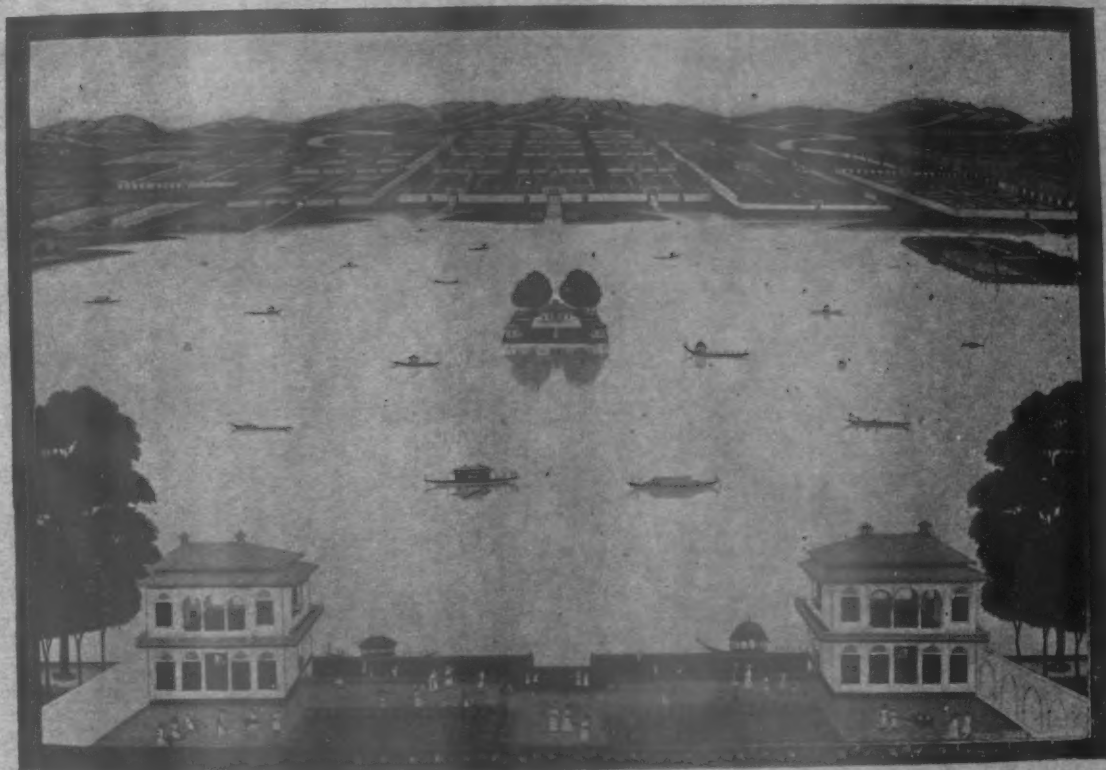


OCT 14 1924

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No. 335



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Plate I.

October 1924.

TOWN HALL, VEERE, HOLLAND.

Reproduced from a water-colour drawing by Hesketh Hubbard, R.O.I., R.B.A.

Bases of Criticism: VII.—Wealth of Nations.

I HAVE no skill in political economy, that dreary science which starts from the postulate of a man relentlessly self-seeking, his energies ever directed to the one end—more and more butter for his bread. It may be that the professors of this branch of learning have in the last half century made clearings in the jungle of ignorance. But it has been at some cost to human happiness; for however little we may know about their theories, their shadow is over the most part of what is written in newspapers and spoken on platforms. And so it comes about to-day that a nation's wealth is held to be a matter of imports and exports, an unrestricted ebb and flow of goods. It is not important what they are, so long as they are kept moving between the nations. Man is deposed from his sovereignty. It is not to matter what sort of life he has had, as they carry him to his last rest. He will be happy no doubt to remember that in the great game of keeping goods moving from place to place among the nations of the earth he, too, has borne his inconspicuous but no less necessary part.

It is natural enough that with a view of life thus coloured by the philosophy of his day, a view implicit in most of what he reads and hears, man will look to get what he can for himself out of the wealth of nations he is helping to make. And his idea of wealth will be similar. It will be goods, pleasures, excitements, things brought in from outside into his dull life, something apart from his life's work—days off, more money. However little we acknowledge it, we all subscribe in some degree to this notion of the economists that wealth, whether public or private, lies in the interchange of things, and the less hindered the interchange may be, the higher rises the barometer of wealth. What the things are is irrelevant so long as they are wanted by somebody. Indeed, it is one of the achievements of our time to create wants of which man was hitherto unconscious, and the protagonists of publicity meet in solemn congress and speak with a slight tremor in their voice of the progress of civilization.

But surely it matters supremely what the things are. The economist is as happy for a nation to make, let us say, stamped pen-trays as anything else, as long as there is a demand for them. The whole value of a thing is to be reckoned by this. We are to leave out of account the human delight or distaste involved in doing the work. Which is odd when we consider that human delight in making things with skill is a certain and incontrovertible good, and that in fact the wealth of a nation is the well-being of the human beings in it. This point of view is being more and more forgotten. The great associations of men of skill fight openly and often to obtain material advantages for their members, more butter on the bread. And no doubt the butter has been unequally distributed. But what a portent it would be if one day they fought for a higher standard of

work and for longer hours in which to be allowed to exercise the skill which they have won by long years of training and experience, and which it is a joy to exercise. How anxious they would be that the boys who were in time to succeed them and carry on the torch, the standard of high achievement which brings delight with it, should have every chance to learn, so that they in their turn would not be unworthy of a fine calling.

This is not impossible. There are many men of high skill—and we have all come across them—who are very jealous for the reputation of their trade. But they are not leaders of unions. Nor is it to go back to the standpoint of Ruskin and William Morris and be blind to modern industrial conditions. There is craftsmanship alive to-day, as ever. The elaborate mechanical equipment of joinery shop and mason's yard still needs, and gets, the skill of man. He can master the new machine as well as the old, and if well led can still make fine things. There is an old wizened Shakespearean foreman joiner I know who still licks his lips over a good piece of panelling or a well-turned baluster. All about the countryside is a rich heritage of ancestral skill—masons of Northamptonshire, slaters of the Cotswolds, bricklayers from Wash to Solent, carpenters, painters, and workers in lead and iron. We have here something which is lacking, for example, in America. With all her many advantages she must go to Italians for her skilled builders. Her work may be accomplished, but it will never be "racy of the soil."

And we architects are in the position of trustees in this matter. For we are patrons who dispense the largess of others. It lies largely in our hands in each generation to keep alive this precious heritage of craftsmanship. By encouragement, by judicious praise, by knowing what is good and ensuing it, we can do more than most men. It is a critical task in which we must not be found wanting. Once the fire is out it cannot be re-kindled. No doubt we shall not always see eye to eye with the craftsman. Our countrymen have a certain instinctive aptitude for ship-shapeness, for tidiness. So with your craftsman. He is out for a tidy job. Neatness is his chief ideal. He will look askance if we want, for the sake of what we call "character," a coarse finish. To leave a wobble on woodwork, or a rough surface on brickwork seems to him to be scamping. And no doubt in the past with our scumbled paint, our farmhouse bricks, our tiles dipped in soot, we have gone too far in revolt from the workman's neatness. We have failed to accept the conditions, frankly acknowledging that new work is new, and making the best of the characteristics of the craftsman who is to interpret our ideas. If we can work in harmony, if we not only employ but also encourage and understand, we shall be doing our part in preserving what is the truest wealth of a nation—the happy skill of its workmen.

W. G. N.

Whiteley Village, near Walton-on-Thames, Surrey.

*"In the days of my youth I remembered my God,
And He hath not forgotten my age."*—ROBERT SOUTHEY.

A GREAT deal has been written about housing and village life in recent years. It is a fascinating subject and one capable of infinite discussion, but my purpose in this short article is to give some account—not altogether architectural—of a housing scheme which has no counterpart the world over, as far as I am aware.

Whiteley Village owes nothing to Government housing schemes or Acts of Parliament: it owes everything to the munificence and foresight of one man—the late Mr. William Whiteley—who left the sum of one million pounds for the purpose of providing homes for aged persons for whom work was no longer possible: men to be over sixty-five and women over sixty years of age.

To a body of trustees, of whom the Bishop of London is chairman, he entrusted the task of carrying out his wishes, and building the village of his dreams.

In 1911, after certain legal formalities had been carried out, and an exhaustive search made for a site, an ideal one of 225 acres was found in the midst of Surrey pine woods some two miles from Walton-on-Thames.

The trustees were faced at this point with a very considerable problem, namely, how to begin to build a village, and what sort of village, and what sort of accommodation for 500 old people. There was no model to go upon, no precedent to guide them, so they came—no doubt after much discussion—to decisions which ultimately affected the whole appearance and character of the village and distinguished it from all other villages.

First, and to architects, perhaps, the most important of these decisions, was to call, on the advice of their consulting architect, Mr. Walter Cave, for a competition for the best lay-out of the ground, such lay-out to preserve as far as possible the natural features of the site.

Second, to build a model cottage (illustrated) in order to determine the accommodation which was required by each old person, the problem being to provide enough for comfort, but not too much to make cleaning a burden to the occupant, or the building of it too costly.

Third, to achieve as far as possible in the building of the village a homeliness combined with orderliness, a homogeneity of design without monotony, and to avoid the "Institutional" atmosphere which would not have been tolerable on such a scale or for such a purpose.

The competition for the lay-out was won by the late Mr. Frank Atkinson, and the village as it now exists (of which an aerial view is given) conforms generally with his competition plan. Governed largely by an existing Lime avenue, he drove a road from the entrance at right angles to this avenue, and situated the village on an octagon around the junction of this road and the avenue. Subsidary roads bisect the eight divisions of the octagon



THE MEMORIAL TO THE
FOUNDER.

Well placed at the junction of the
avenues in the centre of the village.
Sir George Frampton, R.A., Sculptor.
Walter Cave, Architect.

and encircle it. A memorial (illustrated) by Sir George Frampton R.A., and Mr. Walter Cave occupies the centre of the octagon, and worthily reminds the villagers of Mr. Whiteley's purpose. The church, the hall, and other public buildings occupy prominent sites at the ends of vistas or at the side of the main roads. The roads—not merely portions of them—were put in hand immediately and in their entirety, with the result (and it is important to those interested in town planning) that all future developments of the village must conform to the general scheme.

Most villages have no scheme, no plan for the present, let alone the future. They take thought very often of their past associations to the exclusion of future development. Whiteley Village is in the happy position of having no past, and being able to build itself with both eyes on the future.

In order to achieve the second purpose of the trustees, Mr. Walter Cave was asked to design a model cottage, and with the experience of this model before them the trustees decided upon the following standard accommodation for each person: "A kitchen sitting-room with recessed and naturally lit sleeping apartment, bath-scully, w.c., and accommodation for fuel and refuse. Each of the eight sections of the octagon to be provided with a staff cottage in telephonic communication with the administrative headquarters; and each cottage to be connected by bell with the staff cottage. The standard accommodation of the double cottages for married couples to be on the same lines, but more ample."

The only serious departure from this original scheme has been the provision of a "Home of Rest." This is now in course of construction. It was found that as the villagers get older some provision of this sort was necessary.

The building has taken the form of a series of homes on the ground floor, exactly similar to the bed-sitting rooms in the cottages, for those who are too infirm to look after their own houses. Here they have the services of trained nurses and servants. On the first floor are a series of small hospital wards for cases of illness and for bedridden patients. When completed at the end of this year this building will house some fifty to sixty villagers.

The third decision of the trustees was achieved by settling the materials for walls and roofs to be used throughout the village and by inviting the following architects: Mr. Frank Atkinson; Sir Reginald Blomfield, R.A.; Mr. Walter Cave; Sir Ernest George, R.A.; Mr. Mervyn Macartney; Mr. Ernest Newton, R.A.; Sir Aston Webb, P.R.A., to design a section of the octagon each in the materials chosen, and to adopt the same plan for each villagers' accommodation.

A certain proportion of each of these houses were to be in single story, and the remainder in two-story dwellings. In all, some 240 cottages were erected for single persons and 48 for married couples

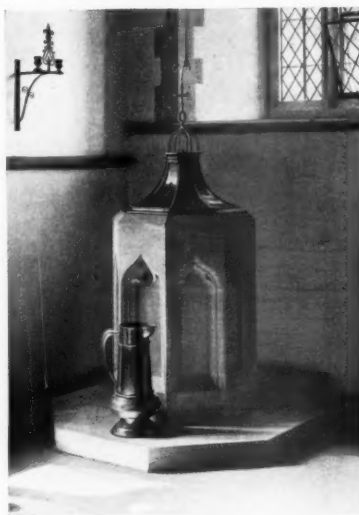
The photographs will, I think, show what interesting and diverse effects can be reached by different minds working on such a tiny problem as a cottage consisting of one room, a bathroom, and a porch, without even a choice of external materials.

I could wish, from an architectural point of view, that the trustees had laid down one further requirement and grouped all the two-story cottages around the centre space facing the memorial, for in a large space of this kind (550 ft. in diameter) single-story buildings are lost, and the centre point of the village loses something to which it might have attained; but, apart from that one little grumble, I think it will be obvious that homogeneity without monotony has resulted from these wise restrictions, and that a feeling of peace—which was the root of Mr. Whiteley's idea—has in consequence descended upon the village.

In summer, when the flowers are in bloom outside each tiny cottage garden, and also in broad beds along the roads and paths, backed by simple little dwellings all alike in size and colour, but differing in outline and design, there is for all to see a picture which is not easily forgotten. The planting and garden work generally was carried out under the advice of the late Mr. Inigo Triggs.

A village is incomplete—and many of the modern housing schemes have by now discovered that fact—without its communal buildings.

A collection of houses is a soulless thing without its church, its shops, its club, and its village hall, where the inhabitants can meet and talk and pray and sing together. Each of and all these buildings must belong to the village



THE FONT IN THE VILLAGE CHURCH.

Walter Tapper, Architect.

and must be intimate to it. They are so here: the village is complete.

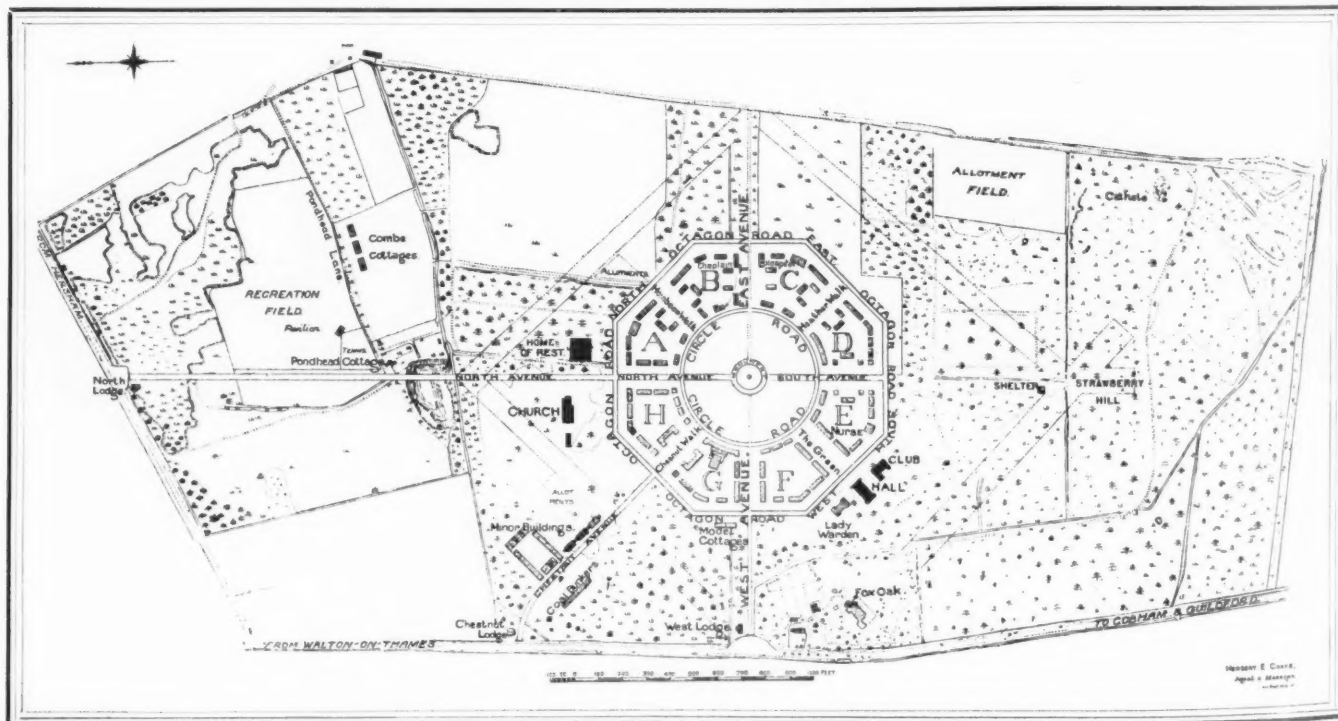
Mr. Walter Tapper has designed a simple village church entirely fitting to the needs of the community (illustrated); Mr. Walter Cave, likewise, a village shop and communal kitchens which already form an integral part of village life and save the aged inhabitants many hours of needless toil.

In the village hall concerts and other entertainments are provided to enliven the winter evenings. There are also cricket grounds, bowling greens, and other amenities to complete the picture, and for those who are too infirm to take part in these exercises of the body, Mr. Whiteley provided in his will that shelters should be made in which the villagers could rest after walking (one of these is illustrated).

In addition to the cottages for the villagers there are considerable numbers

of cottages for the staff, and a large block of buildings in connection with the administrative and maintenance staff. The agent and general manager, Mr. Herbert E. Cooke, lives in "Foxoak," a charming half-timbered house designed for the owner of the estate by Mr. Halsey Ricardo many years before its sale to the Whiteley trustees.

The whole of the village, with the exception of some of the staff cottages and the garage, has been built by Messrs. Henry Martin, Ltd., of Northampton. Mr. Frank Comport (senior) has acted as clerk of works and Mr. Waterhouse as general foreman since the beginning. To all three a great deal of credit is due for the sound building which is to be seen in every part of the village. MAURICE E. WEBB.



A PLAN OF WHITELEY PARK ESTATE AND WHITELEY VILLAGE.

WHITELEY VILLAGE, NEAR WALTON-ON-THAMES, SURREY.



Plate II.

October 1924.

SINGLE-STORIED COTTAGES ON THE VILLAGE GREEN.

Sir Aston Webb, P.R.A., Architect.

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A COTTAGE PORCH.

Mervyn E. Macartney, Architect.



THE APPROACH TO THE UPPER FLOOR OF A
TWO-STORIED BUILDING.

The late Frank Atkinson, Architect.



THE ENTRANCE TO THE "HOME OF REST."
Sir Aston Webb, P.R.A., and Maurice Webb, Architects.



AN ENTRANCE TO A GROUP OF DWELLINGS.
Sir Reginald Blomfield, R.A., Architect.



THE VILLAGE CLUB, VILLAGE HALL, AND THE LADY WARDEN'S HOUSE.
Sir Aston Webb, P.R.A., and Maurice Webb, Architects.



THE CHOIR OF THE VILLAGE CHURCH.

Walter Tapper, Architect.



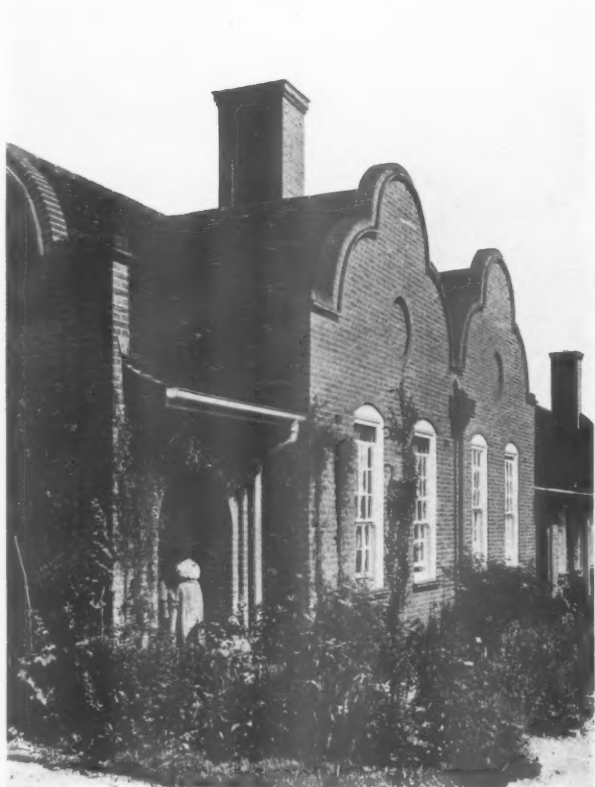
A SINGLE-STORIED DWELLING
The late Ernest Newton, R.A., Architect.



A TWO-STORIED GROUP OF DWELLINGS.
The late Ernest Newton, R.A., Architect.



WHITELEY VILLAGE. THE ENTRANCE TO THE VILLAGE SHOP AND COMMUNAL KITCHEN.
Walter Cave, Architect.



TWO SINGLE-STORIED COTTAGES.
The late Sir Ernest George, R.A., and A. B. Yeats, Architects.



ENTRANCE TO THE NURSE'S HOUSE.
The late Ernest Newton, R.A., Architect.



ANOTHER TREATMENT OF A TWO-STORIED BLOCK OF DWELLINGS.
Walter Cave, Architect.



THE FIRST COTTAGE BUILT TO TEST THE ACCOMMODATION AND EQUIPMENT FOR THE VILLAGE.
Walter Cave, Architect.



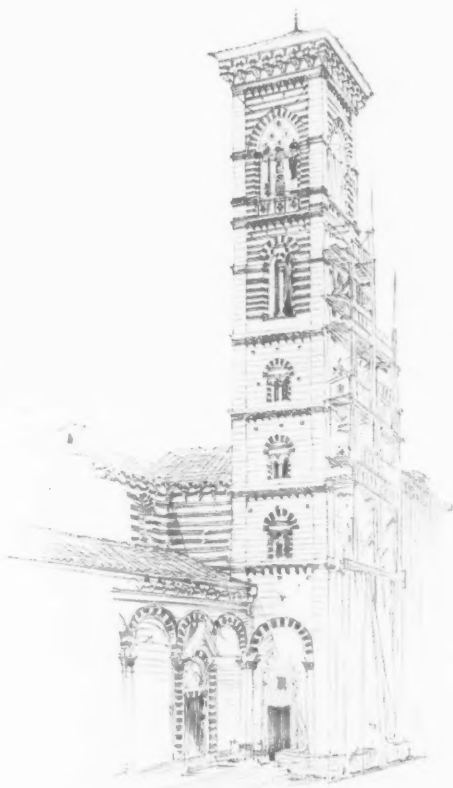
WHITELEY VILLAGE. A SHELTER IN THE GROUNDS.
Sheltering the Clerk of Works, Mr. Comport, who has been on duty since the first brick was laid.

