is fantastical, and shows imagination. Miss Edith M. Richards's "Oranges" (28) is good, and perhaps more in the nature of a woodcut than any of the others; but the oranges overpower the picture and throw it out of balance. Besides, they do not somehow suggest oranges; but the landscape part is very well put in. Mrs. E. C. Austen Brown shows work well carried out and good in design, but too pretty. In fact, this is a fault discernible in much of the work exhibited: that it is too pretty, and lacks that sense of conviction that the wood is the only thing that can properly render the particular work involved. In many cases the exhibits might just as well—if not more fitly—have been rendered in water-colour.

RAYMOND MCINTYRE.

Selected Examples of Craftsmanship.
A Lamp Bracket at the Admiralty, London.



LAMP BRACKET
from
Admiralty Courtyard
Whitehall
by
T. RIPLEY
1726

Scale of 1/2 feet
0 5 10 15

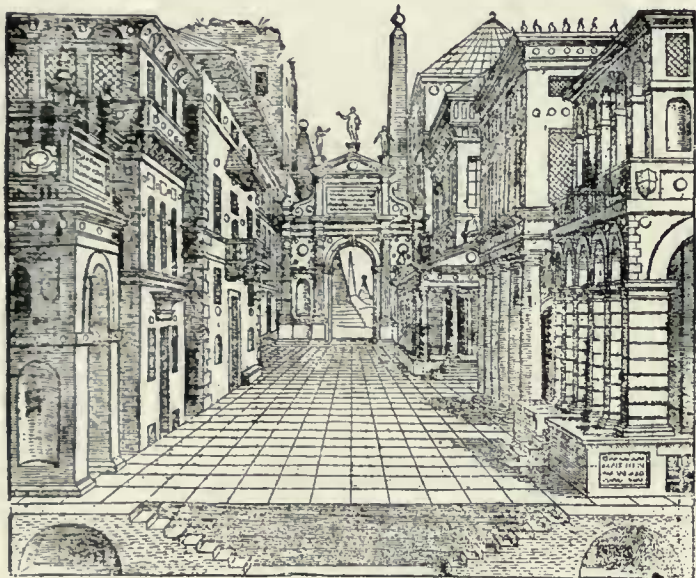
A LAMP BRACKET IN THE ADMIRALTY COURTYARD, WHITEHALL.

Designed by T. Ripley, 1726.

(From a Drawing by Christopher J. Woodbridge.)

Recent Books.

A History of the Renaissance Stage.



THE "TRAGICALL" SCENE IN SERLIO'S "THE SECOND BOOK OF ARCHITECTURE" (ENGLISH TRANSLATION), 1611.

(From "*Scenes and Machines on the English Stage.*")

Scenes and Machines on the English Stage During the Renaissance.
By LILY B. CAMPBELL. Cambridge University Press. 15s. net.

Just now, when there is so much loose thinking and loose talking about matters connected with stagecraft unbacked by a foundation of historical knowledge, the appearance of a really scholarly book is immensely valuable. This book, although published in England, is the work of an American, and perhaps this is as it should be, too, for much of the loose talk of which we complain emanates from that same country.

Miss Campbell's aim is to show that there is a natural and logical continuity in stage development, having its inception in Italy in the fifteenth century with the dawn of the Renaissance, and spreading gradually over Europe. A hundred years have passed since the Malone-Steevens controversy of which the fundamental question was whether scenery—a scene according to Malone's definition being "a painting in perspective on a cloth fastened to a wooden frame or roller"—was known on the English stage before the Restoration. Since that time an immense amount of new material has come to light, and an immense amount of research has been undertaken. Of all this Miss Campbell has availed herself, sifting, weighing, and collating the evidence. The result of her labours is as convincing as it is interesting.

For those who are altogether unacquainted with the history of stagecraft the two outstanding facts will be the early and persistent use of stage machinery and devices (machinery was, of course, used by the Greeks), and the important part played by architects. Indeed, Vitruvius, the father of modern architecture, is also, and perhaps even more emphatically, the father of modern stagecraft. Those who are familiar with "*De Architectura*" will know that a considerable portion of Book V is devoted to theatre building, and Book X to machinery, including stage machinery. Miss Campbell knows every edition of Vitruvius: editions in Italy and Holland, in Germany and England; and she shows the spread of his doctrines of stagecraft and their general acceptance, an inevitable sequel of which was the study of perspective; a study which culminated in the famous "*Architet-*

tura" of Serlio, with its three dramatic "orders"—the "Tragicall," the "Comicall," and the "Satiricall."

It must be remembered that at this time dramatic performances, like architecture itself, were dependent upon the patronage of noblemen, the public theatre was almost unknown, and Serlio was concerned with performances in noblemen's houses. Moreover, both Vitruvius and Serlio being architects, their scenes consisted for the most part in static architectural settings, carefully constructed according to the newly formulated laws of perspective, together with the machinery, a classical legacy, for thunder and lightning, and for bringing on the gods. But various motives were at work which modified these set scenes. There was the desire for verisimilitude, a desire as acute as that of any late-nineteenth-century realist, which led to experiments in scene changing, and at once the supply created the demand, so that these aristocratic audiences took a childish delight in curious and magnificent spectacles, in changes of scenes, and in intricate mechanical devices. The absurd grottoes, fountains, and mechanical figures at Heilbrun are but a manifestation of the same desire for this kind of amusement. This demand naturally led to the scenic artists improving their methods (and as their patron's purse was at their disposal they were not restricted by consideration of expense). The *scena versatilis*, the adaptation of the Greek *periaktoi*, was definitely abandoned for the *scena ductilis*, by means of which flats were drawn off in grooves revealing others in their place. The idea of a curtain to mask the change seems strangely enough not to have occurred to these experimenters, and many are the devices to distract the attention of the audience. Some of the most amusing, and at the same time most crude, are those propounded by Sabbatini. It is suggested that "someone at the back of the room may attract attention to himself by disorderly conduct, or there may be a pretence that part of the spectators' seats have fallen down. Or drums may be beaten and instruments sounded." Such a lack of ingenuity appears anomalous when compared with the prodigal display of that quality in the arrangement and conduct of the scenes themselves. However, Inigo Jones was more equal to the task; true he had had the benefit of a vast amount of accumulated experience



THE "SATIRICALL" SCENE IN SERLIO'S "THE SECOND BOOK OF ARCHITECTURE."

(From "*Scenes and Machines on the English Stage.*")

from his predecessors in all matters connected with stagecraft, and the movable scene was then thoroughly established in England. This is an account of Daniel's "Tethy's Festival, or the Queen's Wake," performed at Whitehall in 1610. The first scene is "a port or haven, with bulworkes at the entrance and the figure of a castle commanding a fortified towne: within this port were many ships, small and great, seeming to lie at anchor, some neerer, some farther off, according to perspective." This is the change of scene: "First, at the opening of the heavens, appeared three circles of lights and glasses, one within another, and came downe in a straight motion five foote, and then began to move circularly; which lights and motion so occupied the eyes of the spectators, that the matter of altering the scene was scarcely discerned; for in a moment the whole face of it was changed, the port vanished, and Tethys with her nymphes appeared in their severall cavernes, gloriously adorned."

Alongside the classical influence of presentational methods, an influence being steadily moulded for the requirements of the age, was the classical influence of presentational matter. The Aristotelian *unities* of time and place were debated and argued with the utmost seriousness and the employment of not a little sophistry. Eventually the classic unity had to be abandoned little by little, and among the chief apologists for this iconoclasm were Dryden and Dacier. Great, too, were the discussions which raged about the question of deaths "on" or "off" the stage. The Elizabethans were dubbed barbarous for their frank displays, which, of course, were entirely contrary to a classic precedent that never admitted of deaths "on," and the susceptibilities of the French academic school were clearly shocked by these barbarisms. Eventually for a time a compromise was effected by the use of *discoveries*, a device, by means of which, murders and such-like horrors were committed to the accompaniment of realistic noises behind a scene which was presently drawn aside revealing the corpse or the mangled remains of butcheries to a delighted audience, doubly pleased at being able to feast their eyes on a scene of gore, the actual production of which they had not been forced to witness, and so outrage their intellectual professions.

If we have one criticism to make of Miss Campbell's work it is that it seems to slur over the travelling stage and the theatre of the inn-yard of the sixteenth century. Almost her only reference to Burbage is a presumption that he must have been acquainted with the Vitruvian theories of the day. It would seem to us rather that from the first springs of the Renaissance in Italy the subsequent course of the theatre is under the care of noble patronage. Later, however, there developed, and ran coincident, but independent, the simpler stage of the people, the courtyard theatre. In the eighteenth century the two were quite definitely amalgamated, and grew into the public theatre as we know it to-day.

It is quite impossible in such a short notice to do justice to the immense erudition, scholarship, and research of Miss Campbell's book. We have no hesitation in recommending it, not only to all who may be interested in the history of stagecraft, but also, since its theme runs parallel to the main architectural current of the Renaissance in Italy, France, and England, and since one man was often an exponent in both arts, to every architect whose interest extends to the historical development of his art.

H. J. B.

Books of the Month.

TOWN PLANNING AND TOWN DEVELOPMENT. By S. D. ADSHEAD. London: Methuen. Price 10s.

LONDINIUM: ARCHITECTURE AND THE CRAFTS. By W. R. LETHABY. London: Duckworth. Price 12s. 6d.

THE ROAD. By HILAIRE BELLOC. Published by Charles W. Hobson, for The British Reinforced Concrete Engineering Company.

WESTMINSTER ABBEY: THE CHURCH, CONVENT, CATHEDRAL, AND COLLEGE OF ST. PETER, WESTMINSTER. By HERBERT FRANCIS WESTLAKE. London: Philip Allan.

THE SERVANTLESS HOUSE. By R. RANDAL PHILLIPS. London: The Country Life Library.

VOL. LIV—U

Printing.

The Year-Book of the London School of Printing and Kindred Trades. London: 61 Stamford Street, S.E.1. 1923. 4to, illus. Wrapper.

The old school of printing at St. Bride's Institute is now housed in roomy premises which still do not provide room enough for the demands made upon the school, which had some 1,630 individual students last session. If anything could prove the value of technical and trade education it is the year's record of work just issued. This Year-Book is set up in type by the students and printed by them, as well as the various illustrations which go with it, for the school does not confine its activities to typography, being concerned with the making and printing of lithographs, photo-lithographs, and collotype, as also with the designing of advertisements. In this excellent volume there are examples of all these kinds of work, and to give it an exterior interest, Sir James Barrie's address at St. Andrew's on "Courage" is included. This, and the admirable handmade-paper etching prints by Hanslip Fletcher, make the volume desirable quite apart from its great interest from the technical point of view as printing. A fine reproduction of the Stationers' Company's Medal is also included, as well as a good colour-reproduction of a portrait of Herbert Fitch, the Master of the Company. As further evidences of the high quality of the work an illustrated lecture on Christopher Plantin, by W. T. F. Jarrold, and a sermon on "Patriotism" by Prebendary Hobson, have been issued by the school. The principal is J. R. Riddell, and the president Lord Riddell, and the school's activities are bound to result in a definite improvement in commercial printing.

The House We Ought to Live In.

The House We Ought to Live In. By JOHN GLOAG and LESLIE MANSFIELD, F.R.I.B.A. London: Duckworth & Co. Price 7s. 6d. net.

There is certainly a dangerous tendency to-day to disallow for the diversity of human nature. It is the danger that besets eugenics and it is the danger that besets town planning; and we fear that the authors of this book have not escaped it.

Actually it is as impossible to prescribe a general type of house for mankind as it is to prescribe a general type of clothes, or a general way of doing the hair, or even a general occupation. Yet we know there are enthusiasts who seek to do all these things. Some would have us dress in a *rational* uniform and shave our heads (so much more sanitary!). Others would have us all "back to the land." And it would seem that there are still others who would have us live in houses that unpleasantly resemble sanatoria—healthy enough we admit. As a matter of fact there is far more diversity, both in type and in equipment, in the medium-sized house to-day than there has ever been before. The composition of a household, the occupation of its various members, the available public supplies, are all factors whose influence to-day is far more potent in determining the plan, appearance, and equipment of a house than they were even ten years ago.

Even the authors' conception of the plan of the perfect house is not without its faults. The position of the staircase is unsatisfactory, as is its construction in one long, straight flight of some fourteen steps. A staircase should be one of the most beautiful features of a house; designed in this way it never can be. And the lighting of it, too, is not good. The authors state the necessity of not wasting space in landings and passages, yet on the first floor they are compelled to waste some 25 sq. ft. to obtain light that will then be insufficient for their staircase, and although they label this space "linen store" (the owner of the house must be a frequenter of "white sales"), it is actually nothing of the kind. Neither is it sound construction to be compelled to carry two of the four outer walls on the first floor on bressummers for their entire length.

However, apart from these defects the book contains much sound advice. The section on fitted furniture, and some of the matter relating to the kitchen, is particularly valuable; although here there is a tendency to over-organize. American business methods of efficiency are obtaining too much prominence in every sphere of life. Efficiency is not the ultimate goal of man's activity. The book is liberally illustrated in pen-and-ink by Mr. A. B. Read, many of whose sketches are first-rate examples of clear and delightful penmanship.



A WALNUT SETTEE (c. 1715-20).

(From "English Furniture.")

English Furniture.

English Furniture. By JOHN C. ROGERS, A.R.I.B.A. 21s. net. "Country Life" Offices. 1923.

The fact that Mr. Rogers is a young man and that this is his first book is all to his credit, but it lends an additional grace to the almost fatherly foreword of Mr. Avray Tipping (himself one of our most cultured writers on the subject of English domestic architecture and furniture), which preludes Mr. Rogers's book. It is by way of the friendly hand on the shoulder from the veteran to the young warrior. His assistance in the way of proof-reading and advice is noticeable here, although Mr. Rogers is quite capable of fighting his battle unaided. He has the training of the architect (which is not disadvantageous, to say the least), and he knows his subject, both from the historical and the technical sides. Many of these technical incursions, to which writers on English furniture are so prone, are often merely irritating, not only because the information which is conveyed is, too often, indigested by the writer himself, but also because the attitude is so often adopted of despising the cabinet-maker as a "mere workman," forgetting that if he does not know his trade then no outsider can. Those who refuse to descend from their proud eminence to learn at the hands of these "mere workmen" betray the superficiality of their knowledge in every sentence which they write. The author here has learned at first hand, and in a practical manner; he has entered into the field of technique, and has emerged with success. No angry cabinet-maker can throw a billet at him for his presumption.

It is by way of being a dubious compliment, but the most admirable faculty which Mr. Rogers possesses is that of compression. In an octavo volume of less than 200 pages he has packed a history of English furniture from the middle of the fifteenth century to the end of the eighteenth; no mean achievement in itself, but even then he has found space for several pages of very informative constructional diagrams. This facility for extracting the marrow of a subject, and jettisoning the dry bones is one to be envied.

The book is divided into the now familiar three periods—of oak, walnut, and mahogany—and there are 130 illustrations in plate form and sixteen, including diagrams, in the text. The greater number of the examples are new to books of this kind, a welcome change from so many of the weary hacks which have cantered again and again at the touch of a new writer's whip and spur.

As I expect that this book will live to see itself in a new edition, I should like to submit a few criticisms for the author's consideration. Many of the dates he gives, especially of the

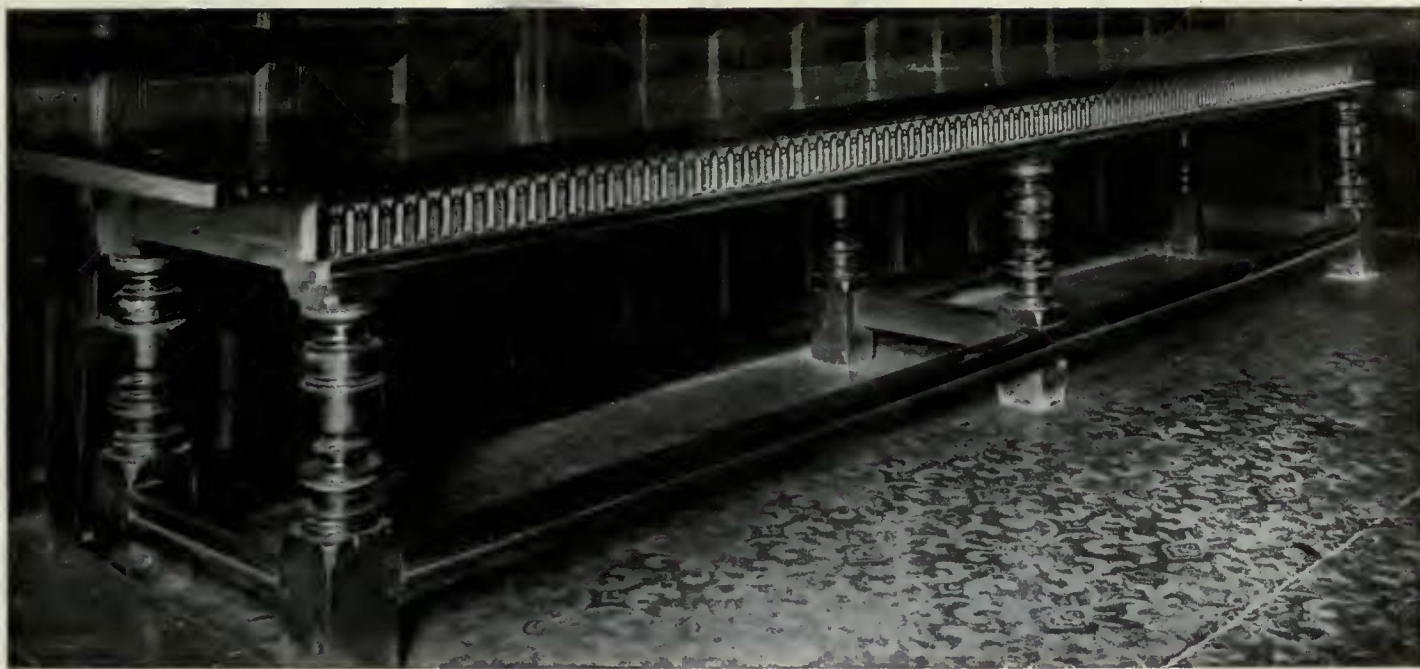
pre-Renaissance work, appear to me to be much too early. Thus the standing cupboard in the Victoria and Albert Museum (Fig. 5 in the book) is not Gothic, but a travesty of the style, such as one would expect after the dissolution of monasteries (which commenced about 1536) had scattered the former culture, cloistered within the walls or under the shadow of some mighty abbey, abroad, to roam the highways or haunt the thickets of broad England. If this be Gothic of 1500, as the author states, what of the fine traditions of English woodwork of the fifteenth century which produced such triumphs as the rood screens of Suffolk, Norfolk, Devonshire, and Wales, and the font cover at Ufford? That an inferior school of craftsmen arose about 1550 we know. They are the *huchiers* and the arkwrights, who are mentioned so often in contemporary records; but that they could have existed side by side with the highly-cultured joiners and carpenters of the fifteenth century is more than doubtful.

Mr. Rogers has taken some of his historical facts from other writers; he could not well do otherwise, but it is advisable to question if some of these have not been exploded since they were written. I speak as one who has been misled in the same way. The old story of the triad of Chippendales, Thomas I, II, and III, the first and second

A FINE EXAMPLE OF A WINGED ARMCHAIR
UPHOLSTERED IN DAMASK (c. 1680).

The scroll legs with narrow turned tops indicate that the chair belongs to the closing years of Charles II's reign.

(From "English Furniture.")



A LONG DINING OR BANQUETING TABLE IN OAK (c. 1600-10).

This Table belongs to the Drapers' Hall, Shrewsbury.

(From "*English Furniture.*")

hailing from Worcester, is now no longer accepted, thanks to the researches of Mr. J. S. Udall, an erudite and accurate antiquary, but one who, in his time, believed in the same legend. Fables of this kind, once in print and in a book, take on an air of respectability to which they are often not entitled. It is an author's duty, therefore, to correct them wherever possible. If Mr. Rogers will consult "*Notes and Queries*" of January 7, 1922, he will find that Thomas Chippendale was born at Otley in Yorkshire, and the record of his baptism in 1718 is in the registers there. He was the son of John (not Thomas), a joiner (not a carver of picture frames). It is certainly not "established that he came to London with his father some time about 1727." The earliest reliable notice that we have of him, other than that of the Otley baptism, is his marriage to Catherine Redshaw in 1748, and I am inclined to think that this almost coincides with his London advent. He would then be in his thirtieth year. We know that he commenced business on his own account within eighteen months of his marriage.

Mr. Rogers is also not quite accurate in his diagram showing the quartering of oak, on page 9. The boards cannot be cut exactly parallel to each other if the maximum figure of the wood is to be obtained. They must each be cut either exactly on the line of the medullary ray, or at a very acute angle with it. The river of oak splits exactly on the line of the ray as a rule. In cutting it is necessary to leave a small wedge-piece between each board. This is a minor matter, but I know the author desires to be accurate.

Referring to the footnote to page 116, if the author refers to *shellac* polishing when he uses the term "French" (which is the only way in which I understand its use), then none of the methods described in Sheraton's "*Cabinet Dictionary*" of 1803 bears the slightest resemblance to this process. As far as I remember (I have not the Dictionary at my side), Sheraton only refers to polishing with brickdust and oil.

These are all minor criticisms, however. I have placed Mr. Rogers's book on my shelves with Howard and Crossley's "*English Church Woodwork*" as its

next-door neighbour, and I can pay the author no higher compliment than this.

In the ordinary way one might venture a word of praise for the way in which the book has been presented, but we have all been accustomed to expect so much from the offices of "*Country Life*" that, with the usual gratitude of mankind, we now merely grumble if any production from this source falls below their usual high standard. Mr. Rogers is under no such disability, however. It is his book, and he can be grateful that his first-born has fallen into such capable hands.

HERBERT CESCINSKY.



A MAHOGANY CARD-TABLE OF THE LION MASK PERIOD (c. 1740).

(From "*English Furniture.*")

Survey and other Measuring Instruments.



A CELESTIAL SPHERE: SOUTH GERMAN,
16TH CENTURY.

Die Geschichte der Wissenschaftlichen Instrumente. By ALFRED RÖHDE. Leipzig: Klinkhardt & Biermann, Verlag, 1923. Sm. 4to. pp. viii + 120. Illus. 139. Boards, 20s. net.

Some idea of the beauty of the work lavished on astronomical and horological instruments was afforded in London last year by the few examples offered for sale by Sothebys in the Rosenheim sale. But little idea of the extent of this practice of beautifying scientific instruments had been obtainable until the advent of this remarkable volume of research and taste. The museums of Germany have been overhauled and made to yield illustrations of the work of the ciseleur, the chaser, the engraver, the worker in mello and sulphur-casting—art in the service of science. Years must have gone to the making of many of these exquisite astronomical, astrological, horological, and other instruments of precision for the measurement of time and its projection into eternity; of distance and its projection into space. Old books have been made to yield their illustration of the methods of employment of these old instruments of science, and this admirable treatise affords an illuminating purview of the pure and applied physics of the period with which it deals—the beginning of the Renaissance to the end of the eighteenth century, when modern science was about to be born.

The period was an extraordinary one, redolent of truth and beauty, and in these instruments of precision the two are allied; they were for the purpose of ascertaining truth, and they were adorned with beauty. The lives which their owners lived were serene and lofty, apart from the cries of the market-place, the lives that Roger Bacon and Paracelsus lived, but with the added humanities of Francis Bacon and Isaac Newton. Architecture and the science of surveying in practice then possessed an added attraction in the beauty of the old instruments, the compasses, the levels, the theodolites. Time-keeping was an art in itself, with its extraordinarily beautiful instruments of measurement. Of the latter, horizontal, equatorial, and ring sundials and night dials are illustrated in profusion, and most of them are portable, of most elegant design and decoration and perfect workmanship. Measures of space are hardly less beautiful—directly linear, circular, proportional and reductional, and the horometrical instruments are wonderfully various, intricate, and elaborate. The beauty of the surveying instruments proper is surprising,

for some of them are ornamented not only with conventional patterns of great beauty and taste, but with pictorial scenes and figure subjects. The astronomical and astrological pieces are the finest of all; the spheres, the astrolabes, and the quadrants that superseded them, seem to have been fabricated not only with the greatest skill, but with the greatest love by the various German, French, Italian, and English craftsmen to whom they were due. A bibliography of over a hundred authorities on the subject includes mostly German works, but no English, although books dating from the year 1496 are noted.

The Beginnings.

Die Kunst der Primitiven. By HERBERT KÜHN. Munich: Delplim Verlag. Large 8vo. pp. 248. Coloured frontispiece and 214 illustrations in colour, in half-tone and in text. Wrapper.

No volume on primitive art has been published that can be compared with this for comprehensiveness, and, within its limits, completeness. The illustrations alone are a compendium of the subject, for the frontispiece represents the coloured fresco in the temple at Chichen-Itza in Yucatan, and other coloured plates the well-known bison of Altamira, the African bushman's antelope, the rock figures of north-west Australia, and the animal frescoes of Tyre. The half-tone plates represent the whole of the known work from the crude scratchings of the Stone Age to the accomplished bronzes of Benin, and are supplemented by the useful drawings printed with the text. Very few sources of knowledge on the subject have been neglected by the author, and his bibliography is a formidable one, running into no fewer than thirty-four pages, with about thirty works to the page, mostly German, but with a sprinkling of English, American, French, Spanish and Catalan, Italian, Greek, and Scandinavian.

It is little to be wondered at that Gauguin felt the spell of the primitive, and practised his art under its influence; that others have felt it too, those who have only studied it in museums even. Gauguin studied it at first hand, and despairing of making a new art, returned to the elemental. The wonderful thing is that in doing so he rediscovered the elemental truths. In a survey of primitive art such as this volume of Dr. Herbert Kühn's renders easy and comfortable, the great truth emerges that art is a natural function of man and an imperative instinct with him.

In the days of art schools and Latin quarters, this truth is lost sight of because art becomes an artifice, a plaything, an excuse. Palaeolithic man had to draw in imitation of the most wonderful things he saw around him, so had the bushman of Africa, and the aboriginal of Australia. The men of the new Stone Age had to carve the horns and bones of such animals as came their way; the African niggers had to make wood images; the men of the Bronze Age, their images of metal; those of South America, images of stone; the dwellers in Crete, those of clay. Everywhere man found a material in which to express his overwhelming desire to interpret Nature. In doing so he laid the foundations for the art that was to come, that of Greece and Egypt, Rome and Italy generally, of other countries, and in laying those foundations he builded better than he knew, for the Aztec and the Toltec carved a head in stone of a man; the Benin artificer made a head of a girl in bronze, which no subsequent sculptor in Greece or elsewhere has ever improved upon or surpassed, even in refinement of beauty.

In architecture, too, the primitive has much to show; the well-known temples of earlier semi-civilizations in Europe and Asia and India, in Cambodia and China; the extraordinary erections in Mexico, in Maya, and in other parts of South America; architecture there combined with the sister art of sculpture in a lavish profusion, and in some cases allied with primitive science. Even in Scandinavia, early man carved wonderfully in gold and made his patterns out of his own fancy, and established a definite system of ornamentation, again, not to be improved upon by future artificers. The primitive potters of Knossos are being imitated at this day by their successors in Germany and Austria; and the primitive dweller of Oceania, the New Zealander, provides motives which otherwise would never have been evoked.

One overwhelming conclusion shapes itself as this most satisfying book is read through, and that is that however modern conditions may tend to divorce art from life, art is an essential and an aboriginal and an imperative matter to man, and can never be wholly divorced from humanity. KINETON PARKES.

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No book by Mr. Craig can be expected to be quite free from all reference to the theatre, and this volume is no exception, for he tells us how the little craft of wood-cutting has helped him in the larger work to which he has devoted his life. The book is to be entitled "Woodcuts and Some Words." Besides the ordinary edition there will be a small edition de luxe of 160 copies, of which 150 are for sale.

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The following six volumes are in active preparation: "Inigo Jones," by Stanley C. Ramsey, F.R.I.B.A.; "Hawksmoor," by H. S. Goodhart-Rendel; "Vanbrugh," by Christian Barman, editor of "Architecture"; "Chambers," by Trystan Edwards, M.A. Oxon., A.R.I.B.A.; "Bentley," by W. W. Scott-Moncrieff, M.C., F.R.I.B.A.; "McKim," by C. H. Reilly, O.B.E., M.A. Cantab., F.R.I.B.A., Professor of Architecture, Liverpool University. Crown 4to. Each with about thirty-five plates. Price approximately 10s. 6d. a volume.

Theory and Elements of Architecture.

