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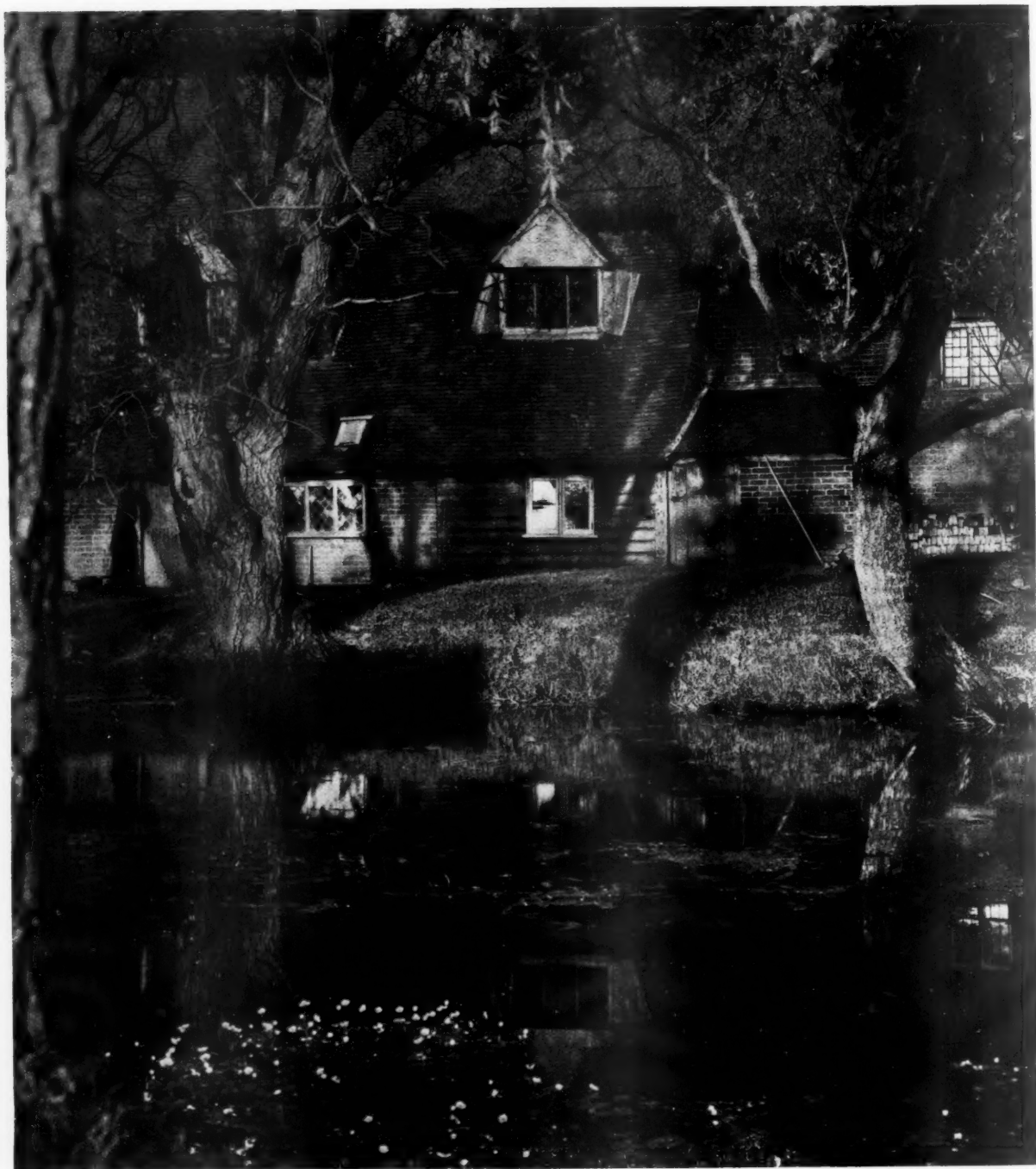


Plate I.

December 1924.

THE STREAM.

From a photograph by Basil Ionides.

Bases of Criticism.

IX.—The Music Makers.

'We are the music-makers,
And we are the dreamers of dreams,
Wandering by lone sea-breakers,
And sitting by desolate streams : . . .
Yet we are the movers and shakers
Of the world for ever, it seems."

A. O'SHAUGNESSY.

SO writes the poet of his fellow-craftsmen; and every worker in every art must hold it true of himself, no less. "Moving and shaking" will perhaps seem a little swelled in phrase. Not for us, as in the vibrant high-pitched life of Italian city-states four centuries ago, is art the apotheosis, the "High Mass" of life.* Far from it, indeed. Now a man's life seems full of dull and ugly things, from which he is always seeking escape. It is peculiarly the mark of our own countrymen to be expert in their hobbies, and indifferent about their life's work. Yet we have lived more intensely than ever the old Italians did, for all their high pageantry of love and courtesy and embroidered warfare: we have heard the larks singing to the thunder of guns at dawn, and watched the everlasting dance of fireworks on the Vimy Ridge, and marched with a chorus to our farmhouse shelter under the stars. But our self-expression in art has remained singularly unaffected. It is not perhaps intensity that we have lacked so much as the warm impulse of an enthusiasm. At the back of the vivid Renaissance life lay a sense of freedom, of escape from the chains of mediæval ways of thought, a feeling that man had found himself once again, and that there was nothing he might not attempt and achieve. It is our pride to be a little cynical of such high endeavour. But of all vices cynicism is the most vile. It is better to fall with Icarus than live in ungracious security with Diogenes. So youth at least will think, not without proud hopes, of all it may achieve. And the boy's early thoughts will run on the great things he might do as statesman or leader of armies. But the statesman to-day works under a great sounding-board where only the cries of the extremist may prevail, first on this side, then on that. So if he be not trumpet-tongued, and a little brazen of heart, he will hardly here prevail. And if he go soldiering, a campaign or two will teach him that war is mostly dirt and delay, and the army a curiously elaborate piece of machinery for the evasion of responsibility; though a man may learn to know his fellows here perhaps better than in most other walks of life.

* The words are borrowed from Rachel Annand Taylor's "Aspects of the Italian Renaissance."

So it may be the idea will come to him that, like the music-makers, he may move the world in other ways. For he will surely want to move the world. Youth does. And it may be moved with no loud outcry, no blowing of trumpets outside the walls. The gentle south wind breaks an ice-field, the shy moon is mistress of the tides. And if such a one is very old-fashioned, very remote from the brisk mode of to-day, he may even be moved himself, though he will hardly be so gauche as to acknowledge it, by an intimate, almost furtive, love for this lovely little land he has been born to inherit; for the grey villages of Gloucestershire, and the rust-red villages of Rutland; for the whale-backed downs where man first walked above marsh and forest and the thyme still blows; for the brimming streams where lie the trout; for its cliffs all smoky with cloud or laughing in the sun; for Thames going down between his warehouse banks to the sea; for the sudden pleasure of Atlantic air in the middle of frost; and for all its sober, kindly, and capable folk he has known—shepherds and judges and engine-drivers and captains of merchant ships. At his best moments he will feel he is responsible for all this. He must keep it going, as it were: if he be an architect, with his sane, clean, out-of-door art which gives scores of thousands what might be a happy livelihood.

No doubt their livelihood is just the same, whether they build what is pleasant or what is revolting. For the moment, yes. But as heir of the last century he will hardly hold that posterity has no claim on what he does. He owes it to his loyalty for that secret affection of his, to keep the land at least as lovely as he has found it. These old men who built with pleasure have left, though long dead, a smile about the place. We must do it, too, if we can. It may be that in our own day no one will care very much. Man is interested just now in making the scientist his domestic servant. But they or their children will learn to care. And the artist, whatever his medium, not holding aloof, not "sitting by desolate streams," not contemptuous, but a citizen among citizens, like Aeschylus and Leonardo and Wren, will be glad that he has kept the smile from fading; and the music-maker will come to his own.

W. G. N.

Brede Place, Sussex.

The Home of Frewen.



A GENERAL VIEW.

ON the wooded slopes of a hill about half a mile from the village of Brede, Sussex, stands the old English country house known as "Brede Place." It would be hard to find a more picturesque and excellent specimen of an old English country residence; it dates back to the fourteenth century, and yet stands to-day in a state of good preservation, still being in the hands of a member of the Frewen family, having been purchased by Sir Edward Frewen in 1708.

In the earlier days it was originally the property of the Atte Fordes family, and was in fact at one time called Fords Place. In the time of Richard II it belonged to Joan Atteford, and, according to Horsfield, it is not clearly known how it passed out of her possession into the hands of the Oxenbridges, a family which came into notice during the early part of the fourteenth century. The Oxenbridge family was established at Beckley as well, and was also connected with the Alards of Winchelsea. Thomas Oxenbridge of Beckley appears to have been followed by three of the name of Robert, and it was possibly the last of these whose brass may be seen on the floor of the chantry; his daughter Magdalene married Sir Richard Carew, their only son, Sir Nicholas Carew, becoming the favourite of Henry VIII and finishing his career on the scaffold.

Robert Oxenbridge was succeeded by his son, Sir Goddard; and Sir Goddard stands out as one of the important characters in the early history of Brede; his tomb is in the south chantry of Brede Church, which belongs to Brede Place, and was the original burial-place of the Oxenbridges for several generations. It was in the early part of the sixteenth century that Sir Goddard had this chantry enlarged in the flamboyant style of the French architects, unlike anything of the English style of that period.

Sir Goddard's first wife was Anne, co-heiress of the house

of Echyngham, an alliance which brought great wealth and honour to the Oxenbridges; Sir Goddard also had a second, and a third wife, and his son by the second wife became Constable of the Tower in 1574.

Various uncanny legends have been chronicled concerning old Sir Goddard Oxenbridge. One reads, for example, that he was a giant with strong propensities towards cannibalism, and that he especially relished the flesh of small children; also that he was invulnerable, and could never be killed save by means of a wood saw, and that finally some of his enemies in the neighbourhood, having caught him one night when he was intoxicated, cut him in half with a tree-saw used for green wood in the forest. It is perfectly true that these old English families did often have the most bitter and long-standing enmities with each other. There is a tradition, for instance, that the Cheyney family, of Guestling, was at perpetual variance with the Oxenbridges of Brede Place, and that one night a party of Cheyneys surprised an Oxenbridge and killed him in his bed; possibly this was the sawing incident.

At one time in its history Brede Place was a favourite resort of smugglers, who used to come up the river Rother from the Rye district. At this period in its history, circumstantial evidence was in circulation that the house was



A VIEW FROM THE ROSE GARDEN.



A GARDEN VIEW ACROSS THE LAWN.



THE ENTRANCE DOORWAY.



A SIXTEENTH-CENTURY WINDOW.

haunted; it is affirmed that none of the peasantry would venture near after dusk: this, no doubt, was exactly what the smugglers desired. Very strange noises were reported to have been heard in and around the house at night-time, and the bridge which crosses the stream near by went by the name of "The Groaning Bridge"; and it has been said that there is a subterranean passage which connects Brede Place with the vaults of the church on the hill.

In Grose's "Antiquities" there is an engraving of Brede Place, drawn by Grimm in 1774; this naturally differs to some extent from the appearance of the house to-day, although the main effect is much the same. From the noticeable changes in the architectural style in different portions of the building, it is clear that Brede Place was chiefly erected at two distinct periods. The main portion was no doubt built by the Attefords about 1350-80, the material of construction used being the original county sandstone, the arches being equilateral or acute-angled and foiled. In the later portion of the building, however, probably built by Sir Goddard Oxenbridge, the arches are all flat, four centred, without any foliation, and the work has chiefly been carried out in the small bricks in use at the early part of the sixteenth century, with windows and dressings of Caen stone.

The main entrance is through a well-renovated arched doorway and large porch. The great hall was originally 40 ft. by 28 ft. and 30 ft. high and used to divide the house practically into two parts; but internal alterations made

in recent times for the convenience of the inhabitants has somewhat changed this arrangement.

The dining-hall communicates with the drawing-room by an original oak door; and at the south-west corner of the drawing-room is a quaint little oak door leading down a small flight of stone steps into the chapel, where there is still to be seen the altar and old reading-desk, and handsome perpendicular window of three lights, with tracery in the head. The east window in the drawing-room has eight lights, and a pier in the centre, beautifully executed in Caen stone.

The south-east corner of the drawing-room leads through an arched corridor, past a turret staircase, into a very cosy library or writing boudoir. All these apartments have the original oak-panelling, which is of good character.

The Frewen family, in whose hands the residence still remains, is an old family derived from Richard Frewen, who was one of the bailiffs of Worcester in 1473, and who subsequently became Prior to the Abbey Church of Great Malvern. The family also owned the old residence of Brickwall, which was purchased by Stephen Frewen, Alderman of London, in 1666. John Frewen, a son of Richard Frewen, of Earl's Groome, Worcestershire, was the Rector of Northiam till his death in 1628, his eldest son, Accepted, becoming Archbishop of York. There are many valuable old ancestral portraits in oils on the walls at Brede Place, many of them original work of the old masters.

H. C. S. COLBORNE.



THE DINING-HALL.



THE CHAPEL.



THE DRAWING-ROOM.

Wilbraham House, London.

Designed by Oliver Hill.



A GENERAL VIEW.

The front is faced with thin silver-grey brickwork the quoins and chimneys being of a mellow coloured Dutch brick.

THIS house stands at the end of Wilbraham Place and faces towards Sloane Street. At the back of the house lies a long stretch of ground, extending to Sloane Square. Here originally flowed the Westbourne stream dividing the Grosvenor and Cadogan estates. This hitherto waste ground has been reclaimed to form a garden, the levels have been made up, a series of terraces formed, and at the extremity of the turfed vista a hard five-ten court has been arranged. The ground carries some mature trees including an ancient mulberry, still bearing its ample crop of fruit.

The somewhat austere treatment of the street façade is to some extent explained by the fact that the principal living rooms have large windows opening on to the garden, the house and garden having been planned in conjunction. The vistas obtained from some of the rooms are quite remarkable.

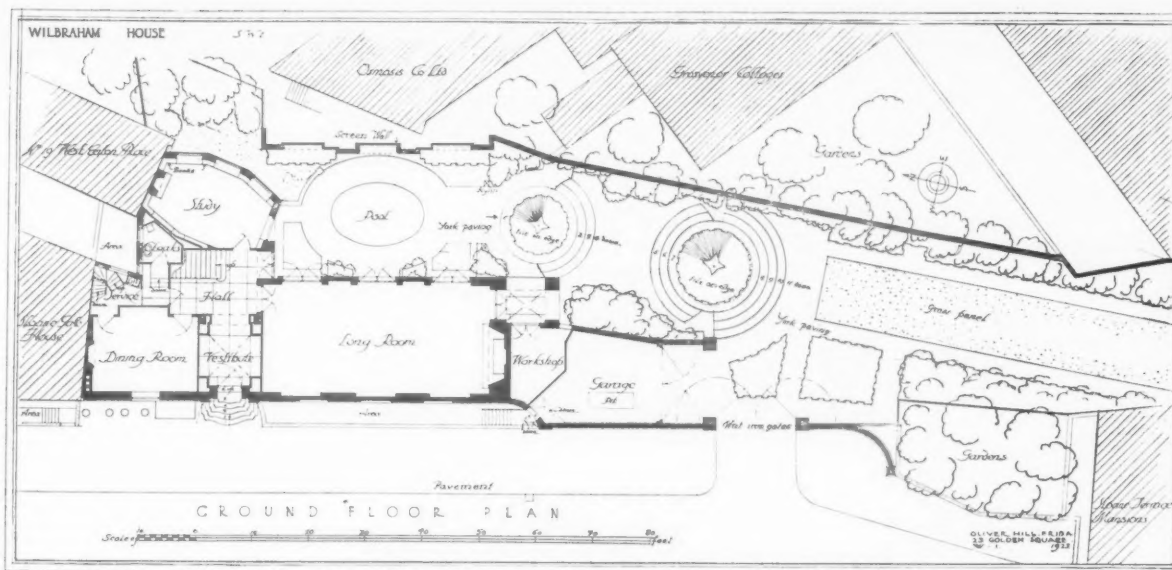
The exterior of the house has been faced with thin silver-grey hand-made bricks, the quoins and chimneys of mellow coloured Dutch bricks. The dressings are of Portland stone, and the roof has been covered with large size Roman pattern hand-made tiles.

Within, the house contains much fine English eighteenth-century furniture, paintings of the Dutch and Italian schools, and a unique collection of Oriental ceramics. The ceilings of most of the rooms are vaulted and the wall surfaces plainly treated. The octagon room is panelled in pine, bleached and waxed a rich tone; the large panels opening to reveal the ceramic collection. This is displayed against black velvet backgrounds and is illuminated by hidden lights, reflected from blue reflectors, enabling the wonderful cobalts and ultramarines to be appreciated by artificial light.



A DETAIL OF THE ENTRANCE FRONT.

The glazing of the windows is carried out in antique crown glass.



THE GROUND-FLOOR PLAN.



THE ENTRANCE DOOR.

The door is made of oak, bleached silver-grey, the casing and steps of Portland stone, and the supports to the steps of thin red tiles.



THE GARDEN LOGGIA.

A view facing the study and away from the Sloane Square end of the garden. The roof of the loggia makes a bedroom balcony.



A GARDEN VISTA FROM THE STAIRCASE HALL.

The Long Room windows can be seen on the right, and the Screen Wall on the left. Here a remarkable vista is obtained down the garden towards Sloane Square.



THE HALL.

A view from the front door. At the end of the hall is the study door, and, opposite the staircase, the garden door.



THE PRINCIPAL BEDROOM.

This room has sun-coloured walls and a beehive-shaped ceiling. The furniture is English walnut.



THE DINING-ROOM.

The ceiling of this room is vaulted, the walls are a dove-grey, and the furniture is English mahogany. The paintings are mostly Dutch.



THE LONG ROOM.

This is the principal room of the house. The walls are clouded and glazed a russet beech leaf colour.