Some Notes on the Towers of Italy.

Edwin G. Hardy, whose drawings are illustrated in the following pages, was born at Cranbrook, Kent, and was the fourth son of the artist, the late F. D. Hardy, the interior painter. E. G. Hardy, from a youth, was most promising. He first studied at the South Kensington School of Art, and then at the Royal Academy Art School, and was articled to the late Mr. Norman Shaw, R.A. Whilst at the Royal Academy School of Art he obtained a gold medal and travelling studentship for an architectural design for an academy of arts in the year 1883, and the sketches in Italy (here produced) are some of those done whilst he was studying there. His career was cut short by an attack of influenza, which ended fatally.

YOU cannot penetrate very far into that fair plain which the Romans knew as Cisalpine Gaul, and we have come to regard as a part of Italy proper, without perceiving that the inhabitants have in all ages been possessed by a wondrous passion for the building of towers; and, as you go farther south towards the Eternal City, whether your journey be made by way of the courageous railway which contrives to follow the coast line from Genoa to Spezia by dint of alternate plunges into sulphurous tunnels and sudden dashes into the brilliant, incredible sunlight of the Riviera di Levante, or whether you freeze or suffocate—according to the season of the year—on the colossal switchback which sits astride the Apennines; whichever route you choose you will be forced to the conclusion that the tower has played an important part in the weaving of Italian history.

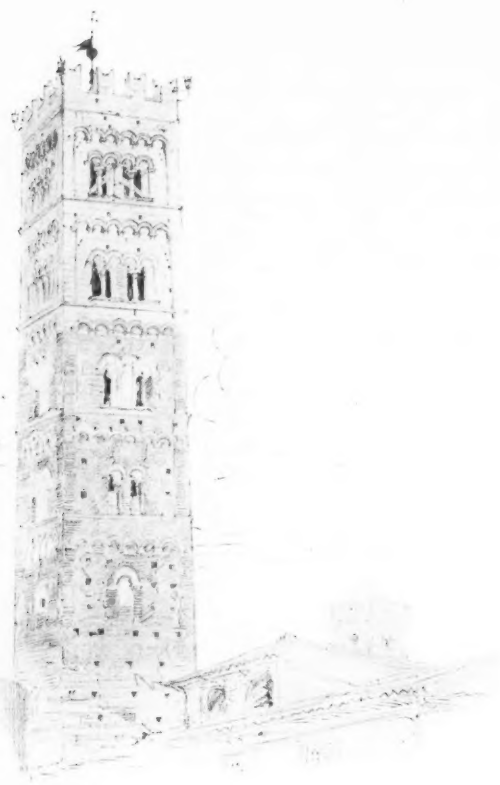
There are, indeed, so many towers, and the purposes they were intended to serve were so many, that to attempt to deal with them at all is not a little terrifying. The Campanile di San Marco, for instance—not the cenotaph lately erected in the great Piazza to stand as deputy for its thousand-year-old predecessor—was it the tower of the cathedral of San Marco, or of Saint Mark himself as patron and protector of the Venetian Republic? Was it the symbol of Church or of State, or both? Perhaps we may decide that at the time of its first erection in the ninth century it represented the Church, but I am certain that when the bells rang out to celebrate the completion of the belfry story in 1417 their message was a message of empire. When the Campanile fell the civilized world grieved, not merely because an ancient monument was no more, but because it realized that with it had passed for ever from our sight something that had stood as a landmark in the history of modern Europe.



THE DUOMO, PRATO.

Under the dominion of Venice lay not only the islands of the lagoons, but at one time cities so far inland as Bergamo owned her sway, so that the consequences of crime committed within the Duchy of Milan might be avoided if the criminal could slip through the gates and put a dozen leagues between himself and the city. It is for this reason, perhaps, that the graceful Torre del Municipio at Verona shows none of the masculine characteristics of the Venetian campanile. It was enough that its crest should be raised sufficiently high to command the surrounding plain and to fling the voice of its *campana grossa* far enough to summon the men of Verona to the market place for defence or council. Issues of larger import might very well be left to the guardianship of Messer San Marco.

Whatever may have been the original use of the Campanile di San Marco, it is plain enough that the tower of the Duomo at Pistoia began its existence as a secular structure and, in the manner of the Emperor Charles V, donned the religious habit after a somewhat evil career. It is a tower which tells its own story in no uncertain language, for the upper stages with their tiers of arcading are altogether in the Pisan manner, and must have been built before Pisa had been crushed by the Genoese at Meloria in 1284, and while yet the Pisans were strong enough to hold neighbouring cities in subjection. Knowing what we do of Italian history, we may be quite sure that as soon as ever Pisa was no more to be feared, Pistoia threw off the yoke and became an independent city. For twenty-two splendid years she ruled herself—and then bowed quite meekly to fresh conquerors—Florence and Lucca. It must have been in that interval that the Torre del Podestà acquired the name which has clung to it ever since, although for something like six hundred years her



THE DUOMO, LUCCA.



STA. FOSCA, VENICE.

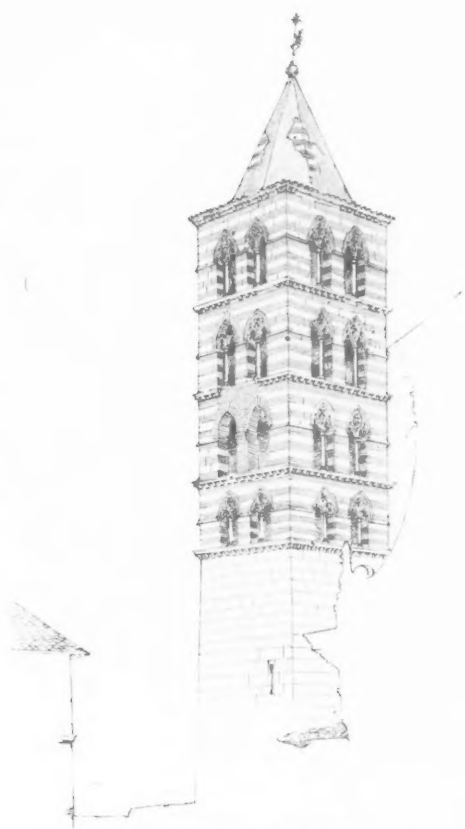
bells have rarely rung except for the services of the church or on some occasion of national rejoicing.

It is right that the name should outlive all others, since doubtless even to this day the Pistoiesi look back to that period as the brightest in the annals of their city, forgetful of the fact that this same Podestà was but a foreign policeman, called in and dowered with power of life and death for twelve months in the desperate hope of putting a stop to the unceasing rivalries and faction fights which in the "good old days" passed muster for self-government, and an end to the building of readily defensible towers which were the brooding places of turbulent nobles. The history of most of the free communes may indeed be told in terms of towers. Does the Marchese Bruttafaccia possess a tower higher than all the others in the city? Then, surely, the Conte della Boccastorta, dwelling within the same walls, will not rest until either he has raised his tower to such a height that it will dominate the Torre de' Bruttafaccia, or else he will endeavour to take the offending structure by assault, and incontinently pull it down. This, it must be remembered, is but the simplest form of the problem. Diminutive, picturesque San Gimignano can still boast of thirteen towers, all of which have at some time or another been reduced in height, while in Bologna there were some two hundred of them. It does not, therefore, require much imagination to conjure up a fitting picture of the chaos and uncertainty which characterized the lives of the unfortunate non-combatants (supposing there were any) in the "good old days," nor is it to be wondered at that a *Podestà*, chosen because—locally at least—he had no personal axe to grind and was for that reason the person most likely to deal out even-

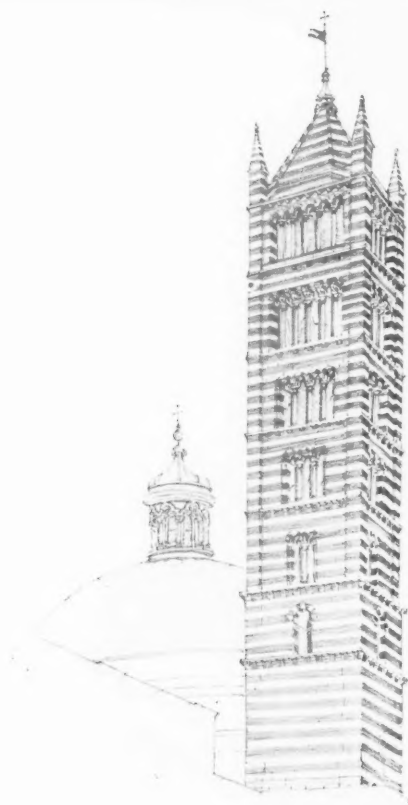
handed justice, was appointed in the desperate hope of securing peace. Yet although his first act was generally to ordain that all the towers within the city were to be cut down to a specified height, all too frequently his second act was . . . to erect a tower of his own!

But tempted as one may be to linger over the picturesque history of these secular towers it must be confessed that architecturally only a few of them are worthy of notice. The glory which man sought for himself in the erection of towers does not often compare with the glory he achieved in the towers raised to the honour of his Creator. We must go, of course, to Ravenna for the earliest of these monuments; to San Giovanni Battista with its circular tower many times restored and altered but still standing on the old piles which date back to the fifth century of our era, or to the lone campanile of Sant' Appollinare in Classe standing amid green pastures where once the fleet of Rome rode at anchor. Apart, however, from their association, real or imaginary, with Galla Placidia and Justinian the towers of Ravenna are not architecturally notable.

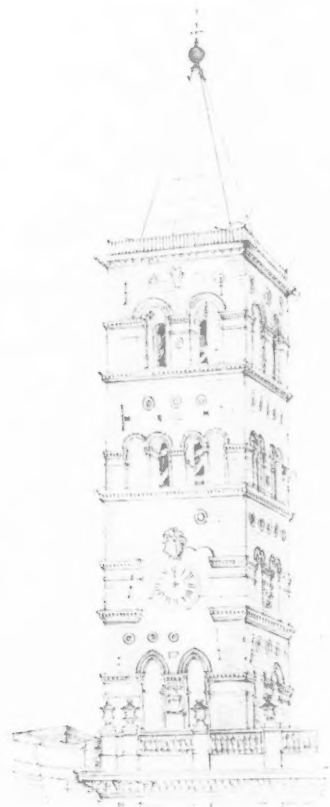
The same reproach is not to be applied to the other ecclesiastical towers illustrated in these pages, for Santa Fosca at Venice is the proud possessor of a campanile which must have been completed approximately at the same time as the external façade of the Palazzo Ducale, since the belfry stage exhibits the characteristic tracery of the Venetian Gothic of the period, and the whole is crowned by a copper-covered dome that might not be out of place over one of the golden bays of St. Mark's itself. It is, indeed, remarkable how skilfully, in many instances, the architectural characteristics of the particular locality have



S. LORENZO, VITERBO.



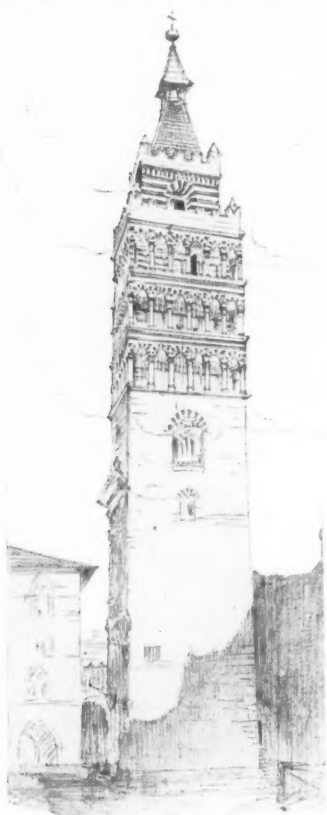
THE DUOMO, SIENA.



STA. MARIA MAGGIORE, ROME.



S. GIOVANNI BATTISTA, RAVENNA.



THE DUOMO, PISTOIA.



SAN MARCO, VENICE.



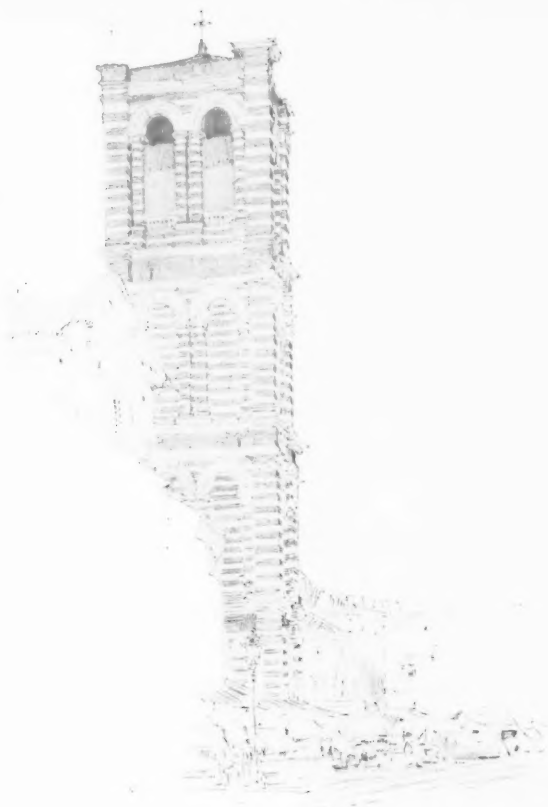
TORRE DEL COMUNE, VERONA.



STA. MARIA DEL CARMINE, PAVIA.



S. DOMENICO, PRATO.



THE DUOMO, FERRARA.

been made subservient to the requirements of tower design, as in the tower of the Duomo at Prato, built by Niccolò di Cecco in 1340, and in the campanile of San Domenico in the same city which appears to have been erected towards the end of the *trecento*. It is perhaps still more noticeable in the tower of Santa Maria del Carmine at Pavia which—*pace* the guide books—bears a very much stronger resemblance to Gian Galeazzo Visconti's work in the courtyard of the Castello or in the more famous great cloister of the Certosa than it does to the work of the period to which it is assigned, namely, 1515; for, as a mere matter of history, by that time Lodovico Sforza, last of the Dukes of Milan, was already expiating his misdeeds (or his mistakes, call them which you will) in the French prison where he ended his days, and Milan had become a dependency of France.

The tower of the Duomo at Lucca is a blend of Pisan tradition and Florentine supremacy, for though, as I have said, the Lucchesi assisted the Florentines in the subjugation of Pistoia, Lucca herself fell under the yoke of her stronger neighbour in due course, and Guelph and Ghibelline held the town in turn and used the cathedral tower as a part of their defences.

What the precise history of the tower of Santa Maria

Maggiore at Rome may have been I know not, nor is it to be read easily from the features of the structure. It is perhaps wisest to assume that originally it was Romanesque, and then to add that it is so no longer. I cannot think that it was intended to be Gothic, for at Viterbo—which is not very far away—the cathedral possesses what, as Gothic architecture was understood in southern Italy, is a tolerable effort at designing in that style; while the more ambitious campanile at Siena shows that the Sienese, at least, were not without some feeling for the characteristics of the northern style. It is true that much of the detail is lamentable, and that matters are not improved by the fussiness imparted to the whole building by the use of alternating bands of black and white marble, but the judgment passed upon it, that it is "best seen by moonlight" is surely a little harsh. We should, if we would find beauty, endeavour to see the work of these southern artists with southern and not with northern eyes, and there is a quality of spaciousness acquired from the clear atmosphere and sunny skies of Italy which should enable us to ignore the pettiness of faulty detail. I have seen many old towers in many parts of Italy, but I cannot point to one which has not some peculiar fitness for its purpose and situation, or which does not group harmoniously with its surroundings.

ROBERT W. CARDEN.



The Pleasure Gardens of India.

"Allah has promised to the believing men and the believing women gardens, beneath which rivers flow, to abide in them, and goodly dwellings in gardens of perpetual abode; and best of all is Allah's goodly pleasure—that is the grand achievement"—KORAN IX, 72.

NEXT to nothing is known with certainty about the gardens in ancient India before the Muslim rule. Therefore the gardens under consideration are exclusively those laid out by the Muslims. In India they are the direct product of Islam. The abode of a good Muslim in the life to come shall be a garden with fountains and flowing water, the Garden of Paradise, the place of the highest æsthetic enjoyment. All æsthetic feelings, from the lowest to the highest, will be satisfied there. The greatest enjoyment and the purest delight of the Faithful, nevertheless, shall be the coming face to face with the Perfect and Absolute Divine Beauty of Allah.

This Garden of Paradise has been conceived in terms of our earthly life. The Muslim sovereigns, princes, and the well-to-do people have tried to realize the image of the promised ideal Garden of Paradise formed by the mind, in the shape of earthly gardens, with their fountains and gurgling watercourses, their marble platforms and pavilions, their spreading plane trees, stately cypresses, fruit-laden orange and mango trees, lovely flowering plants and grassy slopes where one could revel to his heart's content with his boon companions, making merry with music and improvised verses.

Of the gardens of the early Muslim period hardly any trace is left. But we know on the authority of Sheikh Abu Bekr bin Kallal of Damascus, whose interesting and unique work is to be found in the National Library of Paris, that already in the thirteenth and the fourteenth centuries, during the reign of Muhammad Tughlaq and others, Delhi was a city of gardens. "Gardens extended on the three sides of Delhi in a straight line for twelve thousand paces. The western side bordered on a mountain."

But the most famous gardens, a number of which still exist, though in changed form or in ruins, were laid out during the dynasty founded by Babar, the prince of gardeners. During this dynasty of the Great Moghuls, the art of gardening became a fine art in India. Almost all of these gardens have special common features to be described later on.



A LITTLE PRINCE IN THE GARDEN.

The special form of these gardens the Moghuls brought from Turkestan and Persia. It has also been suggested that the four divisions of the old Indian village had very much to do in determining the forms of the Turkestan gardens, which later on found their way into Persia.

Babar conquered India in 1526. From his autobiography, a faithful record of his life, we know of his universal interests, his genial nature and his love for gardens. He repeatedly refers to flowers, fruits, and gardens. More than once he speaks of his favourite garden, Bagh-i-Wafa (Garden of Fidelity), near Kabul, and makes mention of its excellent oranges and pomegranates. Another favourite garden of his in Afghanistan was Bagh-i-Safa (The Garden of Purity). His first concern after conquering India was to carry out his traditional plan of laying out

gardens. About this he writes as follows in his Memoirs:

"It always appears to me, that one of the chief defects of Hindustan is the want of artificial watercourses. I had intended, wherever I might fix my residence, to construct water-wheels, to produce an artificial stream, and to lay out an elegant and regularly planned pleasure ground. Shortly after coming to Agra, I passed the Jumna with this object in view, and examined the country, to pitch upon a fit spot for a garden. The whole was so ugly and detestable, that I repassed the river quite repelled and disgusted. In consequence of the want of beauty and disagreeable aspect of the country, I gave up my intention of making a Char-bagh; but as no better situation presented itself near Agra, I was finally compelled to make the best of this same spot. First of all I began to sink the large well which supplies the baths with water; I next fell to work on the piece of ground on which are the ambli (Indian tamarind trees), and octagonal tank; I then proceeded to form the large tank and its enclosure, and afterwards the tank and talar, or grand hall of audience, that are in front of the stone palace. I next finished the garden of the private apartments, and the apartments themselves, after which I completed the baths. In this way going on, without neatness and without order, in the Hindu fashion, I, however, produced edifices and gardens which possessed considerable regularity. In every corner I planted suitable gardens; in every garden I sowed roses and narcissus regularly, and in beds corresponding to each other. We were annoyed with three things in Hindustan: one was its heat, another its strong winds, the third its dust. Baths were the means of removing all three inconveniences. In the baths we could not be affected by winds. During the hot winds the cold can there be rendered so intense that a person often feels as if quite powerless from it. The room of the bath, in which is the cistern, is finished wholly of stone. The water-run is of white stone: all the rest of it,

its floor and roof, is of a red stone, which is the stone of Biana. Khalifeh, Sheikh Zin, Yunis Ali, and several others, who procured situations on the banks of the river, made regular and elegant gardens and tanks, and constructed wheels at Lahore and Debalpur, by means of which they procured a supply of water. The men of Hind, who had never before seen places formed on such a plan, or laid out with such elegance, gave the name of Kabul to the side of the Jumna on which these palaces were built."

Babar's famous grandson, Akbar the Great, had his beautiful garden in Kashmir, called the Nesim Bagh. His tomb in Sikandra, near Agra, is in the midst of another fine garden, planned and laid out by himself in his lifetime. His Prime Minister, Abul Fazl, in his famous book, "*Ain-i-Akbari*" (Institutes of Akbar) says:

"His Majesty looks upon fruits as one of the greatest gifts of the Creator, and pays much attention to them. The horticulturists of Iran and Turan (Persia and Turkestan) have therefore settled here, and the cultivation of trees is in a flourishing state. . . . His Majesty is very fond of perfumes and encourages this department from religious motives. . . ."

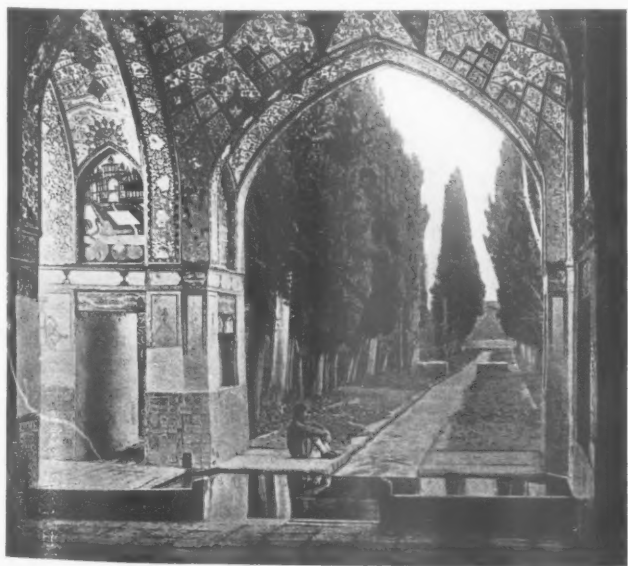
Akbar's son Jethangir, whose romantic love for the talented and beautiful Nur Jahan, the Lalla Rookh of Moore's poem, is so well known to the lovers of English poetry, was exceedingly fond of gardens. More than thirteen times did the loving pair undertake the perilous journey to Kashmir in order to pass their summer in the gardens laid out by them.