Theory and Elements of Architecture. By ROBERT ATKINSON, F.R.I.B.A., Director of Education at the Architectural Association School of Architecture, and HOPE BAGENAL, A.R.I.B.A., Librarian of the Architectural Association. London: Ernest Benn.

It is extraordinary how little during the last fifty years has been written on the theory of design in architecture. Probably Gwilt's Encyclopædia was the last book in English in which any space was devoted to this subject, and the student in architecture is often at a loss to discover any reliable data upon the subject.

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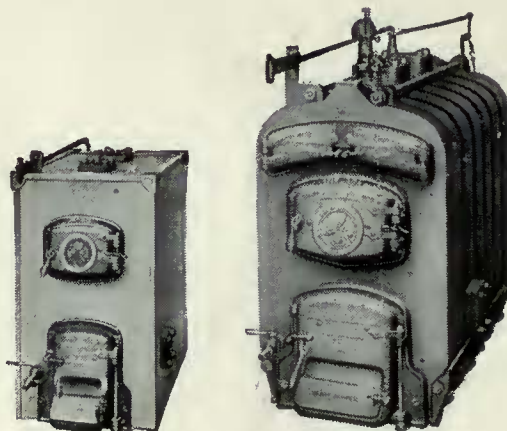
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Recent Excavations.

The lectures on "Recent Excavations," given during the summer by Miss Claire Gaudet, will be repeated this winter on Thursdays at the British Museum (by kind permission of the trustees). The subject, as before, will begin with the earliest known civilization as shown by the discoveries made within the last few years in Mesopotamia, and will include the excavations at Ur, and this year's work at Kish, now known to have been the capital of the first Empire in the world's history, said to date from about 5,000 B.C. The evolution of architecture from these early times until the Roman and Early Christian periods, showing the classical influence on all subsequent art up to the present day, will form the basis of the lectures, including whenever possible the arts and crafts of the people. Further particulars may be obtained from the Hon. Secretary, 120 Cheyne Walk, Chelsea.

Goodwill in Industry.

The following are extracts from a speech given at the Twelfth Conference of the British Commercial Gas Association by the Rt. Hon. J. R. Clynes, M.P. The speech has been published by that Association and deserves wide circulation. Mr. Clynes said:—

I can see that amongst other conditions of success for the industry at least three must find a prominent place. First, there is the level of general national prosperity outside; secondly, there is the degree of efficiency and the quantity of the output from the joint energies of those concerned in the industry, and thirdly there is the maintenance of peace in the industry and the spread of goodwill in its working. I do not think I am putting the claim too high when I say that in recent years a relationship between employer and employed in the gas industry has been developed which is as good as any to be found in the principal industries of Britain. The leaders of the men, I would claim, are not unknown for their cultivation of conciliatory and reasoning methods to adjust differences which inevitably arise. In the earlier years of our work, settlements had to be made separately in each town and in each city, but gradually there grew up the recognition of area standards and the fixing of particular rates according

to the size of the works and the character and capacity of the plant that was employed. These methods have called into being a National Joint Industrial Council. On the employers' side of this Council there are included the representatives of Corporation Gas Committees and privately owned gas works; on the men's side the representatives are drawn from the Unions which have gas workers in their membership. The Council operates through eleven regional councils which cover well-defined areas in all parts of Great Britain, and those councils have the fate of the service conditions of 100,000 gas workers in their keeping, and on the whole I claim for them that they have improved the spirit of co-operation amongst employers and employed. But the continual use of this new method will, in my judgment, require both sides to explore the question of whether remuneration should always be fixed in relation to some assumed standard of the cost of living, or be fixed on a basis which would raise that standard and pay due regard to the value of the labour performed. The machinery for negotiation and discussion is of the right kind, and if it is rightly used it can go far to raise the present level of prosperity in every phase of gas production. The Whitley Councils were conceived in the right spirit, but it is unfortunate that most of their work has had to be done under abnormal conditions during the war, and since the end of the war. An industry like that of gas production is subject to seasonal changes and to new methods of production, because of development and inventions which introduce improvements. These conditions greatly increase the reason for the management and the men working together for mutual advantage. If, however, on the part of the men, there is ever an inclination to shirk, there is now no room for it, and if ever on the part of the management there is a tendency to oppress, they will be restrained by the fact that oppression is certain to be resisted. On the whole, the gas industry has been less subject to stoppages of work and disputes than some other occupations, and the better use of the Whitley Councils might well increase this good fortune. Convictions and principles in relation to a social order or to the basis on which industry generally ought to be conducted need not be forfeited by either side in the endeavour of both sides to make the best, for the time being, of conditions as we now have them. Co-operation for

(Continued on p. xlv.)



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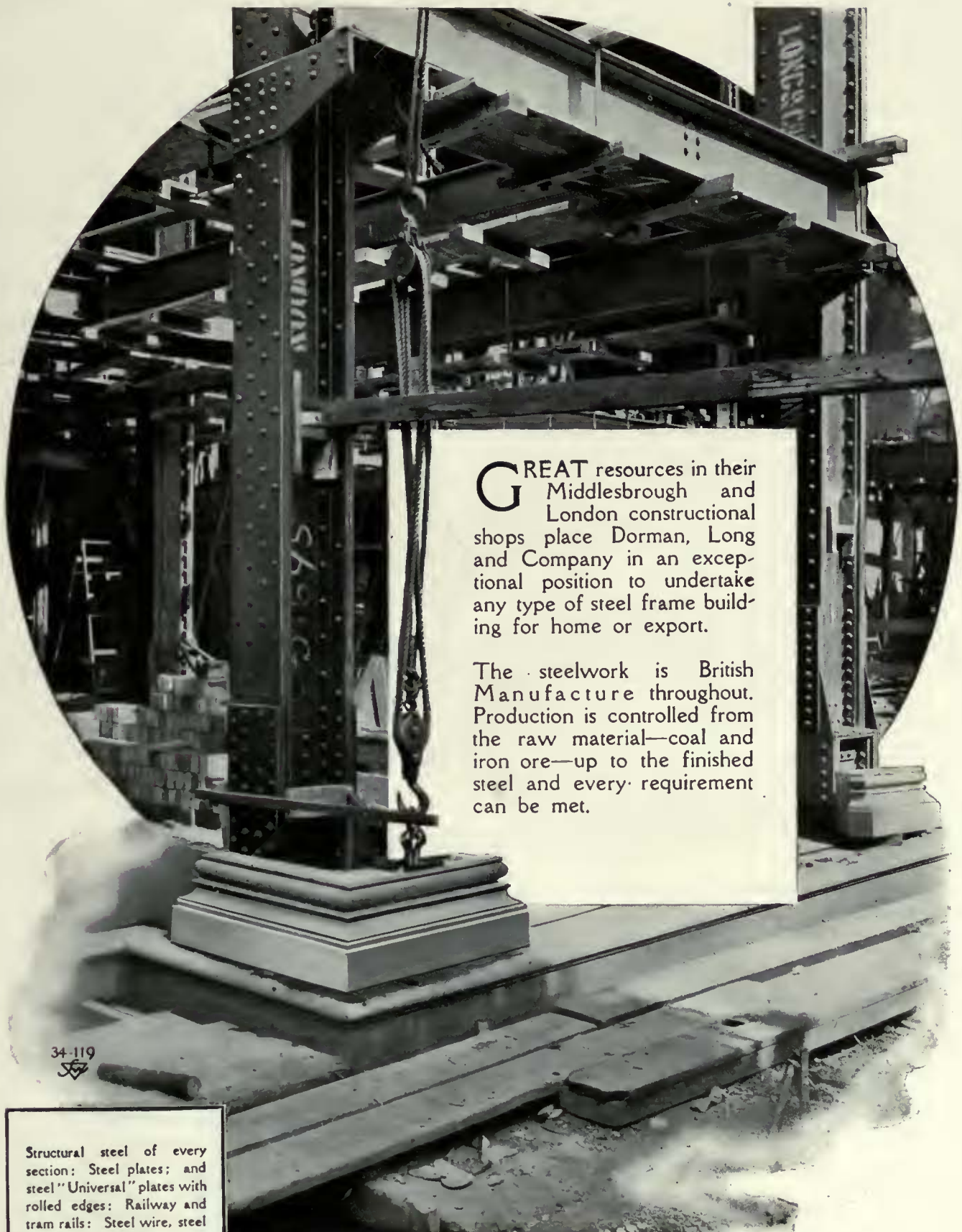


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immediate good results is nothing more than the application and practice of that quality of commonsense of which, in private life, everyone claims to possess a share. The employers in gas manufacture can be certain of a greater degree of co-operation if they are willing to pay the price for it in affording to their men the best conditions which the industry will allow; but the best can be assured only in exchange for the best effort of the workmen themselves who may be employed.

I would ask you whether the accepted attitude respecting the pay of workmen is after all the right one, and to listen to a criticism, not the weaker because it may be frank; for, indeed, the truest friendship may often be found in the fullest frankness. We had better speak our minds, especially so far as we know the minds of the workmen to be. The rule with many employers and many departments of State in the years preceding the war was that of never agreeing to improve wages or rates except according to a very questionable standard, and the standard was embodied in the question of what was the least which the working man could live upon; what remuneration was sufficient to enable the man to meet the ordinary simple needs of life from day to day. Employers did not ask themselves how much more the trade or business could afford to give; they usually asked, as I say, what was the least sum on which the working man could manage to live. There is a growing revolt against that standard or that ideal, and workmen will not much longer submit to be governed by such a standard. They are asking for a higher and a better one. The workman is seeking opportunities for greater leisure and for more tolerable conditions of home-life and of service in the workshop. He is saying that employers can no longer pursue their claims without regard to the great human needs of the masses of workers, and if employers continue to try and set aside those human considerations they are likely to fail, with disaster to themselves and to their country. The human factors, therefore, must be more abundantly recognized, and must be brought more and more before the notice of those responsible for the management of men. That factor in industry was too long neglected, and that neglect has been a fruitful source of trouble, and we are now trying to do rapidly what it would have been well for the country if employers had consented gradually to do years ago.

I remember experiences of utterly useless efforts and appeals made to employers of labour years ago. I recall the callousness and folly on the part of employers in resisting most reasonable demands. When trade was expanding, profits increasing, and the Income Tax returns showed that wealth was going up and up, we could not, without a fight or a strike, get a weekly wage of a pound for thousands of men who were doing the most arduous work in many of the trades of Britain.

Whilst saying that on behalf of the workmen, it would be wrong for me not to point out the workmen's duty; for rights beget obligations, and workmen must not overlook the fact that there are other classes in the community besides themselves. The tendency is too common to look at our national problems from just our group or grade standard. Community interest is often obscured by the vigour of class prejudice and by the demands pressed for personal advantage. Industry should not be regarded as an activity to be sustained for sectional benefit. It can prosper only if supported as a national treasure, and next to the damage which wars and international conflict have inflicted upon industry, it has suffered most from internal conflicts often caused from failure to recognize that there is a common or mutual interest which can be sustained only by action upon co-operative and reasonable lines. I would also appeal to workmen individually and in their groups to have regard to their less fortunate fellows. There are many instances of highly developed individual ability left unrewarded because opportunities for advance are denied, not by employers but by workmen themselves. It would be a good thing therefore for workmen to broaden their outlook, and give a fair opportunity to other workmen who have not been favoured by apprenticeship or by early educational opportunities of workshop training. In short, the cause of Labour should be made to involve less and less conflict between workmen and workmen in different trades and in different departments. Workmen who demand that employers should be fair to them, should at least agree to be fair to each other. They should be especially fair to those workmen who suffer the handicaps of lack of education or of training, and who are thereby classed as less skilled in the performance of their labour. I say there are numerous instances of outstanding

(Continued on p. xlviii.)

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natural ability, of men who by individual study and endeavour have equipped themselves for promotion—for a rise in the standard of their position—and who are denied it unhappily by the action of their fellow workmen.

I have said, Mr. President, that one condition relating to the immediate prosperity of the gas industry is the prosperity of our country as a whole. The war changed many things, but it has left one thing quite unaltered. It did not alter the fact that we are a great exporting and manufacturing community. We cannot hope to keep our place in the markets of the world if we tolerate any system of under-production. Output can be increased by improved systems of production, by a fuller use of mechanical devices and appliances, by more skilful and agreed subdivision of labour, by re-organization, by good time-keeping and by the removal of any old method which may have hindered production in the past. Employers, however, must not make the mistake of thinking that workmen will agree to produce more unless they can be assured of a greater share of the product. In other words, increased production must mean, not merely greater commercial prosperity and profit; it must mean an increased standard of life for the workman as for others—a standard which will give to the workman greater purchasing power to buy and to consume more of the products resulting from his labour. Increased output need not necessarily involve increased individual exertion on the part of the workmen. I believe that, given a readiness to accept in principle the desirability and the wisdom of increased output, means could be devised which would result in an increase in the volume of our products. The true measure of national wealth is the national product. And we must produce within the means and within the capacity of other people who buy our products. Therefore any state of artificial dearthness is one of the worst enemies of the workmen themselves. Trade is world-wide, and it often requires a view which most workers are not in a position to take. Real wealth can only be expressed in terms of work, and whatever else may be sought as a solution for present-day difficulties, at least two things are essential. One is that employers should try to secure the confidence of their workpeople in exploiting industry for the mutual benefit of both sides, and the other is to conduct their businesses so as to avoid lowering standards of

output, causing immediately an increase in cost, which at once tends to diminish opportunities for employment by raising the price of the article produced. It is, I think, a lamentable fact that many workmen still remain under the delusion that the less work they do the more work there will be for others to do.

Nor must it be forgotten that prices are now too much at the mercy of syndicates and associations which exact a level of profit high above the value of the services rendered. The recent publication of the findings of the impartial committees of inquiry shows that even where employers and employees as producers in the first instance, do their best in the sphere of manufacture, their services are frustrated by high prices improperly fixed by dealers, traders, and others who often have the public at their mercy.

I would allege—and I hope it is a statement that can be sustained—that the workman, at heart, is not less of a patriot than the citizen of any other class in this country. In face of recurring trade disturbances, the question sometimes has been asked by some who are not of the working class, and asked with seriousness and anxiety: "Is the workman bent on ruining his country?" That question is usually asked by the man who is comfortable and secure, and who has no cause to fear any of the risks of distress and hardship that are part of the common life of the average workman. I do not think there is any idea in the mind of the average workman of doing his country harm, and if there were, the workmen themselves would be the first to feel the effects of any ill which deliberately they might intend.

When there was abundance of goods, and money had a high purchasing power, the country could afford to face with equanimity recurring industrial strikes and periodical stoppages, without any sense of serious loss. But that margin of security has disappeared. Our margin now depends on overseas trade, and that, in turn, depends upon industrial peace at home and secondly upon peace in Europe as a whole. It is not part of my theme to develop the question of how far unemployment now is due to international conflict, but my conviction is that we cannot approach even the threshold of the industrial prosperity for which we are so anxious until political settlement and until relations of real friendship are established between the nations of Europe.

We have a degree of unemployment, deeper and worse now

(Continued on p. 1.)

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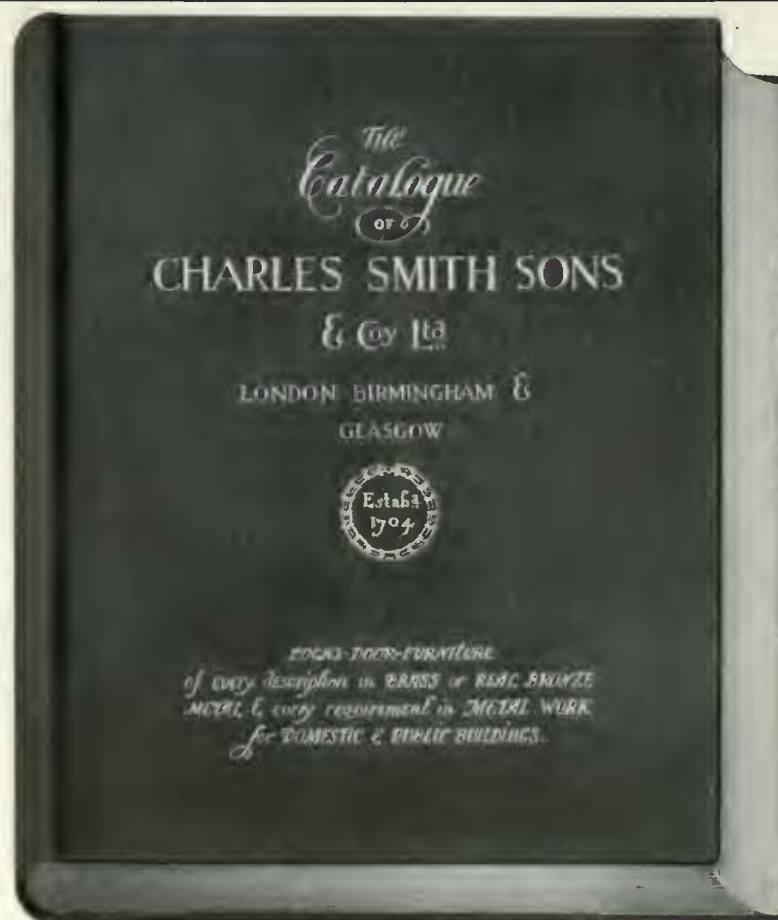
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because of its duration, although actually there are fewer unemployed than, say, two years ago; but the intensity of the sufferings and the deepening anger accompanying the growing hunger are a menace in a larger measure at this moment to our country's interests than was the case some two years ago. We have, so far, wasted enormous sums of money in mere relief payments to masses of workers without calling in exchange for any service whatever. As far as it is possible, by organization, by the acceptance of new ideas, by direction—as far as it is possible we should see to it that we never give away anything for nothing. It is a very bad thing for those compelled to give and perhaps a worse thing for those who constantly receive.

Let me illustrate this by a reference to figures published a few days ago relating to one of our larger and poorer boroughs in London. Many of you here represent great municipal bodies and corporations, and you have been beset with peculiar difficulties, and I would like to say—and you may take it as said without any insincerity or flattery—that the degree of willing service given in the public interest without fee or reward by the men who constitute the municipal bodies of this country is something of which we have every reason to be proud. I sympathize with the difficulties of these municipal bodies, especially in connection with their financial embarrassments, for in large measure this problem of unemployment is one of finance first and next one of organization. Compare then the enormous sums we are giving for nothing with the small sums we are paying in wages for work done. This particular borough gave these figures: that in the year just concluded (1922) that borough paid for work performed under its auspices and direction—work specially organized to relieve the unemployed—a total sum of £77,000, while in the same year that same borough gave away for nothing £2,051,600. Now in similar degree you have this same condition affecting the great municipal bodies of this country. This, of course, is not a platform for any party controversy, but I note with pleasure that the Prime Minister, speaking at the great Imperial gathering recently, expressed his deepest concern as to the conditions of unemployment in this country, and incidentally referred to the great sums we continue to pay out through the Unemployment Insurance Act. We pay collectively—the State, the men, and the employers—£50,000,000 a year for benefit through that Act

alone. I suppose that the total cost of unemployment now, through relief agencies, the Unemployment Insurance Act, and many other agencies providing support, will not be less than about £2,000,000 a week. I would like to see much of that money changed from dole money to wage money, and thus get a larger amount back in the way of capital and in the way of wealth which the labour would produce if men were organized and applied to it. That is not solely a municipal problem; it is mainly a parliamentary problem, which many of us continue to press upon the House of Commons. We ought to make fuller use of our internal resources, for it is clear that for a long time yet we shall have to carry the burden of trade depression, and therefore we must turn more and more to our own internal capacity. I would urge that for reasons of character, for reasons of conduct, for what might be termed reasons of psychology—for broad moral reasons—this country is losing enormously because thousands of young men who came out of the army are still out of a job, being trained in nothing but mischief, and deteriorating in their persons as well as in their efficiency as wealth producers.

I have already trespassed too long, and I only want to add—without attempting to develop many of the themes to which I have only briefly alluded—that I am here frankly to say some of these things as one who wishes well in the best sense of the term to the great industry with which I have been associated since the age of twenty-two. At that time I left ordinary labouring employment to become, in a humble way, an official of what was then the Gas Workers' and General Labourers' Union.

We must still regard the outlook as grave and disturbing, but it is a source of congratulation to us all—in spite of the grim conditions and the great hardships that have to be endured by millions of our people in the last few years—it is a source of congratulation that a level of general internal peace—that is to say, a freedom from riot and disorder and a general rule of good conduct, have been maintained by our people. There is something in the British character which, I think, will see this thing through, and we shall be helped to that end the speedier by a greater concentration of our qualities of commonsense and a desire for co-operative effort. This will go far to save us, and an Association of this kind is making its contribution to the sum of goodwill in the free and frank discussion of these subjects.

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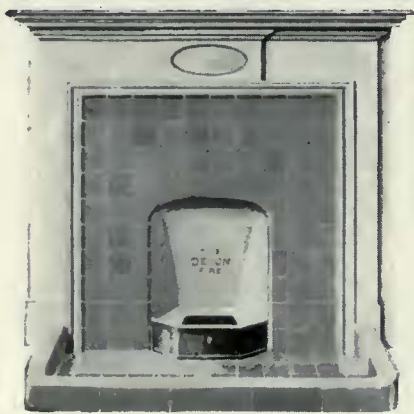
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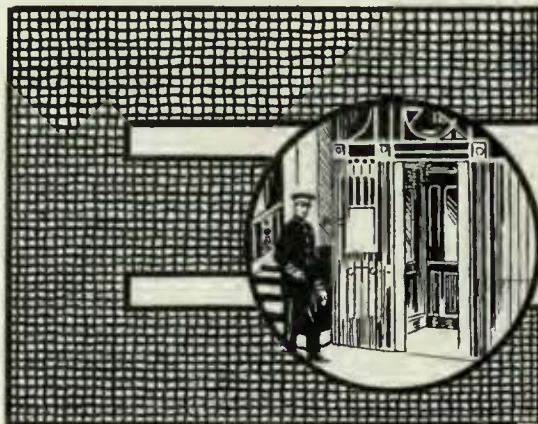
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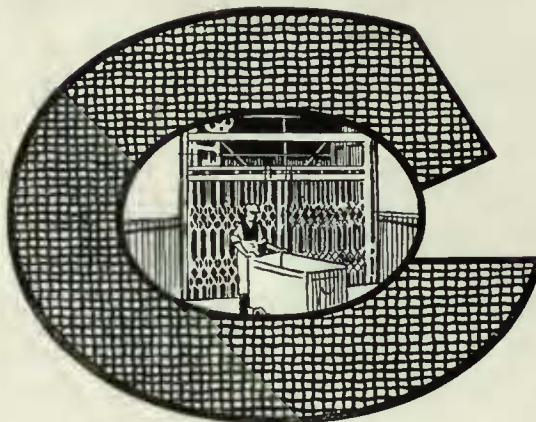
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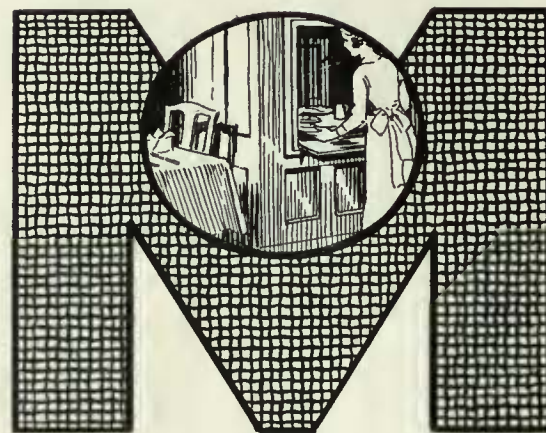
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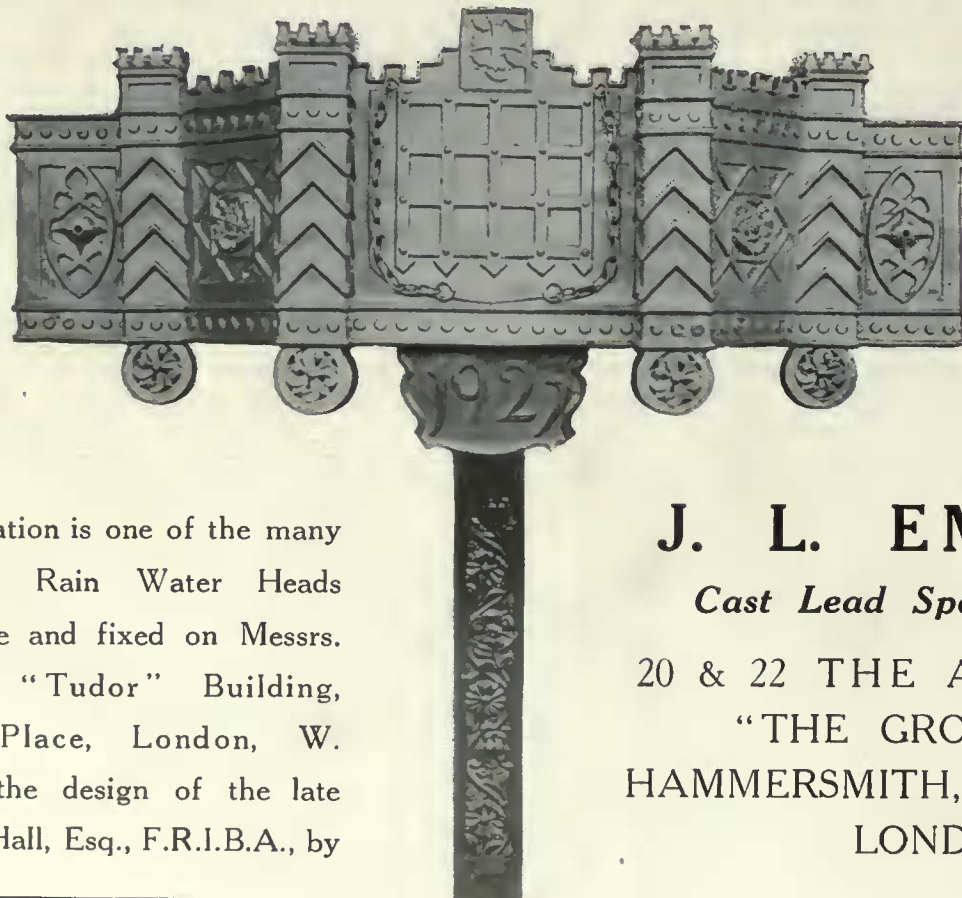
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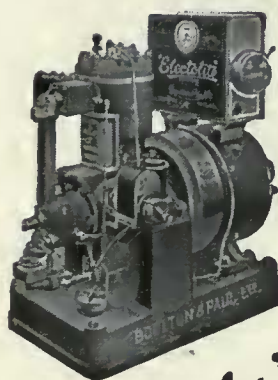
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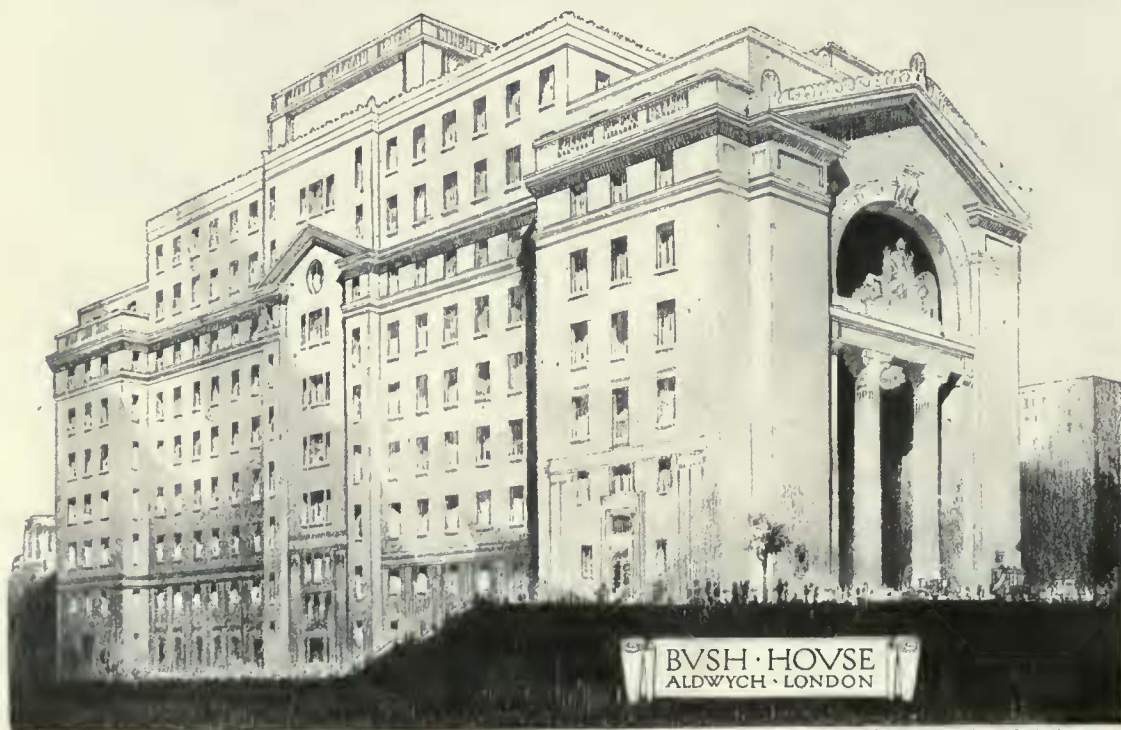
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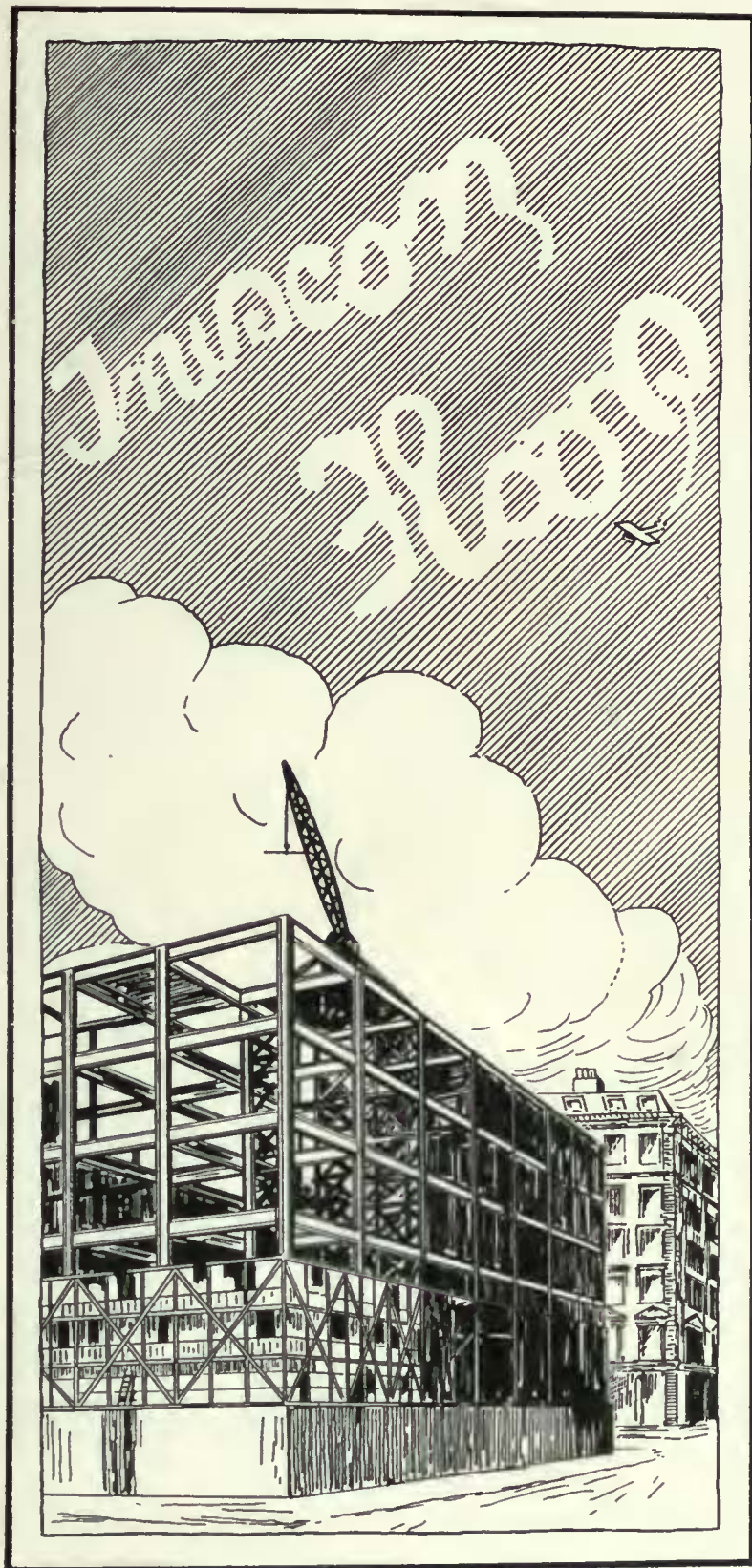
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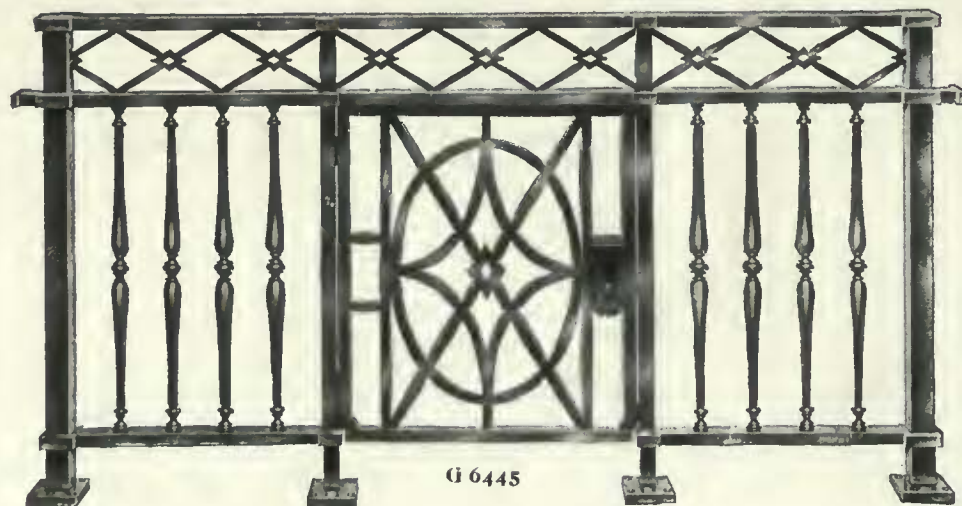