THE CHIMNEYPIECE IN THE LONG ROOM.

This room forms a double cube, and the ceiling is vaulted. The scale of the chimneypiece may be gauged by the sofa on the right.

The Architecture of Finland.

I.—The Past.

With Photographs by F. R. Yerbury.

TO the question "is Finland worth visiting from the architect's point of view?" the answer is, quite categorically, "yes." The traveller in search of architectural novelty will find much that is suggestive (with Finland's modern buildings we hope to deal later), and the architect who sees in buildings the story of a nation's history and character will find another link in the chain of causes and effects. Incidentally he witnesses one more example of the extraordinary capacity for classic architecture to receive the imprint of local interpretation and appear transformed into something approaching a national tradition.

To expect to find in Finland the finest flower of mediævalism, or the eighteenth century, is to court disappointment; but, on the other hand, the very *naïveté* and crudity of the ancient architecture is so infinitely more in harmony with the setting of the country that satisfaction is given to the sense of fitness as well as to the logical expectation of finding a chequered existence of struggle reflected in a somewhat unpolished simplicity of architectural expression.

Finland has lain too long under the yoke of foreign influences for the term "national" to be perhaps strictly accurate as applied to her architecture. Only since 1918 has the country assumed a definite world status as an independent republic, and the effect of this decisive turn in the tide of Finnish affairs has been reflected already in architecture through a movement towards independence in

design similar to that which, in a broader sense, has resulted in the national emancipation from foreign tutelage.

The history of Finland has been an uninterrupted story of domination by more powerful neighbours, and until 1918 the country, much in the same way as Poland or Bohemia, enjoyed only the minor independence of an autonomous State forming a unit of a greater Empire. It is apparent, however, that the racial solidarity which distinguished the first Finnish tribes in their settlement in Esthonia, and

later in Finland, has remained intact up to the present day. For the new Finnish republic, instead of having to struggle through a melting-pot process of blending heterogeneous elements, finds itself at one step with a ready-formed national consciousness, a racial integrity undisturbed by the past influences superimposed upon the country.

King Eric IX of Sweden seems to have been the first to introduce Christianity into Finland, through the medium of his Bishop of Upsala, and with it Swedish governmental control. The Swedish landing in the middle of the twelfth century marks the commencement of an influence which lasted for about six hundred years, constantly disturbed by wars with Russia, and consequent periodical devastation of Finnish territory.

At the beginning of the eighteenth century the Russians succeeded in annexing a portion of Eastern Finland, and a century later they ousted the Swedes completely, and Finland entered into the scheme of Imperial Russia with the status of a grand Duchy.



1. AT ABO.

A typical example of old Finnish Domestic work.



2. A TOWN HOUSE AT ABO.

A wooden house of one story covered with a zinc roof.



3. A TOWN HOUSE AT ABO.

Raised on a stone plinth. The tall gateway and palisade are characteristic.



4. THE FORMER UNIVERSITY AT ABO.

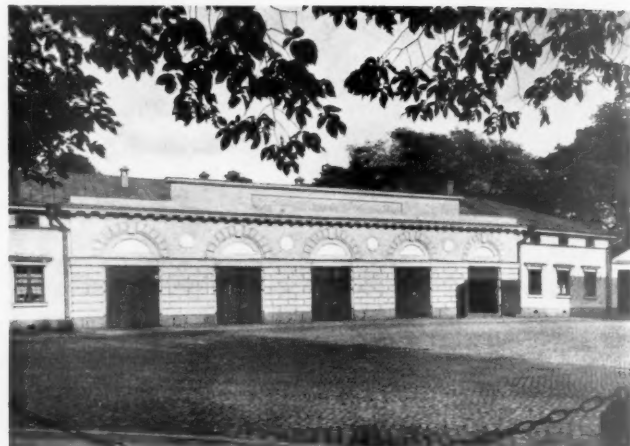
A specimen of nineteenth-century work. The building was completed in 1815.

This status ensured a complete internal autonomy, and Finland enjoyed the privilege of administering her own laws and finances under the control of her legislative Diet.

These laws and institutions were naturally inherited from the era of Swedish rule, and the language of the Duchy remained Swedish and Finnish. Education and thought in Finland reflected Swedish influences, and it is the continued presence of these influences which has accounted for the calm strength of Finland during the period of unrest and incipient disintegration which affected Russia during the reign of the late Czar Nicholas.

Under this Czarist regime the liberty of Finland became increasingly restricted, Russian bureaucracy was installed, and Finland was forbidden to maintain even the shadow of an independent organization for national defence.

The result of this prohibition nearly endangered the cause of the Finnish nationalism which has emerged to-day. The revolution of the extreme Finnish labour elements, aided by the Russian Reds, the hasty improvisation of a White Army by General Mannerheim, and the eventual subjection of Bolshevism are events perhaps too recent to chronicle, but they are important as concluding a chapter in Finnish history, and marking the dawn of the new era of determination, with its reflection on the development of architecture and the arts in general.



5. STABLE BUILDINGS ADJOINING THE UNIVERSITY.

The stables were built, like the University, in the early nineteenth century.

The architectural influences which have been at work in Finland up to the nineteenth century are more difficult to trace than the historical events which they to an extent reflect. This is due very largely to the destruction attendant upon continuous periods of warfare, and the conflagrations which have from time to time altered the physiognomy of cities of which many of the buildings, particularly of the domestic type, shared the Scandinavian characteristic of being constructed of wood. The fine buildings which still exist are, however, sufficient in number and variety of character to give a fair idea of the different phases through which the country has passed in its progress towards the architecture of to-day.

The architectural traveller in Finland with only a limited time at his disposal will perhaps not find it worth his while to work his way through the outlying country districts, in which, however, at places like Lojo and Pederso, there exist picturesque mediæval churches which are well worth investigation. The bigger towns are naturally much more ready of access, especially Helsingfors and Abo, which both lie on the direct steamer route from Stockholm.

Abo, up till 1817 the capital city of Finland, is perhaps the most interesting and characteristic city in the Republic, not from the point of view of modern architecture, but because it is so largely untouched by cosmopolitanism, and



6. A DISPENSARY IN ABO.

One of the few buildings showing any richness of detail.



7. A PORTICO ON THE QUAYSIDE OF THE AURA.

Behind the colonnade there are a number of small shops.



8. THE RUSSIAN CHURCH IN THE MAIN MARKET SQUARE AT ABO.

A building classic in tendency with a resemblance to English work of the same period. The dome is covered with galvanized iron sheeting.

has retained a general pervading atmosphere of the simple classicism of the beginning of the nineteenth century, varied by the presence of a few buildings which hark back to the influence of Swedish and even Danish mediævalism.

Abo has to-day developed a fairly busy and prosperous area of industrial activity, the birth of which can perhaps be dated by the decrepitude of the Ford cars which hurtle recklessly over its cobbled streets. Incidentally, there is a bravura in the Finnish taximan which promises well for the new spirit of national self-determination.

The centre of the city, untroubled except by the bustle of the usual Finnish open-air markets, sleeps in comparative drowsiness, an impression heightened by the presence of the river Aura, which flows quietly between tree-lined banks in the place of what in most cities would be a principal business thoroughfare. Away from the shopping streets, on pavements warmed by midsummer sun, there are awakened distant recollections of peaceful Bruges, prompted, perhaps, by the air of dereliction of some of the principal buildings, more especially the great University (Fig. 4), deserted nearly a hundred years ago in favour of larger buildings in the new capital of Helsingfors, and now given over to unobtrusive municipal uses.

This stone building, with its stuccoed exterior, is typical of the classical architecture of Abo. Finished in 1815, the university, like the subsidiary dependencies adjoining it (Fig. 5), escaped the great fire of 1827, which destroyed nearly all the public buildings and over eight hundred dwellings. The photographs give their own description of this characteristic work which has more than a flavour of

Russian classic of the same period. The building now used as a dispensary (Fig. 6) shows a later phase with an equal suggestion of Moscow Empire; the detail here is slightly clumsy and coarse in scale, but effective in its vigour.

The Russian church in the main square, Alexander's Torg (Fig. 8), as also the stucco portico on the quais of the Aura (Fig. 7), evidence a movement towards a classic revival rather than a development from the Renaissance. These two latter examples are exceedingly charming, and are not without English affinities; both gain by their settings, the church being a background for the vivid market scenes taking place on the wide cobbled square. The tiny droshky cabs, the peasant costumes, and an incomprehensible tongue provide local colour to which the buildings are linked in impression. The general atmosphere of Abo, in fact, produces an effect more striking than that of any isolated building. It is an effect combined of a rather agreeable northern crudeness and an impression of breadth, suggesting the great limitless spaces of neighbouring Russia.

The streets of Abo certainly produce an extraordinary effect of spaciousness, arising, perhaps, from the long lines of one-storied buildings. They lead away to right and left of the town in a broad, cobbled expanse, often to end abruptly at an open field or granite rock, with nothing but distance beyond. Drawn with something of the gridiron effect of the western American town, they produce in their lack of focal points a similar impression of an unfinished idea, of work interrupted; and the similarity is heightened by the wooden houses, quite distinct, however, in treatment from the early shanties of the middle west.



9. THE CASTLE, ABO.

The Castle is now used as a museum. It was begun in 1300 and added to at various dates up to the sixteenth century.

The old wooden houses of the very early type have largely disappeared. They were practically small farm cottages grouped picturesquely round an enclosed stable-yard (Fig. 1); but the later buildings, of a glorified bungalow type, have a pronounced formal character essentially stylistic in their imitation of stone forms. Vertical boarding, horizontal clapboards, or vertical boarding with battened joints are commonly used for the exteriors, and the roofs and chimneys are often covered with painted zinc. (Figs. 2 and 3.)

The Cathedral of Abo (Fig. 10) is the most important mediæval building of its kind in Finland. It is a fine piece of brickwork, Romanesque-Gothic in feeling, but its interior, at present under restoration, is bare and disappointing. The spire shown in the photograph is a middle nineteenth-century addition.

It is the castle, now a historical museum (Fig. 9), which is perhaps the most interesting mediæval relic, having been begun in 1300 and added to at various periods up to the sixteenth century. It is exceedingly impressive in scale, a quality enhanced by smaller adjoining buildings and the lay-out of its grounds as a miniature open-air museum, in a modest degree resembling the Skansen at Stockholm.

Unlike Abo, the new capital of Helsingfors, in spite of its beautiful situation on the sheer edge of the waters of the Finnish gulf, presents a general aspect more closely allied to Western Continental cities. Here the interest is naturally centred on the modern Finnish architecture, but there exists, side by side with the new work, a remarkably fine group of characteristic early nineteenth-century buildings.

In the Senate Square, a great stone-paved Plaza, stands the master-work of Engel, known as "the father of Finnish architecture." This is the Senate House (Fig. 12), and opposite to it, likewise by Engel, is the University, of similar character and treatment. One of the University buildings is shown in Plate II, adjoining the Lutheran Church of St. Nicholas (Fig. 13), which is dramatically raised on a huge podium dominating, not only the square, but the city of Helsingfors from its harbour approach.

The architecture of this square is all in stucco, and one feels the comparative poverty of the material as applied to a monumental conception in design. The interior of St. Nicholas Church, for instance, is cold and bare, and it

cannot in any way claim to compete with the solution of similar problems by the hands of such masters as the Danish C. F. Hansen.

One imagines that actual restrictions of finance, rather than poverty of creative imagination, lie at the root of the failure of much of this Finnish work to reach more than a half-way house in polish of architectural expression. The architects of the country have obviously been imbued with big ideas, and everywhere there is evidence of spaciousness and even nobility of thought; but preventing completeness of achievement arise the material limitations, to which are added, perhaps, the drawback of a culture slightly undeveloped, a hint of carelessness in detail thought, and a certain natural crudeness of expression.

Of individual buildings in both Abo and Helsingfors there are, however, a certain number which in architectural achievement may compare favourably with the best work of a similar period in other European capitals. The residence of the President at Helsingfors, formerly occasionally occupied as the Palace of the Russian Czar, is one of these. It is admirably composed, dignified and steady in proportion, and simply detailed with an unusual delicacy (Fig. 11). Other buildings at Abo, now used as municipal offices are typical again of this late classic, which has evident qualities of dignity and restraint; they have, however, one



10. THE RIVER AURA AND THE CATHEDRAL, ABO.

The most important ecclesiastical mediæval building in Finland. The tower is a nineteenth-century addition.

THE ARCHITECTURE OF FINLAND.



Plate II.

December 1924.

THE UNIVERSITY LIBRARY, HELSINGFORS.

A view across the great Senate Square at Helsingfors. The University, like the Senate house, was designed by Engel, the father of Finnish architecture, and this photograph should be compared with Figs. 12 and 13, which show further views across the Senate Square. The portico in the right foreground belongs to the Church of St. Nicholas.

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11. THE PRESIDENT'S RESIDENCE,
HELSINGFORS.

Formerly used as a palace of the Czar.



12. THE SENATE HOUSE FROM THE PODIUM OF
ST. NICHOLAS CHURCH.

The masterpiece of the great Finnish architect Engel.

defect, which is so much in evidence in Continental work of this type, namely, baldness of treatment in the fenestration. The actual window-frames and sashes in most of these old buildings manage somehow to achieve an extraordinary degree of ugliness.

Of other towns in Finland, Tammerfors is largely industrial, and Viborg is probably the most interesting architecturally, with its ancient castle, and in the market-place the big round tower so insultingly known as "Fat Catherine";

but further impressions of Finnish architecture are here rather confirmatory than fresh. Finland is certainly not to be reckoned as a happy hunting-ground for hidden architectural treasures of the past. Its ancient buildings most certainly have a rare quality of charm, of restful simplicity, and dignity of general design; but the enthusiast for beauty of detail, the searcher after piquant variations on the mediæval or classical theme, is likely to return in disappointment—with practically virgin notebook.

HOWARD ROBERTSON.



13. THE SENATE SQUARE AND THE LUTHERAN CHURCH OF ST. NICHOLAS, HELSINGFORS.

Standing on a great podium, the church commands the square and the city. The detached pavilion to the left contains the bells. In the background can be seen the University buildings.

Clare College, Cambridge.

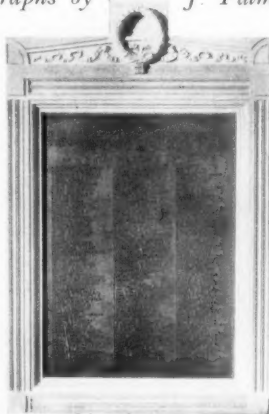
The New Memorial Buildings.

Designed by Sir Giles Gilbert Scott, R.A.

With Photographs by J. Palmer Clarke.

THE new memorial buildings at Clare College, designed by Sir Giles Gilbert Scott, R.A., form the first portion of a new court which has been made possible to a large extent by the generosity of Colonel A. S. Barham, C.M.G., who has given a sum exceeding £12,000 in memory of his son, Wilfred Saxby Barham, a former student of the College, who fell in the Great War. The new buildings, forming the first and principal section of a scheme which will eventually enclose three sides of a large rectangular court, comprise the main front block (one of the longer sides of the rectangle) and a portion of each of the two shorter sides of the rectangle; it consists of a memorial archway flanked by suites of rooms for the accommodation of about forty students. In the archway is set a bronze memorial tablet inscribed with the names of 197 Clare men who were killed in the War.

Armistice Day was chosen for the unveiling of the memorial and the formal opening of the buildings, the ceremony being performed by Lord Balfour, Chancellor of the Univer-



THE MEMORIAL PANEL
IN THE ARCHWAY.

sity and Visitor of the College. The memorial bears the following inscription:—

To the immortal memory of those men of Clare College who at the call of King and country left all that was dear to them, endured hardness, faced danger, and finally passed out of the sight of men by the path of duty and self-sacrifice, giving up their own lives that others might live in freedom. Let those who come after see to it that their names be not forgotten.

At the conclusion of the Two Minutes Silence Lord Balfour said:—

The future is rooted in the past, and in the remote ages to come those who enjoy all that this building is capable of affording will look back on the tremendous sacrifice which it commemorates. They will not be able to recall our experiences and will be able to form no picture of the Cambridge courts and lecture rooms deserted and Cambridge turned, as far as possible, into a great hospital.

I do not ask them to have these memories of ancient sorrows for ever before their eyes, but they will do well to remember what they owe to their predecessors who brought Cambridge to the forefront in the great sacrifice of war. Who is it who can add together and form an estimate of all the pains of death and separation, of wounds and loss of young life cut off in its prime, of parents left desolate without their children, of wives left without their husbands—who can sum up all that misery?

Yet I would say both to those who mourn as individuals and those who consider the irrevocable loss to the community, that it was worth while. I am certain that those who look back on those memorable years in time to come will unite with me in saying "It was worth while."



THE ENTRANCE TO THE BARHAM BLOCK.

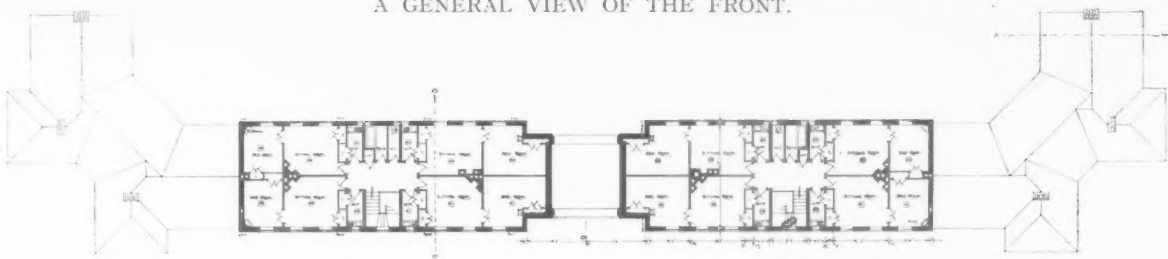


THE ENTRANCE TO THE MAIN BLOCK.