But the Golden Age of historic India was the time of Shah Jahan, the son of Jahangir, when the masterpieces of Indian arts were created. His was the time of highest and wide-spread culture. Miniature painting reached its perfection during his reign. New Delhi, known as Shahjahanabad, was planned and built, with its matchless palace, its grand mosque, its marvellous water-system, and its beautiful and pleasure-giving gardens. The most splendid and costly peacock throne, valued by Tavernier at £3,500,000 sterling, was constructed. The masterpiece of Indian architecture, the "Taj," was begun and completed, with its wonderful gardens. His reign was one of comparative peace. He was very popular. It was during his time, too, that the most beautiful and artistic gardens were laid out. The Nishat gardens, the merriest of all the Moghul gardens,

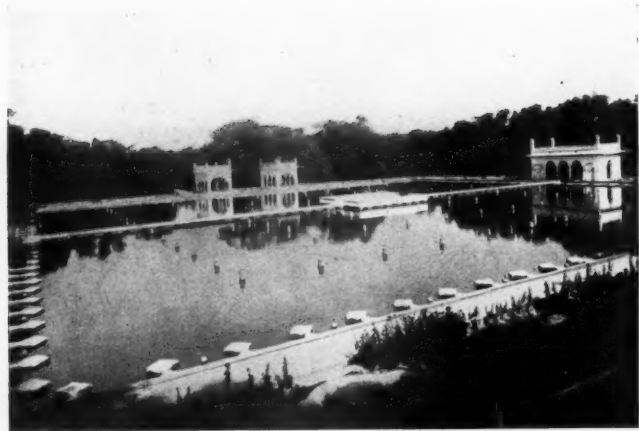


A GARDEN ALLEY IN SOUTHERN INDIA.

as the name implies, were built by his father-in-law in Kashmir. Shah Jahan was very fortunate in having Ali Mardan Khan, the most famous engineer of the Orient. It was he who constructed the Shalimars of Lahore and Delhi. The most distinguishing feature of the Shalimar gardens everywhere is a series of terraces. Trees of all kinds were abundant. The swans and the ducks gave life to the waters, which were already animated by the play of innumerable fountains and symmetrical cascades, all most artistically combined. The water saturated the air with moisture and made it cool during the hottest season of India. Of the most charming gardens of the Delhi Palace nothing is left except the two solitary pavilions known as the Sawan and Bhadon, after the names of two months of the hot rainy seasons of India, when rain falls in slight and heavy showers respectively. Their peculiar charm was that one who entered these pavilions felt himself to be enjoying the delight of these months, which in India are the months of song and love. Of the palace gardens of Agra the ground design of only one of them, called the Anguri Bagh, has been left. The garden of Jahan Ara Begum, the most beloved and dutiful daughter of Shah Jahan, is still the ornament of the inner town of Delhi, of course also modernized. It was originally called "Begum ka Bagh" (Lady's Garden), was afterwards named Company's Garden, and was finally christened as the Queen's Garden. Outside the city are the Roshan Ara's Garden. Roshan Ara was a sister of Jahan Ara and a great favourite of her brother Aurangzeb. This garden is till now a place of excursion for the men as well as the veiled women of Delhi. State garden parties, too, are often held here. Besides these gardens we have the shady and cool gardens of the Princess Qudsia Begum and the Sir Hindi Begum. The mausoleum of the Emperor Humayon, the father of Akbar the Great, was enclosed in another garden. The water system of it has been recently unearthed. It is still a resort for the people of Delhi, who seek to spend a day to break the monotony of life. Another garden near Delhi, of a later date, is that attached to the tomb of Safdar Jang, known as the Mansur's Mausoleum or school. Near Qutub Minar are the ruins of several gardens. One of these excellent examples is the ruined little dainty garden known as the Jharna (Cascade). Its buildings and the central little pavilion are intact. Nearly every party of Delhi



VIEW FROM A GARDEN PAVILION IN KASHAN (PERSIA).



THE GREAT WATER TANK IN THE SHALIMAR GARDENS OF LAHORE.

These gardens were laid out by Ali Verdi Khan, by order of the Emperor Shah Jahan, in imitation of their namesake in Kashmir.

ladies and young people who make a pleasure excursion to the Qutub Minar spend a few hours in this most charming little shadow of a garden. I myself had the luck to spend there more than once a few most pleasant hours of my life.

Besides the gardens laid out by the emperors, princes, and princesses for their pleasure and the pleasure of the public, there were the garden-villas and summer-houses of the omrahs, the nobles of the State. We know from Babar's *Memoirs* that several of his courtiers had secured sites for their gardens on the bank of the Jumna near Agra. Even the houses of the poor had their few trees and flower-beds. In most middle-class houses there used to be almost invariably a water basin, with a fountain jet, in the courtyard. In the new Delhi of Shah Jahan, the skill of Ali Mardan Khan had supplied every house with running water. Water systems therefore formed the chief features of the Indian gardens. But the real charm of these gardens was the harmonic combination of the water systems, the garden, and the building.

The gardens of later period are marked by the influence of the so-called landscape gardens of England. The vast and luxurious gardens of Lucknow and Hyderabad lack the formal design of the Moghul gardens, which was their chief charm.

I shall try to sum up the most common and general characteristics of these gardens. Almost all were square or rectangular in form. They were very often surrounded by high walls, each pierced in the centre usually by imposing gateways. At each of the four corners used to be an octagonal building. With the gates were often connected a number of buildings for lodging purposes and for public utility, such as schools, dining halls, boarding houses, etc., etc. In the centre of the enclosed area was, usually, found the chief building, which was sometimes the mausoleum of a sovereign, a queen, or some other important personage. The main buildings of the Taj and the Mausoleum of Emperor Humayon are not in the centre of the garden but on one of the sides, facing the river. The central building divided the area into four parts. In the centre of each of these parts was a water basin, with water canals running from it to each of the four directions, thus dividing each of the four parts again into four parts. This remarkable division into four gave these plans the name of Char Bagh (four gardens). The

water channels, which were originally for the purpose of irrigation, served also as an object of decoration and beauty. At first, as imported from Turkestan and Persia, these channels used to be very narrow. But the remedy for the scorching heat and unpleasant dust of India was found by Babar in water, so with the march of time these channels began to gain in width, so that it can be safely said, that the relative breadth of these channels is a measure for the age of the garden; the older gardens having narrower and the later ones broader channels. The edges of the marbled tanks were broad enough to form platforms on which carpets could be spread.

The area of each of the four parts, the so-called Char Bagh, was divided into a number of smaller square *parterres*, as can be seen in some of the pictures plainly. These smaller squares were planted with beautiful and sweet-scented flowers. There were fruit trees of all kinds in large numbers.

Pergolas or avenues and walks covered with vine-creepers supplied cool and shadowy walks. The plane trees, the chenars with their spreading branches and green leaves, planted at the corners of the open squares, procured shadow for some marble platforms or grassy turf, where the inmates of the gardens passed secluded and lonely hours, or chatted with friends or enjoyed music and song. There used to be open spaces for feasts and other entertainments.

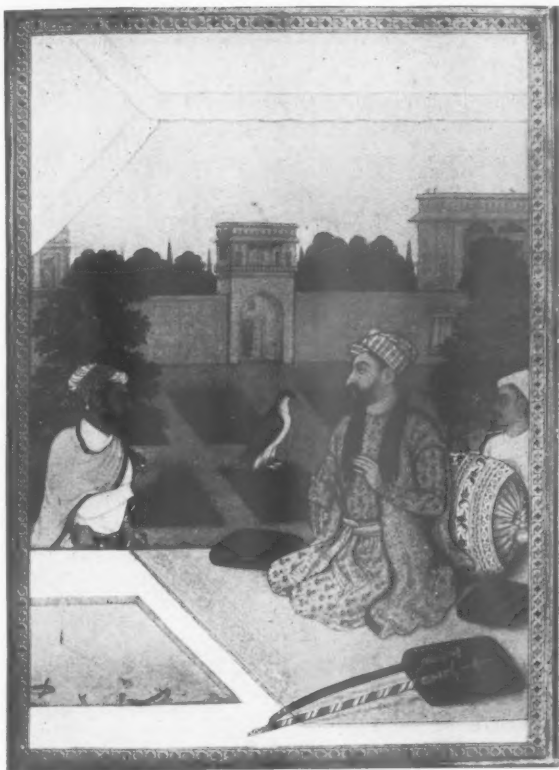
In general, the above is true for almost every garden; but there were always variations. In some there were more pavilions, more canals, more waterfalls, side baradaris, with water flowing under them, jets of water in the canals and the tanks, water falling like rain in some building; in fact, anything to while away the time and remove the monotony and make life more pleasant found its place in these gardens. In spite of remarkable common characteristics the gardens were not all so similar to one another that the epithet of monotonous in design could be applied to them.

The Palace of Delhi contained two gardens side by side, the so-called "The Moonlight Garden" and "The Life-giving Garden."

It has been remarked by the ablest artists and architects, for example about "The Taj," that the slightest alteration in any of the details mars the beauty of the whole. The Indian knew very well the relation between the art gardener and the architect. Hence the extremely beautiful effects were produced. They knew also the effect of orderly grouping, the pleasing effects produced by different forms in combination with different colours. They even tried to combine the different kinds of odours with the style of their plans. The cascades and fountains even produced the desired tones, as the Sawan and Bhaddon Pavilions in the Palace gardens at Delhi.

Summer-houses of the omrahs were built in the middle of the garden, or on the bank of a river, in which case the building was often between the actual garden and the river. The gardens of these summer-houses, too, were surrounded by a more or less high wall, with the usual octagonal turrets at the four corners. The same Char Bagh Plan formed the basis of these little gardens, as those of the imperial and princely gardens. The large imperial gardens were usually a complex of several divisions.

Many gardens, which served as a pleasure resort to their owners during their life-time, were often given over to the public after their death. For this reason the owners were very careful to obtain the possession of the site in the rightful way. For the same reason they feared to use



THE OMRAH RASHID KHAN ROSTANI IN HIS GARDEN.



A LADY OF RANK SWINGING UNDER A MANGO TREE IN HER GARDEN.



A WELL-TO-DO CITIZEN RECEIVING VISITORS ON A SUMMER AFTERNOON.



THE EMPEROR JAHANGIR ON A CANOPIED THRONE IN A GARDEN IN KASHMIR.

unlawful means in building and improving such gardens. The fruits of these gardens were partly or wholly distributed to the poor. The buildings which were attached to the gates often served as schools, rest-houses for the travellers, boarding-houses for the students, etc. Usually the central building formed the tomb of the deceased owner. To the people of Delhi the mausoleums of Humayon and Safdar Jang are known at present only by the names of Medrassas (schools) of Humayon and Mansur. The owners in this way meant to make arrangements for a kind of everlasting and permanent charity, which could secure eternal peace for their souls. Even during the life-time of the owner, the public had very often a part in the pleasures of the garden. These private gardens were open on certain days to the general public. Most private gardens were always open to the people when the owners with their ladies were not in residence. Besides, on certain public and religious holidays the owners entertained the people free in their gardens with all sorts of merry-making. It was this rôle of the garden which endeared the sovereigns and princes and princesses and the omrahs to the people. The whole life of those days made the garden a place of the people. Remnants of this life are still to be found in India.

The Message of Garden for an Indian Muslim is a message of Perfect Peace, Perfect Beauty, Perfect Comfort, Perfect Bliss, Perfect Love and Infinite Progress on Earth.

"Surely (as for) those who believe and do good their Lord will guide them by their faith; there shall flow from beneath them rivers in gardens of bliss.

"Their cry in it shall be: Glory to Thee, O Allah! and their greeting in it shall be PEACE, and the last of their cry shall be: Praise be to Allah, the Lord of the worlds."

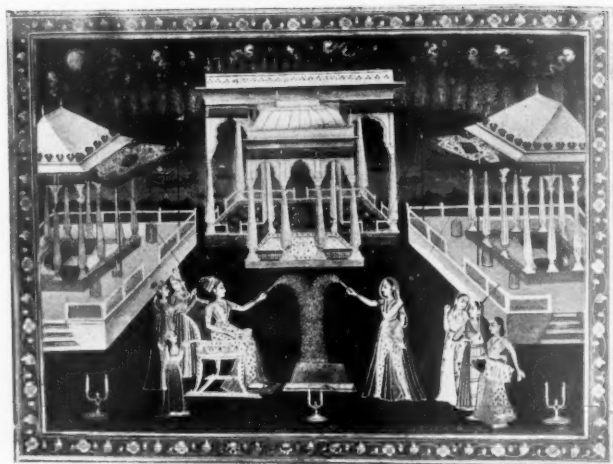
(Koran X, 9 and 10.)

A Few Words about the Pictures.

Most of the pictures used in illustrating this article are copies of the Indian water-colour paintings, known generally as the Indian Miniatures. This art flourished in India for about three hundred years. Akbar introduced it from Persia; it was soon Indianized. Under Akbar's son Jahangir and grandson Shah Jahan it reached its highest point. With the decline of the dynasty it began to deteriorate. When the English took over the sovereignty of India, the art lost the patronage of native rulers and princes, to which it owed its life. The well-to-do Indians came to like to have third-class European paintings.

This art of painting in India was a court art. All the emperors sat as models. All the great omrahs and nobles of the State had their favourite painters. Even the ladies of the Zenana sometimes had their portraits painted. It has been justly said that no country possessed such a complete collection of the portraits of her great men as India during this period. The emperors and the omrahs engaged artists also to illustrate the classical works of Persia and India.

Thousands of miniature albums and illuminated manuscripts, which we find scattered all over the world, in public and private collections of London, New York, Paris,



THE PRINCESS ZEB-UN-NISSA, THE DAUGHTER OF THE PURITAN EMPEROR AURANGZEB, PLAYING IN HER GARDEN ON THE RIVER.

The scene is at night time and the Princess is playing, according to custom, with fireworks. The boats in the Jumna and the whole opposite bank of the river are illuminated. Military troops, elephants, horses, etc., are taking part in the celebrations.

Berlin, Vienna, Petrograd, Constantinople, Cairo, etc., once formed parts of the Imperial Libraries of Delhi and Agra and the private collections of the omrahs. According to the Spanish priest, Pater Sebastian Manrique, who visited Agra in 1641, the Imperial Library of Agra alone contained 24,000 volumes, which were valued at £720,000 sterling. Such libraries were greatly enlarged by Shah Jahan and Aurangzeb.

As I have already observed, the art of painting in India was a court art. Almost all the pictures were painted to order. They were strictly portraits of persons, of favourite animals, of favourite palaces, gardens and other objects. Therefore it can be safely said the gardens represented by the pictures here actually existed. These pictures must have been executed at the express wish or orders of the owners of these gardens or were painted by the artists in the hope of receiving high rewards. The scenes and the life depicted in these pictures must have been realities. The combination of rich colours in them is wonderful. Black prints can hardly do them justice.*

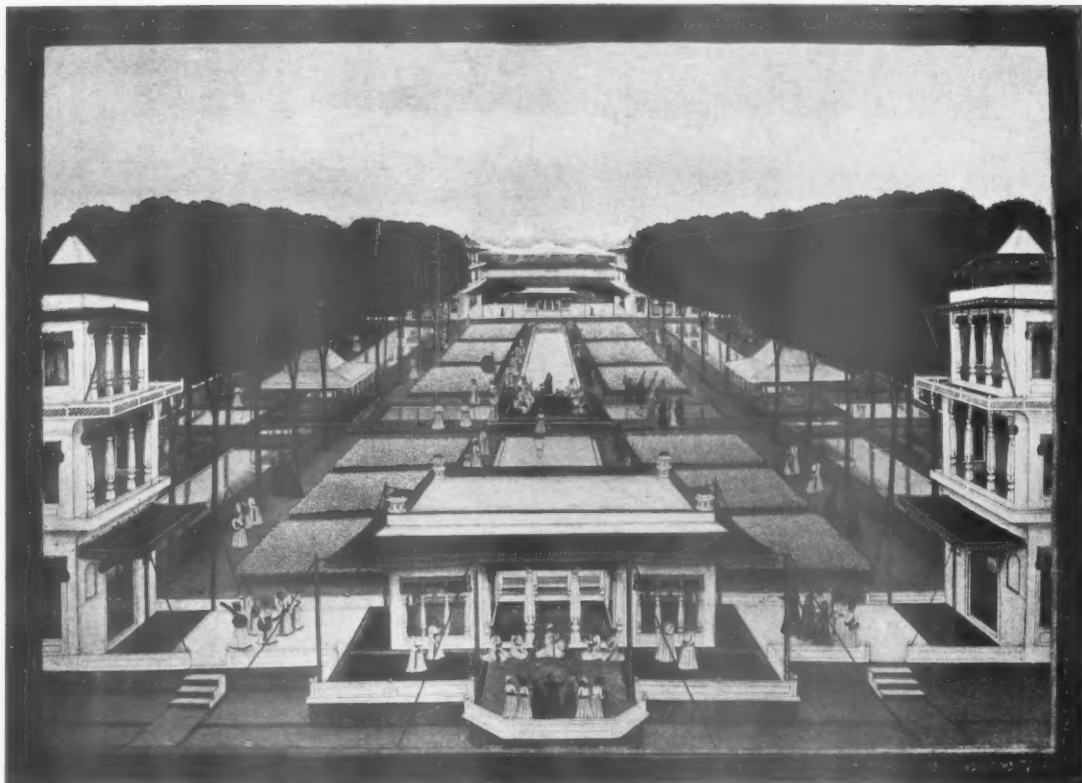
Unfortunately, not many pictures of this kind exist. The Ethnological Museum of Berlin is very fortunate in having in its possession a number of them. Most of these garden pictures are bound in a single album.

Before I close I must express my thanks to Prof. Le Coq, Prof. Müller and Dr. Stoenner, of the said Museum, for their kind permission to reproduce these paintings and procuring special facilities to work there.

SATTAR KHEIRI.

* As may be seen from the examples of these miniatures at the Indian Museum, South Kensington, the pictures were often the work of more than one artist. One would compose the drawing, another do the colouring, and a third the portraits.—[ED.]





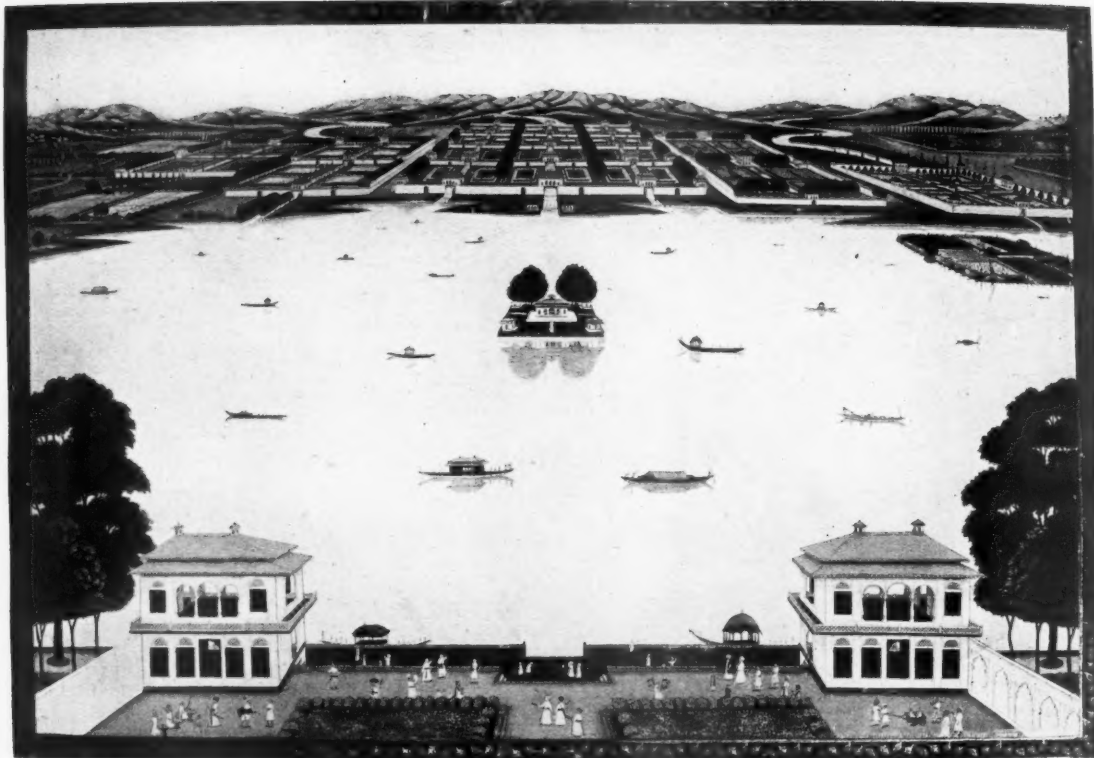
THE SUMMER-HOUSE OF A NOBLE.

The side-pavilions are three storied and are very high. Note the orderly flower beds, and the water channels running beneath and by the platforms and the pavilions.