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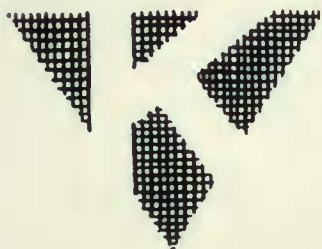
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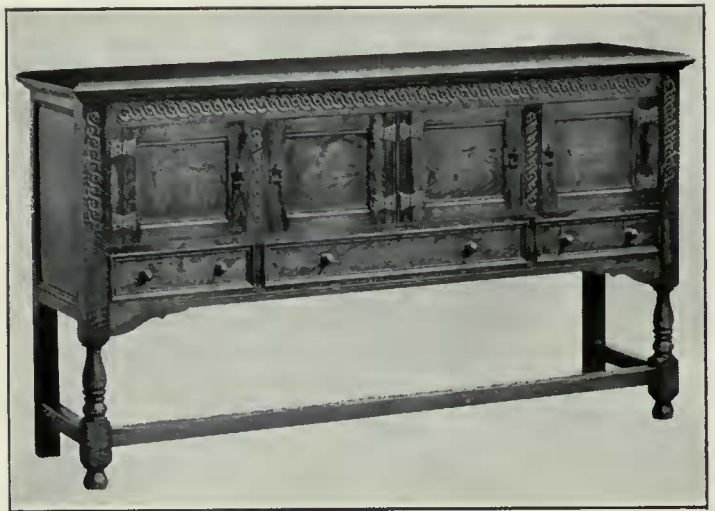
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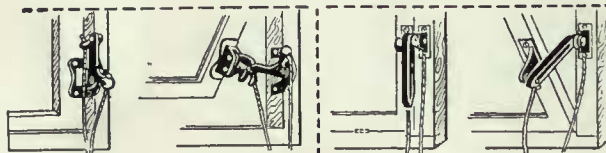
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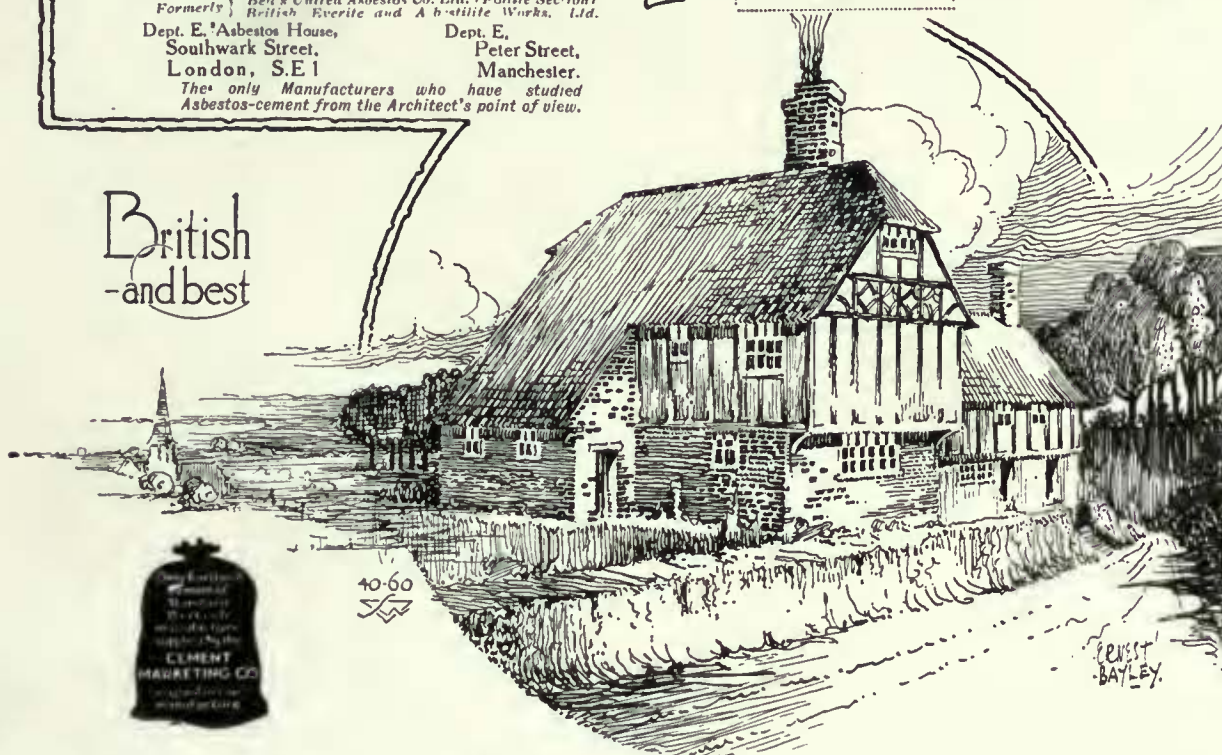
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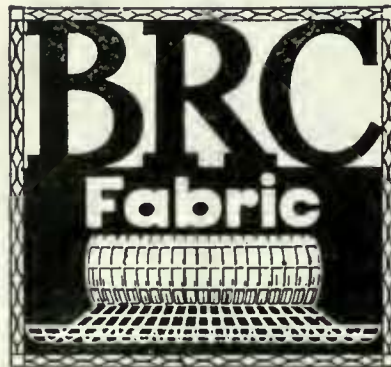
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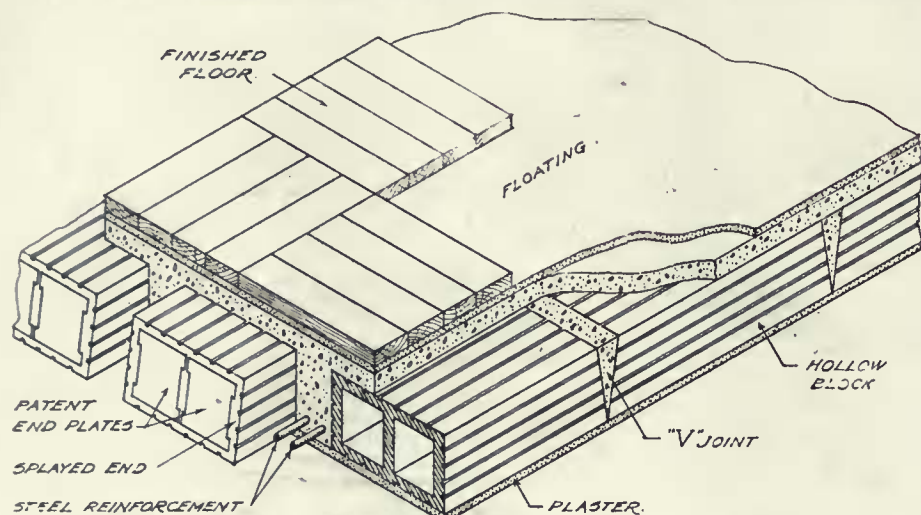
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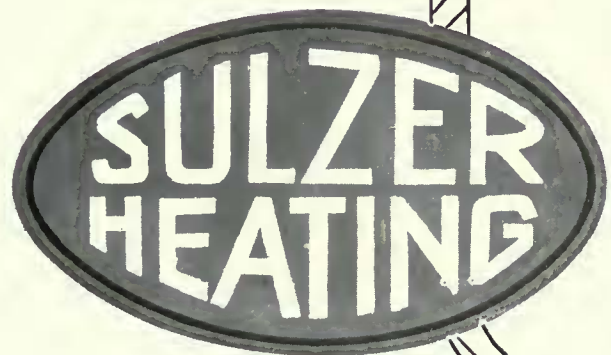
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The Theatre of Sabbioneta.

135

"Scamozzi, Palladio's pupil, who completed the Teatro Olimpico (Vicenza), built another pseudo-classical theatre in 1588, at Sabbioneta, for the Duke Vespasiano Gonzaga, but this does not now exist." John Henry Middleton, M.A., Litt.D., F.S.A., D.C.L., Slade Prof. of Cambridge, Art Director of South Kensington Museum, 1892-1896, in the "Encyclopedia Britannica," Vol. XXVI, page 732. Latest Edition.

BUT if I may trust my eyes it does exist. The three most ancient modern theatres in Italy are the Teatro Olimpico in Vicenza, the Teatro Farnese in Parma, and the Teatro Olimpico in Sabbioneta.

More is known by us in England and America about the existence of the first than of the second; of the third, I believe few know anything. I know perhaps only a scrap more than my fellow countrymen, for I have not the ability or the resources to devote myself thoroughly to research work, and I am only rarely able to go here and there and look for things with my own eyes. But I have seen these three theatres: the second, in Parma, I have visited four times, the third, in Sabbioneta, once, and it is of these last two that I will, with your permission, attempt to tell you something and show you something . . . at least that it exists.*

The town of Sabbioneta is unique for a number of reasons, not the least one being that there is—or was—no place where a traveller can procure a good plain Italian meal; but the chief reason which makes it unique is that in all other respects it is a model city, and was the creation of Vespasiano Gonzaga.

Duke Vespasiano Gonzaga (December 6, 1532, to February 26, 1591) was born at Fondi, became "Signore di Sabbioneta" in 1540; in 1555 "Marchese di Sabbioneta e Principe di Bozzolo," in 1574 "Principe di Sabbioneta e Marchese di Rivarolo," and in 1577 full "Duca di Sabbioneta." He set out to make a little model city of the place, with a palace—a mint—a theatre—a printing press—all in miniature.

What matters the rest of his history? He built the Teatro Olimpico in Sabbioneta, called the actors there, and then—but that is all that I dare to allow concern me here and now.

It was all that concerned me one autumn day when I was at Parma. I was staying at the Croce Bianca, and looking over my map saw that Vespasiano's little city was no more than fifteen miles distant. I asked for help about the trains or diligences from the hall porter. He took out his railway guide, gave me the time of the first train to Casalmaggiore, the time of another train on from there to Sabbioneta, and began looking for further information. But I stopped him and told him I should probably be away two or three days and would find out in Sabbioneta what trains would bring me back again. For really, I only cared about getting there; strange as it may seem I was more eager to see this building than in 1890 I was to see Bernhardt; and now I went off into the town of Parma to roam and imagine what this

teatro of Duke Vespasiano could possibly be like. I had heard of it vaguely, heard of its destruction—but not from anyone who had been there to see.

It was begun in 1588 and completed in 1590, so much I already knew. But whether it was a vast and perfect thing like the Teatro Farnese towards which I was now speeding, or whether it was something in ruins and shapeless, I couldn't bring myself to imagine. It was, to my mind's eye, darkish—some old gold would still be sparkling on the woodwork, there could be a big box or palco in which the Duke Vespasiano had sat to watch the play, and I supposed footlights and stalls had crept in later. It was probably long and narrow like Carini's design of a hundred years later, probably even narrower and longer. I guessed at this: I knew little about periods or the developing shapes of theatres at that time; all I was concerned with in those days was the mood of a place I might enter . . . for through those moods I was often coming rapidly at the very heart of facts—that heart being some little truth leading towards a new theatre.

I was what is called a sentimentalist, with something of an eye for clues, and after glimpsing a clue, a bad guesser. I needed to strengthen my facts and dates, and, as I hope you may come to see, I have not been so idle in this matter that I have not a few more nowadays to rely on.

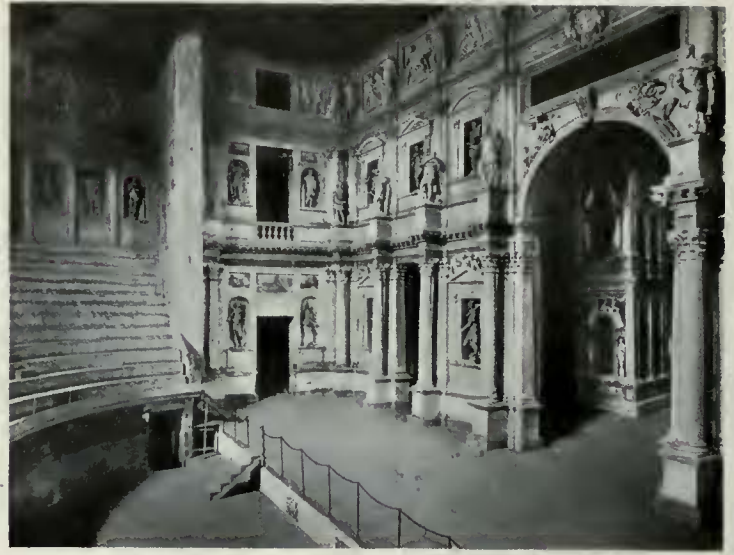
As I went along the broad street of Parma, clueless, making guess after guess, I saw the Teatro Farnese in front of me.

The Teatro Farnese is the best part of the Pilotta or Palazzo Farnese. There are no gates to open, so there are not gates to shut you from the courtyard of the palace. You walk under arches from the street, and you are standing in the big courtyard. You have a dull house of grey brown brick all around you, many windows, and more holes where scaffolding once went, nothing is in ruins, but nothing made to look extra pretty. No surface stuff to pander to appearances. Dull it looks, but huge. The windows of the first floor in front of you seem as though they serve to light some banquet halls or coronation rooms or some long corridor; as when in the Palace in Hampton Court, we stand in the large fountain courtyard built by Wren, we know that the windows there are windows of the long galleries and other state chambers.

But the Farnese windows, all but one, are useless. They merely serve to light some supports of wood, the supports of the auditorium of the Teatro Farnese. From this first courtyard we can see through the maze of arches to daylight, beyond—to a road, a bridge, a garden, a ruin—and the teatro is lightly held on this labyrinth of huge arches.

As I continue my way, I pass under the first two arches. I stop, and I am directly under the central part of the auditorium. I try to realize that there was a time when someone standing there could have heard the booming of the hoofs of the sixteen horses, which, mounted by great

* This Teatro by Scamozzi, which I have seen, may possibly not be the one referred to by Dr. Middleton, and though I have never heard of another Scamozzi may have built two in 1588, and forgot to leave plans or records of this other.—E. G. C.

1 & 2. THE TEATRO OLIMPICO AT VICENZA: THE STAGE AND *SCENA STABILE*.

lords of the time, pranced and performed a thundering "Danza a Cavallo" over their heads. That was long ago, in 1728. I stood and tried to catch the echo and in my mind's ear caught the nearest thing to it.

Then I tried to imagine the event of 1690, when the floor above me was flooded with water, and on this lake, splendid boats in full sail manned by ancient gods and heroes, pushed out and sailed to the Indies.

I came so near imagining this that I glanced up anxiously to look for cracks in the arches over my head. I saw cracks. Yet the place had held these tons of water, these ships, these sixteen trampling horses. I felt that I must go up once more and behold that place which had contained the bold spectators and still bolder host who dared do a thing so splendidly.

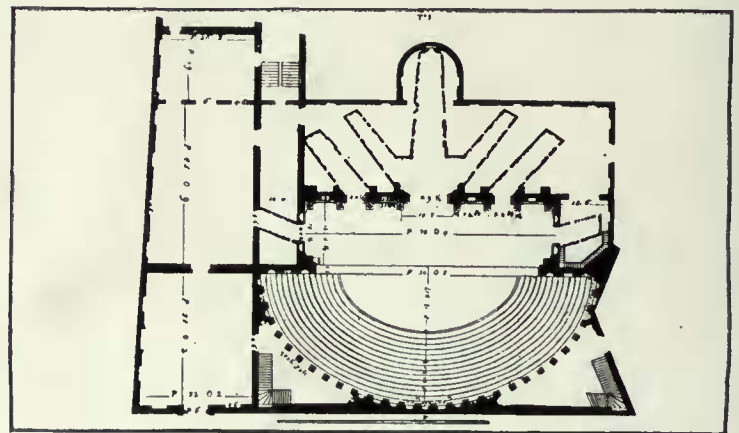
While thinking in this way and seeing with my mind's eye these old happenings, I admit I was forgetting all about the poets and the more delicate things of the soul. Fat Ranuccio II, Duke of Parma, had not forgotten them, but he had remembered what most other Dukes forget: that he was entertaining his guests; that 3,000 of them were not enough to please him, and that for him to please 3,000 he must remember to give them a good show, and even then he need not omit to supply them with good verse. That is never difficult or costly until poets or drama-writers indulge in making big sums of money out of their verse or prose. Then, in London, Paris, and New York, we give them banquets and pay them compliments; and then, since the actors seize the next best share, there is nothing left over for the spectators.

As I went up the fifty or sixty steps which lead from the front of the building to the inner rooms of the teatro, I passed the library. I stopped, peered in, saw with pleasure that all the poets and other litterati (the Barriers of that age) were reposing in their handsome rooms in leather bindings, and on their well-dusted shelves, all were comfortably well off—Frugoni, Metastasio and others, so that was all right. Not that Frugoni or Metastasio ever lorded it quite so successfully as some of our more modern librettists do. They would have been sat on by Ranuccio had they done so. I asked for Commendatore Mariotti, who made an appointment to see me later, for I wanted his help about Sabbioneta; and I passed on and up until I stood before the theatrical doors of Ranuccio's superb theatre.

By my side stood a little old man with the keys. He had followed me up from the library. It was my second visit to this wonderful dream of a place. I was in no hurry to go in, for I had some fear to go in.

Places we love, which, when we first saw them, seemed to us so splendid, run the risk of disappointing us when next we come to look. And I had gone away from this theatre after first seeing it, feeling that I had never been in so well spread nor so perfect a playhouse in all my life, nor in one more vast or half as magical. And I wondered, was all that an illusion? I feared it would prove so. Material things are, after all, more than mortal. "What is a column? What is an arch?" asks Mr. St. John Matter-of-Fact. I cannot stay for his answer, to hear the sceptics "Dust," for the keys are jingling, the old man is opening the postern door. He has disappeared. I look up at the scenographic heraldic shield which is over the entrance between the imitation pillars. I wished a wish. I had prepared to lose something; I wished a second wish, and I dashed in after the old man with the keys.

I emerged into the vast amphitheatre in double—triple—amazement (Fig. 4). It was more glorious than before. It was as vast as ever, and will now be so forever and ever, Amen.



3. PLAN OF THE TEATRO OLIMPICO, VICENZA.

At Vicenza the *Scena Stabile* was composed of five streets, but at Sabbioneta of one only. This is the most faithful plan of the Teatro Olimpico, done in 1842 by Antonio Mugnon.



4. THE TEATRO FARNESE AT PARMA.

This would be much to say of the place were it not the Teatro Farnese, and of that place no one will ever be able to say quite enough.

Signor Lombardi has said much, and his brochure of 1909 is one of my particular favourites; he tells me that he is preparing a big book on the subject. No one else can possibly attempt it but he.

In the Teatro Farnese we find what is not found in Vicenza—Space! Space rules, and all, as it were, stands back to allow Space room, all things strive to allow Space to offer herself to great performers, and immense spectacles and divine voices. Nothing pushes forward conceitedly to catch our eye. The architect had indeed understood what was expected from him. In Vicenza, Palladio's had been a trifle comic, as like a "dry as dust" he made that literary theatre of his (Figs. 1, 2, and 3). Here Aleotti had a prince instead of an academy of pedants to please.

I stood this second time of viewing the place, and saw my little man of the keys advancing ahead of me into this space until he seemed lost. I seemed alone until I heard a voice quite close to me say "Il Duca Ranuccio il secondo . . ." and the rest I lost, for I was filled with such wonder at what I perceived that the things being said made no impression on my ear more than the hum and burr of noise. The speaker was my little old man, and, by Aleotti!* he was far off there in the middle of the stage some 120 feet from me!

I floated down the floor of the place swaying here with the waves of 1690, avoiding the horses of 1728, until I moored up alongside the little key man and I asked him: "May I stay here alone, for half-an-hour, for an hour? I want to draw this place."

"Si, si, Signore," he said, "si, si." I gave him two lire. "Si, si, padrone," he said, "ritorno in un'ora. Si, si." And he went away and away like the proud young porter . . . and I went down on my bended knee.

Everything in the place seemed to be singing around me as I scribbled and recorded some beams . . . an arch . . . windows . . . and an hour later I was gone.

I went after the little porter into "another room in the Palace" to get permission to see the Teatro di Sabbioneta.

I supposed it to be a very difficult thing to enter Sabbioneta and to be allowed to see the theatre. I had never yet met anyone who had seen the place and only two men who had ever spoken of it; and I was rather doubtful as to what Commendatore Mariotti would reply. So I was doubly surprised when he told me there was no difficulty at all provided I would take the trouble to go so far. "But supposing they do not let me see the theatre?" Commendatore Mariotti took up a pen and began writing. He then read to me a short letter addressed to the Sindaco of Sabbioneta.

* Aleotti was the designer and builder of the Teatro Farnese.

I am of a rather imaginative turn of mind, and when anything official comes near me, when I hear of Sindacos, of *Amministratori*, and the like, I feel that things are coming right at last. For things to come right for me, would be for authority to be restored to those who have authoritative names and no power, or who have the power and mayn't use it, or have the position and possess no power, or have the position and the power and are checkmated by another who has less position and power.

Had I gone to Sabbioneta in 1588, had I been Scamozzi himself, I should only have gone there if the Duke *Vespasiano* had asked me to . . . as he asked Scamozzi. I should have entered, gone where I wished, and had nothing and no one to hinder me. And I suppose some such instinct procured for me this letter to the Sindaco, although—as a matter of fact—I never saw the Sindaco and I never delivered the letter. Still I felt distinctly more “someone” as I left the presence of Signor Mariotti with the letter in my breast pocket. I was quite aware that some fool at the other end might say “*Commendatore Mariotti*, who's he? Don't know him! The theatre is closed and you can't get in.”

Still, I didn't think of the evil chances, being convinced of my power to sweep them all away. You can suppose I imagined there would be obstacles because no one I know of ever seems to have got in.

At eight o'clock I was in the train and passed through Colorno, that seat of the Farnese where Bibiena built the theatre, and arrived at Casalmaggiore about nine. Casalmaggiore is ugly enough. “When is the next train leaving for Sabbioneta?” I asked. “You must go into the town, to another station.” I went into the town, and discovered the train was a little toy-like affair with a miniature engine, with Cassel stamped on it, from which city in Germany it appears most of the small engines in Italy came. But the train stood lonely in high grass, not in a proper station, and was not to start for about two hours and a half. So I went up a long road and arrived at a large Piazza, at the end of which stood the Town Hall. On the right side of the Piazza was a little draper's shop, in the window of which I saw some white bone penholders, two very small balls of grey string, an immense amount of flannel and cotton, and—I believe—a wire basket with some eggs. The pens, though, made me realize that this was the nearest thing to a library in the town. I went in and asked them if there was a guide to Sabbioneta . . . any book. I must say I was surprised when the lady of the shop produced a very nice little book all about Sabbioneta with some fifty or sixty illustrations.

I went to the café to wait my two hours comfortably, and looked at my guide. There were two illustrations of the theatre, one an exterior and one an interior, both of which disappointed me greatly. I had expected something quite different.