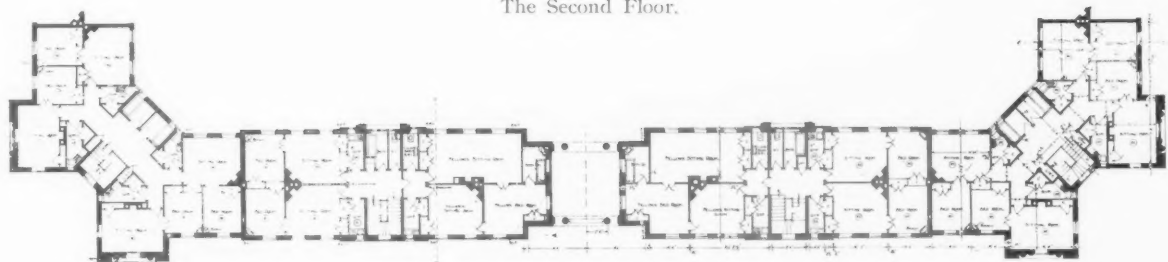


Photo by courtesy of The Trussed Concrete Steel Co.

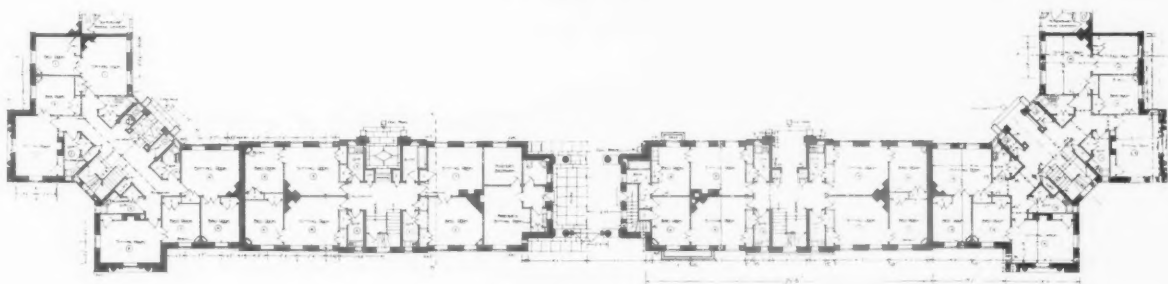
A GENERAL VIEW OF THE FRONT.



The Second Floor.

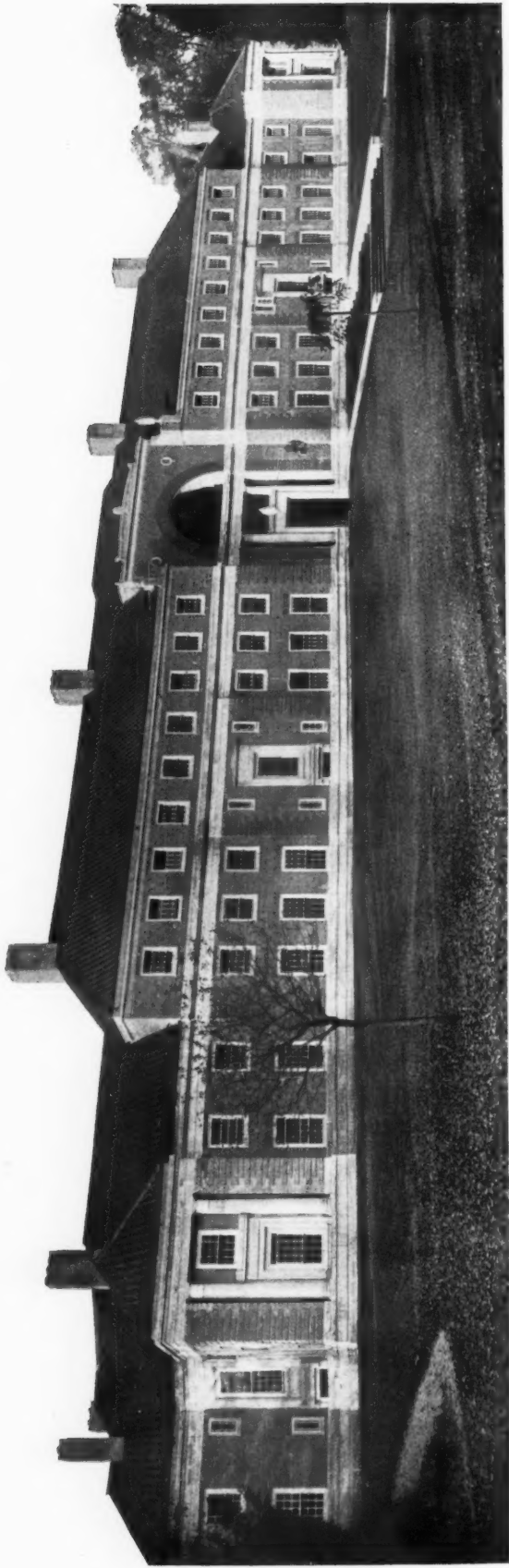


The First Floor.

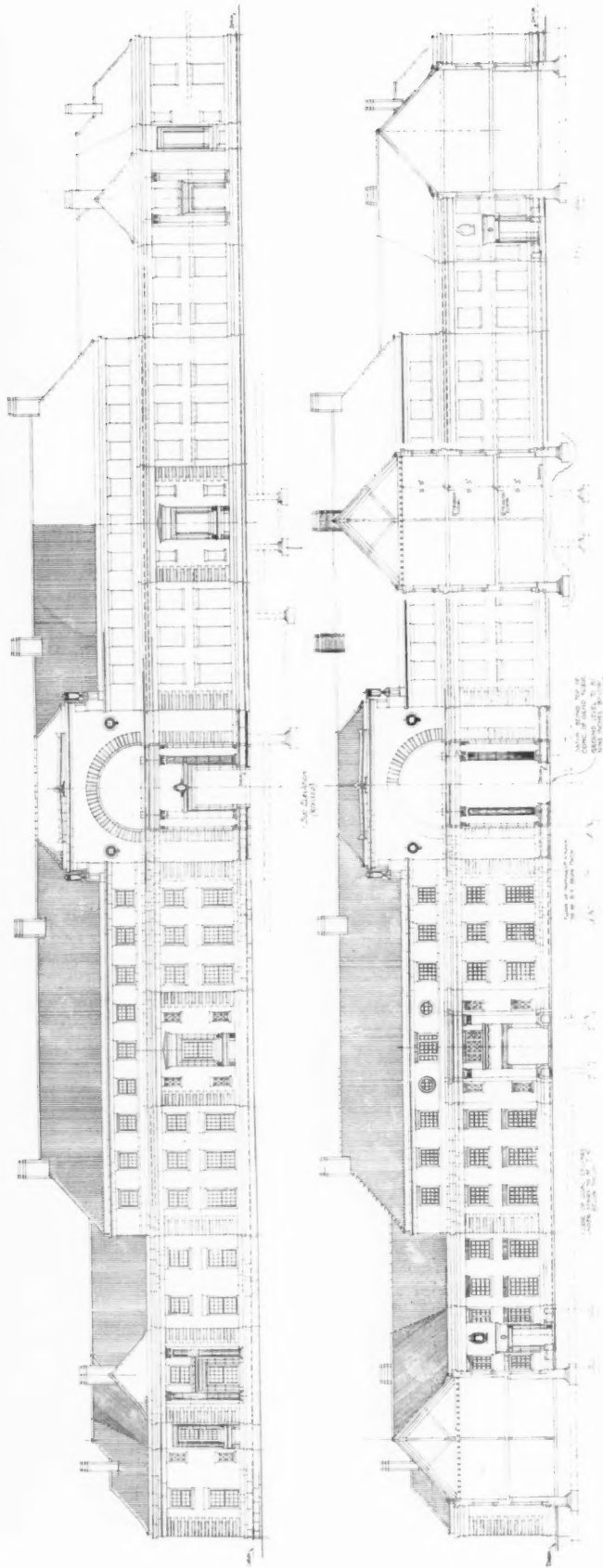


The Ground Floor.

PLANS OF THE NEW BUILDINGS OF CLARE COLLEGE.



A GENERAL VIEW OF THE EAST FRONT.



WORKING DRAWINGS OF THE NEW CLARE BUILDINGS.

The upper drawing shows the front or East elevation, and the lower drawing the West elevation, with its side wings, which will eventually be continued to form a court.



A CLOSER VIEW OF THE FRONT.

The front faces the river and Queen's Road. The building itself stands on a corner site at the junction of Queen's Road and Burrell's Walk. It is thus on the opposite side of the river to the older buildings of Clare.



THE MEMORIAL ARCH AND THE WEST FRONT.

This front faces what will eventually be the new court. The photograph also shows the North wing.

THE MEMORIAL BUILDINGS, CLARE COLLEGE, CAMBRIDGE.



Plate III.

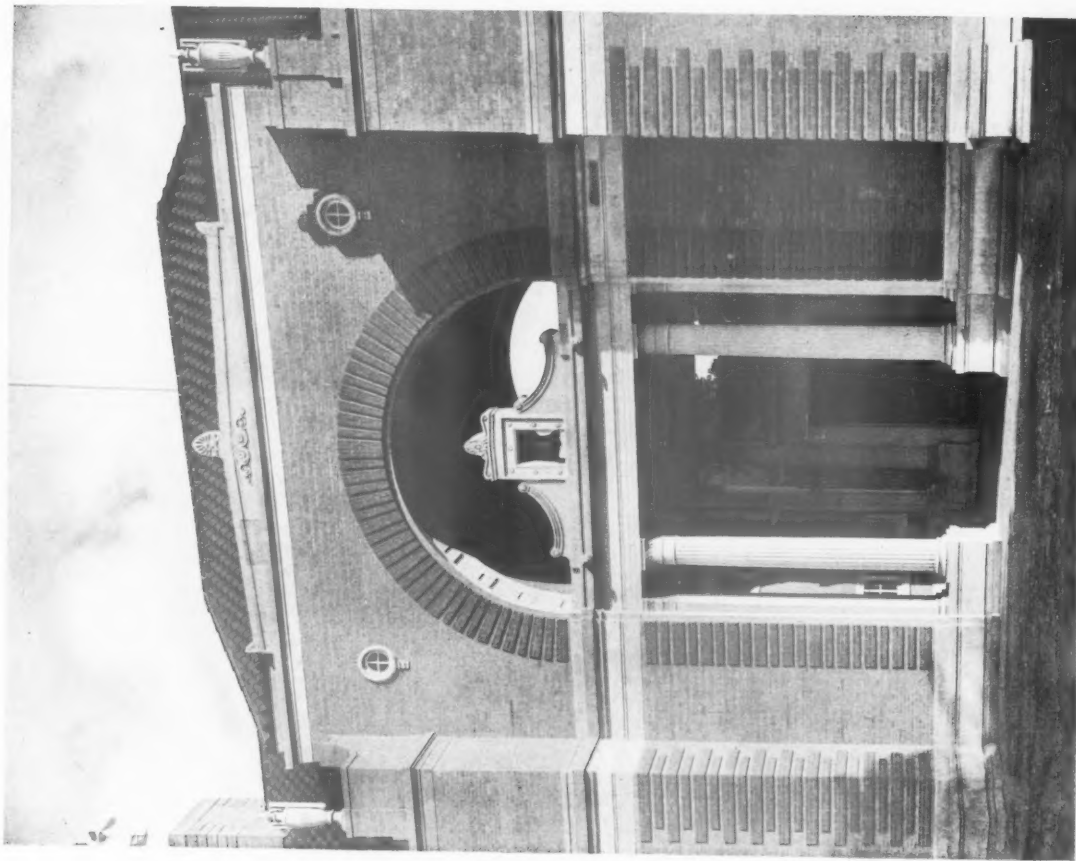
December 1924.

THE MEMORIAL ARCH.

Sir Giles Gilbert Scott, R.A., Architect.

A detail of the eastern or University side of the arch. The effect of the brickwork is grey and the dressings are of Portland stone. The memorial panel to the 197 members of the College who died in the War, is fixed within the archway.

Architectural
Library



THE MEMORIAL ARCH FROM THE WEST.



THE MEMORIAL ARCH FROM THE EAST.



THE SOUTH END, SHOWING THE BARHAM BLOCK.



THE STAIRCASE IN THE NEW BUILDING.



A FELLOW'S ROOM.



AN UNDERGRADUATE'S SITTING-ROOM, WITH A BEDROOM BEYOND.

Some Door Knockers.

IT is difficult to determine when knockers first came into general use. In the houses of the Greeks and Romans the doorway contained two doors, folding together, and these were fastened by means of bolts pushed into sockets in the sill. At night the front door of the house was further secured by means of a wooden or iron bar placed across it and inserted in sockets. It was considered bad form to enter a house in those days without giving some warning to the inmates. The Spartans gave due warning by shouting, the Athenians by using a knocker, where it was provided, but more commonly by rapping with the knuckles or with a stick. In the houses of the well-to-do a porter was always in attendance to open the door. He was generally a eunuch or slave, and was chained to his post. To assist him in guarding the entrance a dog was kept near, and the warning "Cave Canem" was sometimes written near the door.

It will be readily appreciated that the attendant at the door would frequently weary of his vigil, and "tired nature's sweet restorer, balmy sleep!" would close his eyes. Hence the necessity of providing some means of awakening him, and this necessity probably suggested the invention of the door knocker. The earliest knockers appear to have been



AN IRON KNOCKER
At Broad Street, Stamford.

plain rings without any attempt at ornamentation.

In England the oldest remaining examples are those known as "Sanctuary Knockers," of which that on the north door of Durham Cathedral is typical. All the churches in this country were at one time sanctuaries, or harbours of refuge for criminals and others, but only in a few instances, as at Durham, was provision made for housing and feeding the claimants of sanctuary. If the pursued could reach the sanctuary before being

captured they were safe for the time being, and were housed and fed for a period not exceeding thirty-seven days. This provision necessitated a constant attendant, night and day, in the sanctuary, and a knocker had to be provided in order to arouse him. Many of these knockers are grotesque, others symbolical, and all worthy of the closest attention by students of architectural detail.

In domestic architecture the knocker was first of all crude in design and workmanship, but from the fifteenth to the eighteenth century knockers of excellent design, in bronze, brass, and iron, were produced, many of which remain to this day. A walk round any old town in search of these interesting old knockers seldom goes unrewarded, and occasionally a rare example may be found.

HENRY WALKER.



A BRASS KNOCKER ON A HOUSE AT STAMFORD.



THE SANCTUARY KNOCKER AT DURHAM CATHEDRAL.



KNOCKER ON QUEEN ALEXANDRA'S
TEA HOUSE AT SANDRINGHAM.



A DOOR KNOCKER AT THE
PRECINCTS, PETERBOROUGH.



A BRASS KNOCKER ON A
HOUSE AT STAMFORD.



AN IRON DOG'S HEAD KNOCKER IN
IRONMONGER STREET, STAMFORD.



AN IRON DOG'S HEAD KNOCKER IN
IRONMONGER STREET, STAMFORD.



AN EIGHTEENTH-CENTURY
IRON KNOCKER.



AN EIGHTEENTH-CENTURY
CAST-IRON KNOCKER.



AN EIGHTEENTH-CENTURY
BRASS KNOCKER.

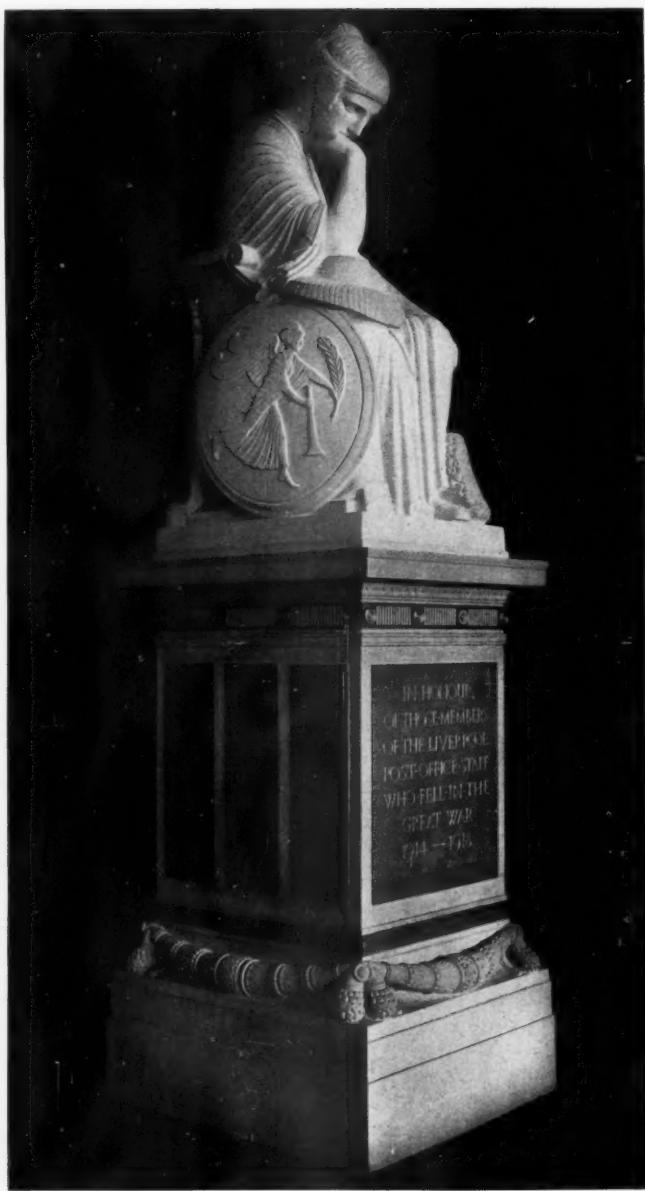
Two War Memorials.

'The War Memorial in the General Post Office, Liverpool

and

A Pedestal in the Southport War Memorial.