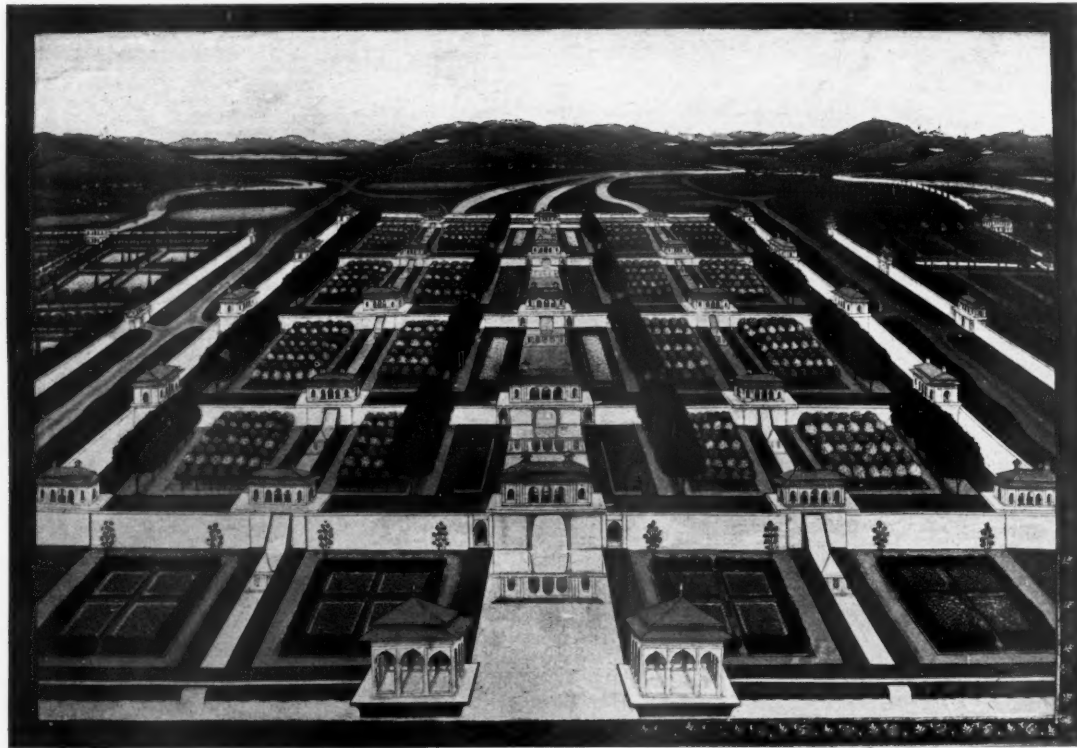
A SUMMER-HOUSE WITH ITS GARDENS.

Note the airy rooms and open verandas, the stuffed curtains, and canopy arrangements as protection against the sun, etc. The women are amusing themselves on the open roofs with music, song, and dance. Another party is playing Chauser, the old national indoor game of India.



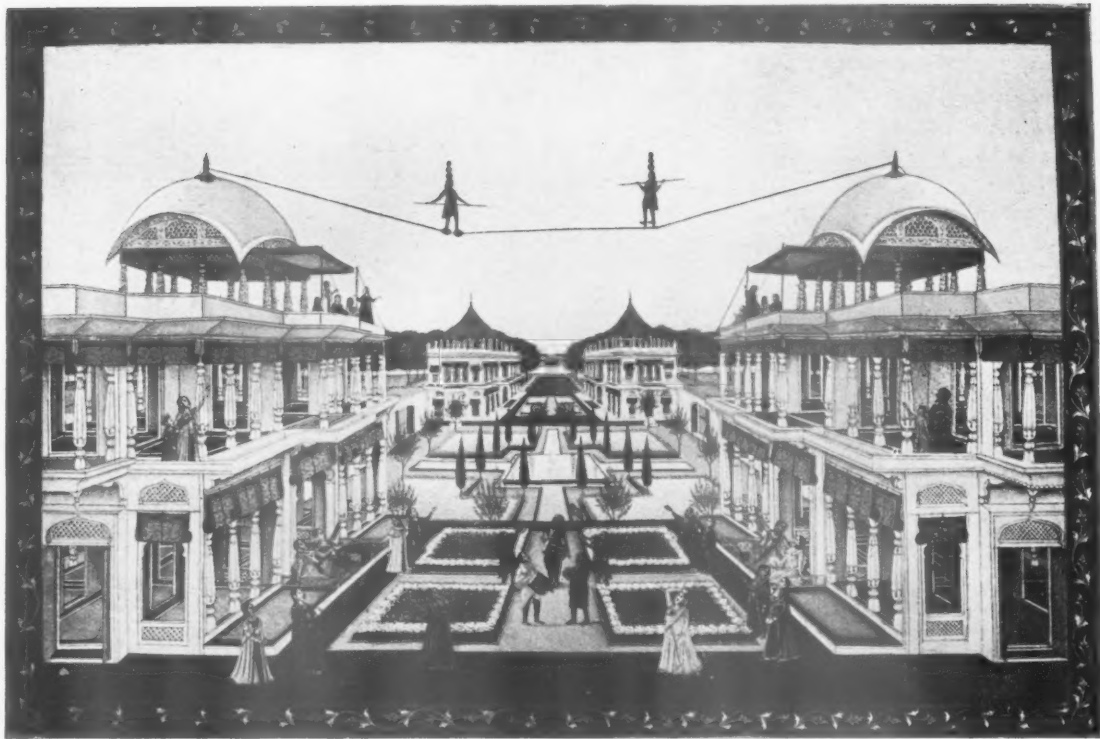
A GARDEN-SCENARY ON THE DAL IN KASHMIR.

Note the traditional Char-Bagh plan in all the gardens seen, and the symmetry and order, which have been pushed to the extreme. The central garden is most probably the famous Shalimar.



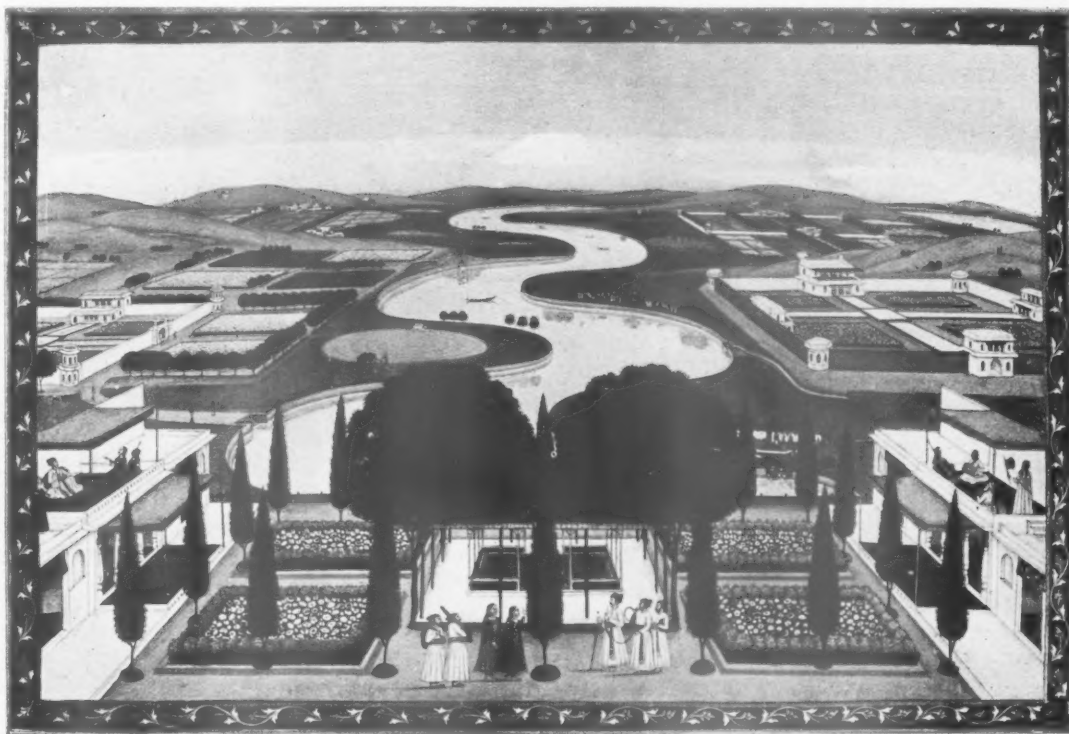
THE SHALIMAR GARDENS IN KASHMIR.

This picture is an enlargement of the central garden shown above. These gardens were laid out by the orders of Jahangir and Nur-Jahan, who are also the originators of many other beautiful gardens there. Note the terraces hanging upon one another, the lulling cascades, the pavilions beneath which the waters flow, and the different divisions of this magnificent garden.



ROPE DANCE IN THE SUMMER-HOUSE OF A NOBLE.

The women on the rope carry on their heads vessels full of water from which the water is not to fall. The pavilions and gardens are perfect in their arrangement. The buildings are of a little later date.



ANOTHER GARDEN-SCENERY IN KASHMIR.

The garden in the foreground shows a marble platform, upon which is an airy tent without walls. In the background are some very simple gardens showing clearly the traditional Char-Bagh arrangement, the imposing gateways, the octagonal towers at the four corners, and the central or side pavilions. On the river banks can be seen apparatus for supplying water for the gardens.

The Davanzati Palace at Florence.

THE Davanzati Palace in the Via Porta Rossa, the very centre of mediæval Florence, has a double interest for us in these days, both as a noble building, typical in its constructive lines, both within and without, of the city of Arno in her "trecento" and "quattro cento," and also as giving in recent years a very notable effort of reconstruction of the life and conditions of a great family in Florence in those days, and in the century succeeding. In this work Professor Elia Volpi has spared neither trouble nor expense. "For five successive years," he has said, "with the collaboration of some artists of good-will"—and among these I feel sure he would not wish Professor Fallani of Florence to be forgotten—"I spent, without counting it, my time and my money. . . . I had enriched the Davanzati Palace with a collection of original furniture and artistic works of interest, which completed its character, and which I had brought together with an enormous amount of time and personal effort. . . . After constant work and attention my aim was achieved, and, I will even venture to say, well achieved. Thus Florence could see restored to her a perfect specimen of the dwelling of an old merchant of her city, in all its original character, from the staircase to the frescoes, even to the inscriptions on the walls, cleared away from the whitewash of ages."

The result which had been thus achieved is of very real value. I am myself at this moment seeking to make a special study into the actual life of those times, and found such an evocation as was afforded by these rooms—the furniture, the costume, the beds, the cooking utensils—of the greatest service in bringing before me the very life of that wonderful time. Here I could see the actual study and library of a great scholar and humanist, with, on the table before me, beside a volume of the "Trionfi" of Petrarch, the translation of Tacitus by Bernardo Davanzati into Italian—"Cornelius Tacitus tradotto in volgare da Bernardo Davanzati in Fiorenza, MDCXXVIII." One of the inscriptions, mentioned by Professor Volpi above as reclaimed from the whitewash, recalls the famous (or infamous) conspiracy of the Pazzi—connived at by Pope Sixtus V, when Lorenzo de' Medici narrowly escaped, and his brother Giuliano fell under the dagger of the assassins—with the words written in charcoal on the wall: "1478, A di 26 d'Aprile fu morto Giuliano de' Medici in Santa Maria del Fiore" (1478, on the 26th of April, Giuliano de' Medici was killed in Santa Maria del Fiore), a living touch which seems to bring the whole scene of the murder, perhaps witnessed by the actual writer, before us. And Professor Volpi brought both knowledge (for he was himself trained as a painter in the Academy of Fine Arts at Florence, and has great critical experience) and enthusiasm to this work of reconstruction. It became his hobby, almost, I believe one might say, his passion. He had large business interests to attend to, and naturally, in forming his collections, he had to think also of these; but I believe that his interest in remaking this Palace was as genuine as the sums expended must have been enormous, and it will be a loss if, in some form or other, this work achieved cannot be preserved to Florence.

Most impressive in its mediæval character is the building itself, fronting on the old Via Porta Rossa, in the very centre, as I have said, of mediæval Florence. Here all around were the palatial dwellings of such families of that time as the

Ardinghelli, Monaldi, Foresi, Bartolini, Cambi del Nero, and Davizzi, to which last House, at that time, this Palace actually belonged and who were a great family in Florence for fully two centuries. It did not come into the hands of the Davanzati till much later, when, in 1516, it passed from the Davizzi to the Bartolini, and just fifty years later to the Davanzati. But these Davanzati had been famous in Florentine story for many years before that time. They had supplied to the Republic eleven Gonfaloniere or standard bearers, and forty-four Priors; and I find in Perrens' very reliable "Histoire de Florence" that when Pope Eugenius IV came to Florence, and went forth—on March 25 of 1436—to consecrate the cathedral under its new name of Santa Maria del Fiore, passing in great state along a specially made "corridore," or covered road, from S. Maria Novella, with thirty-seven Archbishops and Bishops and the Signory of Florence in his suite, it was the Davanzati of that time, then Gonfalonier of Justice, who held his train, and received from His Holiness the belt of knighthood.

Famous in another way was Bernardo Davanzati, the great scholar of the sixteenth century, whose study, as now reconstructed, I have just described; and now let us enter the great doors and pass into the inner court. Here the work of ages in decay and profanation had been terrible; and conversely the "cortile" and great staircase, as now recovered, are of noble design and proportions. Passing up this staircase (or if so inclined, taking the modern lift, which has now been added) we come upon a series of fine rooms, ascending floor upon floor and crowned at the summit by the beautiful "loggia," which overlooks the city. The arrangement of the three floors which we are visiting is, generally speaking, the same—namely, two great reception or living rooms, looking in most cases on the front, and smaller rooms, which may have served for sleeping rooms, with a somewhat dark kitchen. The "salone," or reception room, on the first floor is of great attraction, with its trabeated ceiling, and the fine mantelpiece, with its frieze of dancing loves, which is attributed to the Florentine sculptor and architect, Michelozzo, though I should myself connect it possibly with the creator of the famous mantelpiece in the Ducal Palace of Urbino. Corresponding large "salone" are on the second and third floors, and on this last "étage" the decorations and fine chimney of the "Sala delle Impannate" are to be noted. Most interesting of all in its special features is the room which has been supposed to have been a nuptial chamber at the time of the alliance of the Davizzi with the Alberti of Florence—a family to which the famous Leo Battista Alberti belonged later—for the arms of the two families appear in the decorations and brackets of the ceiling. Around this room runs a frescoed frieze, containing a mediæval romance of love.

In this case it is the wicked Duchess of Burgundy who is the villain of the story; but with the Renaissance more comfort and even luxury came, as we see here from a bedroom complete with even the night attire of the time. Then we ascend to the beautiful "loggia," which crowns the Palace, and revel—as its earlier occupants must have often done—in the spacious view, the air and warm sunlight. When we have completed our visit we have come closer to the life of the Florence both of Dante and of Lorenzo de' Medici.

SELWYN BRINTON.



SIDE RECEPTION ROOM ON THE FIRST FLOOR.

Interesting features are the chimneypiece with the shield of the owners, the frieze running round the room, and the fine ceiling.



RECEPTION ROOM ON THE SECOND FLOOR.

Some of the furniture, notably the table and carved settee, is choice work, probably of the sixteenth century. To be noted also is the trabeated ceiling.



THE DAVANZATI PALACE, FLORENCE. A ROOM ON THE GROUND FLOOR.

The great door opens on the "Cortile" and staircase. Features in this room are the tapestries and armour.

THE DAVANZATI PALACE, FLORENCE.

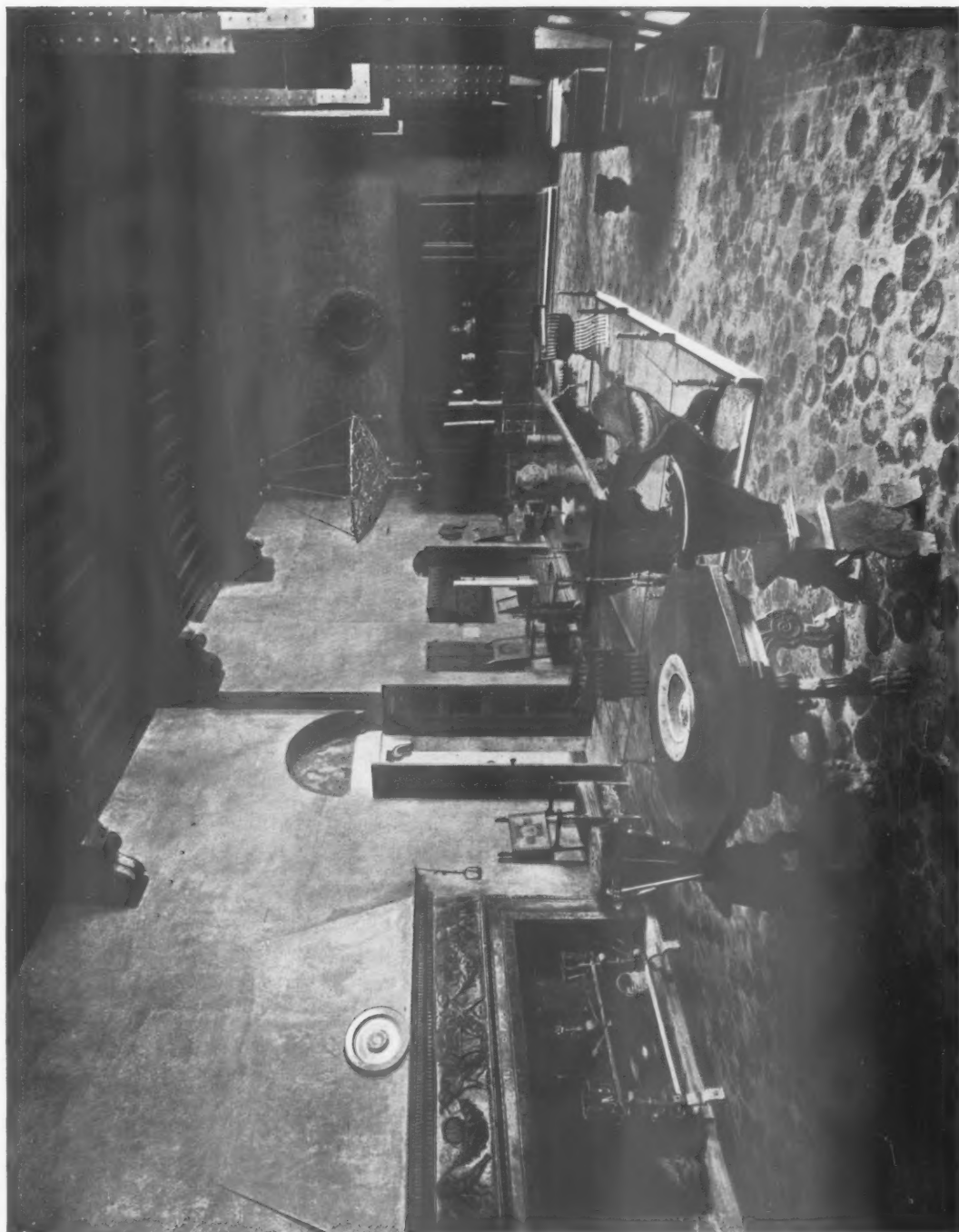


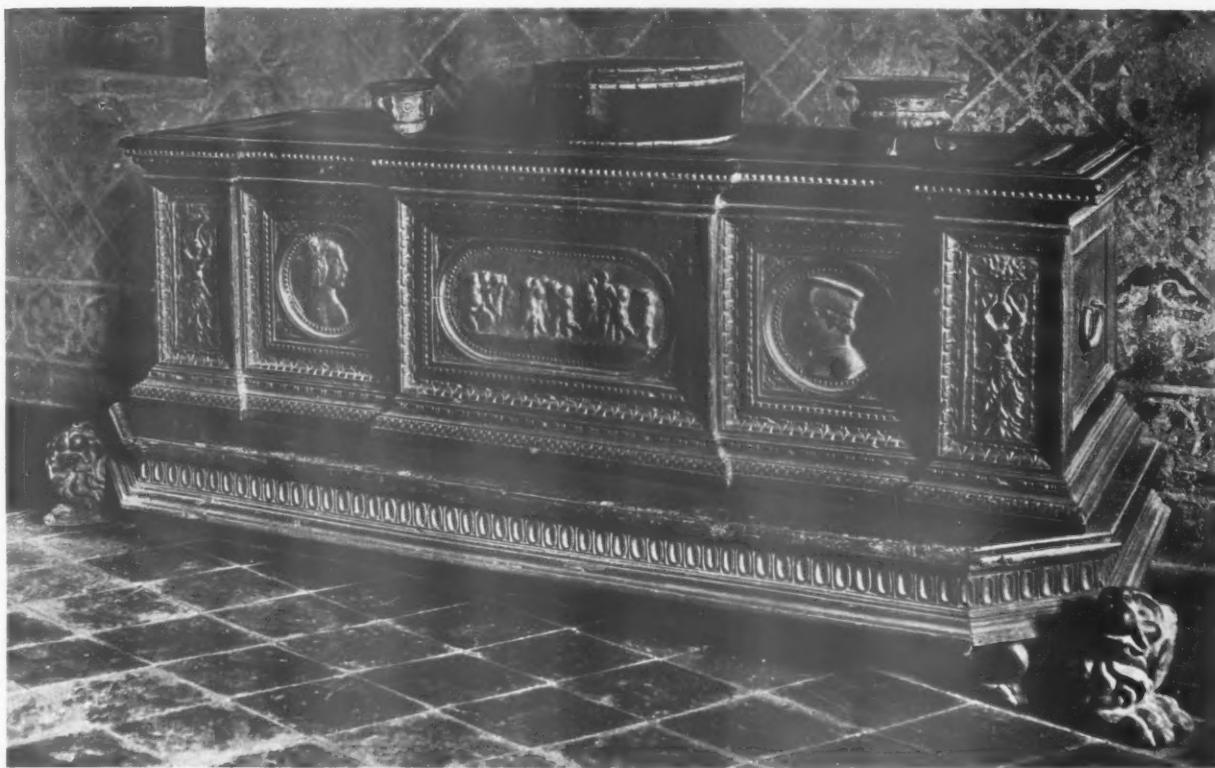
Plate III.

THE GREAT SALON ON THE FIRST FLOOR.

October 1924.

An interesting feature of the Great Salon is the chimneypiece with a frieze of cupids carrying festoons, and a shield in the centre. This has been attributed to the great Florentine sculptor-architect Michelozzo; but I consider it may be compared with the famous mantelpiece in the Sala degli Angioli in the Ducal Palace of Urbino.

Architectural
Library



A LARGE CASSONE IN THE PALACE.

This fine cassone belongs, judging by its decoration, to a period of the full Renaissance. The profile portraits upon it are undoubtedly those of the famous Duke Federigo of Urbino and his wife Battista Sforza. In the centre is a dance of Amorini.



A CASSONE, OR WEDDING CHEST.

The character of the decoration on the Cassone suggests an early period, and the figures may be compared, especially in their drapery, with those of the Baptistery of Florence, by Andrea Pisano.

A Memorial in Kirkby Malham Church, Yorkshire.