Still, it was a beautiful day in autumn and there was nothing to complain about, and before long I was in the miniature train and hustling along through vineyards by the side of the open road. I suppose it took half an hour before the train stopped and I got out; not, as I supposed I should do, at a town—but at a cross-roads resplendent with green and yellow foliage, thick with it, high hedges and trees all around. I got down, and the train wound its way in between the banks of foliage and was gone like a rabbit.

It was a distinct cross-roads, and another train was to be expected shortly along the line which crossed the one coming from Casalmaggiore. After about ten minutes' waiting, another train did slowly come along. I got in, and after puffing on for I suppose about a quarter of an hour it pulled up and the conductor said “Sabbioneta.” They were in a hurry that day and there was no time to argue, and the train went on leaving me again on a country road and not a sign of a town anywhere . . . green foliage all around.

It was a most curious situation for me to hear the word “Sabbioneta” cried out by a living being, to jump out of the train, look around, see the train going, and feel myself hoaxed. Still, of course, I knew quite well that the hoax was only an Italian one; out of which one that you could be certain something good would come. So I walked up the road a few yards, then down again, and there suddenly through the trees, I perceived close to me, a fine thick wall, the wall which surrounded the whole city of Sabbioneta. It is a considerable wall, for the place was once a fortress.

I was so delighted to get this first glimpse of architecture that would lead me to the theatre that I forget what the gateway looked like as I went quickly through it; I almost forget what the town looked like.

But I passed through the Piazza d'Armi, took a turn to the right, and arrived at the Palazzo Municipale, behind which I saw the theatre which stands by itself. Behind the theatre, I found the trattoria.

Having made sure that the theatre was there (and the trattoria) and actually did exist, I decided to waste good time, and waste it well in the trattoria before I came to the consideration of things either more or less serious. It was a splendid trattoria, only for the fact that there was nothing for me to eat. I believe that everything gets weaker and weaker in those places where civilization advances; but in those places where civilization remains what it was five or six hundred years ago, I believe the same old strength abides. Therefore, when the lady of the inn brought me a spaghetti *Vespasiano* and I tasted it, I put down my fork and looked out of the window and did a spell of hard thinking. I was trying to bring myself to realize the fact that I have just mentioned. I suppose it was that—but I couldn't think at all.

I looked out of the window, felt helpless and rather cross. All phrases such as “Why can't you provide for human beings?” and “What sort of food is this?” and “Bring me the menu!” . . . and at least twenty others chased one after another through my brain, came to the tip of my tongue and I was glad to swallow them. For there was nothing else to swallow, nor any use in uttering them. There was bread; one can always eat bread. It was sour; but the crust was brown, and then half a fork full of spaghetti with the strong *suggo alla Vespasiano* might be tackled. I remember I took a quarter of a plateful and then ordered other things at random but ate very little of any of them.

It was a dark, stone-flagged, low-ceilinged kitchen of a place, at that time the only trattoria in Sabbioneta. And in this large, low, rustic-looking place, where maybe the old actors had lodged, sat a couple of clerks of the Banca di Sabbioneta, an auctioneer, four peasants, a commercial traveller, and this other kind of traveller—myself.

I had no business to be there alone. I should have brought a sandwich with me because, though I had taken the most remote corner when I came in, ere long, I was surrounded by the four hungry peasants who munched and drank their soup squelchingly. But considering that I was the intruder, I had nothing to say; but they must have detested my presence more than I did theirs.

Then I went round to the theatre. The door was open and I entered the passage-like hall. I saw a door on each side of me and knocked at one of them. It opened and before me stood a vision; a woman with dishevelled hair, rubbing her mouth with the back of her hand; and if not reeling drunk, the next thing to it. This of course promised well, for I was in the home of Drama. But I did not think the Drama of Sabbioneta would look like that.

Still she was amiable enough, and when I asked to go in she insisted upon opening all the doors and showing me round. Hurling herself against the first door, it gave way with a resounding crash, and I came directly upon the central aisle, or rather into the auditorium, only to be met with another dramatic shock. This time it was in the guise of 575 small flags garlanded on string around the place, across the place, and down the place. Little flags, not more than a foot long and five inches wide; little things from America, England, Spain, Japan, etc.

They all hung limp and flutterless, and as I wheeled around, the third shock came crash. A cinematograph, by Vespasiano! Flags, cinema, and a drunken woman; and I had come all the way from Parma to see this. But not only to see, for she was voluble, this that had taken the place of the Sindaco. And I, not yet out of my dream, feebly asked this hideous creature, "Is this where the actors stood? Is this where the Duke went? Perhaps there was a *scena stabile* there?" At which, in Italian, she kept on telling me to "Go on!"

I turned as the usual tourist turns. I looked up and around. I heard my own footsteps in this ancient shrine, and feared not to make more. I took in the stage, and the seats of the mighty, I went up into the great curved loggia followed by Hecate; I saw the scratches on the walls, the frescoes practically obliterated by the scratches of nails, and I noted two new glittering nails that had gone in last Monday for the sake of a Japanese flag.

I went into the two side rooms, the retiring rooms of the Duke, where he used to go for refreshment between the acts. I too went for relief. I went on to the stage, saw the half broken ceiling. I felt the damp creeping round me; and what I didn't do and should have done was to go up to the cinematograph and shake my fist at it.

But I did better than this. I wrote to Corrado Ricci, the Minister of Fine Arts, and had the damn thing taken out together with the flags; but I hope the old hag was spared. From the Minister I received a telegram saying "Consternato indicebile stato teatro Sabbioneta. Ringraziola della notizia provvido per ripristino insigne monumento."* Later on a note came to say "Il Teatro di Sabbioneta e in ordine. Il Kinema e stato levato e non si entra mai piu."†

* Translated: "Very concerned as to condition of theatre at Sabbioneta. Thank you for news, will provide for repair of renowned monument."

† Translated: "The Teatro of Sabbioneta is in order. The Kinema has been removed and will never enter again."

I then went over the palace, which is really extraordinarily interesting and very often beautiful, each room being a small model and not really a palatial room, only a small model for a great palatial room. It was the theatre I came to see and I shall come to speak of, but I cannot speak of it now, because I could not recollect it until I had left the place.

And I had a good deal of difficulty in leaving Sabbioneta. I did not want to sleep in that inn and so I asked for a cab. No such thing could be found, so I decided to walk back to Casalmaggiore, but before doing this, made another effort and obtained a cab.

I was back in Parma the same night, and after dinner at the Croce Bianca, while smoking a Toscana, I called up the remembrance of what I had seen in Scamozzi's theatre. (Fig. 5.)

The stage—a mere space, for the *scena stabile* had been swept away, goodness knows where. Will it someday be found in Sabbioneta and restored to its position? You see by the diagram what the scene once looked like, how it was fixed. Those who have visited Vicenza will recognize that it is by the same man, only that, whereas five streets form the central part of the scene in Vicenza, there was only one street in the scene in Sabbioneta. So much for the scene and the stage. Nothing remains, there is nothing to be said.

But the auditorium, with its gradinata of five steps and its twelve stately columns, its cornice and its statues, these are things which make that auditorium a very remarkable little affair. In the drawing we get a wrong impression of the building. It is by no means broad, it is tall and stately. Unless one realize that it is a model for a larger theatre, one would be apt to criticize it as being too cramped. Somehow, each step of the gradinata looked too large, although to see them as the architect saw them would be first to fill them with ladies and gentlemen dressed in the silks and satins of 1588. That would cover, like flowers in full bloom, what now certainly look like empty flower boxes.

The statues on the pediment will not do, to my eye, for they are intended to stand up lightly and brightly against a blue sky. They are intended to be the last thing on earth, whereas here, when brought inside a room, they have a wretched ceiling over them. It is said that the ceiling has been lowered. Does that mean that when Scamozzi made it, it was domed and blue, and that he somehow lighted this blue so that it gave a transparent open-air effect? Yes, that is what it does mean and then the figures would look very well. They also say that the walls were once covered with decorations by Bernardino Veneziano, the walls which are now covered by whitewash. In a small building like this, it must be touch and go whether the thing succeed or fail. As for lowering a ceiling, making the round flat, and whitewashing the walls, that must be enough to rob it of a good half of its value. The stage, emptied of its scene, robs it still more, so that when I saw the old theatre, there really was but one-third, if as much, of its original brilliance left.

But I do not doubt at all that when the Italians come to restore this building, they will show us that it was one of the most perfect private theatres that were ever built.

EDWARD GORDON CRAIG.

The Gothenburg Exhibition.

With Photographs by

F. R. Yerbury, The Architectural Review.



GOTHENBURG has been a proud city in 1923 and not without reason. That a port of no more than 230,000 inhabitants should be able to stage an exhibition of Swedish history and art and industry fine enough to draw visitors from all over the world is a cause for pride. And we in Great Britain can savour that pride with full sympathy and more than a little intimacy. Gustavus Adolphus founded Gothenburg three centuries ago midway in that great reign which placed Sweden among the Powers. He relied greatly on Scottish soldiers of fortune, and the Sir John Hepburn, who commanded the Scots Brigade, had his knighthood from the Swedish monarch. It was at Lutzen in 1632, in the first great action which Gustavus fought without Scots regiments at his back, that he fell—a month after Hepburn had left him. When Hepburn reconstituted his force of Scots it was to serve Louis XI, but the authority was a warrant of our Charles the First, and this regiment is The Royal Scots, first of the Line, and the senior unit of our Regular Army. Gothenburg has a tradition of friendliness to England which comes out in the nickname of "Little London." So it happens that English visitors to the great port in this year of jubilee have found, not only a welcome of extraordinary warmth, but an almost disconcerting knowledge of our public affairs, our literature, and our art. Perhaps there lingers in English minds from the days of war some memories of imperfect sympathies, some lack of that vivid friendliness that Denmark and Norway showed: but it must be remembered that we were on the side of Russia, the age-long enemy of Sweden. With Russia broken and no longer a nightmare of oppression across the Baltic, Sweden has been free to renew those ties of sympathy with ourselves that are rooted in a common love of liberty and in notable likeness in outlook.

The Exhibition held up a charming mirror to Swedish life and work. Perhaps the most significant impression I took away was of a high industrial efficiency which is shaking off the bonds of ugliness. In England we have

our Design and Industry Association and our British Institute of Industrial Art, and now the Royal Society of Arts is to take a hand in the task of getting beauty into common things. Sweden is ahead of us in that. They have a Society of Art and Handicraft which is successfully bringing the manufacturer into touch not only with the artist, but with the middleman and the retailer, very important people, for they buy and sell the goods. In pottery, for example, a jury of artists, manufacturers and salesmen examines new patterns in the light of their beauty, their utility, their possibility of economical manufacture and their marketable qualities. Those pieces that satisfy the jury may bear the hall-mark of the Society: it is satisfactory to note that the wares of the Rörstrand and Gustavsberg Works, when so marked, are a great commercial success. That so Utopian a result has been achieved is due in no small measure to the splendid enthusiasm of Mr. Odelberg of Gustavsberg. It is not a little notable that his factory, a miracle of efficiency in a setting of rural beauty and patriarchal comfort near Stockholm, should employ nine hundred souls in making pottery, with ball clay from Dorset, china clay from Cornwall, and coals from Newcastle.

Work produced in the spirit of enthusiastic common sense was the note of the Gothenburg Exhibition. It showed high efficiency married to a sense of the beautiful and an appreciation of the fit. The public spirit of Gothenburg built at the portals of the Exhibition a permanent Art Gallery, which is typical of the fine simple quality of modern Swedish Architecture in general and in particular of the skill of the Exhibition Architects, Mr. Bjerke and Mr. Ericson. They gave to the temporary parts of the Exhibition just that quality of fantasy, that touch of exaggerated gaiety which is not only permissible but righteous. A building that is to serve for only six months is meet subject for humour and experiment. When Mr. Bjerke designed the Exhibition Concert Hall, which is wholly of timber, but is to remain for a few years, he did it



A RESTAURANT.

This building was designed to screen certain houses outside the exhibition. It is black and white, and the restaurant inside is treated in shades of orange.



A RESTAURANT ENTRANCE.

The entrance to the main restaurant on the east of the Great Court. In colour it is orange, pale green, and gilt.

in that spirit of sobriety which informs his permanent work. The City of Gothenburg is not being re-built so rapidly as is Stockholm, but Mr. Bjerke's many buildings there, and specially a great new school, are notable contributions to Swedish brick architecture. It is in the capital, however, that the tendencies of the day are more clearly seen. The great Engelbrekts Church is now about ten years old and, despite its definite merits, the savour of self-conscious modernity and craftsmanship makes it already a little old-fashioned. The new Town Hall is full of vitality and the still newer Hogalids Church marks the prevailing passion for simplicity and height. In the latest commercial buildings there is a great freshness of treatment in elevations that sometimes make a curtesy to classical traditions but never follow the book. Swedish architects are enthusiasts about English country architecture, and polite about new Regent Streets and such, but if pressed to be frank they confess to finding us not very adventurous. In Sweden the fresh mind is abroad, and I find the results of it greatly stimulating and significant of the national efficiency.

The Exhibition Art Gallery at Gothenburg housed examples from all Scandinavia and so includes the Norwegian, Danish and Finnish art of to-day. The sculpture seemed to me fresh and powerful, but I have to confess my lack of comprehension when it comes to Scandinavian painting. Zorn is but lately dead, yet he is already old-fashioned. The painters of to-day are bitten with so modern a method

that I am left wondering whether I am wilfully blind to new presentments of form, or they to the limits which a contempt of tradition does not wisely overstep.

In the art of Exhibition-making Gothenburg has not been unaware of the fine precedents set by Munich. Individual display has been disciplined within a frame of ordered seemliness flowering into gaiety at every turn. Perhaps the discipline was a little too severe, a trifle contemptuous of the needs of commercial display. The individual exhibitor, even in so orderly a nation as Sweden, must have felt that æsthetics had made a whole burnt-offering of publicity, but it was infinitely refreshing to the visitor. The buildings were a miracle of timber construction, as is fitting in a country whose chief wealth is in her forests. The lighting effects at night were as brilliant as one expects in a land where unlimited water power gives electricity at a nominal cost. The hygienic skill of the Swede and his social wisdom were marked by a children's paradise in the Exhibition grounds. Parents could leave their youngsters there to play in a village of Lilliputian buildings, which made one remember what children owe to another Scandinavian, Hans Andersen.

People think of Sweden as far away, but I contrived to see Gothenburg and Stockholm between a Saturday and the following Monday week, and with infinite comfort. I brought away with me memories of uncounted kindnesses in a country which persistently refused to seem foreign.

LAWRENCE WEAVER.



THE LONG COURT LOOKING SOUTH.

A view from the Entrance Cupola showing the Great Court in the distance, with the Memorial Hall closing the vista.



THE MEMORIAL HALL.

This Hall dominates the whole Exhibition. The piers are of timber, and the patterned wall behind of stucco coloured blue.



THE LONG COURT LOOKING NORTH.

The Long Court is the main avenue of the Exhibition, and is connected with the Entrance Place by the domed building illustrated above, which is known as the Entrance Cupola.



THE MAIN ENTRANCE *PLACE* LOOKING EAST.

The Portico above connects with the Entrance Cupola which leads into the Long Court. The Art Gallery is on the right.



THE MAIN ENTRANCE *PLACE* LOOKING WEST.

A view of the West Flank of the *Place* from the lower steps of the Art Gallery.

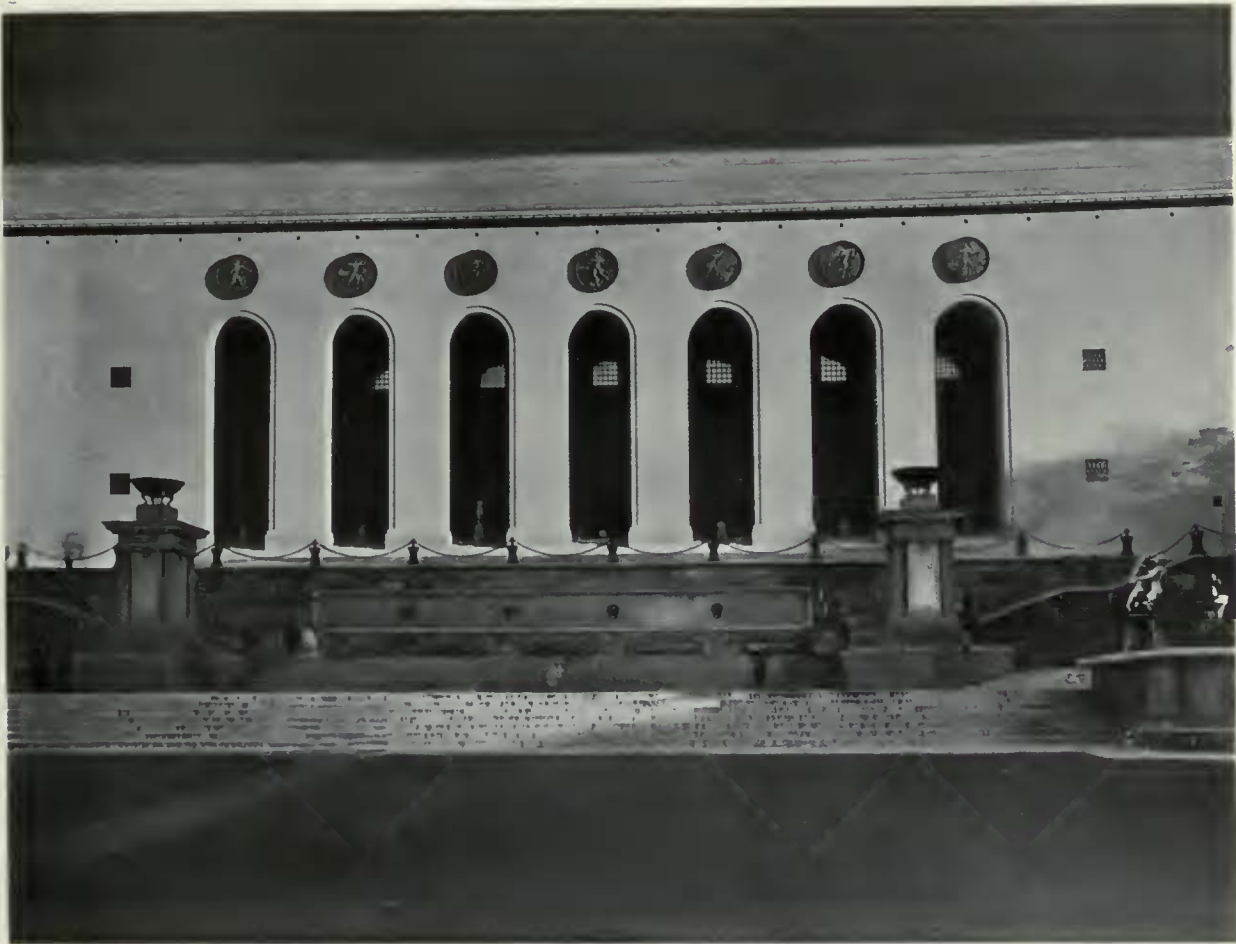


Plate II.

December 1923.

THE ART GALLERY.

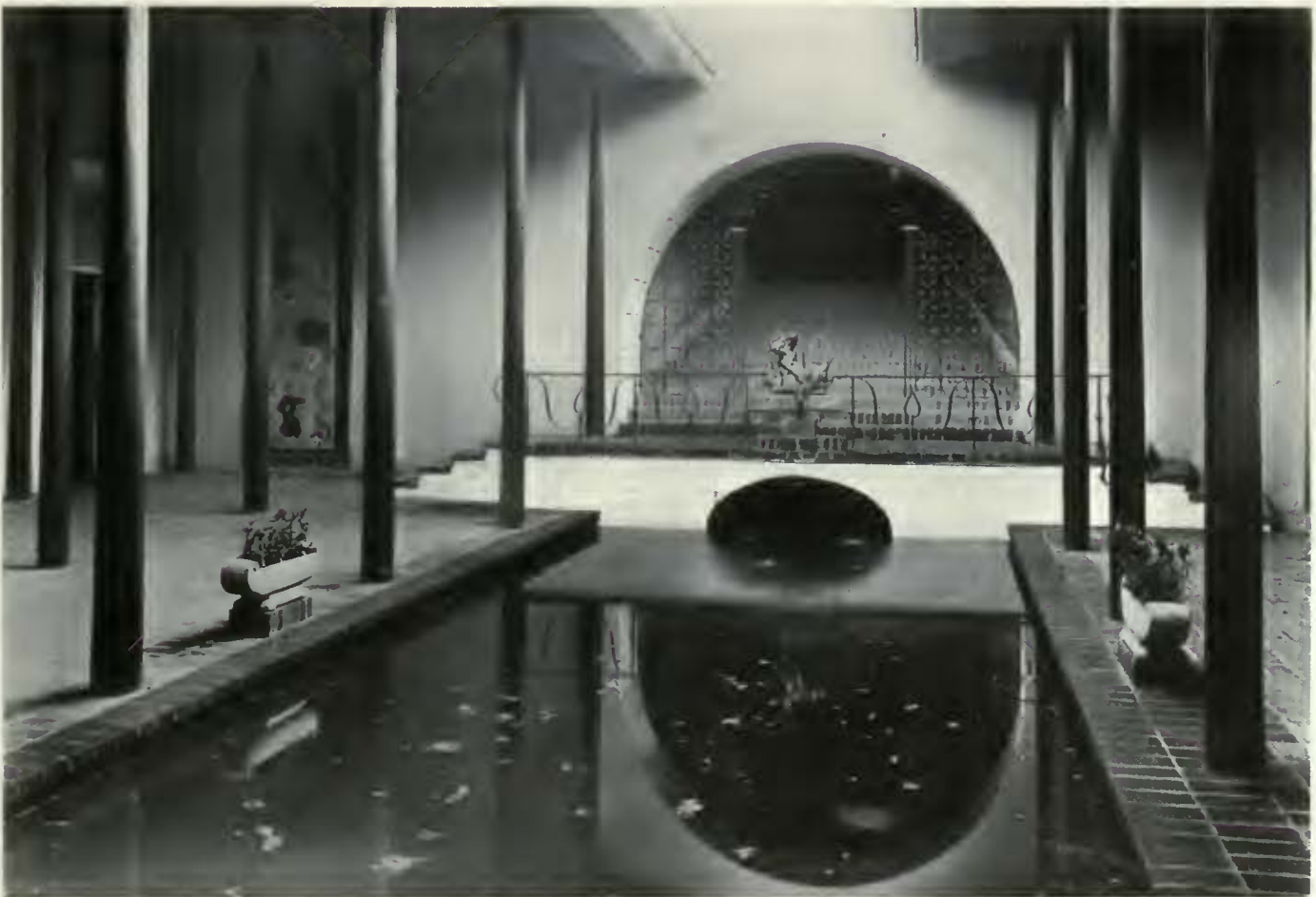
Arvid Bjerke and Sigfried Ericson, Architects.

The Art Gallery is the only permanent building of the Exhibition. It faces the entrance and is enclosed on each side by the buildings illustrated on the opposite page. The citizens of Gothenburg intend eventually to form here the artistic centre of the city, and to flank the Art Gallery by a Concert Hall and a Theatre.



A WATER FEATURE.

The Lily Pond lies to the west of the Great Court. Its head is enclosed by a pergola and pavilion which at night is lighted by electricity.



AN INTERIOR IN THE ARTS AND CRAFTS BUILDING.

The Hall of the Arts and Crafts Building is treated somewhat in the manner of a Roman atrium. The architect is Hakon Ahlberg of Stockholm.



THE CONGRESS HALL.

The Congress Hall relies for its beauty upon the constructional magnificence of the huge roof trusses which rise from the floor at either side. They are built entirely of wood. The great lamps are rich by contrast. The strong horizontal lines of the platform serve to anchor the composition to the ground, and the bare end-wall is very effective.



A VIEW IN THE CONGRESS HALL.

The Hall is little more than a skeleton walled with glass. The end-wall is lined with felt to absorb sound and prevent echo



THE MACHINERY HALL.

Only a temporary exhibition building could be designed so stagily. The simplicity of the forms, however, is highly stimulating.

The Church of the English Martyrs, Birmingham.

Designed by Sandy and Norris.

JUST off the Stratford Road in Sparkhill, an important parish in Birmingham, lies the Church of the English Martyrs, designed by E. Bower Norris of Sandy and Norris, and recently opened by Cardinal Bourne. The site is regular and level, and presents no difficulties; provision had to be made for the Church and Presbytery, the latter providing for the rector and one curate.

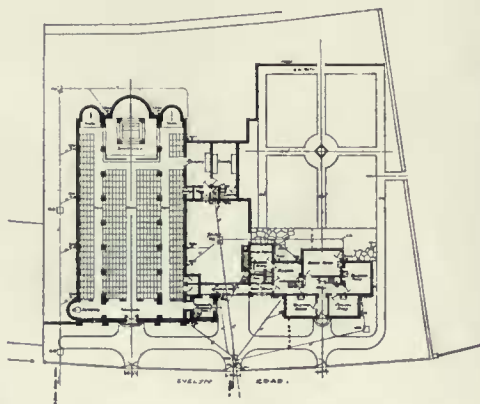
The design was evolved from a study of the Byzantine Churches of Rome at the express wish of the client, the Rev. M. O'Hagan. All unnecessary features were eliminated in order to get an effect of extreme simplicity.

The church provides seating accommodation for 481 people, with room for an additional twenty in the gallery. All the buildings are constructed of 2½-in. multi-coloured bricks with rustic finish. The roofs are covered with pantiles, and the interior of the church relies for its effect mainly upon the colour of the Sienna marble columns and the rough finish of the plaster-

work, which was left just as it came from the felt-wood float.

The total cost of the Church and Presbytery was £18,000, and the whole group of buildings, including the campanile, was built in thirteen months.

The scheme of heating in the church is a point of special interest. As both trenches and radiators would have been objectionable in the body of the church, the scheme was designed to eliminate these as far as possible, and to bring the heat into the building at the points most liable to cold draughts—that is under the windows. Large chases were therefore formed in the thickness of the main wall over the arches, and semi-concealed 2-in. pipes were placed in the aisle roof, the heat thus generated being conducted through the chase into the splayed sill of the clerestory windows. This system, combined with the radiators built in the recesses in the aisle wall, proved entirely satisfactory.



A LAY-OUT OF THE SCHEME.



THE CHURCH AND PRESBYTERY FROM THE ROAD.



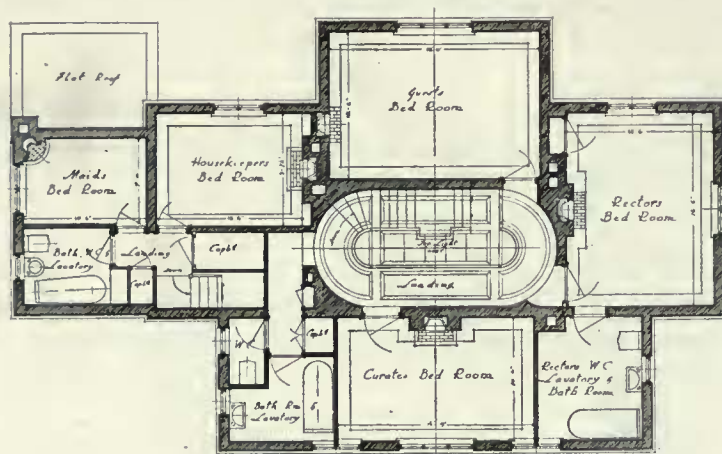
THE INTERIOR OF THE CHURCH LOOKING TOWARDS THE ALTAR.



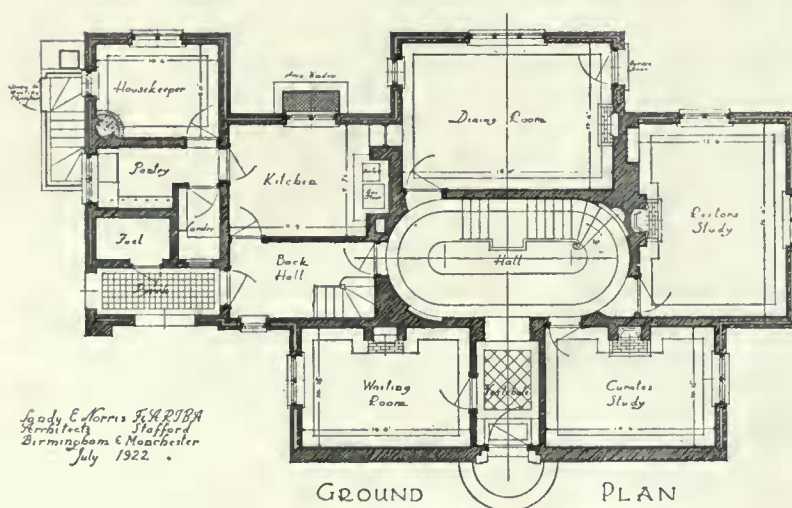
THE INTERIOR FACING THE ENTRANCE.