H. Tyson Smith, Sculptor.



THE G.P.O. MEMORIAL, LIVERPOOL.



A PEDESTAL IN THE SOUTHPORT WAR MEMORIAL.

Two of the latest works of the Liverpool sculptor, H. Tyson Smith. The Post Office memorial, the statue of which is perhaps one of the finest things Mr. Tyson Smith has done, was subscribed to by 5,000 postal employees in Liverpool. The other photograph shows an interesting addition to the Southport memorial, a pedestal designed to include additional names which came in after the monument was erected. Grayson, Barnish, and MacMillan were the architects of the Southport scheme.

Grayson, Barnish, and MacMillan were the architects of the Southport scheme.

Decoration.

An Apartment at 21E, 82nd Street, New York.

Designed by Alfred C. Bossom.



THE DOORWAY BETWEEN THE LIVING ROOM AND HALL.

A view from the living-room in the home of Mr. A. C. Bossom, situated in one of the large apartment houses in New York. The architect's design is based on the work of the Spanish Missionaries in North America, work which has exerted a strong influence on modern American domestic architecture, where a pronounced Spanish bias is often discernible. The ceiling is of painted beams, the floor is of stone, and the walls are of plaster, roughly trowelled.



THE DINING-ROOM FROM THE HALL.
Showing an Elizabethan bridal chest, Italian lamps, a bust, and a Portuguese memorial hanging.



A DRESSING-TABLE IN THE BEDROOM.
Which preserves the "atmosphere" of the room. On either side are large lamps.



THE BEDROOM.
The bedstead is Spanish, carved and painted. It is covered with soft green brocade.



THE LIVING-ROOM.

A study in atmosphere, founded on the work of the Spanish missionaries. The ceiling is painted in the manner of the Mission Dolores.

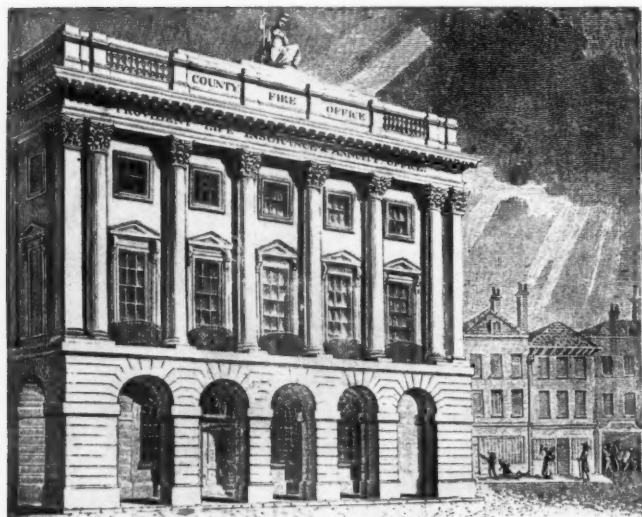
Selected Examples of Architecture.

IN CONTINUATION OF

"THE PRACTICAL EXEMPLAR OF ARCHITECTURE."

The Old County Fire Office, London.

*The following notes have been contributed by Mr. Alfred Mogg, the Secretary of the County Fire Office.
With Measured Drawings for THE ARCHITECTURAL REVIEW by J. W. Wood.*



THE COUNTY FIRE OFFICE.

From a print in the possession of the secretary.

The rebuilding of Regent Street, due to the expiration of the leases granted in the earlier part of the nineteenth century, includes the demolition of the Regent's Quadrant. The quadrant formed the eastern portion of a thoroughfare then being planned, which ran from Carlton House to Portland Place, bounded at one point on the north side by a thoroughfare known as Marylebone Street, now called Glasshouse Street. A conspicuous feature of the architectural design of the quadrant was the colonnade, which extended from the fronts of the shops to the edge of the pavement. After a time, about 1848, this colonnade was gradually removed, due to the complaints of the traders that it militated against the efficient lighting of their establishments, and also it was frequented by footpads and other evilly disposed persons prone to molest their customers. The only portion of the colonnade which remained was that of the County Fire Office, due to the fact that it supported the superstructure. This building, although in continuation of the original colonnade, was really an annexe erected from the design of the architect, Mr. R. Abraham, in conjunction with the manager of the office, Mr. J. T. Barber Beaumont,* and not by Nash, as so often ascribed.

The site was considered by many to be the finest in London; others aver that it was the finest in Europe. The building, when first constructed, accommodated its own fire engine and stabling for the horses, and the copy of the print herewith shows the presence of an adjacent farrier's shop, to which the horses were taken to be either roughed or shod in readiness for the next "Call."

Note the old cobble stones, both in the road and pavement. The company commenced its operations in 1807 at Southampton Street, Strand, and subsequently removed in 1819 to Regent Street, where it has continued until the present day.

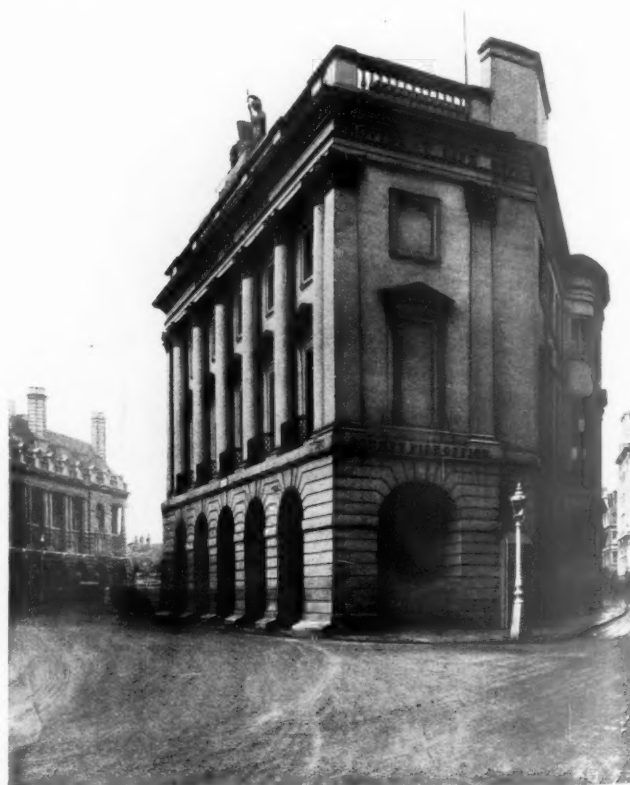
A publication issued at the time the new building was com-

pleted, "The Monthly Magazine," No. 333 of December 1, 1819, mentioned that the building, which cost nearly £11,000, "merits particular notice as contrasted with the strange arrangement of columns turned upside down, of scoloped-work, and of incessant violations of the orders, which characterize the new street. The spectators' eye may, however, rest with unmixed satisfaction on the truly classical structure." Originally the office possessed its look-out or watch tower, now long since removed, which, to quote the magazine again, gave "an extensive bird's-eye view of the greater part of the Metropolis and the country round."

The fire book which was in use in 1808 and was maintained for a good many years after, gives a summary of the fires attended, the names of men engaged or retained, and the scale of pay allowed for their services. It also details the duties allocated to the members of the brigade, and the fines and penalties to be exacted in the event of their non-observance.

As evidence of the prompt attendance at "Calls," one of the orders was:—

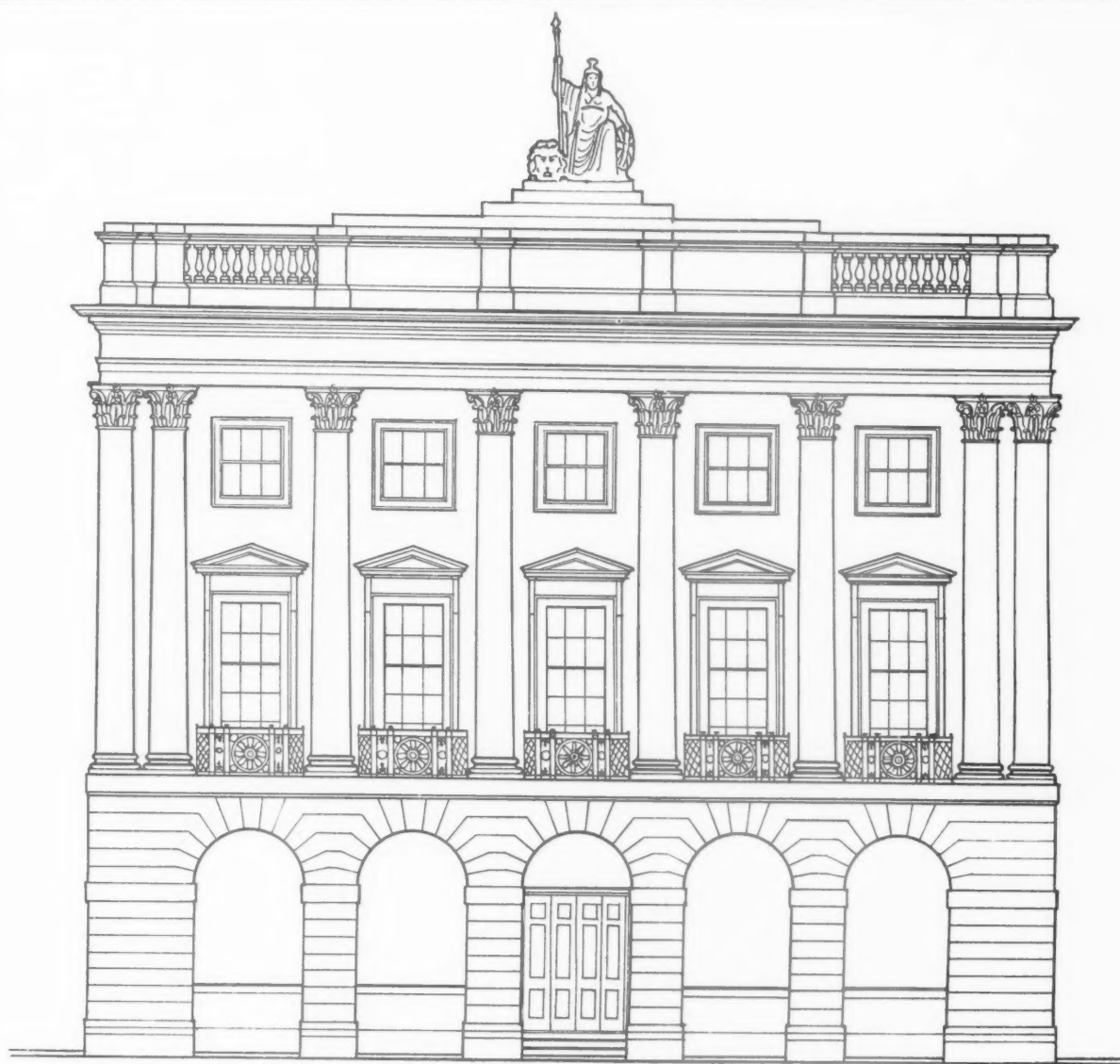
"Only such men are to be entered in the Bill as assemble at the Fire within two hours after it broke out and in their complete Uniform and only the regular men, unless at a large fire where one Sash is burnt out at least."



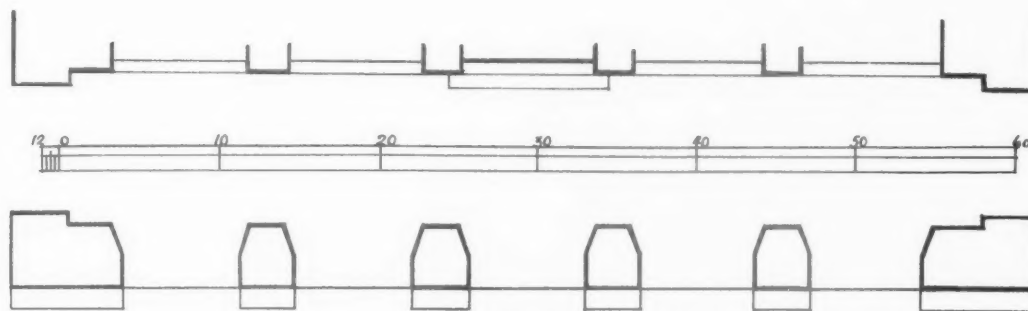
THE COUNTY FIRE OFFICE FROM PICCADILLY CIRCUS.

Flanked by Regent Street on the left and Glasshouse Street on the right.

* [Cf. Letter to "Times" October 27, 1924.]



ELEVATION

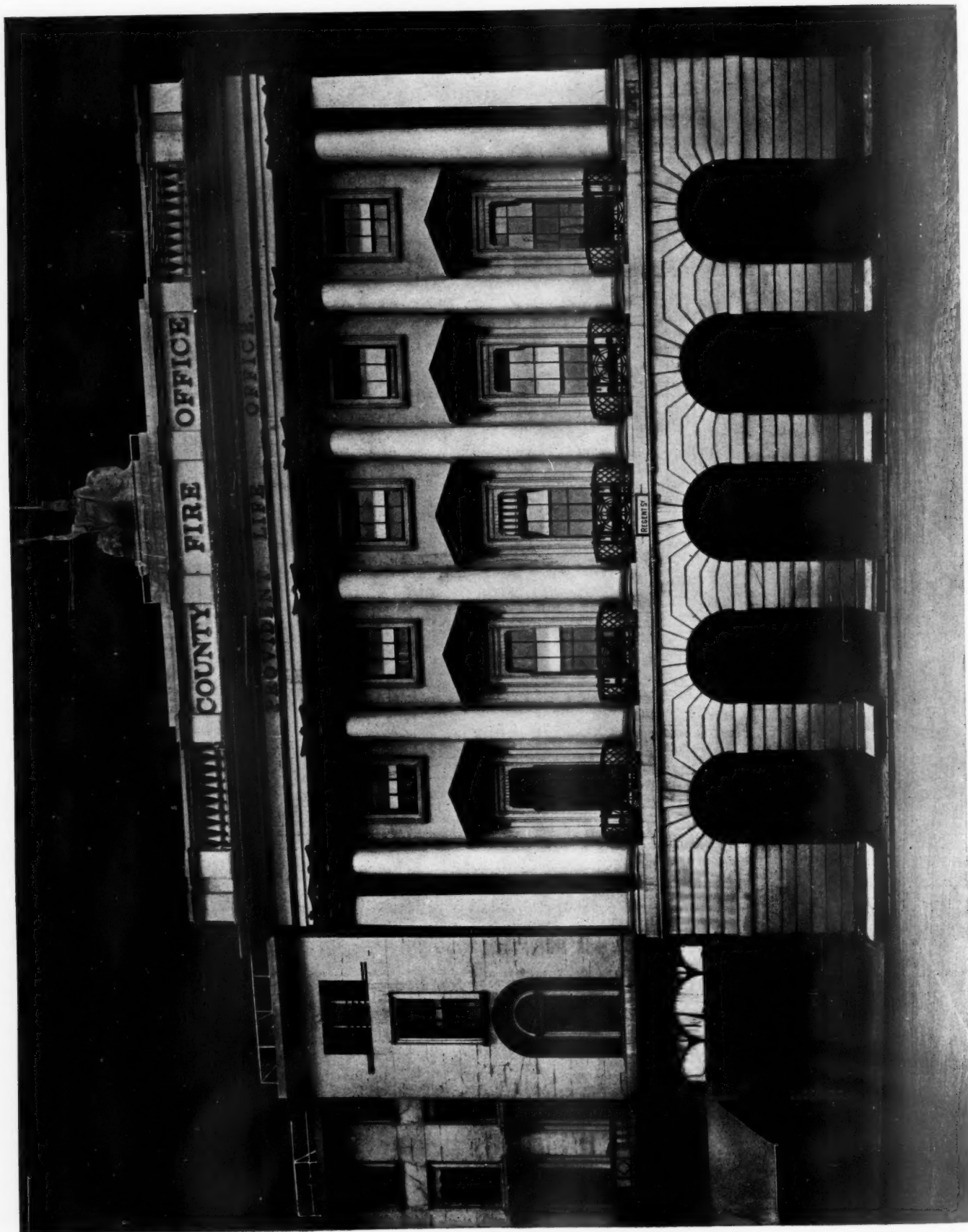


PLAN

THE REGENT STREET FRONT.

Measured and drawn by J. W. Wood.

The passing of the County Fire Office rings down the curtain on the tragedy of Regent Street. For a century it has been the main landmark of Piccadilly Circus. Its destruction will be deplored not only by lovers of fine building, but also by all true Londoners.



THE COUNTY FIRE OFFICE FROM REGENT STREET.

The entries are noticeable not only for the fairly large number of attendances, but also for the short time it took to subdue the outbreaks. Two of the largest "Calls" recorded are January, 1809 at St. James's Palace, sixty-four hours, and February, 1809, Drury Lane Theatre, fifty-six hours. The scale of pay, like the fires, was varied—one, Job Jones, the foreman, was paid £1 7s. 6d. for the theatre outbreak, practically at the rate of 6d. per hour, whilst the helpers had to be content with the sum of 6s. per head, a trifle over one penny per hour.

For attending "Alarms" only, a payment of 1s. per man was sanctioned. Anyhow, Jones for three months' service received a total payment of £12 12s., which included £2 10s. for one quarter's salary, and using spare time in delivering notices, parcels, and letters—in every sense a general utility man.

A fireman was debarred from engaging himself as a regular servant to any person and on no account was he allowed to work as a lighterman.

Other attendances included the Navy Pay Office, at Somerset House; Lord Spencer at Wimbledon; Lord Mansfield at Highgate; the Spanish Embassy at Spring Gardens; Oliver at Lambeth Butts; the Pantheon, in Oxford Street; the Guard Room at Horse Guards (chimney trouble); Hern at Pedlars Acre, Lambeth; Davis at Noah Art Court, Stangate; Duke of Devonshire, Chiswick Park; Axcell in James Street, Oxford Road; the Fleet Prison, Fleet Market (chimney); Colle, in Old Round Court, Strand; Jacobs at Off Alley, Strand; Baskerville, in Narrow Walk, Lambeth; and so on, many places visited having long since ceased to exist or lost their identity due to the renaming of the thoroughfares or district.