Designed by E. Guy Dawber.

A MEMORIAL to the late Mr. Walter Morrison has recently been placed in Kirkby Malham Church, in North-west Yorkshire, and takes the form of some fine oak work in the chancel.

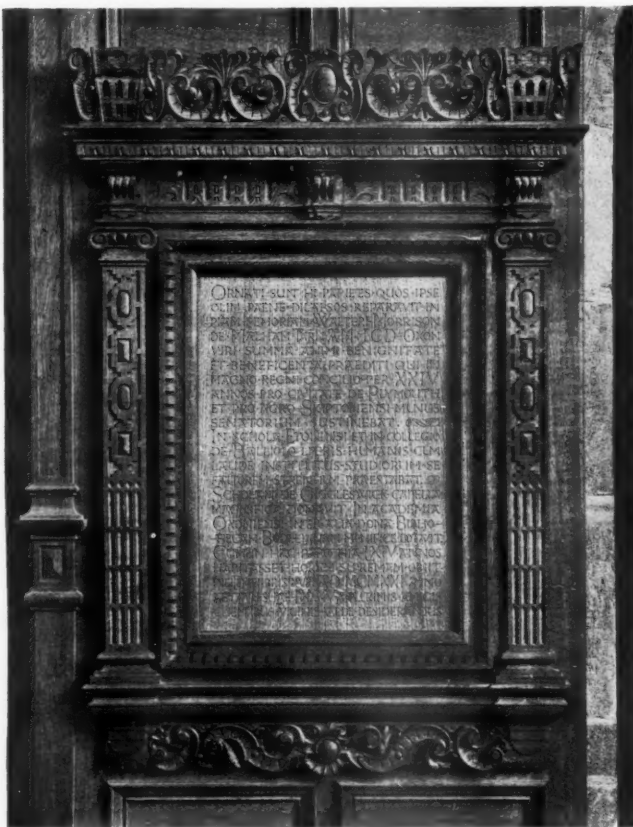
The church is peculiarly beautiful, and, unlike the usual moorland ones in this part of Yorkshire, bears the strongest resemblance to those of East Anglia, being very spacious, light, and lofty, with fine decorated nave arcading and good windows; it is beautifully situated on rising ground in the village, with fine trees around it, and extensive views over the surrounding country. The fact that it is so like a Norfolk church is accounted for easily.

The original church was of pre-Danish foundation, but in the twelfth century the Lord of the Manor handed over rectory, advowson, and church lands to the Abbot and Canons of West Dereham: this explains how this lonely district in the Highlands of Cravens came to be served for 350 years by a succession of vicars from Norfolk.

In the fifteenth century the East Anglian love for space and dignity suggested a complete rebuilding of the little moorland chapel; hence the present church, so distinctly characteristic of the Norfolk spirit. On the pillars are decorated niches, one of which held a statue of St. Nicholas, reminiscent of the time when the chantry of the Rood was used as a grammar school.

Here Major-General John Lambert, the Parliamentary commander, had his home and his family pew, and was not infrequently visited by Oliver Cromwell, which accounts for the fact that on two occasions the Protector "subscribed" the marriage register.

The memorial is in the chancel, which has been panelled on both sides and across the east end with oak, some 12 ft. high, with an overhanging cornice divided up into sixteen compartments, each containing a coat-of-arms, the whole series summing up the long history of the parish: the feudal overlords, Clifford of Skipton, and Percy of Northumberland, the Religious Houses, Fountains Abbey, Bolton Priory, and West Dereham Abbey, the dioceses of York and Ripon, and prominent lords of manors and landowners, Lord Fitzhugh, Malham, Serjeantson, Lambert, Metcalfe, King, Lord Ribblesdale, Alcock, and Morrison. These have been



THE CARVED INSCRIPTION PANEL.

very beautifully drawn and blazoned in colour by Mr. Kruger Gray, and give a distinctive note of richness to the work.

There are some fine old Jacobean seats in the church, with good characteristic detail of the period, and these have supplied the motif for the scheme of the general design; but whilst no details of the time have been actually copied, yet the whole has been freely treated in the spirit of the early seventeenth century.

The details of the cornice are particularly elaborate, and the whole work looks extremely well. In execution it was found, as is so often the case, that the walls of the chancel were not only out of parallel, but very much out of upright, varying in some places as much as two and three inches; the heights and widths of the window-openings on either side again differed, so that in every way it needed the utmost

skill and ingenuity in fixing the work and making it a success.

The whole was made by Messrs. Rattee and Kett, of Cambridge, who, after it was virtually completed, built up the entire work in their shops, so that anything could be altered and corrected before it was sent off to the church; in this way many details were revised and rearranged. No pains were spared by Mr. Kett, who gave the work his careful supervision with the architect during the progress of the making and fixing. It was then taken to pieces, packed in a motor-lorry, and, accompanied by the men who had most to do with the actual making, was sent down to Kirkby Malham and taken at once into the church and fitted and fixed.

It is interesting to note that the whole of the oak work, panelling, cornice, and everything complete, was all cut from one single tree, which had been in plank for more than twenty years, and was therefore well seasoned. The wood, which is left quite untouched, except for a little gilding and the coloured shields, already is toning down to a beautiful silver-grey, and being from the same tree will all go the same colour in time.

The inscription to Mr. Walter Morrison is in Latin cut in a panel, embodied in a framework in the panelling on the left side of the chancel.

The architect for the work was Mr. E. Guy Dawber, F.R.I.B.A., F.S.A.

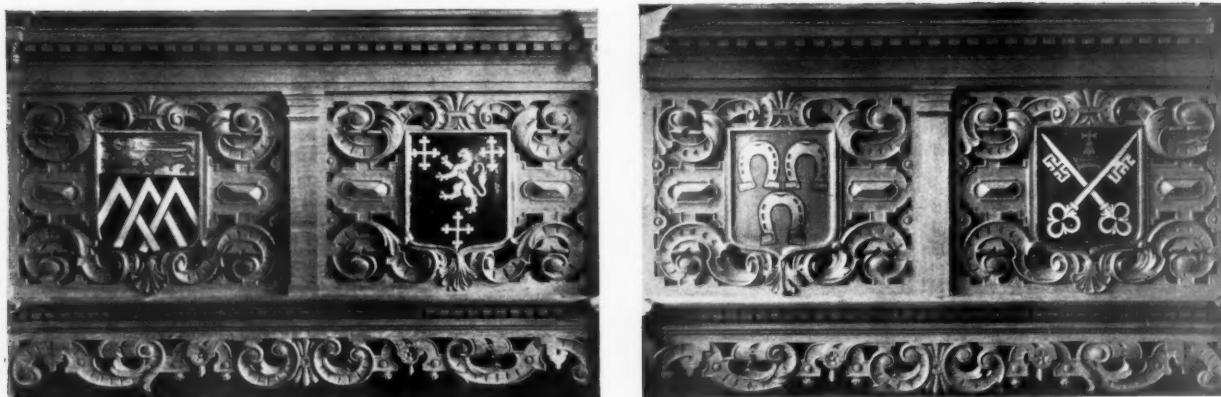


A GENERAL VIEW.



VIEW OF THE SOUTH SIDE.

The old altar-rail has been refixed in its original position.



SHIELDS IN THE FRIEZE.



A MEMORIAL IN KIRKBY MALHAM CHURCH. VIEW OF THE NORTH SIDE.
Showing the inscription panel.

An English Sculptor in America: John Gregory.



GARDEN VASE. MIRANDA AND CALIBAN.

JOHN GREGORY was born in London in 1879, and became an American citizen in 1911. He was a member of the Art Students' League of New York from 1900 to 1903, and then returned to London to study at the Lambeth school for a year before proceeding to the Ecole des Beaux-Arts in Paris, where he worked from 1904 to 1906, in the Atelier Mercié. Later, he became a Fellow of the American Academy in Rome, where he worked from 1912 until the war. His association with the American sculptors has been happy, for he was a pupil of John Massey Rhind who, coming of a family of Edinburgh sculptors—his father was John Rhind, and his brother is William Birnie Rhind—went to America in 1889, and has had his effect on the American school, for he has remained there, and is long since a naturalized citizen. Gregory was fortunate, also, in being able to study with George Grey Barnard, the most original and uncompromising of the American plastic artists, whose statue of Lincoln, a replica of which was refused by London and accepted by Manchester, has caused as much discussion as Rodin's "Balzac" or Epstein's "Oscar Wilde." Barnard, while a realist, is also a classic of the purest description in some of his ideal works. Hermon A. McNeil was another of Gregory's preceptors, and later the association was maintained, for the young Englishman worked in the studio of his earlier master, a sculptor closely connected with the American Academy at Rome. Other studios in which Gregory has worked in his desire to perfect his method, are those of Gutzon Borglum and Herbert Adams. In 1921 the Architectural League of New York awarded him a medal, and in the great historical exhibition of American sculpture, held by the National Sculpture Society in 1923, his three-quarter life-size "Toy Venus" fountain figure received favourable notice.

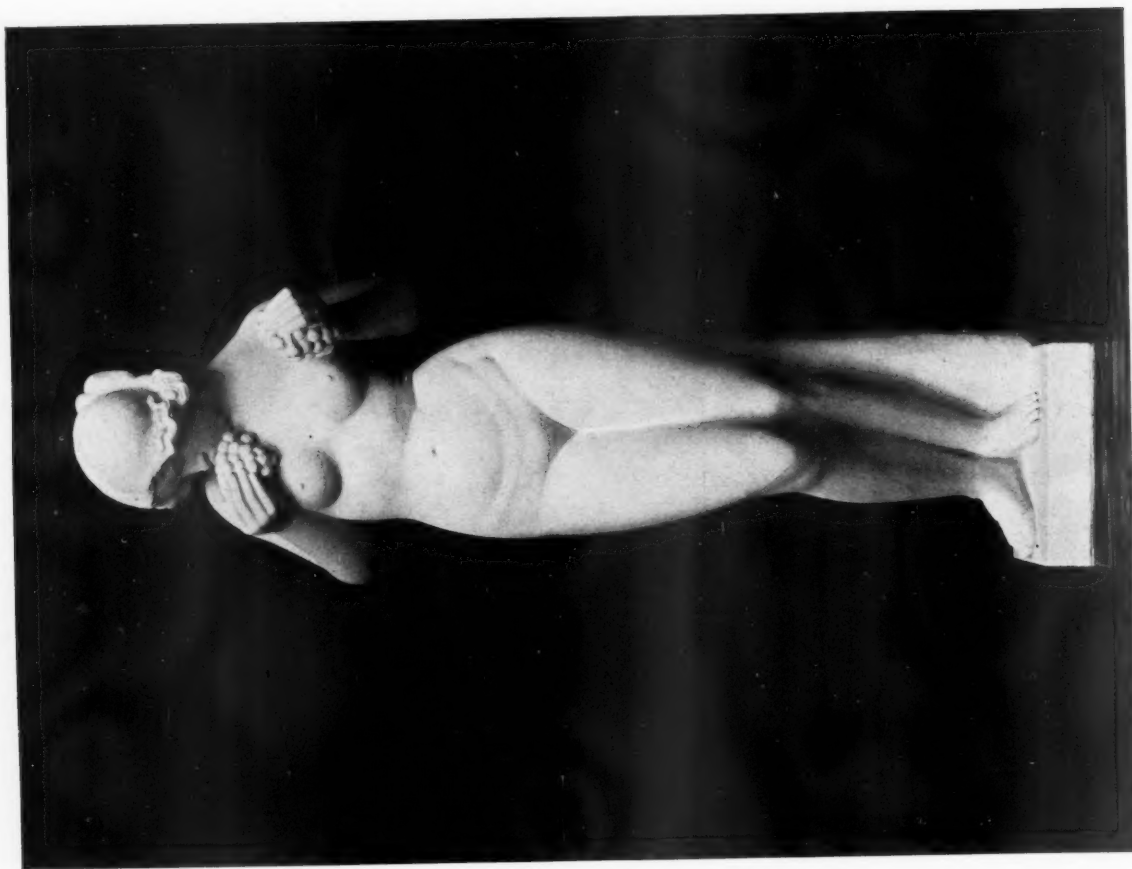
He is a member of the Architectural League and in the fine Year-Books of that body his work is illustrated. His exhibit at the League's annual exhibition in 1920 was the

"Orpheus and Panther" group made in co-operation with Charles W. Leavitt, the architectural engineer of New York, and in 1924 the two large garden vases referred to below. He is also a member of the National Sculpture Society, the organization which includes in its constitution not only artists, but lay members who, with their obvious love for the sculptural arts, have a potent effect in spreading their appreciation and application throughout the United States. Gregory has been the Director of the Sculpture department in the Beaux-Arts Institute of Design, and of the Columbia University he is an Associate in Modelling. He is essentially a modelling artist, and his work is endued with the right plastic spirit. It is compact of it, either for casting in plaster or bronze, as in the "Orpheus," or for direct modelling, as in the two great vases referred to. As is usual, however, at present, his works in marble are reproduced by way of the marble-pointer. Gregory is not a glyptic artist of the archaic school, although otherwise, as a French critic has said of the "Caprice of Venus," it is descended from an antique model consecrated to ideal beauty. Unlike Grey Barnard, Gregory does not combine realism with classicism. Knowledge of the human form is not to seek in his work any more than was the case with the Greek, but his predilection is for the Greek before the fall; before the refinements of the search for ideal beauty led to the decadence, and made way for the pressure of the realistic reaction. Gregory keeps to the spirit of the ideal beauty in which he discerns the highest æsthetic truth. This accounts for the significant fact that he is still modelling in clay for reproduction in marble, instead of wholly cutting the marble himself in the veritable archaic manner; he is not a primitive, he is essentially a neo-classic of the sophisticated school; that he is able to apply his sculpture to architectural purposes so aptly is one of the best and chief testimonials to its value, and to the value of his principles; his is ideal sculpture applied to practical purposes. From the classic point of view no principle could be sounder.



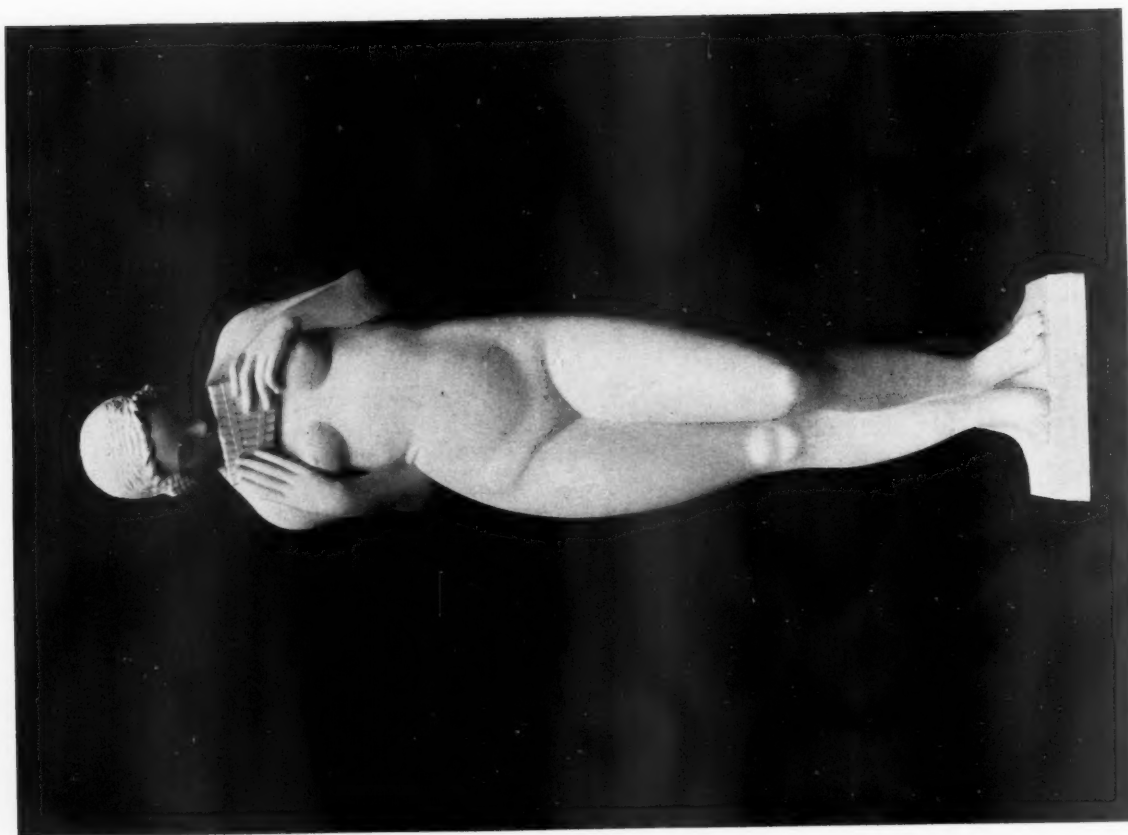
ORPHEUS.

Copyright photo by M. E. Hewitt.



"BACCHANTE."

Marble statues for the studio garden of Mrs. Harry Payne Whitney, Roslyn, Long Island.



"WOODNYMPH."



THE TOY VENUS.



PHILOMELA.

With this training it is not surprising that Gregory is a neo-classic. All his work is classical: a bronze circular floor seal, 17 ft. 5 in. in diameter, in the Cunard Building, New York City, made by the Gorham Company, contains more than twenty two-thirds life-size classic figures, and represents "The Voyage of Æneas." He collaborates with Léon Solon, another British artist established in America, in decorative work, Gregory doing the modelling, and Solon the polychromy. A beautiful white marble panel in relief, for inset as wall decoration, is "Venus," a reclining figure in the nude exhibiting exquisite reposeful line.

Gregory's work is, however, most largely in the round: as purely ornamental pieces there are the two great vases, 5 ft. high, with reliefs, representing "Miranda and Caliban," and "Titania and Bottom," for Mr. Philip Goodwin's French garden at Woodbury, Long Island. In garden sculpture Gregory has found a convenient and pleasurable medium for the expression of his classical feelings, and in the garden of Mrs. Egerton Winthrop at Syosset, Long Island, his three-quarter life-size "Toy Venus" is a conspicuous and charming object. Still another at Long Island is the "Philomela," in bronze, in Mrs. Payne Whitney's garden at Manhasset, an entirely delightful conception which, however classical in intention, has a certain warmth and naturalness due to its birth in the twentieth century. The

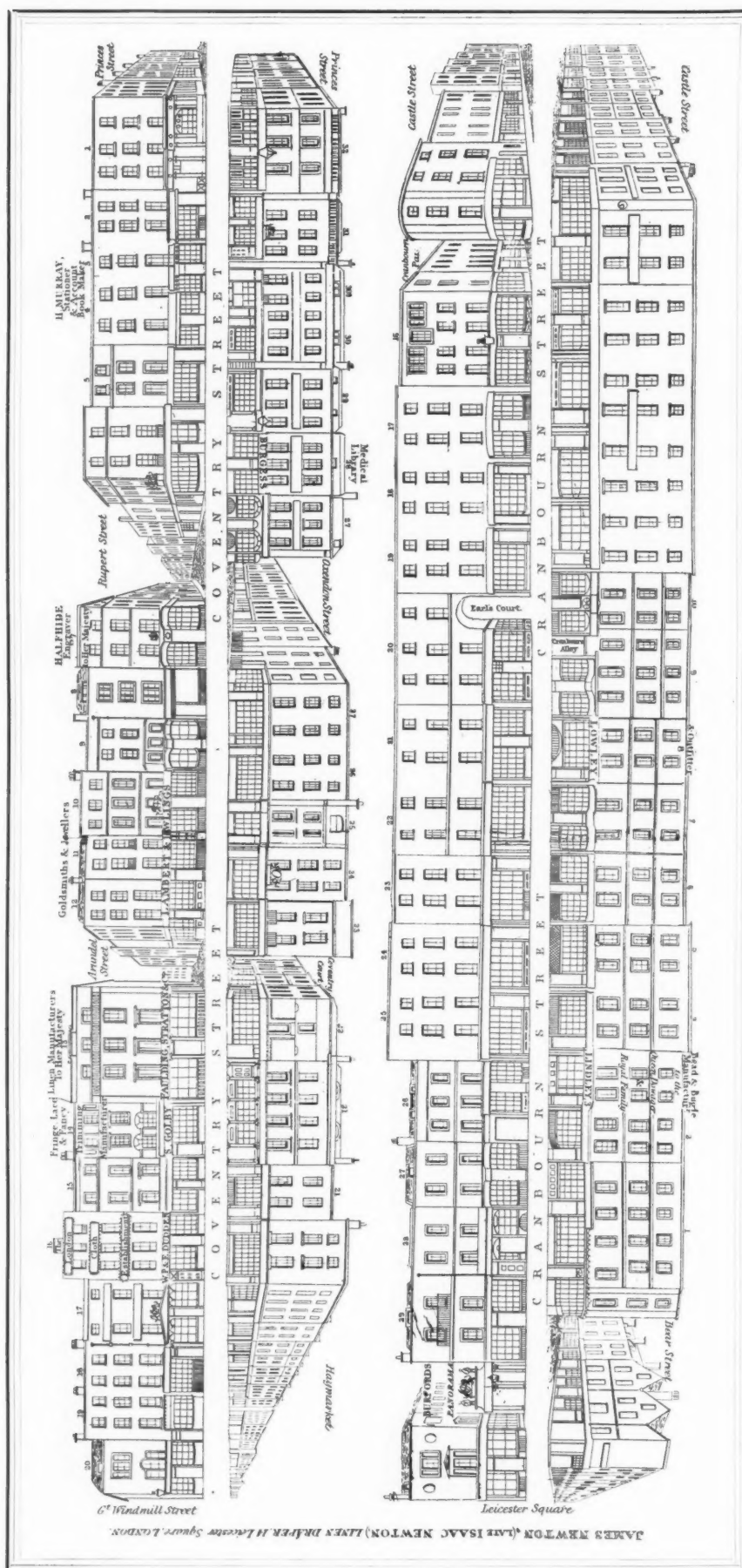
"Orpheus," with lute and charmed panther, is a much larger affair; a bronze heroic group in the garden of Mr. C. M. Schwab at Loretto, Pennsylvania. Life-size, ideal statues in marble are the "Woodnymph" for the studio garden of Mrs. Harry Payne Whitney, the sculptor, at Roslyn, Long Island, and the "Bacchante" for the same place; a pair of representations of form hard to beat for real purity of intention and classic convention in modern plastic work. It would be difficult to miss the obvious inspiration of these two statues or, indeed, that of the other works I have mentioned, but they all have a further virtue; a somewhat less obvious but none the less marked quality of fantasy, or at least a suggestion of unob-

trusive and gentle wit, seen at its best, perhaps, in "Philomela," and the "Toy Venus," not so much to be found in the charming smile of the latter as in the general pose, arrangement, and accessories of the pieces; seen, too, still more unobtrusively, in the Woodnymph's playing of the pipes, and the Bacchante's munching of her grapes. Delicacy and refinement of conception and execution are the leading notes of John Gregory's sculpture. He is now working on a memorial tablet in very high relief, representing "Hector's Lament Over the Dead Lancelet," for a public building at Washington, as a memorial to an officer of the American Expeditionary Force, which is to be carved in Caen stone.