A GENERAL VIEW FROM THE BACK.



FIRST FLOOR PLAN



GROUND PLAN

G. E. Morris F.R.A.S.B.A.
Architects
Birmingham & Newcastle
July 1922.

Scale: ONE QUARTER INCH EQUALS ONE FOOT

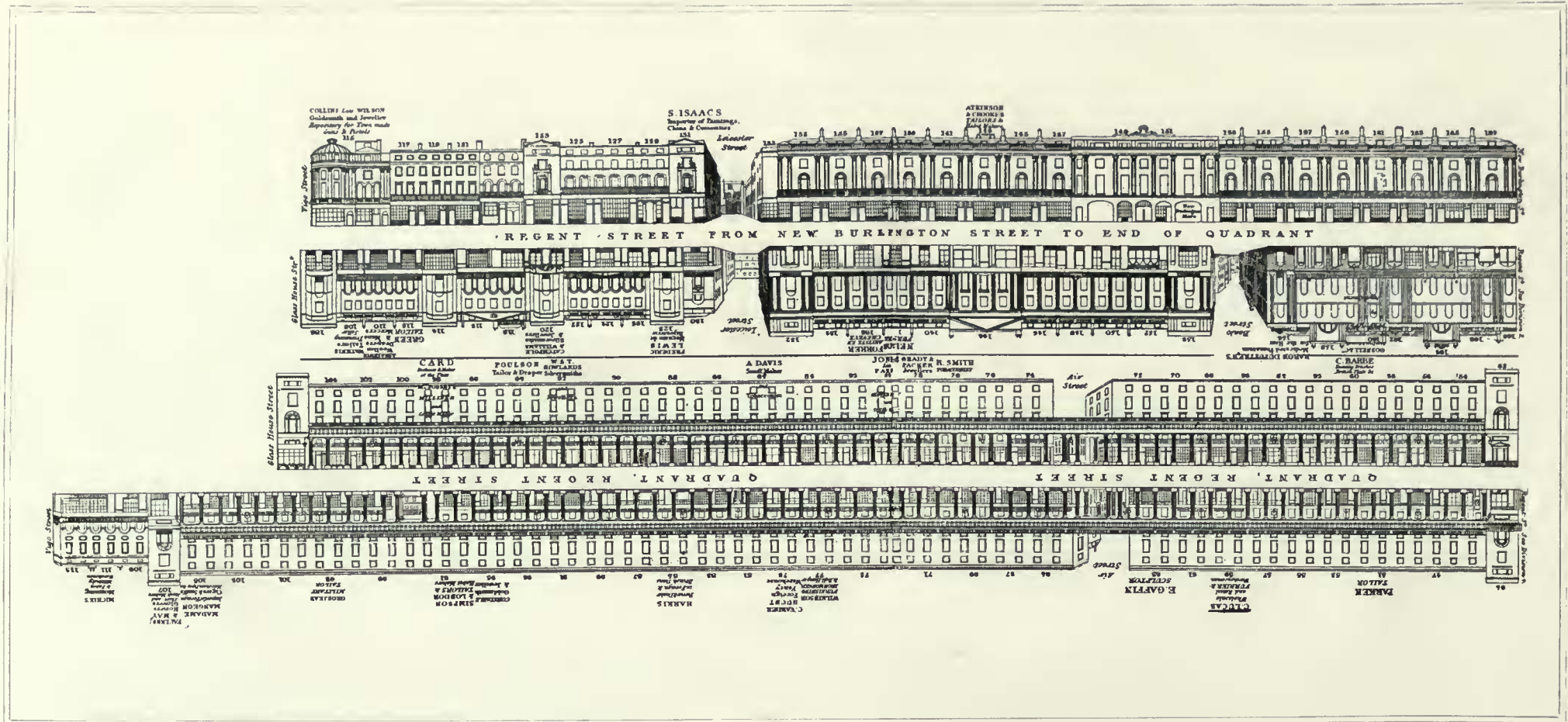
PLANS OF THE PRESBYTERY.



THE FRONT OF THE PRESBYTERY.



THE BACK OF THE PRESBYTERY.



REGENT STREET, FROM NEW BURLINGTON STREET TO THE END OF THE QUADRANT.

(From Tallis's "London Street Views," published about 1838.)

The *street views* were published by John Tallis of 15 St. John's Lane, St. John's Gate, in the eighteen-thirties, "to assist strangers visiting the Metropolis through all its mazes without a guide," as the cover states. Each street or piece of a street was published separately, together with advertisements and descriptions in a green paper cover at the price of three half-pence, but they are now extremely rare and valuable. They depict the London of the Georges, up to shortly after the building of Regent Street, before the Victorian or modern city had begun to appear. And they are for that reason of the greatest possible interest. Whittock's drawing above of Regent Street starts at the left-hand bottom corner and works to the right up the quadrant where the original colonnade can be seen. Piccadilly Circus is on your left. The higher row of buildings should be read as running to the right of the bottom row. Those drawn upside-down represent, of course, the other side of the street.

London Now and Then.

ALTHOUGH anyone perambulating the streets of London and noting the erections and demolitions which are constantly taking place may feel that he can readily estimate the progress of developments through which the City is passing, it is really only by regarding such things as a whole, after a lapse of so many years that the life of one man is too short to compass them, that we can adequately realize the changes that have occurred. Here and there when some old building is pulled down and a new one set up in its place, you will for a short period be able to remember the former elevation or the alignment of the perished façade; but soon the memory, in this connection, becomes dimmed, for there is nothing so difficult to recall to the mind's eye after even a brief lapse of time as the appearance of a removed landmark.

This being so we come, perforce, to rely on old plans, or better still, on old pictures, which the piety and industry of artistic topographers have left, or are leaving, us, for the adequate jogging of our memories in this respect. In past days such men as Boys and Shepherd and Archer (to name but three from among a great number of such draughtsmen); in our own time, the pencil and brush of Mr. Philip Norman, Mr. Fullylove, and others, have perpetuated such features of London as seemed likely to become a prey to the builder or the "improver"; and so, in looking at their accurate and often beautiful pictures and comparing them with the outlines of the streets as they are to-day, we are able to refresh our memories concerning such changes as have occurred in our own time as well as at a period which, although comparatively recent, is not within our actual remembrance; and we can, too, gain a general idea of the development in town planning and the improvement or otherwise in architectural activity that has taken place during the better part of the last century.

Of all those who have dealt pictorially with London, who have perpetuated its past features and have, as it were, reconstructed its forgotten outlines, no one has been more successful than Whittock, who was responsible for that really marvellous series of street elevations which were published by Tallis some eighty and odd years ago. *Tallis's Views*, as they are called, form one of the most remarkable examples of publishing enterprise and artistic ingenuity ever produced. Although sufficiently familiar to London topographers, to the general public they are little known. The fact that, especially during the past few years, they have become increasingly scarce is one reason for this; another is the fact that they were issued in parts, and thus shared the fate of all such forms of publication in getting easily destroyed and becoming the *disjecta membra* of the rubbish heap.

I do not intend to expatiate on these views now, because, for one thing, the subject is too large a one; and for another because I dealt with them more or less fully in the "London Topographical Society's Record" a few years ago. What, however, I want to do is to show by the help of some of the plates, or sections of them, what certain sites in various London streets looked like before they became transformed by the erection of larger buildings and more imposing façades.

As we can all see, London is, at the present moment, in a singularly active state of reconstruction. Wherever we turn we observe vast erections taking the place of the less pretentious structures which, in many cases, our forebears regarded as the last thing in street embellishment, and which they fondly imagined, no doubt, would be *ære perennius*. This is the natural outcome of an enlarged conception of civic life and of a more urgent need for accommodation. Within certain limits it is all for the good, although we are never destined, one hopes, to see again any part of our city desecrated as it was when Queen Anne's Mansions rose blatantly to the regardless heavens. Nor are our builders ever likely to try and emulate the vulgarity of the skyscrapers with which so many western towns and cities are content to be overshadowed. But at the same time we are, here in London, running the risk of becoming the prey of the gigantic, and many of our streets, incapable of being widened, will lose much of their essential dignity if unduly large structures are permitted to rise in them, and thus to undo in one part the good work brought about in others by the preservation of open spaces.

When, for instance, Nash planned Regent Street, that thoroughfare was made homogeneous by the regulated height of its buildings, and the fine curve at its lower end took on an added distinction by not being thus overshadowed. If you look at Tallis's view you will observe that although in individual size the structures here were not comparable with many of those which are now being set up, or have been erected within recent years, yet the street itself possessed a far more impressive and *complete* appearance than is now the case. It is, of course, obvious that no such systematic treatment of a great thoroughfare can be evolved where various owners erect premises designed by different architects, as is the case where a single town-planner is given a free hand to deal with his own scheme. In the latter instance the result is almost inevitably monotonous, but it is a monotony that helps the general effect and from which an air of uniform dignity is evolved. Although for this reason, as well as from its being the one thoroughfare in London where such a characteristic was present, one bitterly regrets the passing of the old outlines of Regent Street; at the same time one has to confess that on the whole, taken by themselves, the new erections are in certain respects improvements on the old. Stucco was Nash's fetish, and of all things, save perhaps cement, stucco is the least dignified and the most capable of reflecting the atmospheric disabilities of, as Dickens termed it, "a great and dirty city," and we must be thankful that stone is now taking the place of the plaster which covered the still more beautiful red brick of an earlier day.

An examination of Tallis's four views of Regent Street will show how great the changes are there. The three chapels are gone; the once famous Quadrant is no more; the rebuilding of many of the business premises has changed the character of the street, especially at its northern end; while the reconstruction of Oxford Circus, now in progress, will be in one sense an improvement, because here at least there is space in which the outlines of the new buildings can be adequately seen. Much the same may be said of the lower portion of the street, which is generally known as

Cross Deep, Twickenham, Surrey.

With Photographs by

F. R. Yerbury, The Architectural Review.

THERE is an essay by Cherterton on a man who joined the army, and declared that he was a Methuselahite. He was asked what he meant by this, and he replied that his religion was "to live as long as possible." The man may have been a fool, for on the face of it the last profession a Methuselahite ought to choose is the army. But it is more probable that he was a philosopher acting on the assumption that a man only saves his life by flinging it away; in which case he was a person of high wisdom. "What I had I gave," says the epitaph, "what I gave I kept, what I kept I lost." We are all vaguely aware of the truth of this paradox. And it is mentioned here in regard to the use of homes because there are many people, especially among the rich, who hoard up all the most precious things in life in order to enjoy them, only to find themselves cheated. There is the man who makes such a fuss of protecting his treasures—the "objects of bigotry and virtue dear to the heart of the Kernoozer"—that they might as well not exist, for he never has any use of them. And others start with the praiseworthy desire to make their homes beautiful, and end by making them too beautiful to live in—another kind of perversity. Indeed, a home in all its aspects is a most delicate organism. It is always in danger of extremes. It will be too formal or too informal; and may become a sort of military academy or degenerate into a refuge from the conventions and courtesies of the world, a place of slovenly relaxation.

The ideal combines beauty with comfort, a certain formality with intimacy, the nature of a home with the perpetual delight of a work of art. It must have in addition certain physical features without which the synthesis is incomplete.

Cross Deep, the river home of Sir George Hastings, has the qualities a house should have—homeliness, loveliness, high walls, fine trees, a garden of lawns, and, above all, water. Here runs the Thames herself, smooth in her way and silent, yet unobservably in motion. At what hour you like you may cross the lawn to the spot where there is a wall and the water beneath, and you may see the slow passage of the great river, an army on a secret march. There is a sound, too, the infinite murmur of moving water, and perhaps the distant cries of boatmen from the village downstream. If the time is morning the sun is up over the opposite bank. He flings the shadows of the trees across the



1. THE FRONT OF THE HOUSE.

lawn, and faces the back of the house bravely (Fig. 6). And it is here that you may discern the inexplicable influence exercised by a river over a building. For this face of the house, lovely with the simple reticence of its Georgian culture, is yet all gay and oddly reminiscent of a Noah's ark or a doll's house. Dolls' houses owe their peculiar vivacity to the fact that they are made, not for the street, but for the nursery floor; which has the nature of oceans and rivers in that it is the scene of all the rich and bizarre incidents like pirate fights and the sighting of desert islands. In that exactly lies the secret of our fascination for the sea and the river. Any good sheet of water is in a sense a large nursery floor. And the buildings on its brink belong to the nursery rather than to the street.

Where the doll's house effect of Cross Deep lies it is difficult to say: perhaps in the veranda with its Venetian blinds, or in the little formal trees, or in the staring regularity of the windows—perhaps in all these. At any rate, the note of drollery is there. That is because for two hundred years it has balanced on the edge of the Thames.

The front faces the road away from the river and has lost this character. It is more urban and has less of the quality of the fairy tale, yet in its way it is charming. The Walpole Gothic windows with their black panes, and the tall doorway with its green door, are suitably introduced to the stranger through the interstices of a delicate wrought-iron gate hung between two tall brick piers surmounted by urns. The house itself, tall and square, retires from the curious gaze behind a high wall in which the gate is the only breach. If you are bold enough to enter so exclusive a portal, please to do so hat in hand, with nothing more than a polite glance at the statue and formal trees on either side of the stone-flagged path (Fig. 4). But once you have summoned the bravado to stand before the front door and as it were challenge it by a knock—once you have gained the hall inside, you may put off your deference. For it is the nature of the houses built by our great-grandfathers to be austere without, but they are the soul of gracious hospitality within.

The hall leads on the left to the staircase (Fig. 7), and on the right to the drawing-room door before which stands a magnificent black boy (Fig. 8). The staircase leads up to the main bedroom floor, and down a few steps to the servants' quarters. A door on the wall opposite the entrance leads into the garden hall (Fig. 9), the main living-room of



2. THE HOUSE FROM THE CROQUET LAWN.



3. THE TEMPLE AT THE END OF THE CROQUET LAWN.

the house, which is carried out in a scheme of soft yellows and reds, with a wallpaper decorated at the necessary intervals by Corinthian columns. It should here be said that the decorative scheme of the house has been conceived by Sir George Hastings himself, who is an amateur decorator of distinction, as those who admire the interiors of Ranelagh are aware. His effects, however, are obtained in each case by simple means: by a pretty selection of wallpapers, by colour, and by a skilful arrangement of furniture.

When you enter the garden hall from the staircase hall the dining-room lies at the end on the left and the drawing-

room at the end on the right. Indeed, the plan of the ground floor of the house is, so far as one knows, an ideal disposition for a home. It is adequately expressed by the back elevation (Fig. 6). A square Queen Anne centre block, obviously the earliest piece of the house, is flanked by two pavilions in the shape of bays added probably about 1780. The south, or left-hand bay, contains the drawing-room, and that on the north the dining-room. Between them runs the veranda, garden hall, and staircase hall. All three—veranda, garden hall, and staircase hall—run the length of the centre block.



4. IN THE FRONT GARDEN.



5. THE THAMES FROM THE BACK GARDEN.



6. THE BACK OF THE HOUSE.

The back faces the Thames which lies at the bottom of the lawn illustrated above. The wing on the left contains the drawing-room, and that on the right the dining-room. The doorway gives access to the garden hall.

The dining-room (Plate 3) is a symphony in green, white, and gold. The ceiling has been painted a venetian green; the walls spring from the chair-rail a crowd of green foliage with yellow and red fruit, through which little houses peep; stopping before the cornice is reached to leave an expanse of plain white paper. The effect with the gold sunburst clock and hanging lamp, and the white corner cupboard with its green and gold pilasters, is original by day; and by night, under the shaded lights of a dinner table, it has the character of a piece of scenery in a play. The drawing-room is a study in grey and purple, with a note of deep cerise at one or two points where the eye is desired to linger. The walls are covered with a landscape paper of trees, while the hangings and chair coverings are in various shades of purple. The chimneypiece is the focal point of the room, an ornate but handsome object admirably finished by the Chinese Chippendale mirror above it (Fig. 12). There are other interesting rooms in the house, but these are the most important.

From the road the ground slopes in a gradual descent to the river. So the level on the garden side of the house is lower than at the front. You therefore descend a flight of steps from the veranda into the garden; where you may either turn left to the croquet lawn, which is crowned by a garden temple (Figs. 2 and 3), or cross the main lawn to the river's edge. Were every form of diversion practised in this garden the river would still provide the inexhaustible topic.

From the hour that it winks in the first sun to the hour that night covers it the river will alter in height, in tune, in colour, in light, in volume. Yet it will remain invariably the same. In its very silence it will dominate the scene; and even when the traffic is such that there is hardly visible between the punts and the sunshades a patch of water, the Presence of the river will dwarf the laughter, the songs, the gramophones, to an impertinence. On a Sunday to watch the Thames from the garden is to be a secret spectator at a pageant. A great array of boats, a diversity of people, the sun, the water, the green banks, and a collision—where is there a better prospect for filling a quiet Sabbath with life?

If you will now finally descend the stairs to the water itself, and row out into the stream, you will be in a position to appreciate the last aspect of a river house: that in which it appears not so much a house with a garden as a unity in which the house and the garden collaborate. One is the expression of the other, and neither is an entity in itself. The garden is thus formal and square like the house, while the house is the principal ornament of the garden. From the water this unity of house and garden is patent: a composition of red brick, tree, and lawn. And from the water a familiar spot walled and hedged in from its unfriendly neighbours is like a little paradise, familiar yet infinitely remote. You have the sensation Adam experienced when he first stood outside the Garden of Eden.

H. DE C.



Plate III.

December 1923.

THE DINING-ROOM.

The Dining-room is carried out in a scheme of green, white, and gold. The ceiling is a venetian green. The carpet and the pilasters of the corner cupboard are the same. The dado, mantelpiece, and cupboard are white, and the wallpaper a combination of green orange and pomegranate trees, with orange and red fruit, and a background of neutral-toned buildings. The hanging lamp, clock, and capitals of the pilasters are gold.



7. The Staircase.



8. The carpet is orange and the paintwork white.

THE STAIRCASE HALL.



9. THE GARDEN HALL.

The Dining-room, which can be seen through the doorway, is at one end, and the Drawing-room at the other of the Garden Hall, which acts as the living room of the house. The door on the left leads to the Staircase Hall, and that on the right to the Veranda.



10. THE DRAWING-ROOM.

The wallpaper is a grey landscape paper of trees and buildings. The ceiling and carpet are grey, the mantelpiece is of white marble, and the rugs, chair coverings and curtains a mixture of reds and purples.



11. The colour scheme is here grey and red. The walls, ceiling, and carpet are grey, and the top of the table a dark crimson marble.



12. The mantelpiece is surmounted by a Chinese Chippendale mirror, which expresses very happily the character of the room.

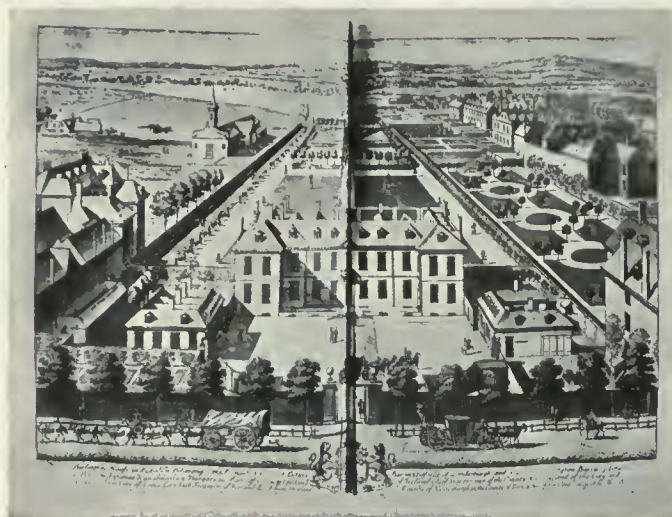
THE DRAWING-ROOM, CROSS DEEP; TWO VIEWS.

The Historical Development of Architectural Drawing to the End of the Eighteenth Century.

IV.—The Eighteenth Century (Part II).

WHILE England was easily holding her own in the field of geometrical draughtsmanship, little attention was paid to the pictorial record of buildings. Jan Kip, a Dutch engraver, produced his two volumes of "*Britannia Illustrata*," the first in 1709, the second in 1717 (Fig. 1). The drawings were made by Leonard Knyff. Kip also engraved the views in Atkyns's "*Gloucestershire*," and in Stowe's "*Survey*." Towards the end of the century some notable work was done by the Maltons. Thomas Malton, the elder, produced some careful water-colour drawings of buildings in England and Ireland, marked by a great accuracy of detail and perspective. His technique was typical of the early water-colour school. The tones were first laid in, in Indian ink, and the colour applied over it in thin transparent washes. His son, another Thomas Malton, worked for Ackerman, the print publisher. He made some excellent aquatints of important buildings in London, which were eventually collected, in 1792, under the title of "*Picturesque Tour of the Cities of London and Westminster*" (Fig. 4). He also produced, in 1802, the "*Picturesque Views in the City of Oxford*." He was assisted in the drawing of his figures by Francis Wheatley. James Malton, probably another son of the elder Thomas Malton, worked in Dublin. His "*Picturesque Views of the City of Dublin*" appeared, at intervals, between 1791 and 1795.

On the whole, English architectural draughtsmanship in the eighteenth century had become trite. It had lost its individuality. It was mannered. The method, the arrangement, was simple and direct. The execution was at fault. But fresh influences were at work. About the middle of the century a new school of thought arose. The romantic movement began. The old school adhered to the classic tradition. The new sought salvation in pretence and mediævalism. Sentiment took the place of scholarship. Draughtsmen found a better market for their wares with the new school than with the old. Crumbling abbeys, moonlight, and clinging ivy were their stock in trade. Architecture gave way to landscape, and from topography, guided by the Sandbys, Varley, Girtton, and de Wint, came the English school of water-colour painting. Again, the eighteenth century was the age of the Grand Tour—and the Grand Tour meant Rome, ruins, and romance.



1. KIP and KNYFF.

Burlington House, Piccadilly. Drawn by Knyff, engraved by Kip.
From "*Britannia Illustrata*."

There was, in Italy, a ready sale for drawings of Roman remains and picturesque views. Of those who supplied the demand the best are Pannini, Canale and Guardi. Pannini had studied under Locatelli and Benedetto Luti. His innumerable compositions of antiquities are characterized by a graceful charm and a quick invention. He drew the figure better than most draughtsmen of his kind (Fig. 3). Antonio Canale, or Canaletto, was the son of a scene painter, and theatrical decoration was his first introduction to art. At the age of twenty-two he took to the lucrative practice of view making. He spent the greater part of his life

in Venice, but he worked also in Rome, and visited London, where many of his finest drawings were made (Fig. 7). His most famous pupil was Francesco Guardi (Fig. 6). In some of his work Guardi surpassed his master. In much he fell below him. Canale maintained an even level of passable, saleable workmanship. But his art is somewhat of the mechanical order. He drew with one kind of line, an interesting, crinkly line, but it never varied. Guardi's work includes the monotonously dull and the brilliantly suggestive. At his best, he indicated architecture with remarkable facility and skill. His drawings are filled with air and sunshine. The wind moves round his buildings and his figures. His work is lively, Canale's is not.

Mauro Tesi specialized in interiors; like Canale his line tends towards the mechanical. The charm of his work is the reflected light in the shadows. As much of this effect was obtained with yellow ochre the transparency is not obvious in the reproduction (Fig. 5).

The Bibiena devoted their talents mainly to theatrical decorations—vast architectural stage settings were then the vogue. The Bibiena's skill in perspective was unlimited. Not so their motives. The wildest of barocco forms interminable vistas, and endless stairs, rising flight upon flight, made up the sum of them. Impossible, unconstructionable as these scenes often are, the studies for them, brilliantly drawn, show that some idea of a plan form was maintained in their preparation (Fig. 8). The most famous member of the family was Ferdinand Bibiena. He published two books, "*Architettura Civile*," and "*Varie Opere di prospettiva*." The latter contains numerous designs for catafalques and baldachini, finely drawn and engraved in plan, section and elevation. As draughtsmen of barocco convolutions the Bibiena were indeed unsurpassed.



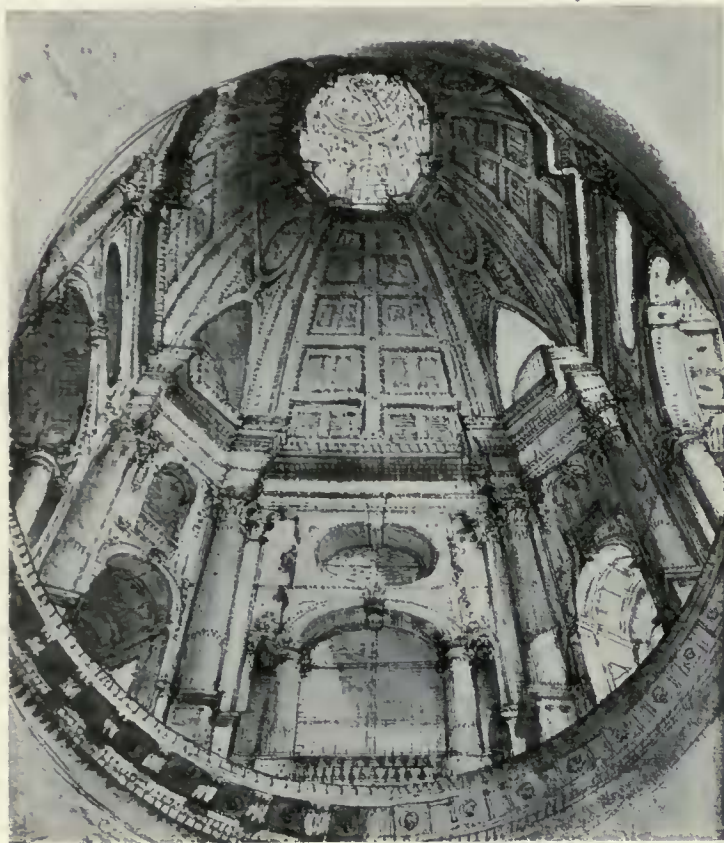
2. *THOMAS SANDBY.*
An Architectural Composition. Pencil and water-colour.



3. *GIOVANNI PAOLO PANNINI.*
An Architectural Composition. Pen and wash.



4. *THOMAS MALTON.*
St. Paul's, Covent Garden. Aquatint.



5. MAURO ANTONIO TESI (attributed).

A Dome. Pen and ink washed with grey and yellow ochre.

These Italian draughtsmen would alone have distinguished any other age. But draughtsmanship, in the eighteenth century, is dominated by the tremendous figure of Giambattista Piranesi. Yet Piranesi owed much to his predecessors and contemporaries. Like all great men he was at once a product of his age and a factor in its moulding. Though he prided himself on his archæology he excelled as a Romanticist. Without the romantic movement there had been no Piranesi, but in him that movement received its highest expression. The greatness of his achievement lay not in the record of the remains of ancient Rome—great as that achievement was—but, in his vivid interpretation of the greatness of the Roman spirit.

Piranesi, like every true artist, was a prophet, a high priest of social progress. His work was a passionate protest against the emptiness, the hollowness of Roman morals in his day; against, indeed, the triviality and dilettantism of his age. His work is still an inspiration. Others had given superficial sentiment, Piranesi gave genuine emotion. This is not to say that he never fell from his high purpose, never stooped from his exalted aim. Many of his architectural designs are questionable, illogical, without meaning. But these designs are not the measure of his power. No other man had ever shown, has ever expressed, with such arresting intensity, the magic grandeur of immense scale, the tremendous majesty of great architecture. Beside these insistent qualities, though men had created them, men appear insignificant. For what other reason those lost, gesticulating figures? At one period of his life actual buildings, possible construction, seemed to curb his imagination, halt his interpretation. And thus we have the amazing inventions of the "Carceri" drawings. These vast interiors of prisons, with their whirling wheels, limitless vaults,

ghastly engines, show a mind so unusual, so extraordinary, that Piranesi has been called mad. But Piranesi was not mad, though at times terribly close to mental derangement.

Genius and madness are border neighbours, both have their origin in the pathological realms of dream and hallucination. But there is this difference between them. Madness has no escape. The mind is locked in its own donjon, imprisoned in the eternal night of megalomania. But genius has the key of freedom. It reacts on reality and so overcomes the world of magic. And Piranesi held to reality. The frail bridge which connects the real world with the world of fancy was never broken.