No engine was allowed to be sent through a turnpike or beyond the stated limits, unless so ordered by a director. The limits were (head office station) Eastern: Walworth Road to London Bridge, Fleet Market, Snow Hill, and St. John Street. Western: Borough High Street to the Elephant and Castle, including Bermondsey and Deptford, the Tower, Minories, Bishopsgate Street, Sun Street, Chiswell Street, and St. John Street.

The second station of the office was at the back of Whitechapel Church, and it also had its area defined—the men were not to go westward of the Tower, and over the water only eastward of Borough High Street, keep to the north of the London Road inclusive, and stop at Deptford.

The driver was paid 10s. for every run and return within a distance out "in a straight line" of two miles; 15s. for two to four miles; £1 for four to six miles. If it was necessary for the engine to remain at a fire more than two hours and the horses were sent home and then returned to the scene of the outbreak, half-price was allowed for bringing the engine back to the station.

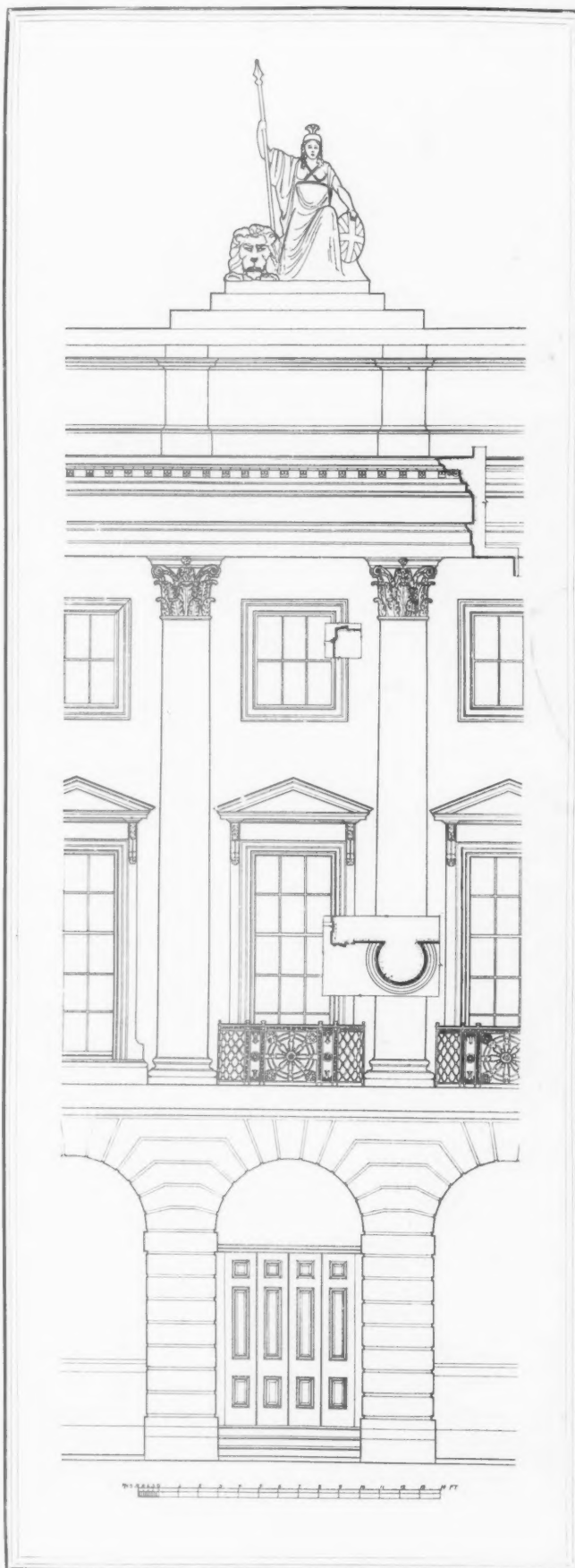
"Firemen to have a jacket and a brumageum annually." Evidently the men attached to this station were not provided with full uniforms, including brassards and helmets, similar to those in use at headquarters.

A printed notice was issued by the office to holders of policies insuring residential properties. The following is an extract:—

"Whereas Fires often happen by the Negligence and Carelessness of Servants, be it therefore enacted, that if any Menial, or other Servant or Servants, through negligence or carelessness, shall fire or cause to be fired, any Dwelling-house or Out-house, or Houses or other Buildings within the Kingdom of Great Britain, such Servant or Servants, being thereof lawfully convicted by the Oath of one or more credible Witness or Witnesses, made before two or more of His Majesty's Justices of the Peace, shall forfeit and pay the sum of ONE HUNDRED POUNDS unto the Churchwardens or Overseers of such Parish where such Fire shall happen; to be distributed amongst the sufferers by such Fire, in such proportions as to the said Churchwardens shall seem just; And in case of Default or Refusal to pay the same immediately after such conviction, the same being lawfully demanded by the said Churchwardens, that then, and in such case, such Servant or Servants shall, by Warrant under the Hands and Seals of Two or more of His Majesty's Justices of the Peace, be committed to the Common Gaol, or House of Correction, as the said Justices think fit, for the space of Eighteen Months, there to be kept to Hard Labour."

To perpetuate the issue of a notice, such as the foregoing would, in these days, hardly assist in solving the domestic servant problem.

* As a matter of interest, it may be noted that this is an extract from the Building Act, 14th Geo. III, c. 78, p. 84.



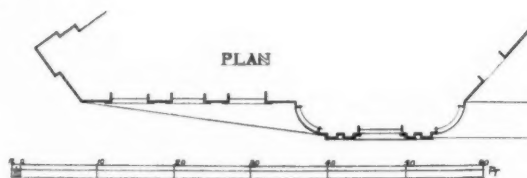
A DETAIL OF THE CENTRAL BAY.



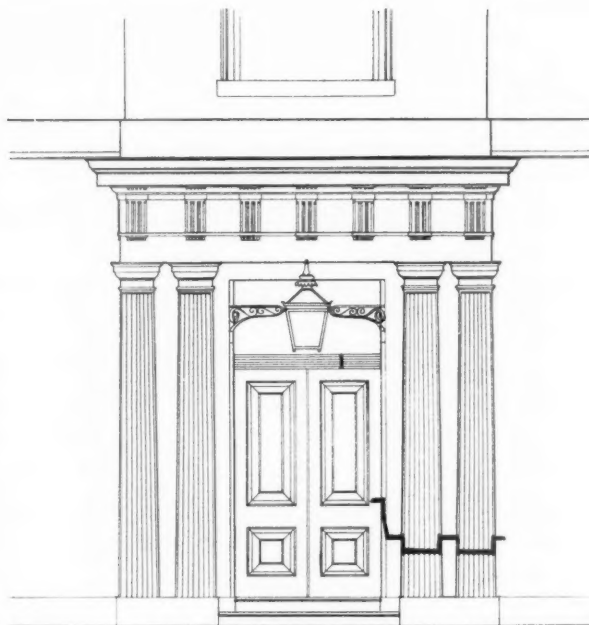
A VIEW FROM GLASSHOUSE STREET.



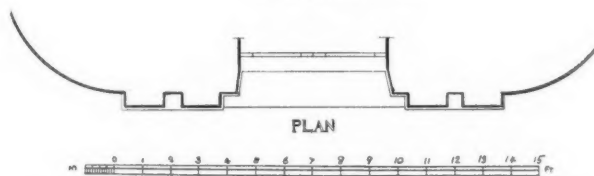
ELEVATION TO GLASSHOUSE STREET



PLAN

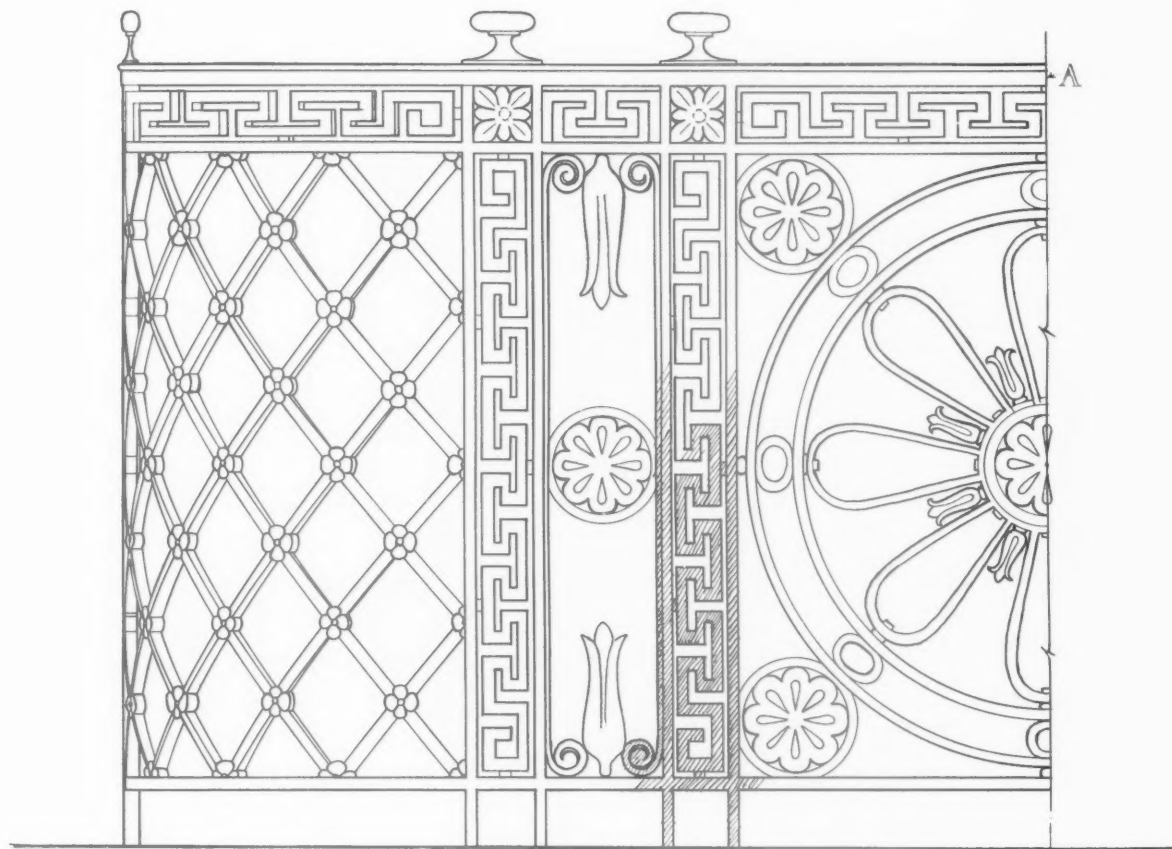


ELEVATION



PLAN

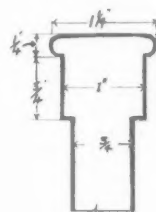
THE COUNTY FIRE OFFICE FROM GLASSHOUSE STREET.



ELEVATION

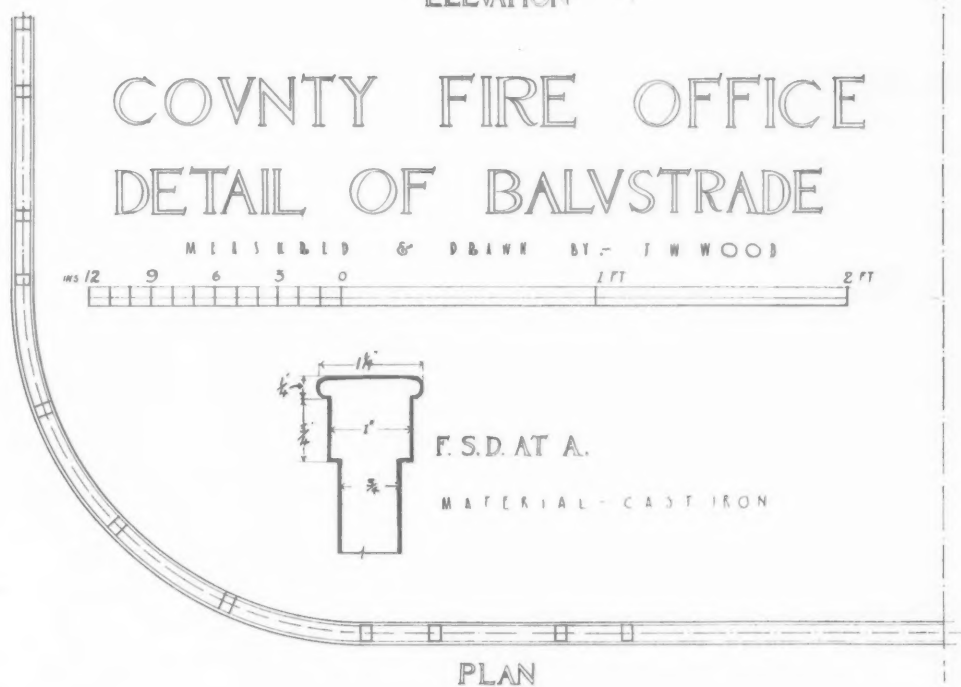
COVNTY FIRE OFFICE
DETAIL OF BALVSTRADE

DESIGNED & DRAWN BY J. W. WOOD



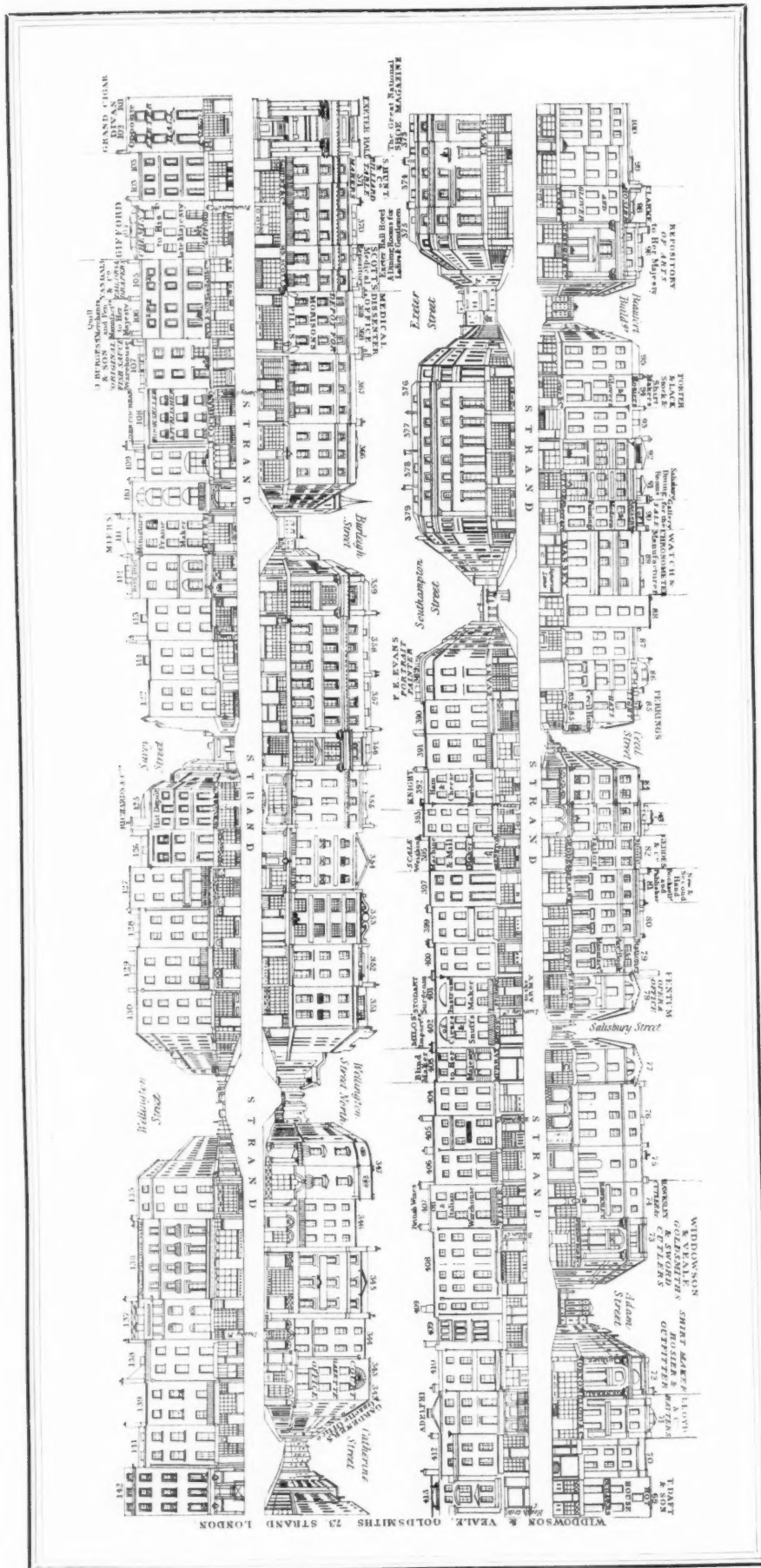
F. S. D. AT A.

MATERIAL - CAST IRON



PLAN

A DETAIL OF THE BALUSTRADE IN THE FIRST FLOOR WINDOWS TO REGENT STREET.



THE STRAND.

No. 10 in "Tallis's London Street Views." Published about 1838.)

In Wellington's Street North is situated the New English Opera House, says Tallis. "It has a handsome front with six fluted Corinthian columns, and a pediment . . . Southampton Street is a broad, handsome street leading to Covent Garden Market. It was given this designation in compliment to Lady Rachel Russell, daughter of the Earl of Southampton, who was allied to the Bedford family, the proprietors. In this street once resided Congreve, Mrs. Bracegirdle, and Garrick." Of Beaufort Buildings Tallis says: "This place contains some good houses; at the extremity is the Pantographe Press, Beaufort House. . . . It is built on the site of a spacious mansion called Worcester House. Before the erection of this house there appears to have been another with an extensive garden, in which grew so large a walnut tree as to obstruct the eastern prospect of Salisbury House. The Earl of Salisbury therefore applied to the Earl of Worcester's gardener, with the promise of £100, if he would obtain his lordship's permission to remove the tree. The Earl gave the consent, but, having a grudge against Salisbury, caused the large brick house to be built in its place."