KINETON PARKES.



FLOOR SEAL. THE VOYAGE OF ÆNEAS.



COVENTRY STREET AND CRANBOURN STREET, LONDON.

(No. 66 in "Tallis's London Street Views," Published about 1838.)

"Coventry Street," says Tallis, "is a very important thoroughfare, particularly for pedestrians, extending from the eastern end of Piccadilly, and north end of the Haymarket to Princes Street, Whitcomb Street, and Sydney's Alley. It is entirely composed of retail shops. In the afternoon of the 9th of June, in the year 1803, a most singular phenomenon happened in this neighbourhood. The inhabitants were alarmed by a violent and tremendous storm of hail and rain, which extended only to Oxenden Street, Whitcomb Street, Coventry Street, and the Haymarket: a space not exceeding twenty acres. For about seven minutes the torrent from the heavens was so great that it could only be compared to a cataract rushing over the brow of a precipice. In the midst of the hurricane an electric cloud descended in Pantion Street, which struck the centre of the coachway, and sunk it in to a great depth, forming a complete pit, in which not a vestige of the materials which had before occupied the place could be seen. The sulphurous odour from the cloud was so powerful that for several seconds the persons near the spot were almost suffocated: no further damage was done, except filling the neighbouring kitchens and cellars with water, which soon escaped through the gulf formed by the electric fluid.

"Cranbourn Street is a very important thoroughfare for passengers, conducting from Leicester Square into Castle Street, nearly opposite St. Martin's Court. This is the great mart for bonnets, caps, cloaks, and other articles of ladies' apparel. The shops are particularly handsome, and are considered by economists as an excellent place to purchase cheap attire."

Tallis's *London Street Views*.

IX—Coventry Street and Cranbourn Street.



JAMES NEWTON (LATE ISAAC NEWTON), LINEN DRAPER,
14 LEICESTER SQUARE, LONDON.

THE present section of Tallis's Views is one of peculiar interest. In the first place, unlike previous ones with which I have dealt, it incorporates two distinct thoroughfares; and secondly, these streets have so entirely altered in appearance, that the elevations shown possess the air and significance of a London which is entirely of the past. These two thoroughfares may be said to be linked up by the vignette here given of the two business establishments on the north side of Leicester Square, one of which had at that time recently been in the occupation of a certain Isaac Newton, which is interesting in view of the fact that the great Sir Isaac lived in St. Martin's Street, on the opposite side of the square, in a house afterwards inhabited by Dr. Burney and his famous daughter, Fanny; a double association of genius which was not sufficient, however, to save the building from demolition.

As will be seen, Coventry Street, described by Tallis as "a very important thoroughfare, particularly for pedestrians . . . and entirely composed of retail shops" (for in former days its only communication with Leicester Square was by the exiguous Sidney Court), begins at the top left-hand corner of the plate, at what was then Princes Street (so called from the military ground belonging to Henry, Prince of Wales, which once covered its site), but which is now the southern end of Wardour Street. Everyone knows what the appearance of the north side of Coventry Street is to-day, and there is, therefore, no need to specify the new buildings which have arisen in the place of those here shown, but I may note that in Tallis's day No. 1 was the establishment of Messrs. Flight and Barr's china warehouse; No. 2 of Eddels, hosier; No. 3 of Murray, stationer; No. 4 of Laidlaw and Rodwell, bootmakers; No. 5 of Waters, tailor; and No. 6 of Fownes, hatter. Rupert Street, which runs next to the last-named, was, of course, so called in compliment to Prince Rupert, and was formed in 1667.

An exception, till only recently, to the wholesale rebuilding in this part was provided by Nos. 10, 11, and 12, the premises of Messrs. Lambert, silversmiths, whose old-world frontage was one of the few remaining from earlier Georgian days. The adjacent Arundel Street, once called Panton's Yard, as being "next Coll: Panton's tenements," is named after the Arundel of Wardour title, and was first rated to the poor in 1673. It is interesting to find that No. 15 Coventry Street, three doors farther west, was then occupied by Mudie and Sons, stationers, the forerunners of the famous firm of to-day. The little shop with the tiled roof was Bullen's, the hatters, and Great Windmill Street, next it, still remains to remind us of the windmill that once stood here, and is shown in Faithorne's plan dated 1658.

On the opposite side of the street we see the vista of the Haymarket, as well as some good shop fronts, notably those of Nos. 21 and 27, the latter occupied then by one Tarrer, a confectioner, while No. 29 was a coffee house kept by a Mr. Wetten, and No. 32 the wine vaults of J. Wood. In Oxenden Street, built about 1675, Richard Baxter once had a chapel.

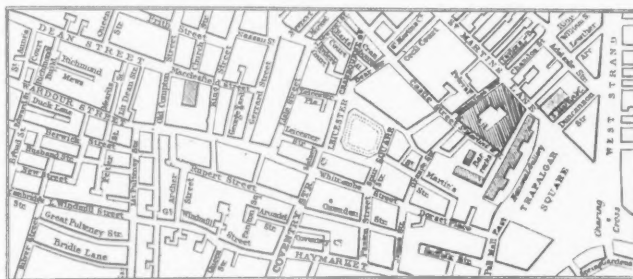
Passing now to the west end of Cranbourn Street, we find No. 1 at the corner of Bear Street, some of whose old houses are shown, which took its name from the Bear and Ragged Staff, the armorial bearings of the Dudleys and Nevilles. Cranbourn Street was, in those days, only a footway leading from Leicester Square to Castle Street (where the Charing Cross Road now runs), and it was not till 1843 that its south side was taken down and rebuilt farther back in order to form a new carriageway joining up Coventry Street with Long Acre, as a direct route for vehicular traffic. The shops we therefore see on this side of the street have entirely disappeared. Under one of the houses (No. 9) ran the little Cranbourn Alley, as will be observed. Cranbourn Street was then largely inhabited by milliners; half the number of its shops being then occupied in this way. It was in 1886 that Castle Street was enlarged by wholesale demolition into what is now the Charing Cross Road.

On the north side of Cranbourn Street two small byways will be observed: Cranbourn Passage, next to Castle Street, and Earls Court, a little to the west, running under No. 20, both of which are shown in Horwood's plan of 1799. Tallis speaks of Cranbourn Street as being "the great mart for bonnets, caps, cloaks, and other articles of ladies' apparel," and adds that "the shops are particularly handsome, and are considered by economists as an excellent place to purchase cheap attire." The first part of this remark is borne out by the fact that, with a single exception, all the establishments on this side of the street are given up to this kind of commerce, the solitary exception being an ironmonger's shop, kept by one Bray, at No. 16, just as Bruce, the silversmith, at No. 5, is the only one on the opposite side.

Cranbourn Street ends at No. 29, and next to this shop will be seen an entrance, between it and the adjacent house in Leicester Square, over which may be read the words: "Burford's Panorama." This panorama occupied a portion of the ground on which Thomas Dibden had formerly opened his "Sans Souci" theatre, and was started in 1793 by Robert Barker, who invented the panorama and patented it. It had a great success, and Robert Barker was succeeded in its proprietorship by his son John, in 1806. On his retirement his pupil, John Burford, became its owner, he in turn being followed by his son Robert, the last proprietor, who died in 1861, after which the panorama ceased to exist, the premises being used subsequently for a variety of purposes, a very republican club and an hotel being among them. Later it was converted into a Roman Catholic church, to which was attached a mission of "Les Sœurs de Charité Française."

This brings us back to Leicester Square, to the two shops shown in the accompanying vignette, and already referred to. At that time a panorama of Rome and Malta was apparently on exhibition, as these names are to be seen above the entrance to Burford's once famous place of entertainment.

E. BERESFORD CHANCELLOR.



Selected Examples of Architecture.

IN CONTINUATION OF
"THE PRACTICAL EXEMPLAR OF ARCHITECTURE."

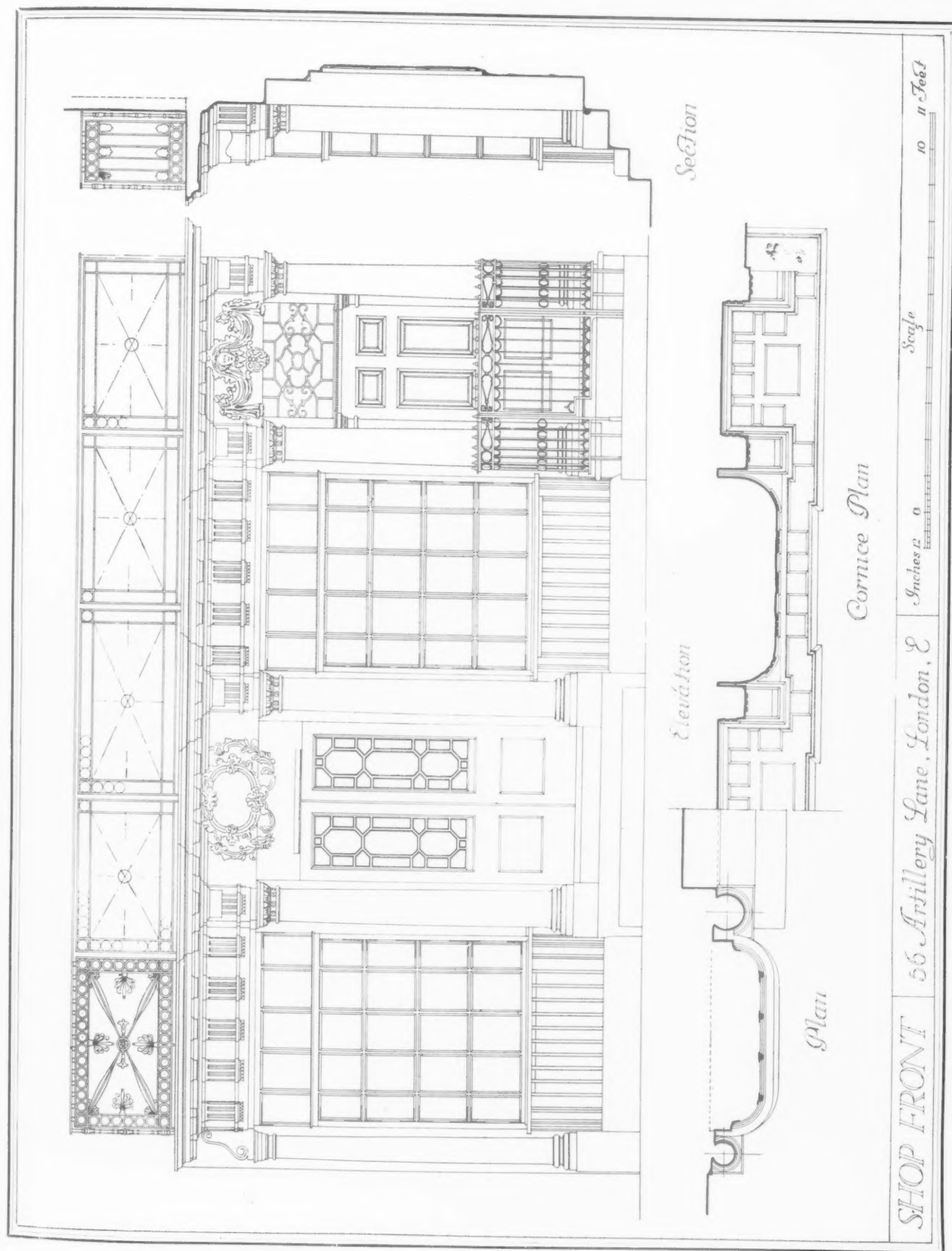
An Eighteenth-Century Shop Front

at

56 Artillery Lane, London, E.



AN EIGHTEENTH-CENTURY SHOP FRONT AT 56 ARTILLERY LANE, LONDON, E.



AN EIGHTEENTH-CENTURY SHOP FRONT AT 56 ARTILLERY LANE, LONDON, E.
Measured and Drawn by Christopher J. Woodbridge.

The Art of the Theatre at Wembley.

There is a kind of terrible symbolism in the method of representation of the Art of the Theatre at the British Empire Exhibition at Wembley. Matters have so shaped themselves that this section of the Exhibition is to deal with its subject retrospectively and in some small degree prospectively—to exemplify the brilliant and varied past of the English stage and drama, and the remote future when we are in possession of a National Theatre and when Mr. Gordon Craig's designs are *fait accompli* in an actual playhouse. We might well quote one of our national humorists: "Jam yesterday and jam to-morrow, but never jam to-day."

To record events. The Exhibition authorities planned to devote a number of galleries to the arts. It did not suggest itself to them to include the theatre, because the theatre is regarded as an amusement or a business, and the Rodeo, the flip-flaps and the roundabouts had crowded it out of the one department, whilst the presence of the wig-makers, costumiers and theatrical equipment merchants had allowed for it in the other. So the theatre as an art remained uninvited, until, in the person of the British Drama League, it invited itself. A suggestion was worked out that in a playhouse specially built, twelve companies of artists should present the best things in English drama and production over the twelve weeks of the Exhibition. Concurrently an exhibition of stage designs, costumes and models could occupy the corridors and foyer of the building, and perhaps part of the galleries which are set aside for the fine and applied arts.

The "practical" modification of this scheme resolved itself into 800 square feet of floor space in the shape of two rooms being allotted. No theatre; because a theatre would cost too much to build (£30,000 it was said, and we do not spend money like that on the theatre in post-war England, even when we are spending 30 millions on the Exhibition). So the theatre crept back to her accustomed place as the Cinderella of the arts; the opportunity of demonstrating it as a living force was missed, and it stands at Wembley as a dead art and an unborn one. The so-called Dreshout portrait of Shakespeare is there, and a first folio of the works, a series of portraits of the great actors; models of a medieval miracle play being performed at Coventry, of a Shakespeare production at the Globe, of a Restoration Theatre and others; a collection of pictures, prints and "relics" (dreadful word) of the great historic periods of the English Theatre. Then, projecting theatre art beyond that gulf of time which includes the present, the designs and winning model, by W. L. Somerville, for the National Theatre as an outcome of a competition inaugurated by the British Drama League working in conjunction with the periodical "Country Life" and certain official architectural bodies. And a model for "King Lear" by Gordon Craig.

One can only enthuse over this plan because in spirit and implication it is a protest against the present-day condition of the theatre and its national neglect. It is conceived to press home the fact that in the past the English theatre has been a worthy institution, closely allied with civic and state life, flourishing under its patronage; and to express the hope that this patronage will again be forthcoming, so that it may once more be worthy the country which has given the modern world its greatest dramatist. That hope concentrates itself upon the National Theatre which we dream one day to erect in Shakespeare's honour, and these architectural designs therefore deserve the important place allotted to them.

A further fact which was taken into consideration in planning the Exhibit along these lines was that we had held in 1923 the International Theatre Exhibition at South Kensington, and that at that Exhibition, visited by 350,000 people, contemporary theatre artists had been represented in a strong British Section. In the small space allotted it seemed a mistaken policy to repeat part of the larger Exhibition. Obviously the original scheme proposed was the only one which could adequately present the living and synthetic art of the theatre. Even when Amsterdam and South Kensington brought together the greatest collection of stage designs and models that has ever been seen, it remained a museum thing because it was divorced from the drama and from acting. And the art of the theatre must be synthetic or

it is nothing. It needs the coming together of the written word, of the actors, creative and interpretative, arts of speech and gesture, of the visual scene and costume, of lighting, often of music and dance, in a single work of art which shall convey the dramatist's intention and embody his inspiration. More even than this, it needs an audience, whose collective response will vitalize the whole work. Only when all those elements are present in their due degree can a real art of the theatre exist.

This has been Gordon Craig's gospel, and it is fitting therefore that he should be the one artist represented whose work faces the future rather than dwells with the past. He has consistently fought against the forces which are killing the theatre—against realism, against commercialism, against ill-balance. When he has seen the theatre in danger of becoming merely the showing-off place for the uncontrolled immoderations of the star actor, he has dared the hero-worshipping public with his cry for the super-marionette; at Amsterdam and last year in London, with the decorator and scenic artist triumphant, he pleaded for the actor; and when he is faced with a dramatic writer of the stature of Shaw he inveighs against the dramatist. There is no inconsistency here; he believes in the theatre as a co-operative art and any element which preponderates beyond its deserts is harmful to the whole. That is his creed.

As an artist he has wrestled against the devastating realism of the stage, which has dragged the art down to the half-tones of everyday life. Art imitating life must inevitably fall short of its model; art built up of its own elements, presenting only essentials, is raised above life and interprets and intensifies it. In no art is this more so than in drama. Craig, realizing this, has designed his décor to express the changing play motive rather than to be mere background representing either realistically or decoratively the scenes in which the action would take place. His expressed desire has always been for a *décor vivant*, which, utilizing the mechanics of the modern stage in the progressive change of form and colour, would convey a living visualization of the dramatic motive.

The Lear model is the more interesting in that in these days of his retirement to Northern Italy Craig seldom exhibits new theatre work, and some of us carry on a campaign to provoke him to fresh efforts. He, too, in the despair engendered by the contemplation of the contemporary theatre, tends to turn his attention to its more spacious days, so that we are driven to talk of him as a pioneer, and to turn from his theatrical erudition to the work of men who, avowedly or unavowedly owing much to him, have brought his ideas to bear upon their theatre work. We welcome the more this new piece of work from him; even a projected model for a possible production on the stage of a theatre which has yet to be built is more alive than this dust from old playbooks.

The occasion of the Wembley Exhibition, with its challenging hiatus between the past and the future, might well be taken as a suitable moment for a theatrical stocktaking. Looking at the arts which go to the making of the art of the theatre one finds each of them in a fairly healthy condition. Actors and actresses, decorators and designers, even dramatists of value exist. The public, theatrically unintelligent though it be, is not so utterly inane as commercial managers assume, and any consistent attempt to supply good work (as at Birmingham Repertory or the Old Vic.) usually discovers and retains its audience; and the 350,000 visitors to South Kensington is evidence of real interest in theatre art. Two things are needed. One is the conception of the art of the theatre as a great art form (I think the greatest since it includes all others and is communal withal), and the other is some form of patronage which will release it from its economic shackles. Experience in almost every civilized country in Europe teaches us that where the second of these conditions is forthcoming, because of state or civic support, the first rapidly follows. The attitude of officialism at Wembley which constricted the theatre between "cannot afford" and "doesn't matter" has relegated it to the remote past and the doubtful future. Let it be written for a sign.

HORACE SHIPP.

Exhibitions.

THE MANSARD GALLERY.—The New Forest Group are holding their first exhibition at the Mansard Gallery.

Although the work of some of the members is efficiently done, yet it is the kind one is accustomed always to see at various mixed shows where the intentions of the artists are individualistic, and not governed by a unity of impulse in regard to some special theory or conviction as to the purposes of art. The mere fact of living in close proximity to the New Forest does not seem to me to be a sufficient excuse for forming a group, if the members in their work show views poles apart.

The truth is that the locality has very little to do with it: to form a group selected for the reason that their ideals are akin—and this is the only reason for a group—one might have (before attaining this object) to draw upon the four corners of the earth.

The present exhibition, at least, does not show any prevailing unity of purpose animating it: it can best be described as consisting of snippets from all the shows, with a tendency more towards the right than towards the left.

Modern movements have blown over the heads of most of the artists forming this group; here and there a rather frightened shimmer of modernism peeps from behind the heavy curtain of academicism, but hardly seems to have the conviction which comes from knowing exactly why it has assumed the attitude it has, and is, in fact, rather alarmed at finding itself in such an exposed and challenging position.

As to the work of individuals, that of Mr. Maxwell Armfield in the painting section, and Mrs. Phoebe Stabler in the sculpture, are the most interesting.

Mrs. Stabler's work is vital, which is unusual in sculpture; perhaps sometimes she is a little too realistic, but she nearly always gets into her figures of children a singular charm, though the interesting type of child that she loves to do is perhaps repeated rather too often. Nevertheless, she is one of our most capable sculptors, and her work adds distinction to any exhibition where it is shown.

Mr. Armfield is seen at his best in tempera painting, being expert in the management of this medium. Some of his small heads of children, and "The White Hart" (25), are carried out in the hard and defined manner which is the chief charm of tempera. Mr. Armfield has that detached attitude towards nature which is admirable for this medium, which can never be used under quick emotional impulses, but requires a philosophic calm if it is to be carried out successfully. This is why Mr. Armfield's oils are not so convincing. The medium of oil paint is a more pliable one than that of tempera, and is capable of yielding quick results in response to manipulations under direct impulses. Not that there are no other various and more elaborate ways of using oils, but this description will serve for a quick generalization.

Of the others, Mr. Hesketh Hubbard has the most enlightened point of view, "Helm Straat: Bruges" (48), being the most "advanced."

Mr. S. H. Braithwaite belongs, in a way, to a class by himself. He is, as it were, paddling his own canoe: if, or when he gets there, it will not be so much through the derivative influences usual with artists; he will either sink or swim upon his own responsibility and will have only himself to blame should the result be what it may.

I feel that now is the time and place to say something to the artists who read this page, to suggest an alternative to "groups," which are always much too narrow in their appeal; besides, most people look askance at the word.

The great difficulty among artists at present is that they have no way of getting into touch with people who might be interested in their work if brought to their notice, but have no means of coming into personal contact with the artists themselves. There may be a great number of persons with small incomes who, perhaps from diffidence, or perhaps because they hear of such vast sums being paid for pictures, think that the possession of a painting is quite outside their possible experience.