Giovanni Battista Piranesi was born in Venice, in the year 1720. He was the son of a stone mason. At the age of eighteen he travelled to Rome, where he first took to theatrical painting, under Valerien, and learned the art of etching from Giuseppe Vasi. He twice attempted to begin practice as an architect in Venice. Each attempt failed, and each time he returned to Rome. After the second failure he decided to devote himself to engraving. His first etchings, four compositions of ruins, were made in 1741. Seven years later the "Antichità Romane della Repubblica" appeared. In 1750 his "Opere Varie" was issued by Bonchard. They included the famous "Carceri d'Invenzione." From this

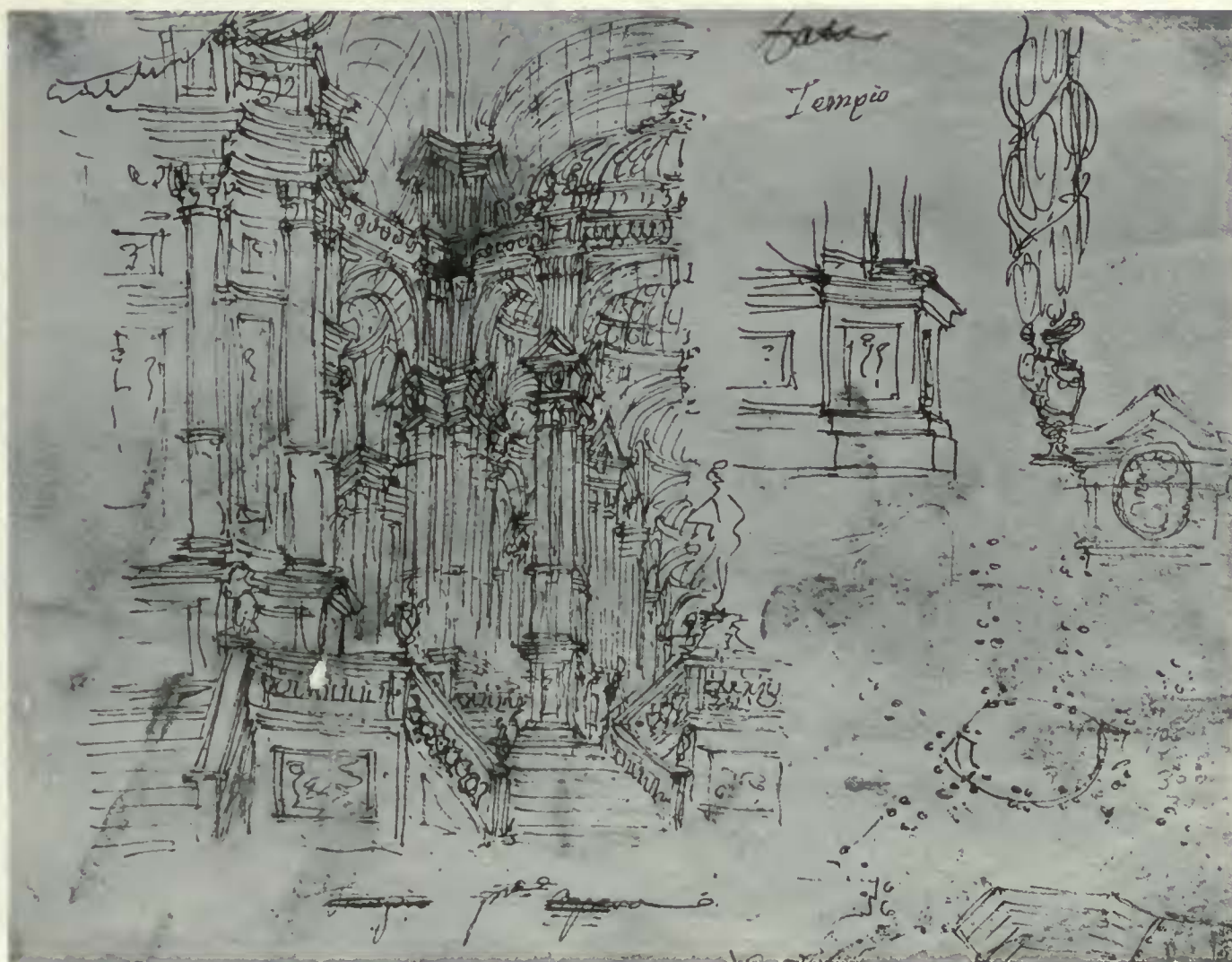


6. FRANCESCO GUARDI.

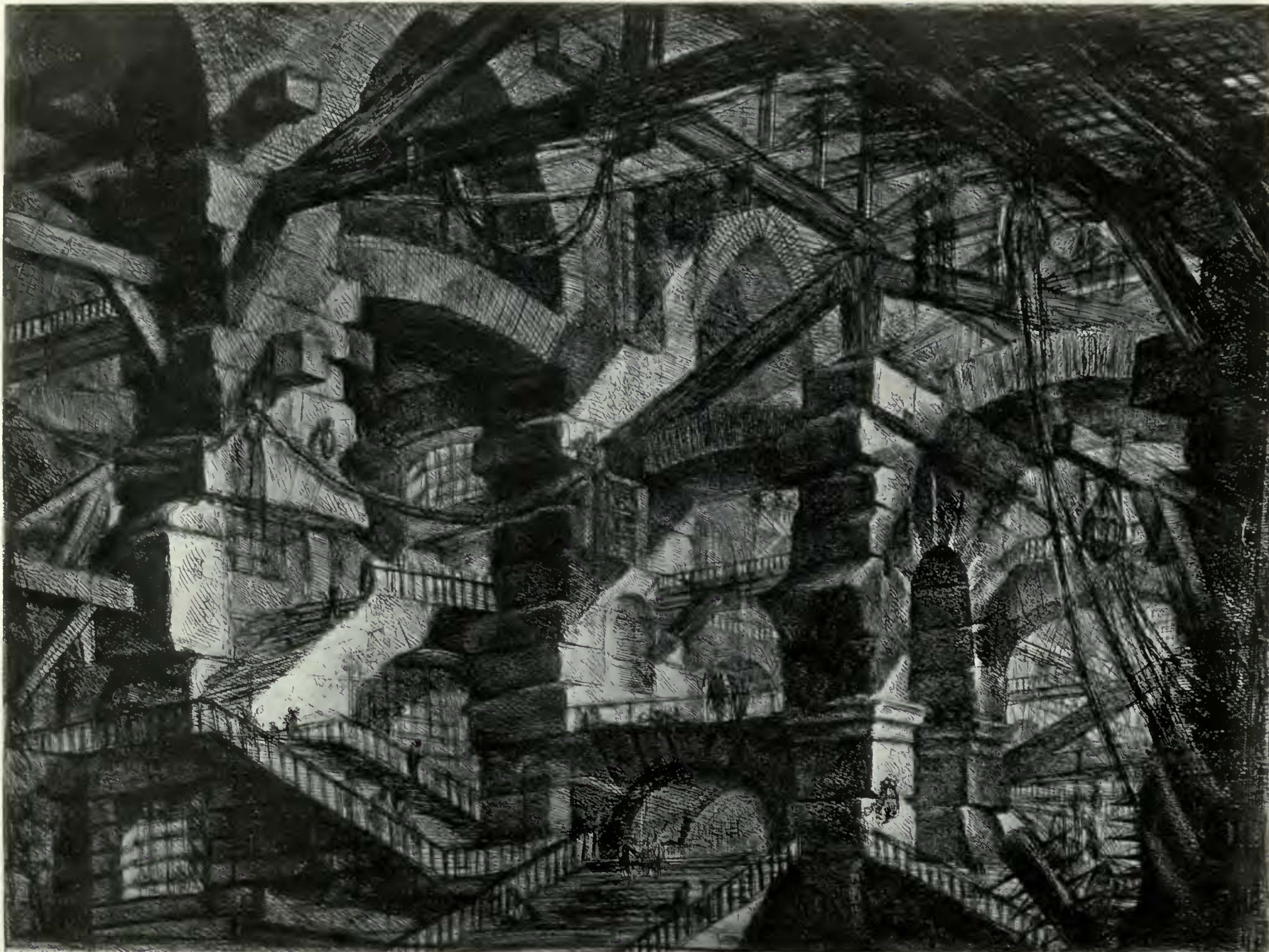
An Architectural Composition. Brown ink and bistre wash.



7. ANTONIO CANALE.
View of London from above King's Cross. Brown ink and grey wash.



8. BIBIENA.
Sketches for Theatre Decoration. Brown ink.



9. GIOVANNI BATTISTA PIRANESI.
Scene from the "Carceri D'invenzione." Etching.



10. GIOVANNI BATTISTA PIRANESI.

Arch and Steps. Brown ink and grey wash.

time onward, he produced his works with great rapidity, grouping them, without much arrangement, in folio volumes. He is said to have etched his plates at the extraordinary rate of one a fortnight. Their total is some thirteen thousand. The "Raccolta di Varie Vedute" and the "Magnificenza di Roma" were published in 1751, the "Antichità Romane" in 1756. The *Diverse "Maniere d'Adornare"* was compiled in 1769. In 1778 he engraved the "Vasi Candelabri Cippi." In the same year he died.

Piranesi's admitted ambition was to be the greatest architectural draughtsman the world had known. He achieved his goal, and, though he has had followers and imitators without number, he has no peer. His work is yet unsurpassed and unequalled.

CHRONOLOGICAL LIST OF DRAUGHTSMEN.

FRENCH.		
Boffrand, Germain ..	..	1667-1754
Oppenardt, Gilles Marie ..	..	1672-1742
Meissonnier, Juste Aurelle ..	..	1695-1750
Cuvilliers, François ..	..	1698-1767-68(?)
Rigaud, Jean ..	..	1700(?)
Héré de Corny, Emmanuel ..	..	1705-1763
Blondel, Jacques François ..	..	1705-1774
Clerisseau, Charles Louis ..	..	1722-1820

Patte, Pierre ..	..	1723-1812
Peyre, Marie Joseph ..	..	1730-1785
Robert, Hubert ..	..	1733-1808
De La Fosse, Jean Charles ..	..	1734-1789
Cuvilliers, François ..	..	1734-1805
Louis, Victor ..	..	1735-1807

ITALIAN.

Galli (Bibienna), Ferdinando ..	..	1656-1729
Galli (Bibienna), Alessandro ..	..	(?)-1760
Galli (Bibienna), Carlo ..	..	(?)-1769
Pannini, Giovanni Paolo ..	..	1691-95(?) 1764
Canale (Canaletto), Antonio ..	..	1697-1768
Guardi, Francesco ..	..	1712-1793
Piranesi, Giovanni Battista ..	..	1720-1778
Tesi, Mauro Antonio ..	..	1730-1766

ENGLISH AND FOREIGNERS IN ENGLAND.

Kip, Jan ..	..	1652-1722
Campbell, Colin ..	..	1680(?) - 1734
Gibbs, James ..	..	1682-1754
Kent, William ..	..	1684-1748
Stuart, James ..	..	1713-1788
Wood, Robert ..	..	1716-1771
Sandby, Thomas ..	..	1721-1798
Revet, Nicolas ..	..	1721-1804
Paine, James ..	..	1725-1780
Sandby, Paul ..	..	1725-1800
Chambers, Sir William ..	..	1726-1796
Malton, Thomas ..	..	1726-1801
Adam, Robert ..	..	1728-1792
Malton, Thomas ..	..	1748-1804
Malton, James ..	..	second half of eighteenth century-1803

JAMES BURFORD.

THE END.



ST. GEORGE DISARMING: A MEMORIAL FOR THE NORTHERN CIRCUIT.

Executed by L. S. Merrifield from a sketch design by W. G. Newton.



Plate I.

December 1923.

ST. GEORGE DISARMING:
(See page 229.)

St. George Disarming.

A BARRISTERS' Circuit has no single abiding home. When the first proposals were made for a memorial to those members of the Northern Circuit who laid down their lives, the idea was to have something in the way of a panel and inscription in each of the two Assize Court libraries at Liverpool and at Manchester. Neither room lent itself very obviously to this, and it was moreover felt that to have two memorials would be in some ways unfortunate. It was then suggested, and agreed, that a far better thing to do would be to have a single work of price which would be carried about and form part of the permanent moving furniture of the Circuit. Thus was hit on the idea of a small symbolical figure, with the names on the base of it, to be wherever the Circuit was when it was in being, and to be brought out on solemn and important occasions from its walnut and bronze casket.

With its base, the figure stands some 20 in. high. It represents the youthful warrior disarming. A little weary after the long fray he is ready to lay down his sword. His helmet and cloak are about his feet, with the shield which already, by a pardonable "prolepsis," carries as its emblem the dragon he has been fighting. The figure is in carved ivory, and the armour is of cast silver, faintly washed over

with gold. The lions' heads and bay-leaves on the base are similarly of silver washed with gold. The base is of Mexican onyx, of a transparent milky texture, warm in colour below and gradually paler towards the top. The names are cut on two shallow panels in front and behind, and are gilded. Above them runs a band of palish lapis-lazuli blue, on one side of which are the words "They shall shine like stars," and on the other a phrase of Æschylus, *τεύχη καὶ σπόδος*—a grim summary of war.

The work has been done by Mr. L. S. Merrifield, a sculptor, from an original sketch design by Mr. W. G. Newton. The casket of bronze and walnut-wood is the work of Mr. Joseph Armitage.

Angels.

THE magnificent carved angels in Westminster Palace Hall have recently aroused so much interest that some reference to the source of the ideas upon which representations of angels are based may not be out of place.

The term "angel" in Christian art is used, in its widest sense, to denote "the conventional representation of any member of the heavenly hierarchy which is believed to surround the throne of God"; and the early artists, first of the Greek and later of the Latin Church, adopted fully-defined ideas which, in essentials, have not been altered throughout the ages. For unless it is made clear that there was nothing capricious in the modes of expression of the mediæval artists much of their work cannot be appreciated.

Angels do not often appear in works of art executed during the first six centuries of the Church, although there are notable examples in Rome and Ravenna. And it was not until the twelfth and thirteenth centuries that the celestial hierarchy of Dionysius the Areopagite, the convert of St. Paul, was freely accepted by the artists of both the Eastern and Western Churches.

Briefly, the hierarchy is divided into three Orders, and these are subdivided into three choirs, making in all nine denominations, called the nine choirs of angels.

Certain writers have differed on the point relative to the proper arrangement of the nine choirs, but from the fourteenth century, when Dante wrote his "Vision," giving in the "Paradise" (Canto XXVIII) his approval of it, the hierarchy of Dionysius became fixed in art, viz. :—

First Order	{ Seraphim Cherubim Thrones	{ Councillors of God.
Second Order	{ Dominations Virtues Powers	{ Governors of God.
Third Order	{ Principalities Archangels Angels	{ Ministers or Messengers of God.

In a work entitled "Guide to Painting," written by a monk of Mount Athos, named Penselinos, in the eleventh century, detailed directions are given for the complete delineation of the vestments, attributes, colours, wings, etc., of all the figures in the choir.

JAMES BALLANTINE.



THE BACK OF THE FIGURE.

With its base the figure stands about twenty inches high. The figure itself is in carved ivory, and the armour is of cast silver faintly washed over with gold. The names of the dead are carved on the base of Mexican onyx.

Exhibitions.

THE GOUPIL GALLERY SALON.—The thirteenth exhibition of this series opened in October, and extends into December. This is one of the most important autumn shows, and one always looks forward to it in expectation of seeing an interesting collection of pictures. The chief thing that distinguishes the Goupil Salon is the wide range of work shown; this particular exhibition contains works by some two hundred artists, representing a very large circle of artistic interests. It is, therefore, as will be seen, not under the domination of any one clique.

This year's show is better than it has been for some years past, partly because works have come over from the Continent. This was always a feature of the autumn salon, but the source of supply had been cut off for some time. One is therefore glad to see that the flow of pictures has again set in—for it is stimulating, both to the artist and to the public, to see English works in juxtaposition with those by Continental artists. The only pity is, that in most cases, the modern French artist—for it is the French who are referred to in this connection—does not send his best works to England. There are also here various paintings by men of an older generation, whose names are well known, who have fought their battles and won positions as the giants of their period.

Camille Pissarro's "*Le Havre, Temps gris*" (73) is a beautiful example of Impressionism, and one can see how certain artists of the present time, pushing this method forward in a logical way, and discarding the broken colour, united the jagged edges with flowing tones, and made the forms they depicted and the surrounding atmosphere one and the same thing. This is where the post-impressionist came in. Being unsatisfied with purely atmospheric effects, he mingled with them definite and scrupulously selected forms. The impressionist really did not care very much what he painted, anything was good enough for him to hang his theories of atmosphere upon—which is illustrated by the story of Monet's forty paintings of the same haystack, done from the same point of view but each under a different aspect of light, determined by the hour of the day.

There is too much work in this exhibition to allow of individual notice, but one might single out the work of Mr. Lucien Pissarro, who has been in England a long time and paints English landscape with sympathy and feeling. He shows six very small coloured drawings, which are delightful, and give an astonishing sense of spaciousness in so small a scale; they are happy expressions of his delight in the open country.

Among the sculpture the work of Mr. Eric Gill is outstanding, as indeed it would be in any exhibition. He has a wonderful feeling for his material, and knows to a nicety how much he can get out of it, and never attempts to force it to do anything unsuitable. There is a sense of rightness in the application of this knowledge in his little figures carved in stone. The limitations imposed by the hardness of the material, and the admission that they are simply carvings and nothing more, give them a completeness as sculptured works, and a distinct value as decorations.

THE GROSVENOR GALLERY.—An exhibition consisting of the works of Mr. Allan Gwynne-Jones, Mr. Henry Rushbury, Mr. Vernon Wethered, and Mrs. K. Hilton Young (Lady Scott) was held in this gallery.

Mr. Gwynne-Jones's work is very even in quality, sometimes to the point of monotony. With the exception of a rather pleasing quality of paint, his portraits are commonplace, but his landscapes are quite distinctive and individual, though they all seem done in a kind of green twilight. The stillness in all his landscapes, where every twig on every branch holds itself rigidly at the salute, gives a queer, breathless, and frightened effect: everything of which his pictures are composed seems to be listening and waiting in alarmed expectancy.

Mr. Gwynne-Jones's work is all very conscientiously done—he never allows a sense of humour to interpose itself between him and his inflexible sense of his duty towards Nature. Some of us might consider this a defect rather than a quality—for intense seriousness, unrelieved by any light or humorous touches, sometimes dangerously approaches dullness. The pictures by this artist which have the most poetic feeling in them are two small Irish landscapes: "*Kennedy's Lake, Donegal—Sunset*"

(22), and "*Cottages at Twilight, Donegal*" (24), both of which, bathed in a soft glow of light, have great charm. "*Spring Evening, Froxfield*" (9), has been purchased for the City of Birmingham Art Gallery.

Mr. Henry Rushbury's work in dry-point is well known. On this particular occasion he shows a series of drawings in which he maintains his high standard of craftsmanship. Here and there his work shows a new element of freedom—a looser and more nervous reaction to impressions. This is specially noticeable in "*The Folies Bergère, Rouen*" (167), which has rather a Daumier-like quality, both in the method and in the observation of character.

Mr. Vernon Wethered's oil paintings have in them the evidence of a luxuriant sense of paint, and one feels that the mere manipulation of this material gives him pleasure—which he sometimes almost succeeds in conveying to the observer. But generally speaking, his work is rather riotous and chaotic. If they can possibly imagine a mixture of the styles of Mr. Wilson Steer and Mr. Tom Mostyn, my readers will have grasped a very fair idea of the nature of Mr. Wethered's work.

Mrs. K. Hilton Young shows by her work that she is a very sincere and capable sculptor, having considerable knowledge of her craft, added to which in some cases there is a great deal of feeling, as in the portrait of Mr. Galsworthy, which is a very finely realized head. Where this artist attempts to be strong and rugged she is least effectual, evidence of which can be found in the portrait of Mr. Charles Shannon (50). Her strength lies in the gentle dignity discernible in some of her works. Something of this last quality is present in the simple gestures of the full-sized figure of the youth in "*1914-18. These had Most to Give*" (65).

THE GIEVES GALLERY.—Evidently a new stunt is being tried to induce the public to attend "private" views: for it is now being attacked through its susceptibility to the theatrical profession.

Miss Sybil Thorndike opened Mr. Gausden's show at the Gieves Gallery the other afternoon, and of course everyone went primarily to see and hear Miss Thorndike. It was quite a theatrical afternoon, and "among those present" was Miss Ellen Terry. All this opens up new possibilities regarding the reciprocal reactions of the various arts upon one another, and we may eventually go to the Old Vic in order to see and hear Mr. Wilson Steer or Mr. Walter Sickert opening a performance of "*Medea*" or "*The Trojan Women*." And why not? It does not matter whether they know anything about the subject or not—the main thing is to get the crowds. As for Miss Thorndike's remarks about Mr. Gausden's work, they were innocent enough: she just felt unpretentiously about for words that would imply some connection with the technique of the painter, and thus produce the touch that would make her kin to any of those of the art world who might have been present. But Miss Thorndike evidently felt on safer ground when dealing with furniture, and she turned with relief to some designs for furniture designed by Mr. Gausden. She humorously dwelt on the possible excitement regarding visitors unaccustomed to new styles of furniture, for, as she said, one always knew exactly how people would behave with the ordinary kind. Upon looking at the designs afterwards, I was rather inclined to agree, particularly in the case of a chair which promised all the elements of the unexpected to anyone who might venture to sit upon it. Miss Thorndike concluded her speech by hoping Mr. Gausden's exhibition would have the success it deserved. Let's hope it has.

THE TWENTY-ONE GALLERY.—A small collection was held here of works by William Walcot, R.E., W. E. Riley, R.B.A., and Mr. Robert Gibbings. Mr. Walcot's water-colours are the usual smartly executed water-colours we expect from him. His drawings from the nude we are less familiar with, and these show him under new circumstances. They are capably done, but he is inclined to generalize too much, drawing from his knowledge of forms rather than from fresh research. An artist should always draw things as though he had never seen them before.

Mr. Gibbings's woodcuts are efficiently carried out, but are not very expressive. Take, for example, "*Gutting Herrings*" (6) and "*Painting Myosotis*" (7). Without the trick of the serrated edges, these would be quite commonplace; as it is this just saves them,

but gives a fictitious effect of an art not really attained. In number eight there is a certain fresh gaiety about the horse, which is obviously enjoying a romp in the fields; some of which gaiety is transmitted to the beholder.

Most of Mr. Riley's work is minute without being informing. But in some of his water-colours there is a pleasant feeling of the actuality of shipping and of sea-going activity.

BEAUX ARTS GALLERY.—The exhibition of Mr. Gerald Moira's works in this new and well-lighted gallery shows this artist as a painter rather than a decorator. Sometimes the mixture of both spoils his work, viewed from either of these angles. When Mr. Moira paints easel pictures he is not always convincing, because the individuals he depicts are lacking in character. His figures are supplied from his store of knowledge, both of anatomy and general characteristics, and thus have not the fresh interest of direct observation. Nor are they sufficiently aloof to be classical: there is everywhere noticeable a sense of uncertainty as to the attitude he should assume, and this generally ends in an unfortunate compromise. The one large decoration shown is not a very good example—the interest being too scattered to arrest the attention.

It is in the decorations which Mr. Moira did for the Old Bailey that show him at his best; but unfortunately, probably those persons who could see his work there have things of more moment to think about—and one does not go there for pleasure!

RAYMOND MCINTYRE.

THE AUTUMN EXHIBITION AT LIVERPOOL.—Liverpool may claim one of the largest yearly provincial exhibitions. It is promoted, arranged and hall-marked by the City Council and is a source of civic pride. The impression this year's Exhibition makes is that of a mixture of the Royal Academy, some of the Allied Artists' shows, and some very remote provincial exhibitions seen *en masse*. There are some good pictures of

the academic sort, some works borrowed from permanent collections—this year the passion for quantity has led to the inclusion of various works which belong to Liverpool's own permanent collection, which works, being always visible free of charge, have proved annoying to season-ticket buyers—but quantity must be maintained. There has also been an effort to include some French work—Auguste Matisse, Bastien Lepage, Raffaelli, Carolus Durau, etc., and a fine thing by J. L. Forain. These acquisitions have perhaps been difficult and omissions must be forgiven. In work nearer home the omissions are less excusable and some of the selections are very curious. The feeling that there could have been no selecting jury (although one knows that there has) promotes the mental association of the show with Allied Artists' Exhibitions of the past. It is a Brobdingnagian medley and as such has interest. One never knows where a good work or a bad one may be found, though the bad, as always in such cases, seem predominant. Art is one of the subjects in which mass production fails. We know that many bad pictures are painted, but if we see too many of them at once, we get a dislike for art in general. By infection good works look bad, and this is the danger in all exhibitions where selection has either been left unattempted or has seemed non-existent. There are very good reasons for elimination by selecting juries, and advantage might accrue from such a system at Liverpool. The alternative would be to commission some outstanding authority to take entire charge of the proceedings and give him unlimited power. As neither of these suggestions has the least likelihood of finding favour with the makers of the show, the Liverpool public must continue to take its art in the present form—and select for itself where it can. It is, unfortunately, a very commercial public, and rather apt to feel a certain pride in ignorance of cultural subjects, so that its selection may either be faulty or entirely bad.

J. WALKER STEPHENS.

Correspondence.

Sherfield Court, Hampshire.

To the Editor of THE ARCHITECTURAL REVIEW.

SIR,—In the most recent issue of your magazine I was particularly interested in the account you gave and the photographs you reproduced of Sherfield Court, Hampshire, the residence of Lord Gerald Wellesley. It is a splendid record. Among the more detailed accounts you mentioned the fact that one of the bathrooms had been decorated with Underground posters. This is of particular interest to me, and I daresay to many more it would be equally so. Would it be possible actually to see by photograph precisely what use has and can be made of contemporary posters? And may I add that the pleasure your account has given me justifies fully my belief that this bathroom is worth seeing?

Faithfully yours,

E. MCKNIGHT KAUFFER.

14 Cheltenham Terrace,
London, S.W.

[NOTE.—The bathroom referred to in the article on Sherfield Court is illustrated in the opposite column. The lower part of the wall is tiled, but the whole of the rest of the room, including the ceiling, is covered with Underground posters by various artists. Amongst the artists represented are Herrick, Nevinson, Burroughs, Nancy Smith, and McKnight Kauffer. The general effect is exhilarating but not overpowering, for the decorative quality of the individual posters enables them to intermix. They combine quite happily into a single pattern like a bold wallpaper. It is amusing to note that the room adjoining the bathroom is papered with German and other practically worthless foreign banknotes—ED.]



A BATHROOM AT SHERFIELD COURT.

Papered with Underground posters.

The Protection of National Treasures.

To the Editor of THE ARCHITECTURAL REVIEW.

SIR,—The Countess Martinengo Cesaresco's letter, in your last issue, dealing with the Protection of National Treasures, raises again the question of Law. I have spoken to several people of the importance of having a law to safeguard our historic treasures, but one and all considered the idea impossible. Yet, if the idea is impossible, how is it that both France and Italy actually possess laws safeguarding them in this respect?

It would be valuable if one could discover how the foreign laws operate.

Yours very truly,

FRANCIS BUGLE.

Walton Street, Knightsbridge, London.

Tompion Clocks.

To the Editor of THE ARCHITECTURAL REVIEW.

SIR,—Referring to the letter of your correspondent "S." in the November issue, I cannot understand how I am expected to modify the opinion expressed in my October article, namely, that the number 132 cannot imply that Tompion made 132 long-case clocks with arched dials. Tompion died in 1713, and he had then retired from business for nearly four years. The arch-dial was a rare feature in long-case clocks, before 1720 at least, so I cannot accept the theory that Tompion made anything like this number.

Regarding the arch-dial clock by Quare, which your correspondent possesses: this maker died in 1724, and his business was carried on after his death, and his name was affixed (*especially on applied "lozenges"*) for many years after 1724. Added to this I am of opinion that Quare was a factor as well as a maker, as I have seen many examples of his work which vary from the extremely fine to the excessively mediocre. I cannot understand a fine maker producing a poor clock at this period.

I am also taking it for granted that your correspondent's clock is genuine. Quare was extremely forged.

Yours faithfully,

HERBERT CESCINSKY.

25 Mortimer Street, London, W.

Houses at Mont Roc in France.

To the Editor of THE ARCHITECTURAL REVIEW.

SIR,—Several of the main valleys of Switzerland seem to have their own special types of houses, such as, for instance, the Val d'Hireres and the Arolla district; and there is to be seen in the Chamonix Valley quite a distinct traditional type of semi-detached houses repeated in its main features over and over again in buildings of various dates.

In these houses, instead of the cattle being in the lower story, as in many other districts, they have their quarters on the same floor as the people and, in fact, use the same front door.

The accompanying illustrations show the prevailing arrangements and are taken from a building at Mont Roc, which place is situated in French Switzerland four or five miles from, and a thousand feet above, the busy town of Chamonix.