Tallis's *London Street Views.*

XI—The Strand.



73 STRAND.

THE last instalment of Tallis's Views took us as far eastward as No. 68 Strand; the present one begins at the next house (No. 69), and carries us to No. 142, or seven numbers beyond Wellington Street, on the south side, and just includes Catherine Street, on the north. As will be seen, Nos. 69 to 72 are now no more, having been demolished for the widening of the thoroughfare, and replaced by the Tivoli Picture Palace. I may remind the reader that No. 71 was the shop of the eccentric hatter, Mr. Lloyd, who, besides producing a brochure on men's headgear, was a fellow-member with Sheridan, Hook, and Lord Petersham, of the Eccentric Club, which once met in May's Buildings. Adam Street, of course, perpetuates the builders of the Adelphi, and the characteristic frontages of No. 73 (shown also in the vignette) have been recently destroyed. Between Nos. 75 and 76 was, then, Bridge Lane, originally Ivy Bridge Lane, shown in Agas's map of 1560, and mentioned by Stow. Salisbury Street, perpetuating old Salisbury House, and formed in 1678, and Cecil Street, where Kean lived and Dickens lodged, have been obliterated by the building of the vast Hotel Cecil, as a result of Lord Salisbury's sale of this portion of his property in 1888. The two companion frontages of Nos. 77 and 78 should be noted, as should Somerset Lane (running under No. 89), which in his "Directory" Tallis calls Dirby Lane, properly Dirty Lane, and so shown in Horwood's plan.

Beaufort Buildings ran through the site of Worcester or Beaufort House, burnt down in 1695, although the street is mentioned in the Rate Books eight years earlier. Sandby produced a well-known water-colour of its once beautiful old houses. At the east corner (No. 96 Strand) the famous Ackermann had his shop. The Savoy Hotel preserves in its name the memory of Peter of Savoy, whose splendid palace and its purlicious covered most of this site, and a statue of that worthy may now be seen here, close to a slab marking the position of Fountain Court, where the Fountain Tavern and the Coal Hole were, which ran between Nos. 103 and 104, and can be seen in Tallis's elevation; Savoy Steps being under No. 108, next door to the Italian Warehouse of the noted Burgess, at No. 107.

I may note the presence of "The Sun" newspaper office at No. 112, and the advertisement department of "The Globe" at No. 127, which brings us to Wellington Street, where Waterloo Bridge is dimly adumbrated, but where Pennethorne's addition to Somerset House was not to come till 1853. Just now it is interesting to remember that the first stone of the bridge was laid in October, 1811, and the structure opened, by the Prince Regent, on June 18, 1817.

With little Duchy Place, between Nos. 137 and 138, named, of course, from the Duchy of Lancaster, which owns so much

property hereabouts, and Cadell, the once well-known bookseller's shop, at No. 141, which had once been Tonson's, and after him Miller's, we come to the end of the south side of the Strand, shown in this section, practically every house of which has been rebuilt or entirely demolished.

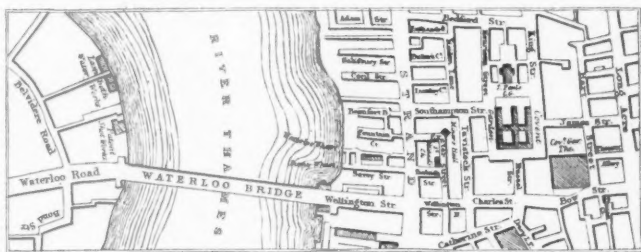
Crossing the thoroughfare, we have Catherine Street in front of us in Tallis's view, but the street itself is no more, having been swallowed up, together with the houses numbered 343-7, by the Aldwych improvement; while Wellington Street (formed in 1829-30), which follows the line of the eastern boundary of old Exeter House gardens, is also greatly changed, although the Lyceum can be seen on its west side, much as it is to-day, with its pit entrance under No. 354 Strand. The more than usually elaborate architecture of the combined frontage of Nos. 356-9 is worth observing, as is the rather curious façade of No. 353.

Burleigh Street, to which we now come, marks the east, as Southampton Street does the west, boundary of old Bedford House and its grounds. The former thoroughfare was laid out in 1678 on the site of Cecil House, which adjoined the Earl of Bedford's residence, and in it was a church, shown in Tallis's view, dedicated to St. Michael, and erected by the architect Savage in 1833. In Southampton Street Congreve and Garrick and Mrs. Oldfield, the actress, lived; it was named after Lady Rachel Russell, daughter of the Earl of Southampton. Between these thoroughfares stood, till quite recently, Exeter Hall, opened in 1831, and at one time famous for its "meetings," ecclesiastical and otherwise. Its elevation is clearly shown as most of us remember it before the coming there of Messrs. Lyons. Exeter Street, three doors farther west, was formed in 1671. Here Dr. Johnson lodged over the shop of one Norris, a staymaker, on his first coming to London. The curious little erection, with lamps attached, in the centre of Southampton Street is worth observing. It is really a bar-gate, and the Duke of Bedford was allowed to put one at the end of every street on his estate. Proceeding westward, a small opening between Nos. 401 and 402 was called Lumley Court (in Tallis's "Directory" it is spelt Lummery), and farther on, under No. 407, was Bull Inn Court; while between Nos. 404 and 405 was another alley, called by Tallis King's Head Court on his elevation, and Queen's Head Court in his "Directory." The latter is the correct name, the Queen's Head Tavern once being in this alley, and standing on the site of the house in which Old Parr lodged when he came to London to be presented to Charles I.

At No. 411 is the Adelphi Theatre, originally known as "The Sans Pareil," first opened in 1806, and connected in the past with such famous histrionic names as those of Charles Mathews, Benjamin Webster, and Madame Celeste. It was at its stage-door, in Maiden Lane, that William Terriss was murdered in 1897.

Heathcock Court, under No. 413 (one of the beautiful old gabled houses that once made the Strand picturesque), which took its name from a tavern with this sign, brings us to the end of this section of Tallis's elevations of the thoroughfare. Want of space unfortunately prevents me from noting more of the interesting features, past and present, with which this portion of the historic street abounds.

E. BERESFORD CHANCELLOR.



A PLAN OF THE UPPER STRAND.

Exhibitions

THE LONDON GROUP.—This exhibition, held in the Mansard Gallery, while having some quite good and normal work in it, yet contained much that was unwholesome.

From a social point of view Tolstoi was surely right in his views, which he set forth in his book "What is Art?"—views which have raised the ire of so many artists—that unless a picture has in it something that will help people and tend to drive their thoughts into channels which ennoble them, it is not art—and how much of that which is called art to-day could stand before such a definition?

Anyway, from all ordinary points of view, to be depressed or made dreary by the contemplation of a painting is of no practical value whatever, unless with the possible exception of an artist deliberately wishing to force the attention of blind and callous persons upon some horrible social condition. But the modern artist with morbid fancies seldom uses his talent to this end, but only exposes to the public view the dark chambers of his own thought, without the shame which the ordinary man would feel at such self-exposure. Personally, I would rather he kept it to himself, or that he "reform it altogether."

Mr. Duncan Grant (who, by the way, if we accept the view of a certain critic, is the White Hope of British painting) has some work here which is quite interesting; "Red-hot Pokers" (40) is mellow in colour, and fills well the space in which it is designed, but his painting called "The Pond" (40), if it had not been so-called, I, for one, would not have known that water was represented in it.

Mr. Mark Gertler's painting, "Roses and Tapestry" (54), reminds one forcibly of the coloured plaster ornaments which Italians used to hawk from door to door, or the plaster casts displayed in the windows of some oilshops, and painted over to advertise a certain brand of gold paint. This artist's "Ornamental Bird" (39) looks as though it were made of cotton-wool, though probably the original was made of china. His "Head of a Young Girl" (18) is much the best work he has here, but it has in it that tired, overworked appearance which he gets into all his work; his drawing, too, is always mannered, and the contours are not observed freshly from the models, but are recorded from a stock ready-made of previous experiences.

Mr. John Nash is a little bit disappointing; his "Timber Ship" (22) is good in a way, but the shape of the clouds is too obviously contrived to appear like an archway in the sky, the formation of which clashes with the commonplace treatment of the rest of the picture.

Mr. Paul Nash's rather tiresome water-colour drawings, after the nebulous manner of Cézanne in the same medium, are really too derivative by a long way to be accepted seriously.

Mr. C. J. Porter is better than usual; he is not now straining after effect and trying to attract notice by so doing. His work is more sober in colour; it has more individual feeling in it, and the influence of certain French painters is not so pronounced; "The Mouth of the Arun" (48) is his best. This artist is to be congratulated upon having made a distinct advance in his art.

"The Pull-up" (for carmen, we might add to make it clear) by Mr. Frank Medworth, is successful in a way, but the artist has not done full justice to the possibilities of the subject. In his intense desire to record *character* he has rather overshot the mark, and he has missed the characteristics of his subjects by making them altogether too unnaturally repulsive. He should do this picture over again, on, perhaps, a larger scale, and introduce a more human touch into it.

Mr. Ginner shows some of his precise work, always lucidly done, but perhaps on this very account rather lacking in mystery. We would like to see Mr. Ginner playing less for safety, and trying something new; as it is he is rather too firmly fixing himself in a groove.

Miss Cicely Stock's "Portland Vases" (62) is fresh and unlaboured, and handled in a loose and easy manner.

THE ST. GEORGE'S GALLERY.—Mr. Ethelbert White's exhibition gives a very good idea of the progress and development of this artist. At first, building up his methods from various influences of contemporary artists, he has now more or less found himself.

Personally, I do not care very much for water-colours too deliberately designed and relentlessly carried out, and in some of his work he is rather too mannered; the planned precision of the foliage of his trees makes them rather mechanical and unkind. But this is only a phase of Mr. White's art; there are water-colours of his which are more flexible, in which there is an easy sense of movement; where all the objects composing the picture are quietly and peaceably disposed towards one another. These are "Down the Arno" (6) which, although very clear and well-defined, yet in a rather wonderful manner gives a sense of atmosphere and of space; he has not relied upon fogs to do this for him, as so many artists are inclined to do, who consider atmosphere and fogs one and the same thing.

But it is really as a wood-engraver that Mr. Ethelbert White shines best; his style of work and his temperament also, are eminently adapted for making engravings on wood. Some of his hand-coloured work in this medium, reach a very high level of achievement, and his series of pen and ink drawings which have had colour added to them—giving something the effect of coloured wood-cuts—are very good, too. They have in them that necessary exaggeration and distortion which is so effective, and which Mr. White knows so well how to get, and which is so suitable to the craft if it is to rise above the commonplace. This kind of thing is not so suitable for water-colours, because it makes them rather too cut and dried.

This exhibition is commendable for the fact that the prices of the pictures are somewhere within relationship to economic conditions, both for the artist and for the purchaser; the latter is getting good value for his money, and the former is receiving a just and reasonable recompense for his work. This gets away from the unhealthily forced prices which some artists do or do not get for their work, and will have a tendency to correct that ridiculous see-saw motion of prices asked, and sometimes paid, for pictures. For this more normal and healthy attitude the director of this gallery deserves credit.

THE ROYAL INSTITUTE OF OIL PAINTERS.—Those who deplore the downward trend of modern art, and think that the Bolsheviks are responsible, will find much to soothe them and allay their fears in this show. They may take comfort in the fact that this society is entirely anti-revolutionary, not to say reactionary. Perhaps it is not so much that it is reactionary, but that it has just stayed where it was when it started; which, upon referring to the catalogue I find was in 1883. Perhaps it has moved on a little, but only in small and irregular patches.

Carolus Duran (who, I am aware, is rather out of date now) once said a very true thing: "The very clever people are really the unfortunate; the awkward are the lucky ones. However unskilful you may be, if you work sincerely and study Nature, you will do a thing that is fine." It is not necessary to comment upon this, because persons can easily find its application to the particular exhibition under review, themselves.

GROSVENOR GALLERIES.—Not *really* the Grosvenor Galleries; this is just make-believe; but Messrs. Colnaghi are to be thanked for helping us to retain the illusion, and thus keep the link which connects us with the London that is fast disappearing under our eyes, by transferring this magic name to their premises at 144 New Bond Street.

A small exhibition of the works of some modern British artists is at present being held here; mostly by men of established reputations.

There is a very beautifully painted study of pears by Mr. Horace Mann Livens, reserved and dignified in colour. Mr. W. Rothenstein has an interesting landscape, "A Norman Hamlet," but he has not somehow properly related the values; there are gaps and jumps, and unaccountable spaces in it.

There are some pleasant little flower pieces by Mr. Clausen, especially "Carnations," which is very decoratively arranged, and charming in colour.

Other exhibitors are: Sir C. J. Holmes, Mr. William Nicholson, Mr. David Muirhead, Mr. Jack B. Yeats, Mr. Glyn Philpot, and Sir John Lavery.

RAYMOND MCINTYRE.

Recent Books.

Mediaeval Gardens.

Mediaeval Gardens. By the late SIR FRANK CRISP. John Lane. 2 vols. £6 6s. od. net.

This sumptuous work consists of some hundred and twenty pages of letterpress, and no fewer than five hundred and thirty-nine illustrations of varying merit and of varying interest. The subject is a fascinating one, and we can hardly imagine that a work could be produced more amply illustrative of those early days when gardens were tentatively taking on something of the form in which we now know them. There is something about such *pleasances* which compel the attention of the artist, the botanist and the poet, and it is because of this wide appeal that anything dealing with them cannot fail to be popular.

The late Sir Frank Crisp, besides being a remarkable man in other directions, had a passion for gardens. On his own famous one at Friar Park, Henley, he expended years of loving care and enormous sums of money; and there he reconstructed the characteristics of some of those gardens which are so fully illustrated in the two beautiful volumes which, through the care and piety of his daughter, have now been produced, and which will remain as a memorial of their projector for all time.

In a modest introduction, which, together with the rest of the letterpress, has been put together from the voluminous notes left by the author, we are told that this work does not purport to be a history of the gardens of the Middle Ages, and that it is, rather, limited to reproducing contemporary illustrations of much botanical activity with descriptive notes and commentaries. But it is really more than this, for it not only deals with mediaeval gardens generally, but tells us all sorts of interesting things as to the way in which the "knot" and the "parterre," the labyrinth and pergola, developed from that archaic period when first a wattled fence surrounded a few trees, and plants and shrubs were conspicuous by their absence. When flowers began to be made a feature of these *pleasances* it is difficult to say, but John de Garlande, an Englishman living in Paris during the first half of the thirteenth century, left a descriptive list of the contents of a garden in his time, by which we find the rose, the violet, the lily, and the foxglove cheek by jowl with sage and parsley, hyssop and fennel, and that "bugloss" which we know, from Gerard's "Herbal," once grew along the "dry ditch bankes about Pickadilla." The passion for flowers grew apace, and by the year 1393 the "Menagier de Paris" is able to give a far more extended list of such adjuncts to botanical amenities.

The illustrations which fill half the first volume, and the whole of the second, are remarkable for their variety and their sustained interest. No one, I think, looking through these reproductions could fail to be fascinated, for they appeal, not only to the gardener, but to the artist in us. All sorts of things bearing on the subject have been drawn upon, ranging from early illuminated missals, block-books, tapestries, and miniatures to the glorious achievement of such men as the Van Eycks, Dirck Bouts, Fra Angelico, Benozzo Gozzoli, Pinturicchio, Quintin Matsys, and the rest, in whose backgrounds lurk those lovely vistas in which we see the men and women of the day walking in their ramparted gardens, with the smiling plains and rivers of France, or the hilly country of Italy, dwindling away into the greys and blues of art's early wont. Those who know Benozzo Gozzoli's gem-like colouring, or the vivid pigments of Pinturicchio, can fill in for themselves the half-tone blocks which otherwise reproduce so well the amazing excellencies of these masters, and incidentally show us the gardens in which the Renaissance delighted. So interesting are these reproductions that it would seem, after what I have said, to be a contradiction in terms to say there are too many, and I only do so because I find six duplicates given in various parts of the volumes; and when I add that I have come upon but one misprint, Garafalo for Garofalo, I think I have done at least that part of my duty as a reviewer, and have shown incidentally how carefully these splendid volumes have been edited and produced.

E. BERESFORD CHANCELLOR.

Southern Baroque Art.

Southern Baroque Art. A study of painting, architecture, and music in Italy and Spain of the seventeenth and eighteenth centuries, by Sacheverell Sitwell. London: Grant Richards, Ltd., 1924. 8vo, pp. 319+illus. 16. 20s. net.

In the works of Mrs. Radcliffe, Thomas Love Peacock, Monk Lewis, Sheridan Le Fanu, William Beckford and Robert Murray Gilchrist, English literature possesses a library of baroque writing, small but distinctly genuine. To this Sacheverell Sitwell's "Southern Baroque" must be added, not because of its subject, but for its literary style. Its author, in one fantastic movement, has ranged himself with these other assimilators of flamboyancy, and with the added virtue of dealing with actual historic themes. The others were romantic novelists, he is a romantic critic, in his way as creative as they, for he has evoked a vision which, by reason of its stylistic and other virtues, is of the nature of an inspiration. His whole spirit must be of a baroque nature, for his literary style betrays no mere attempt at imitation; it is authentic.

The subject of his book is not merely baroque architecture; it is the pursuit of the spirit of the baroque over lakes, rivers, seas, and countries to new continents; it embraces architecture, and art and music, and life and death from Italy to Peru. Sacheverell Sitwell has a nose for baroque wherever in the world it exists, especially in the warmer parts of the world; for the moment the colder extension of baroque northwards hardly occupies him, although a reference to the Empress Catherine delays him from an excursion in India, for a few lines.