Why should not artists help to do away with this mistaken

view, for which they are a great deal themselves to blame—by combining together and acquiring some room—not to put too fine a point upon it, why not say shop?—where their works could be seen by those interested, who would not be frightened away by the stiff professional attitude of those in charge, but would be encouraged to find the kind of work they want, which could be supplied to them from stock, or by direct route from the artist indicated?

I was recently assured by a man who has worked as a navvy and knows the mental attitude of those who are called the "working class," that if they thought it possible to obtain them, they would much prefer drawings of themselves to photographs; and in place of an enlargement would prefer a painting if the price was what they could pay. Here is a chance for the artist to step into the breach and supply the demand. Let him come down off his pedestal, and mix with the crowd.

THE GREATOREX GALLERIES.—Those who are interested in the Old Masters, will enjoy a visit to these galleries, where there is at present a very fine collection.

One of the most interesting pictures there is a painting by Andrea da Solario, who belonged to the school founded by Leonardo da Vinci at Milan. This small "Portrait of a Lady" has that great charm, which is difficult to define, but is present in all the best of the Italian Primitives. Upon comparing this painting with others in the gallery of a later and more sophisticated period, to try and determine in what this charm consists, it seemed to me that the works of these painters were interpretations of a model in terms of paint rather than attempted transcriptions. They frankly used their materials as the composer uses certain scales to give forth his musical ideas.

One often wonders if it would be feasible to go back to a more primitive mode of expression. Of course, the use of the word "primitive" in a case like this is really wrong if it is intended to mean a kind of crude beginning. But if it means that which was first and right, and from which subsequent wanderings have led us away, then let us return to it as soon as possible, because, of course, if it is something fundamentally *right*, it will be so now, as it was in the past. In a sense it may be said that there are no new discoveries in art.

"Judith With the Head of Holofernes," is a brilliant example of the work of Titian, but it appears to have been finished a long while after it was commenced; therefore, two or more periods appear in it, which, to my mind, is not satisfactory.

"Eve," by Correggio, is a beautiful piece of craftsmanship, the modelling, which disappears in and emerges from the heavy shadows in which the nude figure is enveloped, shows very subtle observation and a profound knowledge of form. One would suppose from this painting, that G. F. Watts must have based a great part of his method of working on that of Correggio. But Correggio was obsessed with the sheer beauty of form and surfaces, whereas Watts usually had a moral to point, which was sometimes rather tiresome.

It is unusual to see a landscape by Goya; in fact, one does not associate him with landscape at all, so it was a novelty to see "The Cattle Fair," which also contains various figures and animals. But somehow Goya was not seriously a landscapist any more than Velasquez was, or Gainsborough, for that matter, a landscape by whom is also on view.

"Portrait of George Washington," by Gilbert Stuart, is of interest, not because its merits as a painting are outstanding, but because this artist was an American Old Master. He came to England from America and studied here under Sir Benjamin West, and it was presumably when he returned to America that he painted this portrait.

There is also shown here one of those marvellous paintings of fruit by Cornelius de Heem. Marvellous, that is to say, from the point of view of patient craftsmanship, and the knowledge and appreciation of the textures and surfaces of various substances.

RAYMOND MCINTYRE.

Recent Books.

Regional Architecture.

Regional Architecture of the West of England. By A. E. RICHARDSON and C. LOVETT GILL. London: Ernest Benn, Ltd. Price 45s. net.

"Regional Architecture of the West of England" is a valuable and enthusiastic summary of domestic building as it developed in the far south-west of England, the counties of Devon and Cornwall, during the last three centuries, laying (as is to be expected by Professor Richardson) full stress on the finished charm of the last years of the eighteenth and early nineteenth centuries. In other counties this charming and rational domestic work exists in greater variety, but in Devon and Cornwall the style wore longer—even down to the year of the Great Exhibition when London and the London-influenced districts had discarded it for the "many inventions" of the middle years of the century.

There is a good deal besides architecture in the book; there is imaginative reconstruction of the varied life of the roads, the city centres and ports, and the industries of the two counties, for the life, industries, and architecture were inextricably mingled. Besides the reproductions of old views and photographic illustrations, there are the authors' small thumbnail sketches, which are full of life and character. What gives the illustration and description of so many small and "middling" houses special value in the building conditions of to-day is that the far West developed a plain and direct style, relying not upon ornament, but upon the necessities of structure and the expressiveness of local material, the fluent lines of cob, the softness of sandstone, the blunt strength of granite. Such materials are not susceptible of fine handling; hence there is little external ornament to be shown, and this from no lack of imaginative craftsmanship, as we can gather from interior work such as the carving of the Devon screens, the detail of the wainscot in certain Devonshire houses, such as Bradninch Manor, and the individual school of early Renaissance plasterwork.

In Cornwall, still standing in its ancient ways, the vernacular is expressed in granite. Here the later Renaissance was for long checked at the dividing line of the Tamar, and the granite-built country houses of the Cornish gentry, which still met their needs, were not altered or superseded until the eighteenth century was well advanced. Anthony House, however, and Carelew (built in 1744) witness to the successful importation of the full classic. What is still more interesting is the classic influence upon the chimney-shafts of the mining villages, where, by the end of the eighteenth century, there was scarcely a hill from Kingston to Redruth without its tall chimney-shaft, many based on the Doric column on a pedestal. In the industrial north no one thought of applying the orders to the factory and chimney.

Among the local Devon peculiarities is the slate shingling, which gives interest to many of the small houses of Ashburton, Totnes, and Exeter, and there are small factors of detail which, if noted and used by builders of new cottages, would preserve the local air of the country, such as the retention of, as Professor Richardson points out, a marginal frame within a recessed reveal for the windows, the use of local slates in diminishing courses for the roofs, the traditional chimney capping, and so forth.

Apart from this regional architecture of the two counties, which seems an outcrop of the soil and rocks, Professor Richardson studies the large and monumental conceptions of Rennie and John Foulston in Plymouth and Devonport. Foulston's massive Doric changed the aspect of Plymouth, and his royal hotel and the theatre present a grouping unaltered since their erection. More significant is the engineer's architecture of Sir John Rennie; in the sense that every artist paints rather his own portrait than his sitter's, the simplicity and strength of the engineer-architect is reflected in the Royal Victualling Yard at Stonehouse, which is conceived on the grand scale, "traditional

and yet original." There is no ornament that can be stripped from the structure; the façade of the central block viewed from across the Hamoaze is a plain and direct statement, impressive in its rhythm, mass, and scale; it "contains the proportions of an order which is conspicuous by its absence." Seen, again, in steep perspective from the quay, the grouping is good, and the tall cupola foils and sets off the gigantic masonry. It is a brief abstract of the age of iron and granite, yet related in form to the sequence of the eighteenth-century building tradition in grouping, fenestration, and handling of masonry.

M. JOURDAIN.

The Art of the Poster.

The Art of the Poster. Edited by E. MCKNIGHT KAUFFER. London: Cecil Palmer, Ltd. Price 42s. net.

"The Art of the Poster" deals with its evolution from the bill and signboard of the seventeenth century down to the present day; and, farther afield, with the various sources from which, in common with all modern art, it has derived inspiration.

The illustrations are numerous and well printed. One misses a few names that might have been included, more particularly as the title of the work would lead one to expect an impartial view. But, alas, impartiality ends with the cover. In the second paragraph of the introduction the editor declares Millais to be a bad artist. It is interesting, turning over the pages that follow, to observe the names of the good ones.

So far as argument is concerned, one finds undue insistence on the fundamental difference between the poster and other forms of art expression. True, posters fulfil a special function, as did Japanese print and Egyptian wall painting. Like other artists, the poster designer must regard the limitations of his medium. The engravers of our church brasses did not attempt elaborate light and shade. Yet I think they must have sought the fullest expression their medium would permit. The pictorial poster seeks to compel attention in a special way, as did the Renaissance frescoes. Both are subject to one æsthetic law.

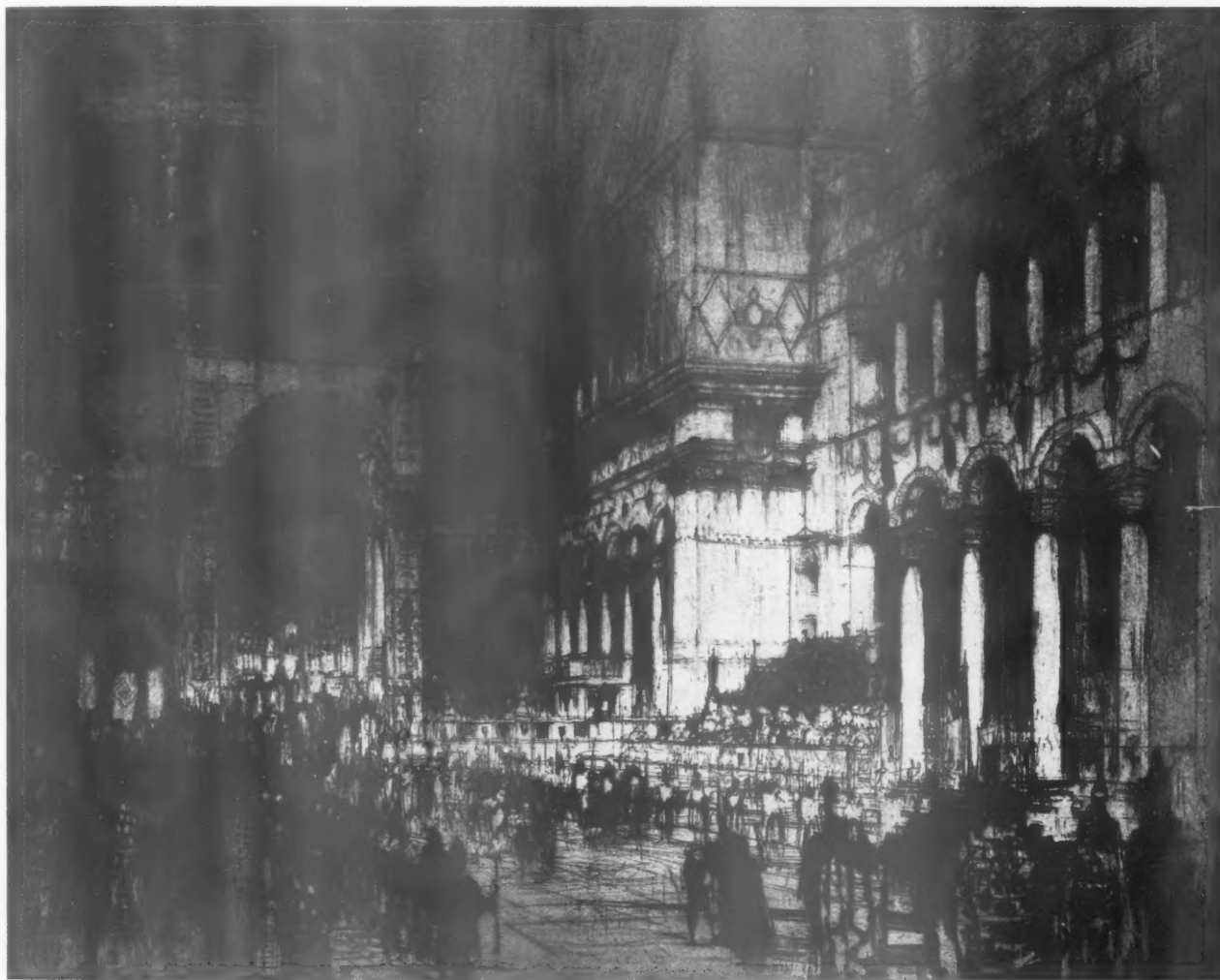
The modern worship of simplification, in its origin a very healthy reaction, has finally set up the skeleton in place of the living body. A few delightful geometric shapes, prismatic in colouring, are not only the basis, but, indeed, the ultimate expression of life in art.

Because the more elementary sorts of posters are merely intended to attract the eye to the printed announcement, and because the first few patches of undiluted colour on hoardings no doubt did achieve that end, it has been assumed that the most rudimentary picture is the most arresting. Yet in fact the special argument for extreme simplification of form and colour in the poster—that it compels the eye—carries within itself its own destruction. For where all are bright, none are outstanding on that account. The exquisite impressions of Lautrec, the fire of Daumier, are all dissolved in a non-Euclidean tangle of primary tints. Disintegration can go no farther.

Let us, therefore, seriously consider whether those old Byzantines, creating the majestic figures which overwhelm the spectator at Ravenna, were at all concerned with this or that system of simplification; or whether it may not have been their one desire to convey an overwhelming sense of the reality of their visions, in so far as a rich, but austere, vehicle would permit.

So may the art of publicity again enter a wider field. And the beautiful will be found more outstanding than the crude, because there are no bounds at all to the range and variety of its attraction. The mosaic of San Vitale, admirably reproduced on page 69, was set up to spread the story of a young religion, and after fourteen hundred years it remains a most effective advertisement.

SPENCER PRYSE.



Justinian weds Theodora.

W. Walcot.

The above reproduction of Mr. W. Walcot's latest etching reveals the important part Marble plays in the setting of social and historical events.

This beautiful etching was composed by the Artist for

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THE ARCHITECTURAL REVIEW.

Books of the Month.

- ANCIENT AND MEDIAEVAL ARCHITECTURE. By THEODORE PIGNATORRE. London: Drane's. Price 21s. net.
GARDEN DEVELOPMENT. By T. GEOFFREY W. HENSLOW, M.A., F.R.H.S. London: Dean and Son, Ltd. Price 15s. net.
PERSPECTIVES. By ALBERT C. FREEMAN. London: Drane's. Price 10s. 6d. net.
THE PLEASURES OF ARCHITECTURE. By C. and A. WILLIAMS-ELLIS. London: Jonathan Cape, Ltd. Price 10s. 6d. net.
WHERE SHAKESPEARE RESTS. By BEATRICE and PERCY HOME. London: The Homeland Association, Ltd. Price 1s. 6d. net.
QUARTERLY ILLUSTRATED, No. 10. Scotland: JAMES DUTHIE & Co. Price 1s. net.
"V and D" REFRACTORY BRICKS. Copyright by GIUSEPPE VERZOCCHI. London: Guide No. 3. London: Odhams Press, Ltd. Price 1s. net.

University of London.

Bartlett School of Architecture.

We have received a prospectus from University College from which we note that the forthcoming session will commence on or about the 1st of October and will be divided into three terms. Intending students should communicate with the Secretary.

The R.I.B.A. Statutory Examination.

The R.I.B.A. statutory examination for the offices of district surveyor under the London Building Acts or building surveyor under local authorities will be held at the R.I.B.A., London, on October 22, 23, and 24. Applications for admission to the examinations accompanied by the fee of £3 3s. must be received at the R.I.B.A. not later than October 4. Full particulars of the examinations and application forms can be obtained from the secretary, R.I.B.A.

Change of Address.

The Cambridge University School of Architecture has moved from 75 Trumpington Street to 1 Scroope Terrace, Cambridge (a little south of the Fitzwilliam Museum and beside the engineering laboratory).

First Conference of Special Libraries and Information Bureaux.

The first Conference of Special Libraries and Information Bureaux was held from 5th to 8th September at High Leigh, Hoddesdon, Herts.

The objects of the Conference were outlined at the opening session by Dr. R. S. Hutton, Director of the Non-Ferrous Metals Research Association, and Mr. J. G. Pearce, Director of the Cast Iron Research Association.

Subsequently, Mr. Allan Gomme, Librarian to H.M. Patent Office, London, Mr. B. M. Headicar, of the London School of Economics, and Dr. S. C. Bradford, of the Science Museum, South Kensington, addressed the Conference on their respective libraries.

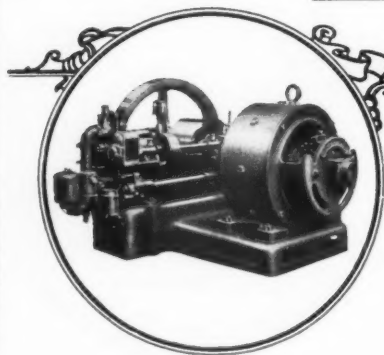
An address by Lieut.-Col. J. M. Mitchell, O.B.E., Secretary to the Carnegie Trustees, outlined the policy of the Trustees with regard to Special Libraries, and Mr. L. Stanley Jast, Chief Librarian in Manchester, and Lieut.-Col. E. L. Johnson, Director of the Cleveland Technical Institution, dealt with Special Libraries in relation to other libraries and institutions.

The Conference, which was highly successful, provided abundant evidence of the interest in this field of work, and in order to ensure continuity of interest, without forming another Association, a Standing Committee of the Conference was appointed with power to consider matters in the interests of those engaged in directing or operating special libraries, and to convene a further conference at some future date. This Committee is representative of a wide range of institutions, and has already held its first meeting.

Vacancy for a Professor of Architecture.

The Auckland University College, Auckland, New Zealand, invites applications for the position of professor of architecture, at a salary of £900 per annum. Conditions of appointment and forms of application can be obtained from the London agent of the University of New Zealand, Mr. J. W. Joyne, M.A., 88 Gower Street, W.C.1.

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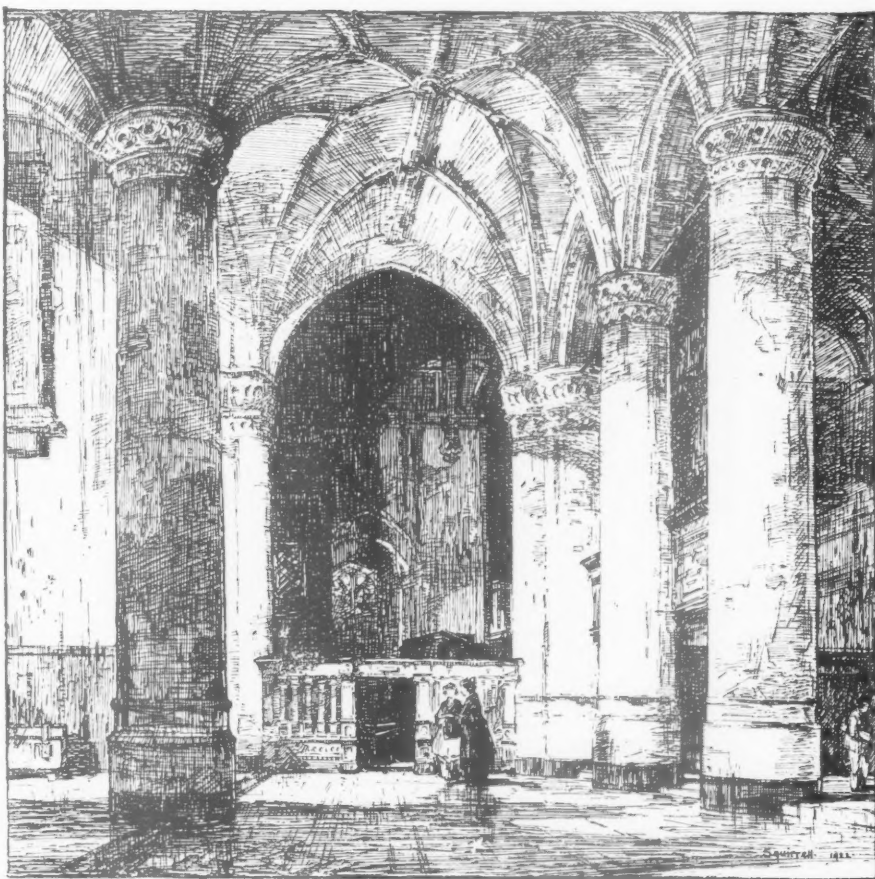
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An old church in Holland.

This is one of a series of sketches from the pen of Mr. Leonard Squirrell, R.E. This young artist regularly exhibits at the Royal Academy, and we confidently believe that, at no distant date, he will be generally regarded as in the front rank of British etchers and line draughtsmen.

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Victoria and Albert Museum.

A Thirteenth-Century Glass Painting.

With the generous assistance of Sir Otto Beit, K.C.M.G., and the National Art-Collections Fund, the Victoria and Albert Museum has recently acquired a fine panel of thirteenth century stained glass. The panel, about twenty inches square, is in a remarkably good condition, very little decayed and practically free from restoration. It shows a saint disputing before an audience, and is a typical example of the bold conventionalized style of the thirteenth century. Its place of origin is unknown, and it belongs to a period of stained glass design in which it is very difficult to make a distinction between the schools in France and in England, but the history of this particular panel makes it probable that it is English, and in any case it is an example of the art of stained glass at the height of its achievement. It is exhibited among the thirteenth-century stained glass in Room 110.

London's New Art Gallery.

In November the old County Hall in Spring Gardens is to be opened as an art gallery, says "The Daily Telegraph." The building is being converted at a cost of £10,000, and the work is already well in hand. The building is admirably suited for the purpose. There is a fine circular hall, until two years ago the council-chamber of the L.C.C., with a lofty ornamented roof surrounded by fanlights giving an excellent and well-diffused light. Opening out of the council-chamber are smaller galleries. Altogether it is estimated that there will be accommodation for the hanging of some 500 or 600 pictures of average size. In the outer galleries drastic alterations are being made to give effect to the latest system of "top side" lighting. The old roofs are being removed, and these portions of the building are being practically rebuilt. Each outer gallery has had a new roof specially designed to suit its aspect and dimensions, and the result should be a great advance on anything yet achieved in the science of picture lighting.

The Installation and Care of Church Bells.

The Central Committee for the Protection of Churches have circulated a memorandum on church bells, agreed upon between the Society for the Protection of Ancient Buildings and the Central Council of Church Bell Ringers. The committee state that, in their judgment, "it is desirable to emphasize most strongly the danger that may accrue to our ancient church towers by the addition of more bells, unless they are hung under skilled advice." The committee express serious concern at "information received as to the condition of certain ancient towers in the country which are of priceless artistic and architectural value. It is not without reason that they would urge upon diocesan committees the desirability of inspecting and watching towers and the need of obtaining reports by competent architects in as many cases as possible."

Mosaic in Westminster Cathedral.

On the pier which separates the Chapels of St. Patrick and St. Gregory in the south aisle of Westminster Cathedral a mosaic has been placed—"Ikone" or image of "The blessed Oliver Plunkett." This mosaic is the work of Mr. Boris Anrep, who designed and executed mosaics in the Crypt of the Cathedral and also the pavement in the Blake room at the Tate Gallery.

An Ancient Poole Building.