As will be seen, the two sets of stables are planned together in the centre with the living rooms round them, the only light the stables enjoy having to come through the small doorway and that can happen only when the front doors are open. These latter doors are from 8 ft. to 9 ft. high as they have to serve not only for the inhabitants, both man and beast, but also for the hay to be taken in and stored in the upper part of the building, which is practically all one barn shared by the two sets of inhabitants.

The sections show the rather up and down arrangement of floor levels which are reached by wide movable step-ladders, ordinary staircases not existing.

This pair of houses happens to be rather larger than usual owing to the addition of two fireproof rooms at either end.

The village people of these mountainous districts are very much alive to the danger of fire in their timber-built houses, and although in this valley, where suitable stone is abundant, the main walls are of stone there is much heavy timber work in the rest of the building.

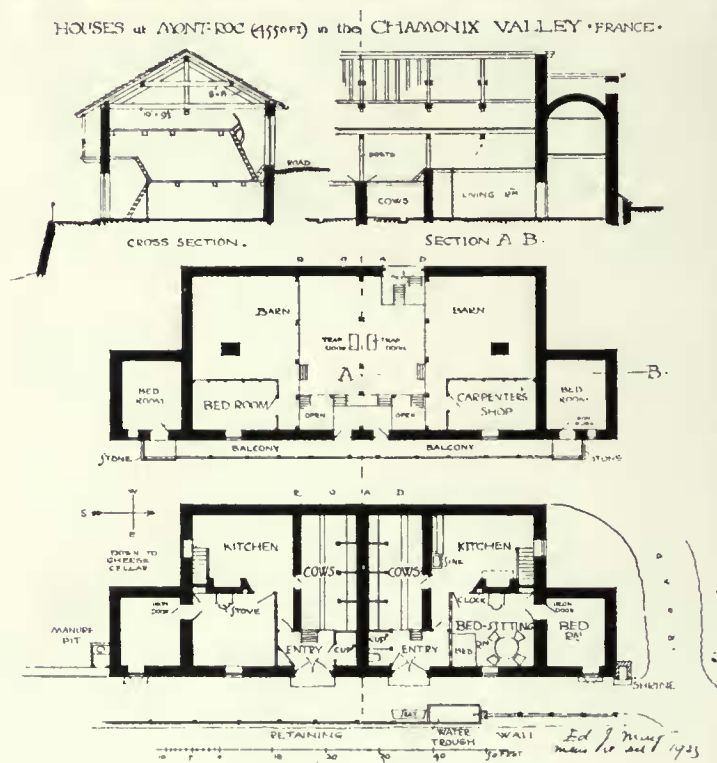
To shut off these end rooms there are iron doors to them on the ground floor, and the rooms over are ingeniously reached only along the outside gallery, which runs almost the whole length of the building. These bedrooms are ceiled by stone barrel vaults under the timber roof, as shown in Section A—B, and as a further precaution the gallery floor just outside the doors of these rooms has a large stone landing, all the rest of the gallery being of wood.

These houses happen to stand on steeply sloping ground and therefore have the advantage of an upper entrance to the barn from the road at the back.

Yours very truly,

E. J. MAY.

21 Hart Street,
Bloomsbury Square, London.

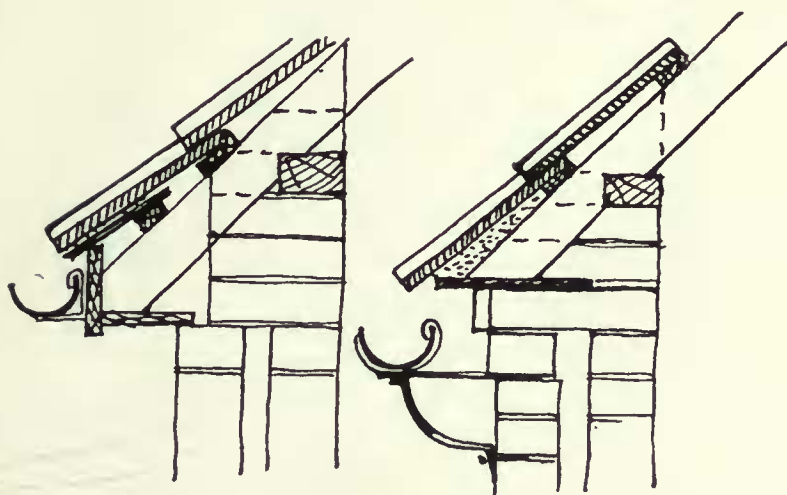


TWO HOUSES AT MONT ROC.

The animals live more or less with the family, and their stable is reached through the front door.

Recent Books.

Little Things that Matter.



THE TREATMENT OF EAVES.

(From "Little Things that Matter, for those who Build.")

Little Things that Matter, for those who Build. By EDWIN GUNN, A.R.I.B.A. London: The Architectural Press. Price 5s. net.

The wide interest created by Mr. Gunn's illustrated articles under the above title on their appearance in "The Architects' Journal" has inevitably and very properly led to the publication of the series in book form.

These articles are noteworthy for two important reasons: firstly, because they are written by one possessing an authority founded on wide experience; and, secondly, on account of the exceptionally valuable character of the precepts so lucidly expounded.

Although "Little Things that Matter" deals exclusively with the art of building, the author not only considers his subject from a practical standpoint, but frequently discusses questions in which the principles of design are involved.

In adopting this attitude—a natural one for an architect to take—Mr. Gunn demonstrates afresh the intimate relationship between logical constructional methods and seemliness of form.

As is implied by its title, the work lays stress on the need for vigilance in the lesser details of building work, and shows how serious may be the result of neglecting simple precautions. A case in point—referred to on page 8—is the frequency with which rot is conveyed to wood flooring by failure to remove the datum pegs used in laying surface concrete.

Innumerable other constructional expedients and hints are given—of a kind, too, which are never by any chance found in text books—and each is accompanied by a commonsense reason for its adoption. Obvious as these are when set forth in the various chapters of the book, the candid reader will often admit that he should have known them, and wish that he had!

All this information, it should be remarked, is imparted with a total absence of suggestion that one's errors are being pointed out for one's good. Mr. Gunn's easy style is as attractive as his good humour, and to read him is like consulting an old friend. Yet it is manifest that these notes are the outcome of deep knowledge, and they further reflect their author's passion for honest building.

The book comprises ten chapters, and the subjects discussed—ranging as they do from foundations to glazing—are further elucidated by a number of the author's excellent sketches.

To the architect especially will this little volume prove of value, for it cannot fail to convince him that in many respects his knowledge stands in need of revision. He will also be privately grateful, if the reviewer is not mistaken, for the sound advice it contains.

F. C.

Goya.

Francisco de Goya. By VALERIAN VON LOZA. (Meister der Graphik.) Leipzig: Klinkhardt & Biermann. Large 4to. pp. 42. Illus. 72.

In the forty pages of the text of this handsome volume is crowded all the information available regarding Goya's activities as draughtsman; it is so thorough that tabulation of information is resorted to instead of more elaborate descriptive writing. In this way the chief dates of Goya's life, from his birth in 1746 in Aragon, his stay in Italy in 1770 and 1771, in France, and his sojourn in different parts of Spain, to his death in 1828, are noted. The bulk of the text is devoted to the work of the artist and not to the artist himself as a painter and as the great successor to Murillo and Velazquez. Like the latter, Goya was a confirmed realist, and was led by his ardent admiration for that great master to make etchings of some of his works, and five of these are reproduced, including Philip IV, Æsop, and Don Sebastian de Morra. The beautiful "Blind Street Singer," with its fine composition and delicate rendering here given, hardly prepares the mind for the shock of the ugliness and grossness of some of the Capriccios, and yet how this series abounds in absolute beauty! More cruelly real still are "The Disasters of the War," but with what precision and truth the plates were executed! Strangely enough some of the "Bull Fights" series exhibit the daintiest workmanship, and there is real affection in the handling of the needle in several of the plates. The Proverbs are liberally represented, and the magnificent "Prometheus" is given, that huge seated figure dominating the world. Some pages are devoted to the lithographs, and amongst those reproduced is the head of the young man in the British Museum. A full description is given of all the illustrations, and references to the catalogues of Lefort (Paris 1877), Viñaza (Madrid 1887), and Hofmann (Vienna 1907). Most of the prints used are in the engraving department of Berlin, which contains a large number, but others are in Madrid and Paris. Goya's fine self-portrait etching is given as frontispiece.

Old English Drawings.

Chats on Old English Drawings. By RANDALL DAVIES. London: T. Fisher Unwin, Ltd. 8vo. pp. 220. Illus. 45. 9s. net.

This is a straightforward account, succinct, and yet not a catalogue, of drawings in England from Holbein to Blake, to mention two great masters. It is conveniently parcelled out into subjects: Life and Manners, Topography, Landscape, Classical, and Illustration. Its whole arrangement is good, and there is nothing superfluous in the paragraphs devoted to the various artists. Indeed, seeing the categorical arrangement of the volume, it is satisfactory to find continuous reading in it so pleasant. Its secret is, however, that its author has only provided necessities, and has left trimmings to others less thoroughly imbued with the importance of brevity, and, indeed, of the subject itself.

There is little scope allowed to criticism, but as nearly all the prints dealt with are by considerable artists, there was less need for this, and so the index to the volume comes as a brief and handy directory to the masters of drawing dealt with. There are not very many and almost all are very well known. The author's enthusiasm for his subject is nowhere to seek; but it is sanely harnessed to a very serviceable vehicle. Precisely what is wanted by those who may be but beginners in the quest.

Books of the Month.

THE FUTURE OF PAINTING. By W. H. WRIGHT. London: John Lane, The Bodley Head.

ENGLISH ARCHITECTURE AT A GLANCE. London: The Architectural Press.

WHO'S WHO IN ARCHITECTURE, 1923. London: The Architectural Press.

SCIENCE AND SANCTITY: A STUDY IN THE SCIENTIFIC APPROACH TO UNITY. By VICTOR BRANFORD. London: Leplay House Press and Williams and Norgate.

THE ART SPIRIT. By ROBERT HENRI. London: J. B. Lippincott.

FURNITURE MOULDINGS: FULL-SIZE SECTIONS OF MOULDED DETAILS ON ENGLISH FURNITURE FROM 1574 TO 1820. By E. J. WARNE. London: Ernest Benn.

HOUSING: THE FACTS AND THE FUTURE. By HARRY BARNES. London: Ernest Benn.

CHRISTIAN CHURCH ART: NEW FACTS AND PRINCIPLES OF RESEARCH. By JOSEF STRZYGOWSKI.

Pencil Points.

Good Practice in Construction. By PHILIP G. KNOBLOCH.

D'Espouy. One hundred selected plates from "Fragments d'Architecture Antique." New York. The Pencil Points Press, Inc.

The Pencil Points Library is designed to meet the requirements both of the atelier and the office. The letterpress is brief and the plates are numerous. The success of the first volume of the series, "Sketching and Rendering in Pencil," has led to the early appearance of the next. The second, "Good Practice in Construction," consists of fifty-two plates of various details, windows, doors, eaves, foundations, stairs, hearths, roofs, etc. They are all drawn in the clear, concise method characteristic of the American working drawing, and with fine legible lettering. Although there are traditional differences in some of the details between the methods of England and America, there is much that will be found of value for the office and studio this side of the Atlantic.

Another branch of the Pencil Points Press activities is their Library of Architectural Documents, which is to consist of a series of volumes of reprints from old books and architectural plates. This, the second volume, consists of a reproduction of a hundred plates from D'Espouy's "Fragments d'Architecture Antique." D'Espouy was a professor at the Ecole des Beaux Arts, and his book consisted of two hundred drawings selected from amongst the winners of the Grand Prix de Rome, during their studies at the French Academy at Rome. This volume contains a hundred, or half the original plates, and shows all the well-known buildings of antiquity with which it behoves the student to familiarize himself, together with various sheets of compositions and restorations.

Unfortunately the reproductions are not always as clear as might be desired: this is doubtless owing to the very laudable desire of the publishers to keep the price of the volume within the reach of all; nevertheless it is probable that half the number of plates reproduced twice as well would, on the whole, have been of greater value. The next three volumes will deal respectively with Gothic, Romanesque, and Spanish architecture.

French Art on the Rhine.

L'Art Français sur le Rhin au XVIII^e Siècle. By LOUIS RÉAU. Paris. Librairie Edouard Champion. 8vo. pp. viii + 186. Illus. 12.

Two names emerge from a study of this interesting book: Robert de Cotte and Robert Le Lorrain, architect and sculptor. There are others, Jacques François Blondel, Nicolas de Pigage, Jean-Charles Mangin, architects, and some not so well known. These indicate to what extent French influence was exerted on the Rhine, for they are all responsible for important work there. In many cities of Germany, as in those of the nations farther north, the splendid architects of France were invoked, but there was an intensive French culture from Cologne southwards through Bonn, Coblenz, Mayence, Mannheim, Heidelberg, and Strassburg, and extending eastwards into the Palatinate. The electors were generally responsible in that beauty-loving time, when great architects, sculptors, and painters were always in demand. And there were great artists in those days and magnificent works came from their hands. The Rohan Palace at Strassburg, of de Cotte and Joseph Massol; the Hôtel de Tour and Taxis at Frankfurt, of de Cotte and Guillaume Hauberat, and their Château de Poppelsdorf, and the Château de Brühl with its fine interior painting and sculpture and its gardens. In this book are given illustrations of great architectural projects, some of which were never realized, but the architects had had the joy of designing them: Michel d'Innard's Electoral Palace for Coblenz, 1777, a grandiose affair; de Cotte's simple and dignified façade of the Electoral Palace for Bonn. Many other architects and their works are dealt with, but de Cotte in this connection seems to be of greatest importance. Through the middle ages French art predominated on the Rhine, but its considerable expansion in the eighteenth century is one of the examples of the wonderful artistic vitality of the nation. Louis Réau has dealt with his subject in a very businesslike way by describing the chief works

of the chief artists, and adding to these descriptions a number of documents from the archives, of the greatest interest and value to architects, including contracts, deeds, and letters, extending practically throughout the century. The book is, however, also of interest to all who care for the art with which it deals and would be a splendid guide to the derivative architecture of the Rhineland for anyone making the tour.

KINETON PARKES.

Sign Writing.

The Modern Signwriter. Published by the Decorative Art Journals Co., Ltd. Manchester. Price 12s. 6d. net.

Good lettering certainly has a decorative value of its own: that is to say, a person unable to read, but, nevertheless, sensitive to beauty of form, would derive pleasure from a well-lettered fascia; and that is because there are certain absolute standards of good proportion which are in themselves satisfactory, and to these all good lettering must conform. This does not mean to say that lettering can be pinned down to unyielding geometrical rules. This was, indeed, attempted by Dürer in his geometrical alphabets which are, for the most part, less pleasing than those in which a more human laxity is apparent. Compare, for instance, his geometrical roman alphabet with the lettering on the Trajan column, perhaps the most perfect known example of Roman lettering—the greater flexibility of the serifs in the latter is, in itself, sufficient to make the letters more beautiful. It is the striving after the unusual, the freakish, the blatant, which leads to some of the monstrous lettering that we still see about our streets.

However, no observant person can have failed to have noted that a general improvement in the lettering in public places is taking place, just as there is a return to the use of good type in printing, and a general discarding of the vulgar freakishness of the latter years of the last century.

The trend of this improvement is clearly enough shown in "The Modern Signwriter." Here are to be found many examples of chaste and elegant lettering, together, it must be admitted, with a few that had better have been excluded. For the most part they are based on good examples, of which fortunately there are plenty, so that one wonders at the unnecessary aberrations in which so many have seen fit to indulge.

Sign-writing was originally mainly connected with the signboard which, before reading became a general accomplishment, was the usual means both of advertisement and identification. To-day any extensive reintroduction of the signboard would be an anachronism, and it survives only with publicans, its use with whom, as early as the fourteenth century, was a compulsory obligation. However, there is a possible field for development in distinctive village signs. In France, during the war, it became usual to paint the name of villages in the war area in large letters on the flank wall of the end houses.

The motorist certainly finds the need for some such identification to-day, the small inscription over the post-office being the only similar means. Here, then, is an opportunity for bold clear lettering, with or without a signboard.

"The Modern Signwriter" is edited by Mr. W. G. Sutherland, and is essentially a practical book, containing much technical information, not only about lettering, spacing, setting out, and the like, but also about tools, paints, materials, their use and care. There is, however, much in the volume that will be of use and interest to the architect. Every architect likes good lettering for its own sake; moreover, as the architect rightly assumes more control over the detail and equipment of his buildings it becomes his task to give attention to such matters as the inscription on a shop fascia, which can upset the most carefully conceived design. The design of war memorials and tablets, too, calls for a familiarity with the best examples of lettering; for this reason we recommend the book to those who desire to see a general improvement in the standard of lettering as well as to those actually engaged in the craft of sign-writing.

H. J. B.

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Sir Edwin Lutyens on Modern Architecture.

The November issue of "The World's Work" contains an article by Sir Edwin Lutyens, R.A., on architecture, from which the following extracts are taken:—

There are signs that for British architecture the next half-century may be one of great achievement, despite the heroic vulgarity of buildings that are rising all over the trading districts in our cities. Pupils of rare promise are leaving the schools; and, if that promise fulfils itself, the forthcoming fifty years can give the future a landmark as distinctive as was the period in which Wren created masterpieces of classic harmony.

The endeavour of the generation to which I belong has been to pave the way for such an era. We have attempted, within the limits of our ability and our materials, to end the vogue of picturesque flamboyance that dominated Victorian England, and to return to the tradition of what was best in English architecture, as represented by the work of Wren, Inigo Jones, and, later, of Norman Shaw and Philip Webb. . . .

When I first woke up to architecture, the Ruskin influence was very much alive, with Waterhouse as its most prominent exponent. The Ruskin followers gave vocal powers to all that they did. They saw with their ears instead of their eyes, and focussed the imagination by the same distorted practice. They planned a building so that it might *express* something. The result was like a nineteenth-century Academy picture of the "literary" school—a book of words was needed.

As a young man, then, I was for a while sensible to the Ruskin influence; which influence may be noted, I daresay, in a few of my early buildings. Every young man begins with tremendous enthusiasm, which is ready to overflow into elaboration. As he grows older his outlook clarifies, and he becomes more reserved, more tolerant, more restrained.

I started to realize that we were being led into error for the sake of ideas productive of what can only be described as ugliness and misformation. I accepted the truth that in architecture the final appeal must be made to the eye alone, and that only the eye can be the judge. I understood that—as in the case of

fruits which are pleasant to the eye but evil to taste—although one sense can inform another, it cannot replace another.

I was guided into this development of understanding by the teaching in silent stone of great architects.

Norman Shaw, a Scotsman permeated with the English classic tradition, was freeing design from its literary aspect, and was focussing directly on the optic vision. During the sixty years of his career he advanced from early experiments in the Gothic manner to the fine classicism of Chesters, in Northumberland; and meanwhile he, more than anybody else, released a new force in architecture. To know that here was an improving influence, I had only to go round the corner and study his three houses built on the east side of Queen's Gate, London.

Contemporary and parallel with Norman Shaw's work was that of Philip Webb, a master of building, who showed the way to the beautiful use of modern materials, and who rather revolted against the "architect-ionic" practice, then prevalent, of borrowing foreign features, such as those of Italian or German palaces, for the sake of novelty and originality.

All modern architecture owed and owes much to these two men, and to Norman Shaw in particular. Inevitably, Shaw made us look back and consider the work of Inigo Jones and other great designers.

After Gilbert Scott, Shaw, and Webb, we had more recent architects seizing the imagination with original conceptions. Sir Reginald Blomfield is of this band, and so is Sir Aston Webb, who, although not an entire classicist, has an outlook that is excellently free, and who helped us toward more sober attainments—attainments which have given both London and the countryside buildings of satisfactory proportions in the traditions of modern classicism. The War Office and the Office of Works' new building in Storey's Gate belong to this category, as did the bare-spaced Westminster Cathedral before they decorated it with such magnificence.

So, in its own fashion, does the Bush Building in Kingsway, by Mr. Harvey Corbett (an American), which deserves decided praise, although the scale may be inconsiderately large for its neighbourhood. Like the skyscrapers which it approaches,

(Continued on p. xlv.)

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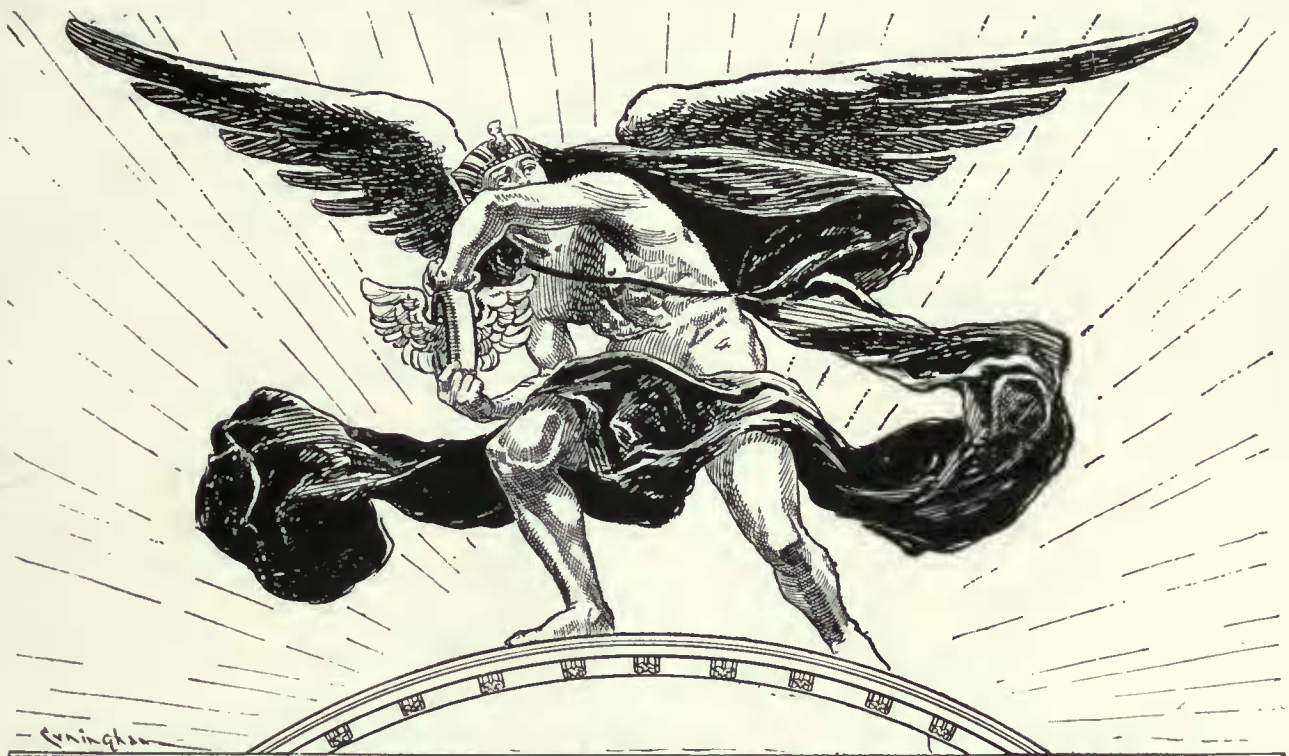
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THE ARCHITECTURAL REVIEW.

it has the benefit of fine patternage. Skyscrapers can hold the imagination because of their tremendous opportunities in the use of windows.

It may be that, in my enthusiasm for the restored traditions of simplicity and classicism, I have given the impression that the Gothic ornateness of the nineteen hundreds has produced no aftermath other than the buildings it left in our midst. To correct a possible misapprehension, I must recur to my earlier reference to the introduction of picturesque foreign forms for the sake of novelty. This did not end when the Gothic revival was broken up; as witness the Port of London building. Is this not too "magnificent" for the degree of craftsmanship at which we have arrived?

Consider the metamorphosis of Regent Street. The skyline in Nash's Regent Street, from Langham Place to Waterloo Place, was without jars or jags. The curve was absolute, the main cornices were continuous: a great achievement, this, if you consider the gradients.

But that, which belonged to the pre-Ruskin tradition, has gone, and we are the worse off for its disappearance. Instead, we have in Regent Street and other parts of London commercial buildings covered with domes, towers, weird excrescences, and flamboyantly uneven skylines.

The architect's relations with his public should be improved. I greatly regret that he is not better placed for social service, satisfactory though the changes in this respect have been during the last two decades. I should have liked, for example, to see the Royal Institute of British Architects, with its affiliated societies, placed in a position to manage and engineer the national housing schemes in a public-spirited manner for the public good.

And I should like the architect to be more of a universalist, more comprehensive as a creator, nearer in spirit to Leonardo da Vinci, who, when submitting his qualifications to Lorenzo the Magnificent, recorded that he was an architect, a sculptor, a mathematician, and an obedient servant. In conclusion, the genius who painted undying beauty in the Sistine Chapel declared: "I also paint."

The last Englishman of this splendid type was Alfred Stevens—classicist, excellent sculptor, good painter, and inspired architectural designer—who nearly starved while Ruskin preached. It is not unlikely that there will be others of his universality among the brilliant young men who have just left, or are about to leave, the schools, and that they will be more fortunate than was Stevens. Theirs is the future, theirs the fulfilment which we have earnestly tried to prepare.

The Rebuilding of Ypres.

Mr. G. Topham Forrest, the chief architect to the London County Council, delivered a lecture recently at the Hall of the Royal Society of Medicine on the subject of "The Rebuilding of Ypres." The chair was taken by Mr. J. A. Gotch, the President of the Royal Institute of British Architects, and amongst those present were the Earl of Cavan, Chief of the Imperial General Staff, the French and Belgian Ambassadors, Lord Preston, the Earl of Haddo, Lieut.-Colonel Lord Bury, Lord Riddell, Sir Lawrence Weaver, Sir Arthur Griffith-Boscawen, and Mr. J. C. Squire.

The lecturer said that at the end of the war the devastation of Ypres was so complete that it looked as if the town were destined to be a great silent mound—a pathetic token of the struggles of the British Army on Belgian soil. Fortunately neither the Belgian people nor their rulers shared that view and at the present time the ruins were being rapidly transformed into the Ypres of pre-war days.

In addition to the town of Ypres nearly two hundred and fifty communities in Belgium suffered greater or less devastation, and all over the country incalculable injury had been done to the roads, railways, telegraphic and telephonic installations, water-works and canals, and as soon as the capital was re-entered, the Belgian Government announced that one of the first duties of the country was to consecrate the national energy and resources to the task of helping the devastated regions to make good their enormous losses.

Ypres, which among all the ruined districts was the one which

(Continued on p. xlvii.)

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THE ARCHITECTURAL REVIEW.

had suffered most from the devastations of war, was, with Louvain and Dinant, those other great Belgian sacrifices, among the first communities to benefit from this special law.

About the middle of 1919 it was, as it were, adopted by the nation, and from this fact, was assured of the technical and financial assistance of the State and of those organizations specially created to assist in the prompt re-establishment of the country.

Thanks to this aid important provisional arrangements were at once made for housing the necessary public services and the first repatriated inhabitants.

The task was at this time most difficult, for means of communication, railways, waterways, and roads had totally disappeared; transport failed, and labour especially was lacking.

The work was, nevertheless, carried on rapidly, and in a few months quite a small town of nearly 1,000 huts was built in the neighbourhood of the site of the vanished town.

Those who did not see the ruins on the morrow of the armistice or during the months immediately following, can form no idea of the labour and energy required to render the reconstruction possible. The masses of ruins, fallen in disorder, had obliterated almost the very trace of the streets; in most parts the destruction was so complete that the foundations even had disappeared.

The devoted zeal of the authorities and services, therefore, was bent on the patient and methodical clearing of the ruins, on the classification of the recovered materials, on the slow and laborious search for traces of the town's communications, on the patient uncovering of the water services and sewers, both destroyed and dispersed underground; on this herculean task of recovery and classification, stone by stone and brick by brick, of what once had been a beautiful and brilliant historical city.

The task called for weary months of self-denial and goodwill, and more than 4,000 workmen were engaged on it unceasingly up to the beginning of 1921. It was only then that it was sufficiently advanced for a first beginning to be made on actual building work.

It is to the reconstruction of private dwelling-houses, as the following table shows, that the authorities have specially

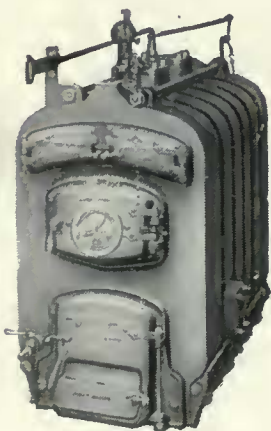
devoted themselves, and what only some three years ago was an immense field of desolation and death, is to-day a vast workshop in full activity where homes are already rising by hundreds with a rapidity which shows a daily progress.