His baroque in India he finds in the Jesuit city of God with its thirty thousand priests, monks and nuns. Another aspect he deals with is revealed at Macao, the old Portuguese city on the Canton river forty miles from Hong-Kong. The Jesuits indeed have been kind to the author for they have provided him with cathedrals, churches, and immense nunneries and monasteries in Mexico. The strange palace of Caserta (renowned as the greatest building in Italy since the Romans) near Naples, is the subject of the first section of the book, and the author's re-habilitation, not only architectural but historical; his picture of the life led there by Charles III is remarkably vivid; so is the treatment of the succeeding part devoted largely to El Greco. When the scene is removed to Spain, the astonishing labours on the Escorial are detailed, "The Eighth Wonder of the World" thirty miles from Madrid. Portugal is traversed and excursions are made into Turkey in order that the extravagance of the Sultans court may serve as an illustration of the baroque spirit and its transference to Venice and elsewhere in Europe and its extension over the world. All this is better than a discourse on what were the causes of the preposterous lengths to which the baroque spirit led its exponents; it is in fact the spirit itself, and when the reader of this original book has acquired that spirit from its author, he will have no difficulty in assimilating the elements of beauty inherent in such architectural style as is illustrated here; the great staircase at Caserta; *La Guglia del Gesu* at Naples; the palaces at Valencia and Braga; the sacristy of the Cartuja, Granada; the churches of S. Chiari, Naples; S. Croce, Lecce, and the Prefettura and the Seminario there. There has never been so stylishly picturesque a book written in English as this about architecture, art, music, and life. In order to avoid any misunderstanding, it would have been well to have expressed the sub-title as "A Study in the Painting, Architecture, Music, and Life of the seventeenth and eighteenth centuries in Italy, Spain, and Mexico," for that adopted is a less descriptive one, but, as there is a delineation of the cruellest and bloodiest bull-fight in Mexico dating this century I have ever read, no title or sub-title could readily indicate the contents and charm of this original volume.

KINETON PARKES.

The History of Art.

Petit Précis d'Histoire de l'Ornement. I. L'Antiquité—les Arts Orientaux. By JOSEPH GAULTIER. Paris: Plon-Nourrit & Cie. La. 8vo, pp. 48, with 56 illustrations in text. 5f.50.

Histoire de l'Art. By ANDRÉ MICHEL. Vol. VII. Art in Europe of the Eighteenth Century, Part I. Paris: Armand Colin. La. 8vo, pp. iv + 448 + plates 6, with 283 illustrations in text. 50f.

Geschichte Spanischen Malerei. By AUGUST L. MAYER. Leipzig: Klinkhardt and Biermann. La. 8vo, pp. viii + 536, with 373 illustrations in text.

L'Art et les Artistes en Pologne au Moyen Age. By JAN TOPASS. Paris: Félix Alcan. Cr. 8vo, pp. iv + 134 + plates 16. 6f.

L'Ancien Art Bulgare. By BOGDAN FILOW. Paris: Félix Alcan. Cr. 8vo, pp. iv + 102 + plates 16. 6f.

Guide Illustré du Musée des Arts Décoratifs. Paris: Palais du Louvre. Sm. 8vo, pp. 192 + plates xxiv.

The short précis of historic ornament is a handy publication for sudden and easy access to information on any general point from prehistoric ornament, via negro work, Egyptian, Persian, Greek, and Roman; Indian, Arabian, and American and it is admirably arranged. Its contents are largely architectural and sculptural, but the patterns of Pompeii are also illustrated. The text searches out and states the barest essentials of the styles and denotes their origins. This is the first part of a volume which when complete will be a very useful reference book.

No such magnificent history of art has ever been planned than the work which is now being issued under the able direction of André Michel of the Institute. It deals with art from early Christian times to our day, and six complete volumes have already appeared, bringing the work practically to the end of the Renaissance. There are some overlappings in the present part, for German Scandinavian, and Russian art during the seventeenth and eighteenth centuries are treated and French medals from 1650 to 1789. The bulk of the book deals, however, with the first half of the eighteenth century in France and the whole of the eighteenth in Italy and the Low Countries. Thirty pages are devoted to French architecture from the death of Mansart to the travels of Soufflot in Italy (1750); Meissonier and Blondel are the subjects of short memoirs, and Gabriel, Aubert, Chamblin, Courtonne, Delamare, Germain, and Héré are illustrated. Sculpture is abundantly treated in fifty pages. Coustou, Slodtz, Le Lorrain, Lemoyne, Adam l'Aîné, and Bouchardon are the great names. In painting, the Flemish influence and the growth of genre are noted from the close of the seventeenth century; chapters deal respectively with the historical and portrait artists and the animaliers from Le Brun to Watteau, and Watteau and his school to Boucher. In Italy the schools are traced by cities; architecture and sculpture in Rome, Naples, and the neighbourhood providing among other things the culmination of baroque in astonishing and satisfying abundance and variety. The collaborators of the general edition of this splendid work are writers of distinction and are only less well known than André Michel himself. Their contributions bear the stamp of authority and give to the volume an authenticity of the greatest value. The illustrations are copious and produced in the finest style.

Every reader of August L. Mayer's study of Spanish Mediaeval Sculpture (*Mittelalterliche Plastik in Spanien*) will be interested in his history of Spanish Painting. Mayer is the foremost authority in Germany, not to say in Europe, on Spanish art, and this volume of over 500 packed, large pages is an eloquent testimony to his knowledge, critical faculty, and industry. It is a well-known work of which this is the latest edition and deals with painting in Spain in two sections: to the death of El Greco; to the time of the successors to Goya. The primitives in Catalonia, Aragon, and Castile are considered; the considerable Catalan school of the fourteenth century receives attention; the seventeenth century in Valencia, Andalusia and, Madrid is followed, and in all these dissertations, one thing above all others is to be noticed, the extreme importance of religious painting in Spain, and it is not till the eighteenth century that it begins to wane. It required the elegance, love of luxury and display, the flamboyant spirit—in short, the baroque, to modify the intensive cultivation of religious art. It was only a modification, however; for it has its hold still and there is no disputing the fact that it has resulted in many masterpieces. These are all included with the works of lesser value in the illustrations,

numbering nearly four hundred, of this comprehensive volume, which is also supplied with a valuable bibliography.

One of the most satisfactory features of the series "Art and Aesthetic" is the inclusion of volumes dealing with subjects largely untouched in France, and, as it happens, hardly dealt with at all in England. Such a one is "The Art and Artists of Poland in the Middle Ages," by J. Topass, which gives an interesting account of an art manifestation of great importance. Much has been heard of the ancient castle Wamel at Cracow and the Cathedral, and other fine monuments of the country, and something is known of Witswosz, the sculptor in wood and stone, founder, architect, and engineer.

A consideration of Romanesque architecture and sculpture; painting, illumination, and metal work is followed by an account of pointed work, churches, monasteries, military buildings and houses. The later sculpture is dealt with in a separate chapter and the tombs in another.

The Renaissance in Italy.

Baukunst u. Dekorative Plastik der Hoch- u. Spät-Renaissance in Italien, von CORRADO RICCI. Stuttgart: Verlag von Julius Hoffmann.

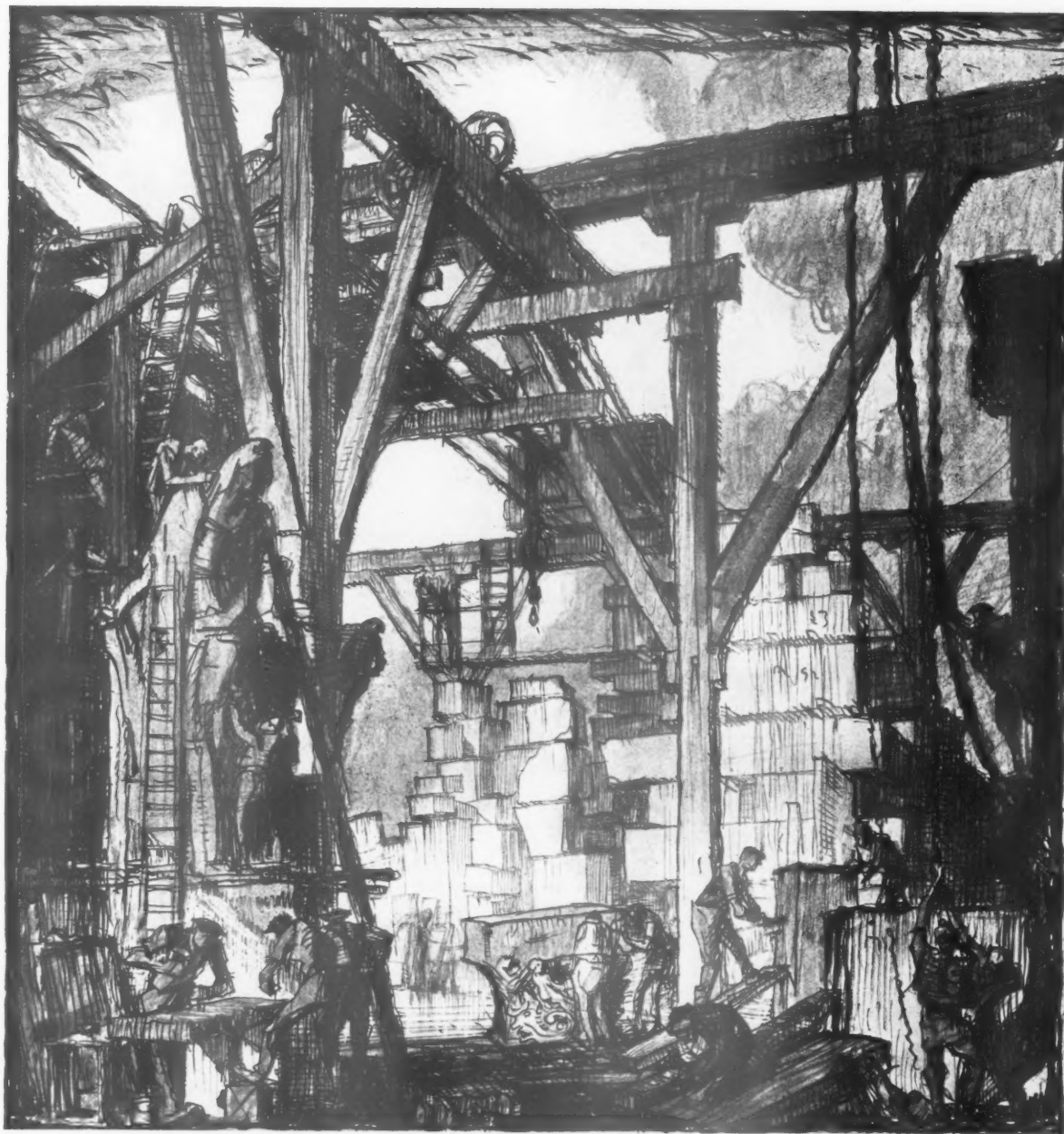
Corrado Ricci commences his preface to the 340 excellent photographic illustrations of the beauties of Italian architecture, which constitute the greater part of his interesting book, by lamenting the fact that architectural history is of all histories the most difficult to write, because, like a hen picking up corn, most writers lose sight of the architectural landscape as a whole. There is a good deal of truth in this remark of Ricci, for certainly many writers on architecture never seem to know exactly where to begin, nor exactly what it is they want to say, nor when to leave off.

Many writers, from the days of Vitruvius, have again and again endeavoured to reduce the whole consideration of architecture to a definite fixed system. But it is impossible. Manners, customs, design, all enter into art, for it is an expression of men's feelings, and these are constantly changing with the times. Certainly, architectural nomenclature might perhaps be simplified with advantage; we have too many words designating the same thing, and often too many things designated by the same word: we talk of the Cinque Cento period in Italy, in France we call it the style of Francis I, in Spain it is the silversmith's style or plateresque, while in England we say Elizabethan or Jacobean, for what is in reality the same transitional period. Why not use Latin, throughout the world, like the medical profession; or even Esperanto?

It is a great pity that the average writer on architecture seems to feel it his main object and duty to fill his space with a heterogeneous mass of names and dates, when in reality what he ought to do, in describing a famous building, is to demonstrate to the reader from his own superior knowledge the inner fundamental thought and feeling that the architect was endeavouring to express by his work, for this is the great centre of interest in all architecture. Corrado Ricci certainly tries to do this more than many other writers on the Italian style in architecture. It is of far less interest, for example, to know whether it was Bramante himself, or his followers, Raphael, Peruzzi, San Gallo or Michael Angelo, commenced or finished St. Peter's at Rome, than to be given an insight and understanding of its classic meaning, the ideas of that period in the history of art which the men who built it strove to bring to such perfection in the accomplishment of their great work. This genuine understanding of the past is by no means easy to get, but unless it can be grasped it is impossible justly to appreciate historic architecture, and it is the pen of the writer who is a real master of his subject that can best give it to us.

Photographic reproductions of Italian architectural subjects are very interesting, but unfortunately they cannot give what is perhaps the grandest thing about the Italian work, and that is the effect of their paintings and interior decorations, in which they surpassed every other nation. The actual form of the exterior of Italian buildings is often heavy and even quite ugly, the windows in their cathedrals were kept small in order to preserve wall-space for their decorative work within. What was the fundamental reason for this? To understand Italian style it is necessary to study the Italians.

HUBERT C. S. COLBORNE.



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THE ARCHITECTURAL REVIEW.

The late Sir Thomas G. Jackson, R.A.

An Appreciation.

The close of Sir Thomas Jackson's long life, and of his wonderfully industrious career, leaves us the poorer by the loss of a conspicuous personality and a most valuable influence. Most British architects who have a little passed middle age must remember him as a prominent member of the group of architects which formed the Olympiad of their student days. Though considerably junior to many, if not most, of that group, which comprised Street, Bodley, Butterfield, and Norman Shaw, he still had his well-recognized place in it, and a reputation for scholarship, as well as ability, that gave him a distinction of his own. In his early days the architect who had taken his degree at Oxford or Cambridge was comparatively rare, and a scholar of his college still more so.

After a term or two at Corpus, Jackson won a scholarship at Wren's own college, Wadham, of which he was later to become an Honorary Fellow, and thus began a connection with Oxford which extended throughout his professional life, and which brought him many of his most conspicuous opportunities, and led to several others at Cambridge, and probably to hardly less conspicuous employment at many public schools—Eton and Harrow, Rugby, Uppingham, Radley, and Giggleswick, where he designed the elaborate cruciform-domed chapel.

Trained in the formalized Gothic conventions of Sir Gilbert Scott's office, he soon broke away from them, like his friend and predecessor in that office, George Frederic Bodley, and evolved a manner of his own.

His energy and his instinct led him early to the Continent and to Italy, and to an appreciation of the architecture of the Renaissance. It was, perhaps, this appreciation, supervening upon his early training and his innate love of Gothic architecture, that led him to evolve his own manner of slightly Continentalized English Renaissance, which had its pre-eminently successful vogue.

It may have been due to his early training with Scott that he became in middle life a restorer, rather too drastic and determined to suit our modern views. It is fairly safe to say that his reputation amongst architects will rest much more definitely upon his scholarship and his fine and most valuable literary contributions to the cause of architecture than upon his achievements in practice. His "Dalmatia," his "Byzantine and Romanesque Architecture," his "Gothic Architecture," and his recent and admirable "Renaissance of Roman Architecture," in Italy and in England, are books of great value for their scholarly style, careful and accurate observation, and freedom from polemic assertiveness. They should long endure, and it may be hoped that the third volume of the "Renaissance of Roman Architecture," devoted to France, which was nearly completed at the time of his death, may still appear, as he had intended, to complete the series and close his literary career.

Speaking upon this subject to the present writer, who had known him since "the early 'eighties," and who met him outside St. Paul's Cathedral before the Wren celebration service, he said: "When I've finished the French volume it will be the end of my writing of books."

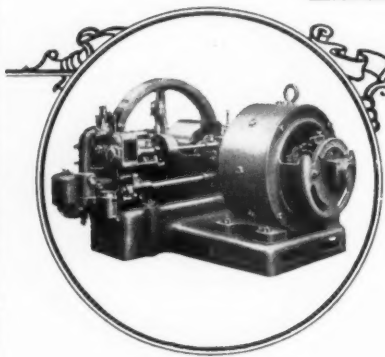
Endowed with a fine and vigorous constitution, his mental and physical energy were as conspicuous as his immense and minutely painstaking industry.

He had often a slight coldness of manner, probably due to constitutional shyness, but when entertaining in his own house, and warmed by the interest of a congenial subject, he was the most delightful of hosts and most interesting of companions.

A little injustice has recently been done to his memory in "The Times" and other papers. He has been credited, or, rather, discredited, with adding incongruous Gothic work to Balliol College. That distinguished college has, in the course of the last hundred and twenty years or so, employed many architects to add to, or alter, its buildings, from Basevi to Butterfield, but Sir Thomas Jackson was not of that number.

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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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THE ARCHITECTURAL REVIEW.

Books of the Month

- THE HUMAN FORM AND ITS USE IN ART.** By F. R. YERBURY and G. M. ELLWOOD. London: B. T. Batsford, Ltd. Price 18s. net.
- STRUCTURAL DESIGN IN STEEL-FRAME BUILDINGS.** By PERCY J. WALDRAM. London: B. T. Batsford, Ltd. Price 12s. 6d. net.
- MASTERS OF ARCHITECTURE: BENTLEY.** By W. W. SCOTT-MONCRIEFF. London: Ernest Benn, Ltd. Price 10s. 6d. net.
- COLOUR AND COMFORT.** By JOHN GLOAG. London: Duckworth & Co. Price 7s. 6d. net.
- HOW CINDERELLA WAS ABLE TO GO TO THE BALL.** By JESSIE M. KING. London: G. T. Foulis & Co., Ltd. Price 6s. net.
- EVERYDAY LIFE IN ROMAN BRITAIN.** By M. and C. H. B. QUENNELL. London: B. T. Batsford, Ltd. Price 5s. net.
- POLYCHROMY.** By LEON V. SOLON. New York: The Architectural Record. Price \$6.
- L'ŒUVRE DES ARCHITECTES DE L'ÉCOLE FRANÇAIS.** Dornach: Braun & Cie.