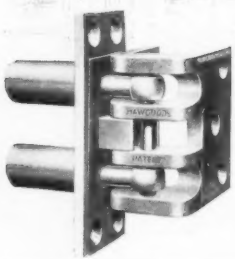
The Society of Poole (Dorset) Men have passed a resolution calling upon the local Town Council to reconsider their decision not to purchase the ancient building, the original hall of the Guild of St. George, and, if possible, to secure the property with a view to its preservation. The National Society for the Protection of Ancient Monuments wrote suggesting that if the Council would not make a move in the matter, the Poole Society itself should try and raise the funds and also secure the co-operation of the Dorset Field Club towards that end.

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THE ARCHITECTURAL REVIEW.

Alternative Methods of House Building.

Before Parliament adjourned the Government accepted a motion in the House of Lords for an inquiry into the various alternative methods of house building, and the Minister of Health has accordingly set up a committee with the following terms of reference: "To inquire and report as to new materials or methods of construction which are or may be available for the building of houses for the working classes, and to make recommendations as to the organization required for securing the adoption and use of approved new materials or methods by local authorities and other bodies or persons providing such houses."

The committee will be constituted as follows: Sir Ernest W. Moir, Bart., M.Inst.C.E. (chairman), Sir Frank Baines, C.B.E., M.V.O., Sir Charles T. Ruthen, O.B.E., F.R.I.B.A., Major Harry Barnes, V.P.R.I.B.A., F.S.I., Messrs. John A. Brodie, M.Inst.C.E., R. Coppock, E. R. Forber, C.B., C.B.E., G. Hicks, H. J. C. Johnston, Lt.-Col. Cecil B. Levita, C.B.E., M.V.O., D.L., J.P. (L.C.C.), Messrs. W. H. Nicholls, A. G. White, C. E. Whyte, and J. Wilson, F.R.I.B.A. The secretary of the committee will be Mr. T. H. Sheepshanks, of the Ministry of Health, Whitehall, S.W.1, to whom all communications should be addressed.

Messrs. P. & D. Colnaghi & Co.

Messrs. P. & D. Colnaghi & Co. ask us to announce that they are not in any way connected with the business being carried on at 51a, New Bond Street, under the style of The Grosvenor Gallery, and ask that communications should be sent to their only address:—144, 145, 146, New Bond Street, London, W.1.

A Memorial to the Memory of Longfellow.

The people of the Maritime and New England States have launched a movement to raise the necessary funds to erect a monument to Longfellow, who by his poem "Evangeline" immortalized the Annapolis Valley.

University of Manchester.

From the prospectus of university courses in the Municipal College of Technology we note that the tuition fees are reduced for all courses other than photographic technology.

The Houses of Parliament.

The exterior stonework of the Houses of Parliament is decaying by reason of the weather to such an extent that it may be necessary for some hundreds of thousands of pounds to be expended to effect repairs. The spires, pinnacles, statues, and coats-of-arms are in such a condition that total replacement may be necessary.

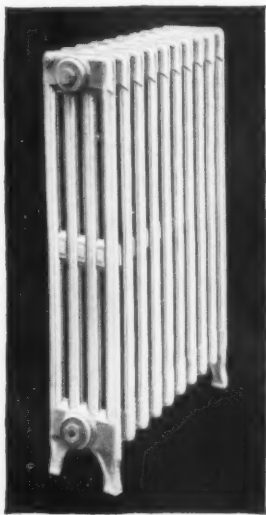
The Department of Industrial and Scientific Research are considering various schemes of preservation.

A Domestic Welfare Exhibition.

The city of Glasgow is holding an exhibition of Domestic Welfare in Kelvin Hall, from October 13 to November 1. The exhibits will include House Furnishings and Decoration; Lighting, Heating, and Labour-saving Appliances.

The late Mr. William Claessen, Architect.

We regret to record the death of Mr. William Claessen, of Ceylon, architect. He was born in 1877 in Colombo, which in later years was to become the centre of his architectural activities, and was articled to Mr. Edward Skinner, F.R.I.B.A. He was responsible for many buildings in Colombo and the suburbs, and numerous picturesquely designed bungalows in the fashionable locality and far-off towns and hamlets. The city to-day is studded with schools and colleges, chapels and churches, business premises and public buildings, hospitals and war memorials, and a variety of other architectural work from his designs. As a designer of private residences and bungalows he had perhaps no equal in Ceylon. He was a Fellow of the Society of Architects, a member of the Institute of Structural Engineers in 1921, and a Council Member of the Ceylon Society of Arts.



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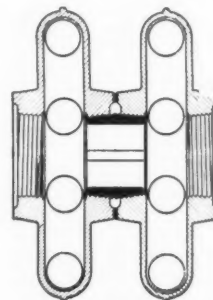
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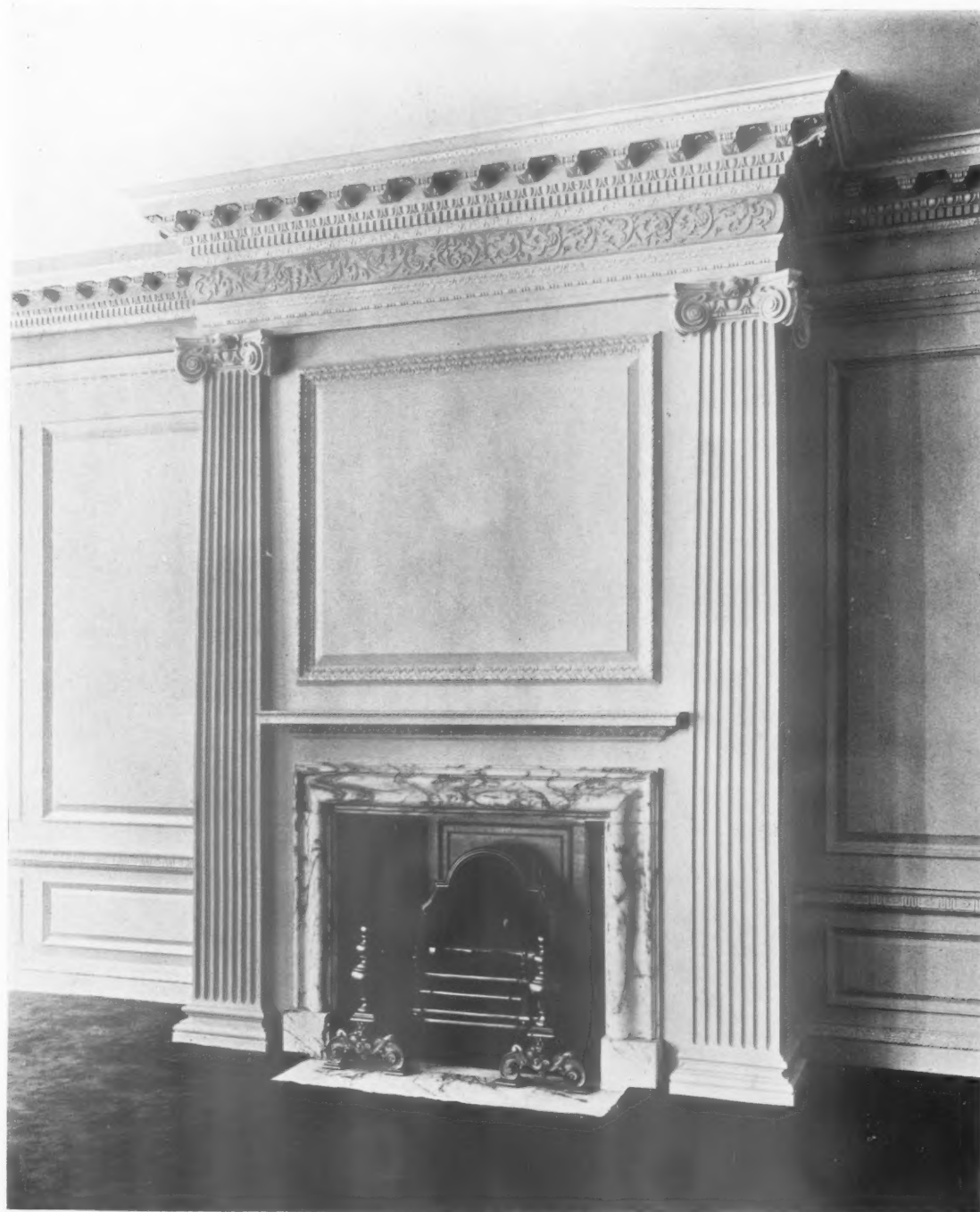
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The International Labour Office of the League of Nations.

The new building for the International Labour Office of the League of Nations for which a site was given by the Swiss Government is making satisfactory progress. It is hoped that the roofing will be finished before the end of the year, thus permitting continuous work to be carried on without fear of stoppages on account of rain or snow. Among the gifts already promised to the office for this building are £4,000 from the British Government, the particular furnishing to which it is to be applied to be determined in consultation with the architect and the building sub-committee. The Canadian Government has offered to provide doors of Canadian wood for the ground floor. Switzerland is giving two stone figures to be placed at the main entrance door, while Denmark has offered an "objet d'art" from the Royal Porcelain Factory at Copenhagen. Government representatives from various other States have also stated that their own countries had been recommended to help in the decoration of the new office, Japan, China, Hungary, and Italy being among the countries concerning which such announcements have been made.

The late Mr. Henry John Snell.

We regret to record the death of Mr. Henry John Snell, of Plymouth, an architect well known in the West of England. Among the many institutions he designed were the South Devon and Cornwall Institution for the Blind, Plymouth; the Royal Sailors' Rests, Fore Street, Devonport, Keyham, and Portsmouth; the Royal Sailors' Home, Morice Square, Devonport; the Y.M.C.A., Bedford Street, Plymouth, and at St. Austell; the Royal Dockyard Orphanage, Devonport; Nurses' Home, Royal Albert Hospital, Devonport; Tavistock Urban Council's offices and the Courtenay House, north wing, and hospital of Kelly College, Tavistock; Devonport Technical School; Grand Theatre, Stonehouse; Plymouth Co-operative Society's Central Stores and offices, and about twenty of the Society's branches in the three towns; the Marine Biological Laboratory, the Hoe; and North Road Railway Station. The bank buildings he de-

signed included Lloyds in Bedford Street, Plymouth; Lloyds, Fore Street, Devonport; Barclays, in Princess Square, Plymouth; and five others in western towns. Board schools to his credit were eight in Plymouth and Stonehouse, including Regent Street (Higher Grade), Salisbury Road, and Hyde Park Road, and five other schools elsewhere. In the Three Towns twelve new churches and chapels commemorate him, including St. Matthew's Church, Stonehouse; Wesley Chapel, Ebrington Street; and the Wesleyan and Baptist churches on Mutley Plain. For other places he designed twenty-seven churches and chapels, and made plans for eight Sunday schools. His designs for the restoration and extension of churches and chapels numbered twenty, six being in Plymouth, and including the interior of King Street Wesleyan Chapel. Among the building estates he laid out were: Seven Trees fields, now covered by Whitefield Terrace, Baring, and Mildmay Streets, and the South Devon and East Cornwall Hospital; the Lockyer estate, on which Wilderness Road, Lockyer Road, and Townsend Crescent were built; and the Whiteford estate, now comprising Whiteford Road, Vapron Road, Thornhill Road.

The Chapel at Godsfield, New Alresford.

The chapel at Godsfield, New Alresford, Hants, has been scheduled for preservation as an ancient historical building. Built of flint, with ashlar dressings, it dates from about 1360.

The Development of Southsea Common.

The first section of the development of Southsea Common will be commenced early in October. The whole scheme will be extended over three years, and will involve a total expenditure of £60,000.

The Improvement of Scarborough.

The Scarborough Town Council have approved in principle the plans of further improvements on the North Side. The estimated cost of the present scheme is £14,700, but it forms only a part of what is in the minds of the Corporation for the development of this part of Scarborough.

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THE ARCHITECTURAL REVIEW.

The Sand-Lime Brick.

A Neglected Process of Great National Importance.

(From a Correspondent.)

We are hearing much just now with regard to the necessity of scientific methods in the control of industry, especially in connection with coal and power and the production of cheap electricity. In these days of chaos in the building and allied trades, the importation of bricks, tiles, and similar material from France and Belgium, and "houses erected by magic in two or three days equal to mansions for £470 each," it is well to remember that one of the reforms long overdue in this country is the adoption of scientific methods in brickmaking. For example, we continue to neglect the efficient principle of the sand-lime (calcium-silicate) brick. This consists essentially in mixing intimately sand with 5 to 10 per cent. slaked lime (depending on the quality of the lime) containing no trace of quicklime or unslaked lime, forming this into a plastic mass with water, passing through a brick-moulding machine, and then heating for 8 to 10 hours in a closed metal cylinder with direct steam at a pressure of about 120 lb. per square inch—that is, a temperature of approximately 350 deg. F. Under these conditions a chemical reaction takes place between part of the sand (silica) and the lime, resulting in the formation of hydrated calcium silicates, which bind the whole mass into an intensely hard, close-grained, homogeneous brick, of superior quality to the ordinary burnt-clay brick.

Other advantages are that every brick is a "facing" brick, being mathematically straight and of equal size, with no sign of twisting, bulging or distortion, so that also less mortar is required and it is much easier to obtain the best effect with plaster. Further, they are more handsome in appearance, something like sandstone—the colour depending on the sand used—so that a building constructed with them has an especially pleasing and artistic appearance on this account, together with the equality in dimensions already mentioned, and the even line of mortar between.

Again, they are cheaper and simpler to manufacture, and no skilled labour is required, whilst sand is found almost everywhere,

whereas good clay is much more difficult to obtain, and, in addition, the process is extraordinarily rapid. Thus finished bricks from the raw material can be turned out ready for use in 24 to 36 hours, as compared with months of ageing and maturing in the case of ordinary bricks, both for the clay and the finished product.

As regards chemical and physical tests in the laboratory, they are also better than the burnt-clay brick, having greater resistance to crushing strain, equal porosity to air, and less absorbent qualities for water. In this connection the Engineering Standards Association specification for sand-lime bricks should be consulted (British Standards Association, 28 Victoria Street, London, S.W.1; 1s. 2d. post free).

Finally, millions of sand-lime bricks have been used on the Continent and in America for years past. It is estimated that the world output of sand-lime bricks is to-day 2,500,000,000 per annum, and during the last few years particularly rapid progress has been made in the United States and Canada, where the combined production was 350,000,000 bricks per annum in 1913 alone. Also there are hundreds of important public buildings in America and in Europe and untold thousands of houses constructed with bricks of this type, and as one example we have the Berlin Law Courts, in which over 15,000,000 sand-lime bricks were used. Further, these bricks are made in Great Britain by a few brick-makers, and have been used regularly for a long time past, so that there is no question as to their high quality.

In the manufacture the amount of lime to use depends upon the quality of the latter. With good quality "fat" lime 5 to 6 per cent. is sufficient, but with hydraulic or less pure lime, 8 to 10 per cent. may be necessary, and the exact figure is a matter for the individual conditions. Very roughly, however, the average proportion is sand, 85 per cent.; lime, 8 per cent.; and water (combined), 7 per cent.

The essential secret of success is that not the minutest trace of free or unslaked lime must be present in the slaked lime and sand mixture when steaming takes place. This fact was first realized by Mr. E. R. Sutcliffe, of the firm of Messrs. Sutcliffe, Speakman & Co., Ltd., of Leigh, who have had many years' experience of the sand-lime and allied types of brick, and of the

(Continued on p. liv.)

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THE ARCHITECTURAL REVIEW.

plant and machinery necessary for their manufacture, and are one of the pioneers of the process.

Most ordinary methods of slaking lime are apt to leave a certain very small amount of free lime, which, for all ordinary processes, does not matter much. For sand-lime bricks, however, the question is a vital one, and for this reason the "silo" system for slaking the lime is much the best. The lime is first ground to a fine powder, all through a 50-mesh screen (50 holes per linear inch, 2,500 holes per square inch), and is then thoroughly mixed with the sand in the required proportions by means of special grinding and mixing machinery. Water is added, and after a further mixing the plastic mixture is allowed to lie in tanks or silos for 12 to 24 hours. The grinding of the lime, the mixing with water and sand, followed by the long period in the silo, ensure that every particle of the lime is slaked. Finally, the mixture is run through a large edge runner mill, and is then ready for the brick-moulding machine.

The final sand-lime mixture is then passed through a brick-moulding machine, and the brick shapes subsequently stacked upon small platform wagons, each of which holds 650 to 950 bricks—depending on the size of the latter—and these wagons are run into a long steel plate horizontal steam heater or "auto-clave," which is something like a long "Lancashire" boiler with the furnace tubes removed, but having a heavy lifting door at one end. The charge of wagons is then closed in and steam admitted at 130 lb. per square inch (350 deg. F.) for 8 to 10 hours, when the reaction is complete, although if steam at, say, 200 lb. (395 deg. F.) is used, the process is completed in about 5 hours.

Opinions differ with regard to the exact chemical reactions that take place, but what seems to happen is that at the moist heat the grains of sand (silica, SiO_2) become very slightly soluble, and react with the hydrated lime, as already indicated, forming calcium silicates that bind the sand grains together into an intensely hard homogeneous mass, something on the lines of the part played by cement in the preparation of concrete.

The same principle is adopted also for the manufacture of building "stone" blocks up to 18 by 9 by 9 in. or 12 by 24 by 4½ in., with a rough face if necessary, and for flat paving blocks, in this case containing 15 to 20 per cent. lime, and having a

strength up to 600 tons per square foot. Finally, it should be noted that the process is also particularly valuable from a national point of view, because on the same lines bricks may be made from the ash and clinker of steam boiler and other furnaces and blast furnace slag, millions of tons of which exist to-day in Great Britain, and are being continually turned out.

The Prices of Building Materials.

Sir Halford Mackinder, chairman of the Inter-Departmental Committee appointed by the Ministry of Health "To Survey the Prices of Building Materials," has issued his report for July and August. He sets out in full the prices for July, and has only recorded the August prices where a change has occurred since the previous month. He again includes the prices for April, 1914, and April, 1923. In eight of the districts included in the schedule an advance in the price of common bricks was reported between June and July, ranging from 2s. 6d. to 5s. per thousand. There was also a general reaction in the price of lead, which increased by amounts varying between £1 and £2 per ton. Between July and August in most districts the increase in the price of lead has continued, but otherwise there has been no general change to which attention need be drawn. Copies of the report can be obtained from His Majesty's Stationery Office, price 6d. net.

A School of Pathology for Cambridge.

Mr. Ernest Gates, of Old Buckenham (Norfolk), has promised to give £33,000 to Cambridge University to complete the endowment of a school of pathology. The gift has been promised in response to an appeal made by the university authorities. The trustees of the Rockefeller Foundation recently offered the university £100,000 to build a school of pathology, together with the sum of £3,300 towards its endowment. The offer was made on the condition that the university should find the remaining £33,000 considered necessary for the completion of the endowment. By the generosity of Mr. Gates the university is now able to accept the offer.

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THE ARCHITECTURAL REVIEW.

TRADE AND CRAFT.

Whiteley Village, near Walton-on-Thames, Surrey.

The general contractors for Whiteley Village, near Walton-on-Thames, were Henry Martin, Ltd., Northampton; and the sub-contractors were:—The Limmer Asphalte Co., Ltd. (asphalt); S. & E. Collier, Ltd. (bricks); Stanley Bros., Ltd. (glazed bricks); Bath & Portland Stone Firms, Ltd. (stone); Henry Martin, Ltd. (ferro-concrete construction, fireproof floors, partitions, plumbing and sanitary work, gas-fitting and plasterwork); Redpath, Brown & Co., Ltd. (steel work); S. & E. Collier, Ltd. (roofing tiles); Geo. Wragge, Ltd. (casements and casement fittings); Rice & Co., Ltd., and Bratt Colbran & Co., Ltd. (stoves, grates, mantels); Doulton & Co., Ltd., and I. Bolding and Sons, Ltd. (sanitary ware and fittings); Thos. Elsleys, Ltd. (lead down-pipes and R.W. heads); Westminster Flooring Co., and Acme Flooring Co. (flooring); Cash & Co., Pinchin & Walton, Church Bros., Drake & Gorham, Ltd. (electric wiring); Geo. Farmiloe and Sons, Ltd. (leaded lights); W. Bainbridge, Reynolds, Ltd. (art metal work); Geo. Wright & Co. (gas fixtures); James Gibbons, Ltd. and Colledge & Bridgen (door furniture—locks, electric bell plates, etc.); Bromsgrove Guild, Ltd. (gates, railings, handrails, balusters); Geo. Johnson (lifts and cranes); Jeffrey & Co., and Clements, Jeakes & Co., Ltd. (heating and ventilating); Gillett & Johnston (clocks, church bells, etc.); H. Morecroft (main sewers and roads).

A Memorial in Kirkby Malham Church.

Messrs. Rattee and Kett of Cambridge were responsible for the making, fitting, and fixing of the memorial in Kirkby Malham Church, Yorkshire, which was designed by Mr. E. Guy Dawber. Mr. Kruger Gray drew and blazoned in colour the series of coats-of-arms on the overhanging cornice.

Warm Rooms and Hot Water.

We have received from the National Radiator Company new editions of their pamphlets relating to Ideal Classic Boilers, Radiators, Domestic Boilers and the Ideal Oil Cookstove. The pamphlets fully explain and illustrate the "Ideal" Hot Water Supply and Warming Arrangements. Copies may be obtained by clients on request.

A New Type of Grate.

A new Combination Grate has been built on entirely new lines by the Carron Company, called the "Carronia." It is claimed to be a revolution in this type of grate. Its action is slow combustion; and it gives a quick and plentiful supply of hot water. Heat is distributed at the required temperature for all purposes by simple adjustment of canopy, the raising or lowering of which automatically operates flues.

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A new and very well produced brochure has recently been published by Messrs. Siemens Brothers & Co., Ltd., of Woolwich, illustrating the diversity of buildings for which the "Stannos" system of electric wiring has been supplied. Many pictures are given in the brochure of cottages, housing schemes, town houses, mansions, castles, abbeys, schools, colleges, sports pavilions, commercial offices, hospitals, hotels, markets, and buildings in tropical countries, in which they have installed electric wiring, forming a remarkable tribute to the enterprise of Messrs. Siemens, and the evident efficiency and value of their "Stannos" system.

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In the current issue of "A Thousand and One Uses for Gas" many interesting photographs and particulars of domestic economy class-room equipment are included. Pupils at the various training centres will be able to gain practical experience in the use of clean and labour-saving appliances such as are used in every modern home.

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