Reconstruction of Private Houses.

Number of houses before the war	..	..	3,780
" " " destroyed	..	..	3,780
" " " left on 31/12/1918	..	..	0
Situation at the end of September 1923:—			
Dwellings inhabited	..	..	1,500
" fit for habitation	..	..	200
" in course of reconstruction	..	..	789
			2,489
Temporary buildings, huts, etc.	..	..	750
			3,239

Obituary.

Mr. Carl C. Krall, whose death was announced recently, was a craftsman well known to architects and ecclesiastical authorities both at home and abroad. Born in Heidelberg in 1844, he studied in Munich, Paris, and Berlin, and came to London when a young man. He was a foundation member of the Art Workers' Guild, and was responsible for art metal work in nearly every cathedral in the country, including important pieces of work in St. Paul's, Westminster Abbey, Liverpool Cathedral, and Canterbury. The silver altar of St. Mark's, Philadelphia, is comparable with the superb silver altar which, now exhibited in the museums of Florence Cathedral, was carried year by year to the Baptistery of the Cathedral to be used on the feast of St. John the Baptist, and was designed by Ant. Pallajuolo and his brother artists.



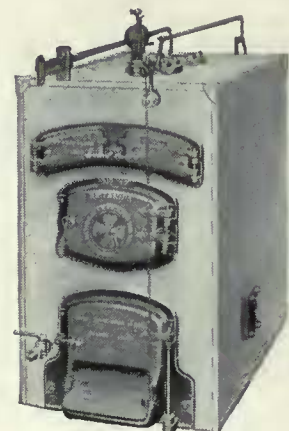
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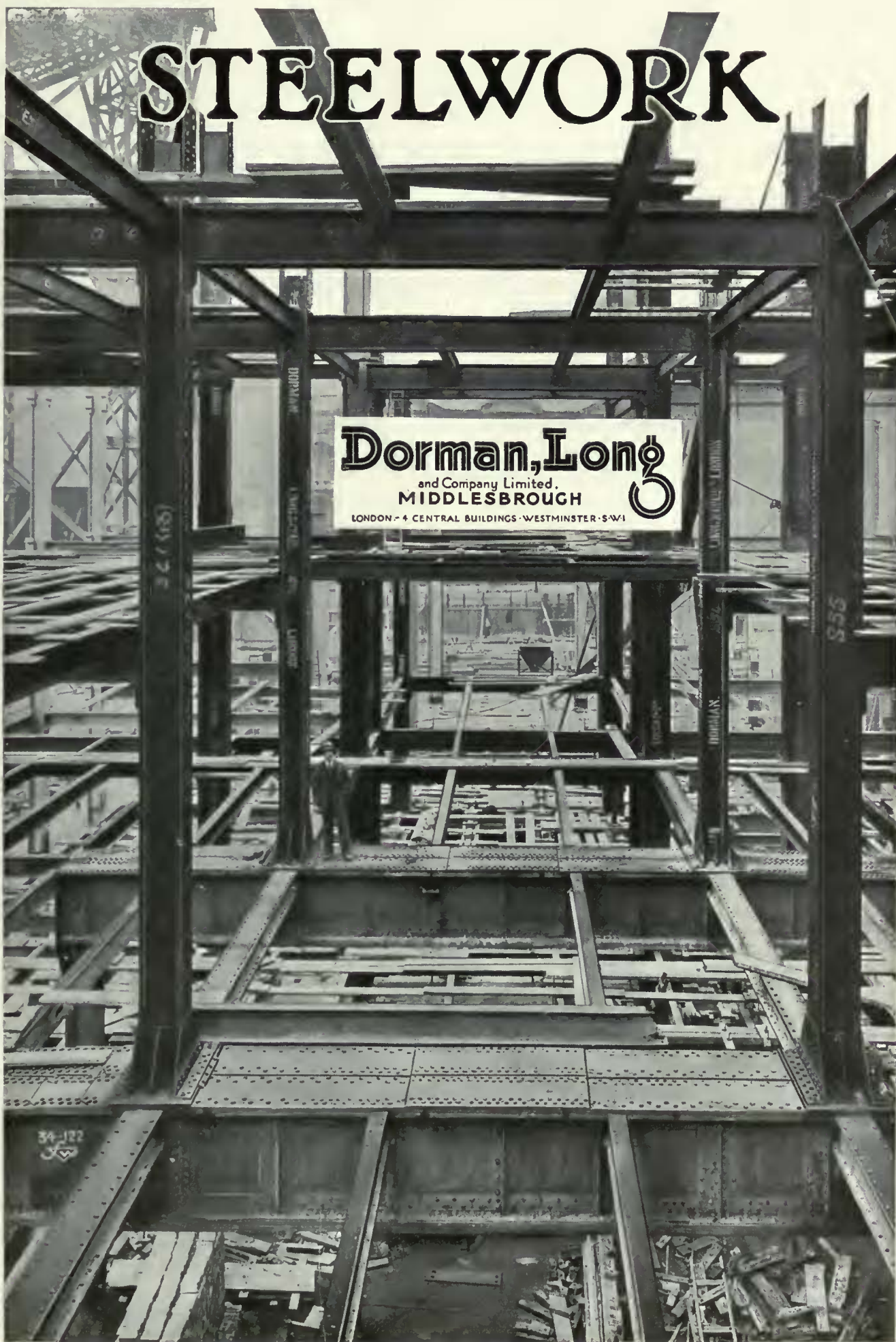
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The Victoria and Albert Museum.

The department of Woodwork of the Victoria and Albert Museum has recently been enriched by a gift of unusual interest, consisting of a set of three chairs, for the master, senior warden, and junior warden respectively of an old lodge of Freemasons (No. 76) constituted in 1730 and meeting at the "White Bear," King Street, Golden Square. In 1779 this lodge was named the "Well-disposed Lodge," and removed to Waltham Abbey, Herts, but had become practically dormant by about 1805. In 1813 the Duke of Sussex, Grand Master of the United Grand Lodge, desired to have a private lodge under his immediate control for the use of distinguished masons generally selected and proposed by himself, and he selected this lodge for the purpose, removed it to Kensington Palace in 1814 and changed its name to the "Alpha," and afterwards to the "Royal Alpha" lodge. The chairs now exhibited in Room 57 of the museum are about of the date of the original lodge, and came, by this course of succession, into the possession of the South Middlesex Lodge (No. 282), by the Worshipful Master and members of which they have now been most generously presented to the museum. From the historical point of view they are particularly valuable as illustrating the period of transition from the later style of Queen Anne to that of the earlier productions of Chippendale. They have finely carved and modelled claw-and-ball feet, backs with scrolled terminals and centre splats also boldly carved. Each chair is inlaid with the emblems appropriate to the master and wardens; and the set forms a very valuable addition to the series of chairs made for special purposes, now drawn together in the same room. These include the chair of the President of Lyons Inn, which has for some time been in the collection, a characteristic example of a chairman's chair in the style of Robert Manwaring, of about the year 1760, and another in that of Robert Adam (c. 1770), with shield-shaped back of French type, and carved vase with garlands and guilloche ornament—the two latter being recent acquisitions.

The department has also acquired, by purchase, supplemented by a gift from F. C. Harper, Esq., an interesting reading-table of carved mahogany, with square top resting on tripod stand terminating in scroll feet; the top being hinged so that it can be raised to form a reading-desk and with four drawers providing

compartments for pen and ink. This table was, with other furniture, made in 1770 by William France for the library at Kenwood, under the supervision of Robert Adam, who built the house for Lord Mansfield. The bill is still in existence and shows that France received the sum of £6 14s. od. for the table now in the museum (Room 56).

Casts of Mediæval English Sculpture.

The west half of the Cast Court at the Victoria and Albert Museum, with the exception of a small strip at the south end, has just been reopened to the public. This court now contains an important series of casts from mediæval English sculpture, including the twelfth-century doorway of Barfreston Church, the carved slabs from Chichester and Bradford-on-Avon, and Romanesque sculpture from Durham and York, the magnificent thirteenth-century angels and annunciation group from Westminster Abbey, and a number of casts from the south door and the "Angel Choir" at Lincoln, with details of sculpture from Wells and elsewhere, and a rich collection of casts from fourteenth and fifteenth century misericords, besides recumbent effigies and architectural details.

The National Gallery: A Titian Discovery.

A novel departure from custom has been made at the National Gallery. For a short time Titian's "Venus and Adonis" will be shown there in a half-repaired condition. The state of the painting had for some time caused grave anxiety, and to prevent disaster it was necessary to remove the old, much-darkened varnish. The picture had long been considered to be little more than a studio repetition of one at Madrid. The removal of the varnish, however, indicates that it is a first experimental version of the subject by the master himself, and therefore exhibits Titian's style in the transition period between the "Bacchus and Ariadne" and the hardly less famous "Mother and Child" in the Mond collection. Specially notable is the revision of the tree forms to the left, over which parts of the sky have been painted. To enable this revision and other details of handling to be seen clearly the work will be shown for a month or two in its naked state without the repairs and the varnish that are still needed to bring it into proper condition.

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A. W. Gamage's Premises, Holborn
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"A Punch at the Punchers."

In a recent issue of "The Architects' Journal," the monthly causerie by "Karshish," entitled "Joking Apart," treats with posters under the superscription "A Punch at the Punchers." This causerie is one of the most excellent features in current architectural journalism, and extracts are given below.

Posters, says "Karshish," are so generally regarded as unnecessary, ugly, tiresome, vulgar and assertive, inimical to architecture, offensive to the eye, vexing to the mind and depressing to the spirit—as things in conflict with our best hopes for civilization, and as monstrous intrusions of the individual upon rights and privileges common to the community, that it is a refreshment to hear their merits extolled and expounded by those master minds who decree the shape, size, design, and position of the things. It has recently been my portion to be thus refreshed—or, let me say, galvanized—when certain eminent exponents of the trade, profession, or art (whichever it is) of bill sticking, placarding, fly-posting, sea-shore disfigurement, sky-dirtying, deformation of architecture, eye-sore invention, railway defacement, violation of night, and landscape destruction stood up and, with the easy assurance and intellectual calm of the richly-informed instructing the ignorant, bestowed upon us the garnered wealth of their knowledge and experience in this comprehensive message: "Posters must have punch." A poster, we are told, need not be veracious nor beautiful nor stationed with deference to public amenities, nor need it convey any useful information; it may with equal fitness be untruthful, ugly, annoyingly intrusive, and designed to victimize; the one essential is that it should have punch. A poster with the right sort of punch is justified as a contrivance that unloads the goods; one without punch is negligible.

I will not develop my theory that the advertisement magnate is the last state of the street boy who chalks railings and advances to poetical and pictorial pencillings on the walls of public places, nor will I waste printers' ink by abusing poster advertisements, for each of us can do it thoroughly well and to his own liking, I fancy. It is more profitable to explore behind the scenes, but before doing so we may well take a view of the stage from the front. We see architecture disfigured by gigantic lettering and sky signs, as lately travestied by Mr. George Morrow in the pages

of "Punch"; walls, hoardings, railways, piers, and bridges, are placarded far and wide; when we travel we are punched by advertisements on the risers of steps and on the doors of the carriages where they defy all efforts at destruction, and it is only the menace of handcuffs and prison gates that protects us from being punched whenever we get into a taxi. At the hotel where we dine we are punched by the mustard pot, we are punched by the ash tray, we are punched by the saucer upon which our glass of beer is served. In the writing room we shall probably be punched by the paper knife, the blotting pad, the inkpot and the bogus pictures on the walls. When we go out into the streets and our wearied and disgusted eyes shrink from the monotonous imbecilities that infest the night like a legion of yapping dogs, and seek comfort in the honest pavement flags, the same bragging drivell, reflected there by concealed lanterns in the shop windows, accosts them, and the unsleeping windows flash repetitions of their jaded boasts full upon us as we pass.

"Bird Lard"—has anyone heard of the wonderful discovery? I first heard of it at this instant, when I wrote the words. For the occasion I am going to fill the part of the rogue who invents and markets such things. "Bird Lard"! There is money in it! The words envisage the light, luscious, nourishing, rich and delicate fat of birds. It will not occur to you to ask what "Bird Lard" is to be made of, for the name itself satisfies you completely, and you are aware that such questions are neither asked nor answered. In point of fact it is of no consequence what "Bird Lard" is to be made of, whether reduced from glycerine derived from obsolete explosives or expressed from the livers of sharks, or obtained from any promiscuous offal that may be available. The one important thing is that it should be introduced to the notice of the public by posters with lots of punch, to which end the advertising adept would be asked to lend a hand were I not convinced that I—or any dullard for that matter—could do the job as well as he can. "Bird Lard's" self-recommendation might take the form of a poster depicting a central packet of the fraud emitting rays suggesting radio-active merits, and framed in an immense cloud of gaily-feathered ducks and geese in full flight. "Bird Lard," I might bellow from the sheet, "is superior to hog's grease (common lard) as is the glory of the open sky to a pig-sty. A godsend to humanity." I might also use the intimate

(Continued on p. lli.)



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Dear Sir—

With further reference to the new Floor recently laid by your firm at this address, I am very glad to be able to say that the work done proved a complete success when your workmen left it.

It was admittedly one of the quickest pieces of work done in London, an area of something like 5,000 sup. ft. being laid and polished in a period under 72 hours. As to the result of that, it will be sufficient to say that the floor has been described as being like velvet.

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The Floor at THE LONDON CLUB after TWO DAYS' Working.



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An illustrated article will be found in this issue dealing with the CHURCH OF THE ENGLISH MARTYRS, SPARKHILL, BIRMINGHAM. In this Church the whole of the OAK BLOCK FLOORING, PITCH PINE FLOORING, MARBLE TERRAZZO PAVING and "EBNERITE" JOINTLESS FLOORING were laid by JOS. F. EBNER.

EBNER'S "Springy" Tongued and Grooved Oak Dancing Floors were laid at the POPULAR CAFE, and the REGENT PALACE HOTEL, LONDON, during the night, business being carried on as usual.

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domestic punch and show a beautifully-dressed young woman rolling pastry in the presence of chubby, laughing children—"Hurrah! No tummyache to-day. It's 'Bird Lard'!"; and append a sample of the godly admonition punch we are all familiar with: "Think of the delicate organs of your little kiddies! You would not embitter their young lives with the demon dyspepsia? Then use 'Bird Lard'!"—and so on. It is all as easy as lying. The one essential qualification is a moribund conscience and an atrophied sense of humour.

It will be objected, no doubt, that all posters are not fraudulent—I agree—and that some are honest recommendations of veritable commodities. I again agree. I wish only to call attention to the prevailing complexion of posters as a whole—the spirit of sly deceit and hypocrisy in which they are conceived and presented; and as for honesty—honesty depends upon what we happen to regard as dishonest. Our civilization is built upon a

presumption of a code of honour which is also instinctive in human nature. The common exploitations of commercial enterprise traffic on this code, just as the success of a player who cheats the rules of a game depends upon others observing the rules. . . .

It is evident that a man who exercises himself to get money out of the public by such a device is subverted and sophisticated from the natural impulses with which he was originally endowed. Commercial sharks and bunkum punchers were once children like the rest of us, doting on shells, and pebbles, and feathers, and flowers—stray emblems of God's workshop; they imagined themselves bounteous princes; policemen and soldiers who did heroic things; they grew to be wholesome boys, ambitious to play the game among their schoolfellows, or "scouts," proud to remember the things a scout does not do. When, then, and by whom, were they seduced to claptrap exploitation of the foibles and necessities of their fellow men?

TRADE AND CRAFT.

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In all operations involving the use of plaster the question of time invariably presents something of a problem.

The relatively low cost of lime plaster has determined the general adoption of this medium for everyday work. Lime plastering, however, has a serious disadvantage in that it depends for its strength on the thorough absorption of carbon dioxide from the atmosphere. A really hard wall is thus only obtainable by superimposing a series of thin coats of lime plaster one upon the other. Since several weeks' exposure to air may be required for each successive coat, the entire process is liable to become very protracted. Any attempt to plaster a wall with a single thick backing of lime and sand inevitably results in the formation of a thin, hard, exterior facing. The bulk of the backing is thereby cut off from contact with the atmosphere and fails in consequence to attain to requisite strength.

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The following brief description of what is believed to be an entirely original form of blind will be of considerable interest to architects and others who may be faced with a similar problem:—

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(Continued on p. 117.)

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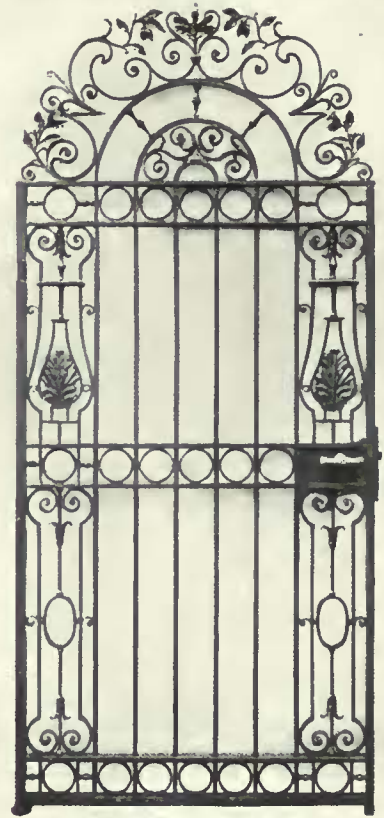
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METALWORK

WOODWORK

CARVING

STAINED GLASS

some 40 ft. above the floor level. The room is frequently used for lectures during the daylight hours, and to enable slides to be shown it was necessary to devise some means of rapidly darkening the room. The covering and uncovering had to be carried out rapidly, and reliability was of first importance owing to the height. After considerable thought and experimenting with models the scheme described below was decided upon.

At the base of the ventilating cowl fixed at the top of the dome a circular iron ring was already in existence and to this twelve stout copper wires were stretched to the base of the dome, these forming the guides for the curtain. The curtain itself was constructed of black material made up in the form of an umbrella in sections to fit the space enclosed by the above-mentioned guide wires. At the points which would be occupied by the ribs of an ordinary umbrella a series of rings were sewn on the outside or top of the curtain and threaded over the guide wires to support it. The edge of the curtain was suitably weighted round the whole of its circumference so that when the main holding cord was released it would fall by gravity. Attached at equidistant points to the bottom and on the inside of the curtain are six short pulling cords, these again being joined to one main cord passing up through the ring to which the rope of the curtain and guide wires are fixed. The operation of opening and closing the curtain is carried out by a small electric winding gear fixed in the base of the cowl. This gear is fitted with limit switches and is operated by remote press-button control at the back of the room by the optical lantern. Thus all the lantern operator has to do, should he wish to darken the room to show a slide, is to press the button at his side and the curtain descends in about four seconds, completely darkening the room. The reverse operation takes an equally short time. This interesting method of tackling a somewhat difficult problem was worked out jointly by the architect, Mr. A. T. Bolton, F.R.I.B.A., who was responsible for the extensive alterations to the Society's buildings, and Messrs. Edmundsons Electricity Corporation, Limited, Broad Sanctuary Chambers, Westminster, who carried out the whole of the new lighting scheme and special power requirements necessary for experimental and other work in the Society's lecture-room.

Co-operative Housing in London.

An initial instalment of a large scheme for housing the employees of the Great Western Railway Company at Hayes, Middlesex, is about to be commenced for the Great Western (London) Garden Building Society, Ltd. The plans have been prepared by Mr. T. Alwyn Lloyd, F.R.I.B.A., 6 Cathedral Road, Cardiff, and London.

The contract for the preliminary scheme at Hayes has been entrusted to Messrs. John Laing and Son, Ltd., of Lincoln House, High Holborn, London, W.C.1, and Carlisle, Liverpool, and Cardiff.

The lay-out covers an area of 60 acres, containing provision for 628 houses at about eleven houses to the acre. The preliminary scheme comprises the construction of the streets, footpaths and sewers, and the erection of the first fifty houses. Thirty of these will have a living-room, scullery, three bedrooms, bathroom, etc., and twenty will have living-room, parlour, three bedrooms, bathroom, etc. The houses will be brick built, twenty-six being finished with Luton facings and tile hanging, and twenty-four finished with rough-cast. The roofs will be covered with hand-made tiles. The windows generally will have double-hung sashes, and the elevation generally a most pleasing and economical one.

The Church of the English Martyrs.

The contractors for the Church of the English Martyrs, Birmingham, designed by Sandy and Norris, were as follows: General contractors—Messrs. J. Moffat and Sons, Birmingham. The following were the sub-contractors: Messrs. Couzens and Akers, Ltd., Birmingham (heating); Messrs. H. Pratt, Ltd., Aston, Birmingham (electric light); Messrs. Anselm, Odling and Sons, London (marble columns); Messrs. W. H. Fraley and Sons, Birmingham (marble work in sanctuary, baptistry, and mosaic over main door); Messrs. J. H. Walker, Ltd., West Bromwich (steel casements and leaded lights); Jos. F. Ebner, London (wood block and Ebnerite floors); Messrs. Parker, Winder and Achurch, Ltd., Birmingham (door furniture, etc.); Blockley's, Ltd., Hadley (brickwork); Messrs. The Bromsgrove Guild, Ltd., Bromsgrove, were responsible for the whole of the railings and gates.

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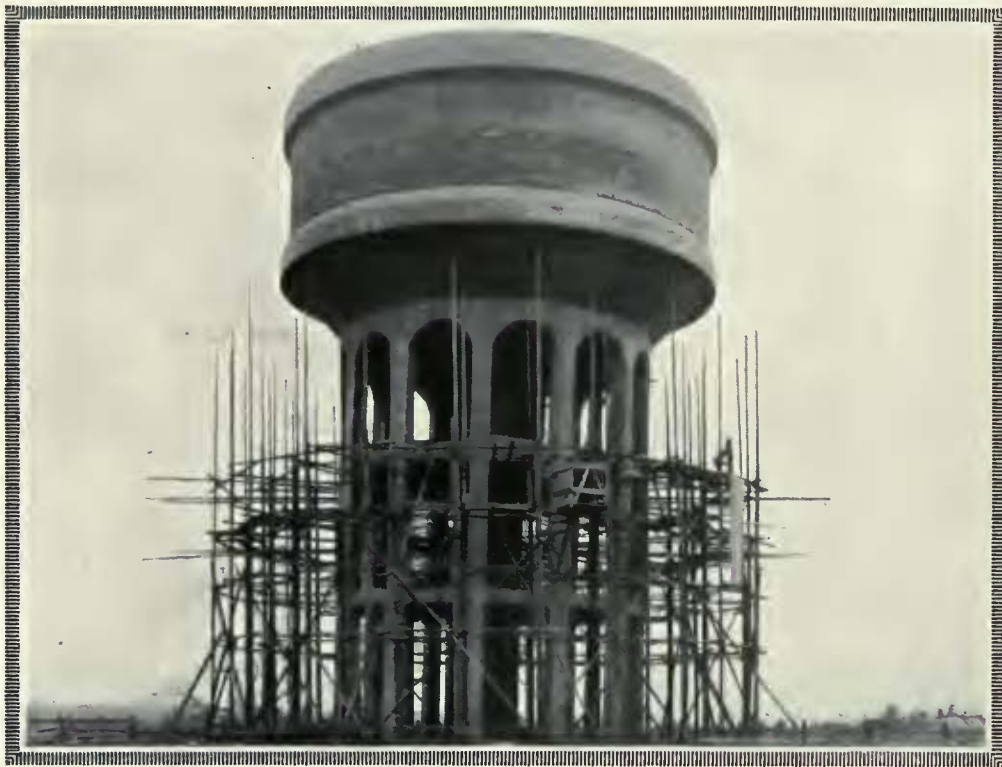


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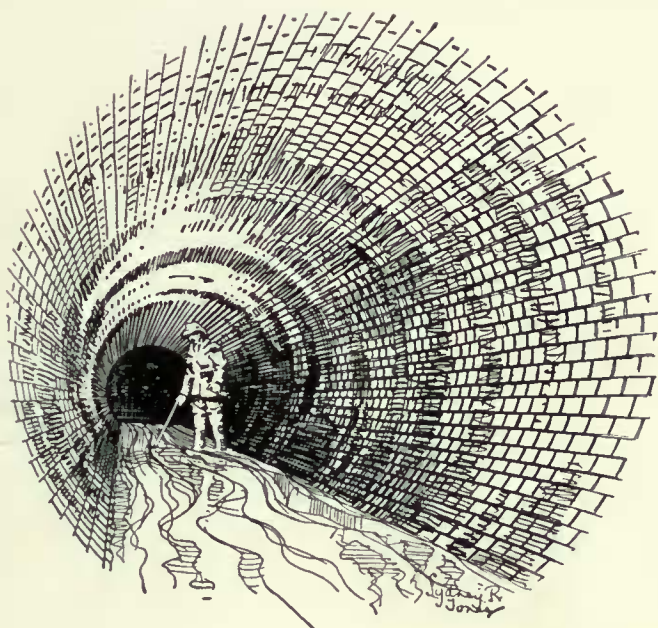
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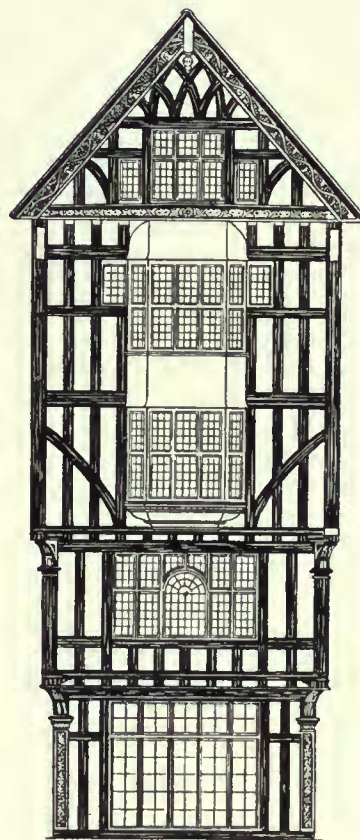


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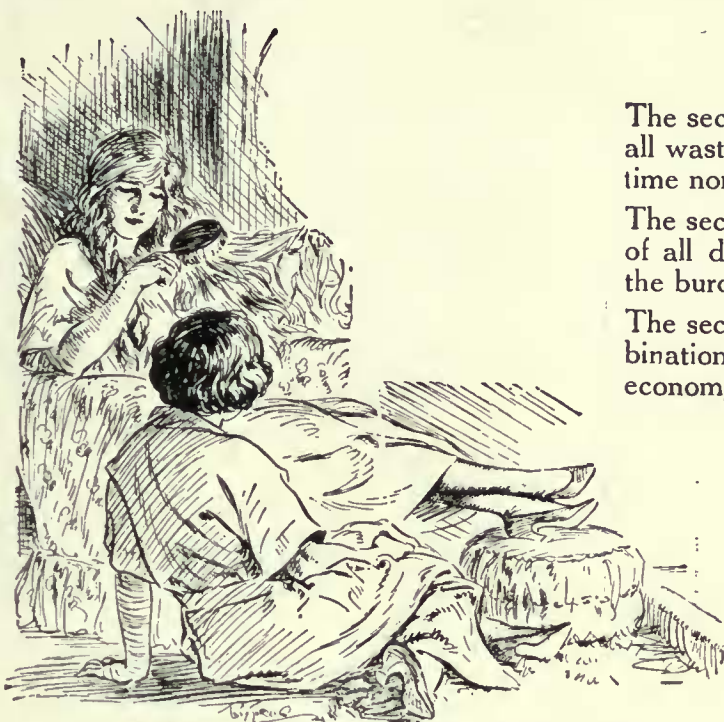
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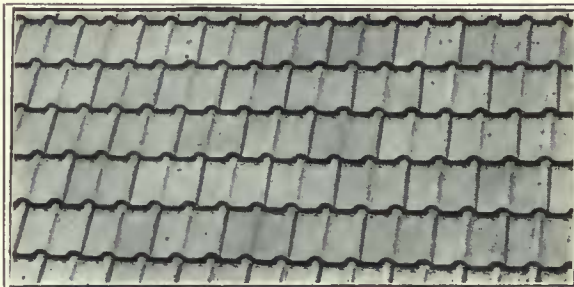


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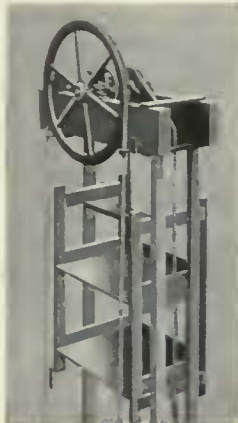
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