A New Thames Bridge.

The Albert Bridge over the Thames near Datchet, is to be demolished and a new one built in its place.

The new structure will be made of reinforced concrete, and is the third bridge of this material to be built over the Thames. It will be in the Renaissance style, but with squared rubble towers, to obviate conflict with the Norman architectural surroundings. The design, prepared by the county surveyors of Berkshire and Buckinghamshire, Lieut.-Colonel J. F. Hawkins and Mr. E. Winfield, was personally approved by the King in March, 1915, and the bridge when finished will bear the Royal Arms. It will consist of two unequal span arches, that on the Berks side 75 ft., and that on the Bucks side 110 ft., with a centre cut-water pier 15 ft. wide, and is designed to carry all classes of modern traffic. The bridge will be built on the system of The Trussed Concrete Steel Co., Ltd., by Messrs. A. Jackaman and Son, of Slough, Bucks. The cost will be borne by the Ministry of Transport and the County Councils of Berks and Bucks.

The present bridge, which is in the Gothic style, was designed by the Prince Consort and built in 1852. Although at that time

probably more than sufficient for its purpose, it is not now capable of taking the heaviest traffic. The cast-iron arch ribs are cracked in various places and the bridge has dropped at the arch crown. In 1914 the two county surveyors concerned made a report as to the safety of the structure, and eventually it was resolved to build a new bridge. The engineers, Lieut.-Colonel J. F. Hawkins and the late Major R. J. Thomas, were faced with a number of difficulties due to the requirements of the different authorities concerned, but in spite of these a pleasing, as well as efficient, structure has been devised. From 1915 to 1920, the matter was in abeyance. Tenders were obtained in 1920, but it was not until last year that the final decision was taken.

The original Datchet Bridge was built by Queen Anne in 1706. In 1795 it fell into decay and was partially demolished. After repeated agitation the counties of Berks and Bucks were compelled to reinstate the bridge, and it was opened again in 1812. When in due course it became necessary to strengthen it, the two counties could not agree on the design, and in 1837 the County of Berks rebuilt their side in iron, the Bucks side remaining wood, and the two halves of the bridge were clumsily joined in the middle. This composite structure was unofficially tested one day when a train of caravans belonging to a circus went across and the elephant van broke through.

Federated Malay States.

Department of Town Planning.

Since the submission and circulation of the second annual report, the Town Planning Enactment No. 19 of 1923 has been passed, and the department has moved into new offices essential to its proper working. A programme of organization and development extending over the years 1924-6 has been submitted to and discussed by the Government and unofficials, and a heavy increase in the work and responsibilities attaching to the department has occurred.

The report is arranged as follows:—

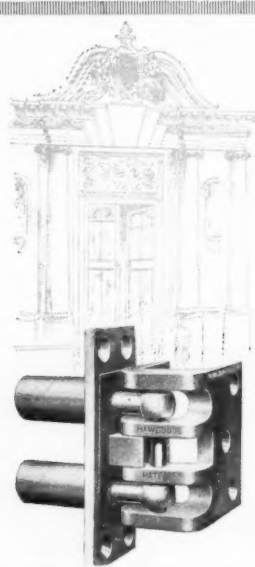
- (i) General remarks and illustrations on town planning progress in Federated Malay States.
- (ii) Particulars of work and developments during 1923.

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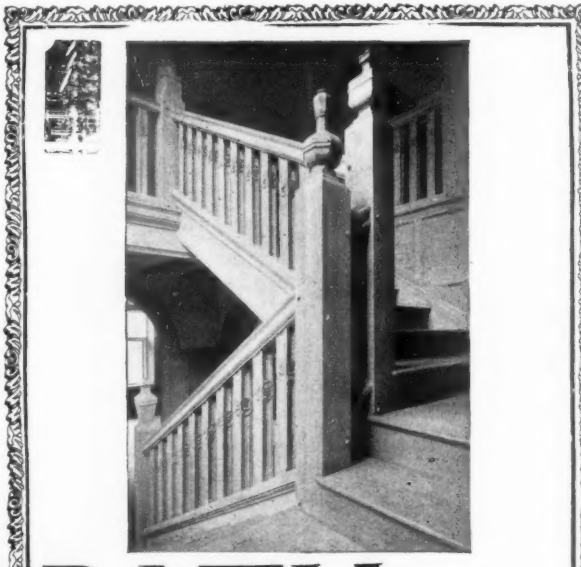
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THE ARCHITECTURAL REVIEW.

The New President of the Society of Architects.

Mr. Alfred John Taylor, the new President of the Society of Architects, was born at Bath in 1878. In 1902, after having been successively pupil and assistant to the late Major Charles E. Davis, F.S.A., the city architect, he set up in practice on his own account. During that time he assisted Major Davis in a comprehensive scheme of excavation undertaken on behalf of the Corporation of Bath, to lay bare the Roman *Thermae* in that town. Mr. Taylor was therefore connected with this work throughout its busiest and most important period. Since the death of Major Davis, he has been entrusted by the Corporation with the care of the present remains. Recently he has uncovered further portions of the *Thermae*, hitherto unknown, about which particulars are expected to be published shortly. Mr. Taylor, a very keen antiquarian, is the author of the "Catalogue of the Roman Remains."

In addition to his antiquarian work, Mr. Taylor has an extensive architectural practice, which is by no means confined to his native city. He is architect to the Baths Committee of the City of Bath, and has made the planning of hydropathic establishments a speciality, making numerous visits to most of the Continental Spas, with whose methods he has made himself entirely familiar. He is also responsible for the medical and swimming baths at Torquay and Leamington Spa, and is at present engaged on similar works at Malvern.

Connected with this branch of his practice is the great number of hospitals which Mr. Taylor has to his credit, such as the series of buildings for the Forbes Fraser Hospital at Weston, Bath, recently opened by the Duke of Connaught. At the moment, he is engaged on similar buildings in Wiltshire. Mr. Taylor is also the designer of a number of industrial buildings, city halls, concert pavilions, cinemas, restaurants, hotels, etc., besides numerous examples of domestic work in Somerset and the surrounding counties, and also in South Wales. In addition, he is the architect for housing schemes in Bath for about 300 houses.

Mr. Taylor is also a specialist in that branch of the profession

which rarely comes within the scope of the general practitioner—that is to say, the planning of racecourses with their adjacent buildings. Among the works of this kind executed by Mr. Taylor, those at Newbury, Bath, Salisbury, Bournemouth, and the projected scheme at Chepstow are the most important. Mr. Taylor is a Fellow of the Society of Architects and of the Institute of Arbitrators.

Tales of Old Inns.

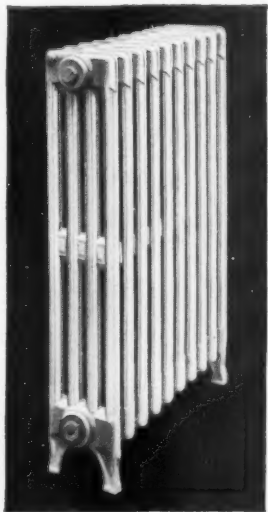
It is delightful to stay for a while "far from the madding crowd" in some ancient inn immortalized by author, poet, or tradition, and it adds considerably to one's interest to be able to obtain authentic information of any such old house. To this end, Messrs. Trust Houses have issued the first six of a series of leaflets in response to the constant demand of visitors, dealing with the historical associations of some of the many ancient and historic inns controlled by this organization.

No. 1 tells of "The White Horse" at Dorking, a typical example of the coaching inn around which Dickens wove so many of his stories.

Nos. 2 and 3 describe old Sussex inns—"The George," at Crawley, once a fashionable rendezvous; "The Dorset Arms," Witham, and its namesake at Hartfield, both typical small Tudor buildings. No. 4 deals with "The Crown," Amersham, a coaching inn, dating from the seventeenth century. In the old days a market was held in the High Street of Amersham, and although it is now only a memory, the custom of ringing the market bell at noon every Tuesday still reminds the listener of the time when apple-cheeked country-women cried their wares, and cattle were to be seen in quaint iron pens awaiting a buyer.

No. 5 draws attractive pen pictures of "The King's Arms," Berkhamsted; "The Rose and Crown," Tring; and "The Bridgwater Arms," Ashridge. A most interesting account of "The Red Lion," High Wycombe, is given in Leaflet No. 6. The Red Lion still stands as proudly erect on the portico of the inn as he did during the days of 1832, when Disraeli, afterwards, of course, one of Britain's Prime Ministers, delivered his first political speech.

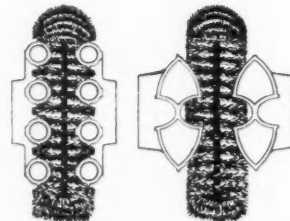
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The University Extension Society.

The seventh of a series of twelve lectures on "English Architecture of the Renaissance and in Modern Times" was delivered by Professor A. Hamilton Thompson in the Victoria Hall recently, before members and friends of the Southport and Birkdale University Extension Society. The subject was "The Survival of Gothic Tradition."

The lecturer said that small houses, the work of local masons, throughout England continued Gothic traditions all through the seventeenth century. The influence of the larger houses was experienced to some extent, but not to any great degree. Mullioned windows, doorways with flat pointed heads, plain pointed gables, solid rectangular chimneys in pairs, divided by a "wind-break," beneath a cornice, were some of the chief features of these smaller buildings. Much variety of design was shown in the treatment of such parts as bay-windows, which was slowly abandoned as the seventeenth century wore on. Doorways altered their form during the earlier part of the century, and were treated rather elaborately as the Restoration period approached.

Houses of the sixteenth and seventeenth centuries were discussed upon, and their differences carefully explained. Church building on a large scale ended with the Tudor period, when ecclesiastical Gothic came to an end. Under the influence of Archbishop Laud a revival took place, which resulted in a great amount of Gothic building, with pointed features of originality. The lecturer spoke of the magnificence in detail and design of the ecclesiastical woodwork of the seventeenth century, and said the best example of a Gothic church of the seventeenth century was St. John's in Leeds.

Interesting lantern slides were shown.

Demolition of a Jacobean House.

A Jacobean house has been demolished recently at Coney Street, York, in connection with the reconstruction of business premises. Known to the present generation as the Leopard Inn, the licence of which was revoked some years ago as redundant, the building had had an interesting history. It stood in an old

court in Coney Street, opposite St. Martin's Church, and was a fine example of seventeenth-century domestic architecture. The exact date of its erection and its first occupants do not seem to be known, but early in the eighteenth century, when York was becoming an important social centre, it was used, in the language of the day, as a "bagnio," or house for bathing. A century ago one of the baths was still visible.

It has been devoted to a variety of uses, and it is of interest to recall that the earliest York newspaper was at one time printed there. The "York Courant" was purchased in 1735 by Mr. Alex. Staples, of London, from Mr. John White, jun., and he removed the printing office from Stonegate to the building in question. So far back as 1812 a local topographical work recorded: "The appearance of the building is far older than others near it, the brickwork, which does not seem much decayed, has clearly been renewed, whilst the stone carved heads which were placed in front, and the stone mouldings, seem coeval with the erection, and are all much defaced by time. The building has, however, been devoted to such a variety of purposes in later years that its original destination (*sic*) cannot be ascertained with certainty."

The building, which was little known, being hidden from the main street by other premises, was a picturesque edifice, and its removal snaps another link with York's historic past. Its passing is to be regretted before research could have adequately established its place in the social life of eighteenth-century York.

The Gate House of Kirkstall Abbey.

A Notable Purchase by the City of Leeds.

The City of Leeds has purchased for £6,000 the ancient Gate House of Kirkstall Abbey. The house has been used for many years as a private residence, and dates from about 1154, the great abbey having been founded some two years earlier by a community of Cistercian monks, who had removed to Kirkstall from Barnoldswick. The leading spirit in this missionary monasticism was Henry de Lacy, who commenced his work there in 1147. Some of the original church glass and other relics are preserved in the Gate House.



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Amalgamation of the Society of Architects with the R.I.B.A.

Mr. A. J. Taylor, of Bath, the new president of the Society of Architects, stated at a recent meeting that as the Society's amalgamation with the R.I.B.A. was almost an accomplished fact, the members of the Society should concern themselves at the present time as to their future relations with the Institute to which they would shortly be transferred. It was an interesting coincidence that the presidents of both bodies this year were architects from the country, because it was in the country more particularly that the difficulties of the architect due to the unprotected state of his profession were felt, and it was the provincial architects who were insistent upon the necessity for the registration of architects, in which connection a joint committee of the two societies had already been appointed to promote a Bill in Parliament.

It was the intention of the members of the Society, individually and collectively, on transferring to the Institute to give that body the same loyal and active support which they had accorded to the Society, and while the Society as a separate entity would disappear its work in connection with architectural education and registration would be carried on by the Institute.

An Appointment.

Mr. Ernest Cole has been appointed Professor of Sculpture to the Royal College of Art in succession to Mr. F. Derwent Wood. Mr. Cole was born at Greenwich in 1890, and studied at the Goldsmiths' College, New Cross, London. He carried on his studies in Italy, America, France, and Germany, and served as a lieutenant in the 4th Reserves York and Lancaster Infantry during 1915-1919. Amongst his most well-known works are the following: A marble bust of the Rev. Stewart Headlam (1909), in the possession of the Rev. Headlam; a marble relief of Elizabeth Powell (1909), in the possession of Lawrence Binyon; a life-size marble figure of John Baptist (1913), in the Davis collection; the six stone groups on the London County Hall (1914); and a bronze group, life-size, of three figures (1920), in the possession of Mr. A. P. Lyle, Murthly, Perthshire.

The County Fire Office, London.

A writer in the Press recently made the following interesting remarks concerning the County Fire Office which has been such a prominent feature of Regent Street for over a hundred years, and which is now being demolished:—

"Abraham copied the elevation of the County Fire Office in Piccadilly Circus from an addition made to the water-front of old Somerset House by Inigo Jones, and from the same source Chambers took his design for the Strand front of the present Somerset House. Abraham followed Jones's building very closely, however, and save for slight differentiations in the details, it is—or should it be, was?—an exact copy. Room IX, on the top floor of the London Museum, contains a painting of the water-front of old Somerset House, and near by is another of the extremity of Regent Street, showing the County Fire Office. From these the variation in the details of the two buildings—with respect merely to pediments, pilasters, etc.—may be observed. The arcade is characteristic of Jones's work miscalled piazzas on the north side of Covent Garden. . . .

"Regent Street will soon have been entirely rebuilt, but it will still be Nash's Street, the greatest achievement in street improvement ever carried out in London, and conceived, planned, executed, and completed by one man in the space of ten years. Pall Mall East and Trafalgar Square were corollaries of the construction of Regent Street. Of Nash's works still existing there are the east wing of Carlton House Terrace, the main building of the United Service Club, the Haymarket Theatre, and the Marble Arch. The last-named, and Burton's arch at Constitution Hill and his Apsley Gate (the screen at Hyde Park Corner) will remain architectural adornments of London long after Regent Street will have again been rebuilt. And for contrast in Burton's works we may turn to the great Palm House, the Temperate House, and the Temple of Aeolus at Kew; and to the Athenæum Club, which latter building he designed when twenty-six years of age."

Measured drawings and photographs of the County Fire Office can be found on earlier pages in this issue.

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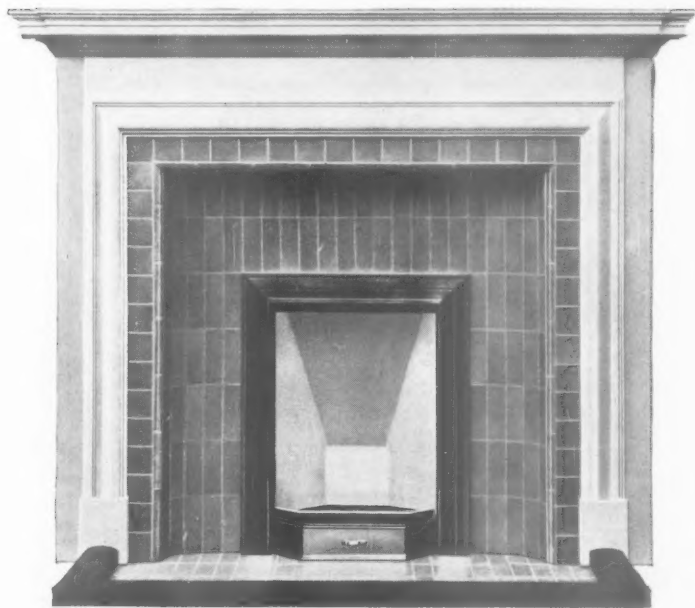
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THE ARCHITECTURAL REVIEW.

Lectures at the British Museum by Claire Gaudet.

The Ancient World and Recent Excavations.

A course of lectures on the comparative archaeology of the Ancient World is being given by Claire Gaudet at the British Museum (by kind permission of the Trustees), on Thursday afternoons at 4.30 p.m., and also an evening course at the Chelsea Polytechnic on Fridays at 8 p.m.

The object attempted is to link together the more important archaeological discoveries of recent years in Mesopotamia, Egypt, and the Mediterranean.

The subject will be treated contemporaneously as nearly as possible, comparing the civilizations and architectural forms as they travelled and evolved westward, showing that it is to the great work of excavation that we are indebted for the true past history of the world in which we live.

Applications to Hon. Sec., "Recent Excavations," 120 Cheyne Walk, Chelsea, S.W.10.

R.I.B.A. Scholarships and Professional Practice Examinations.

List of Awards.

The Council have sanctioned the award of the R.I.B.A. Scholarship at the University of Cambridge this year as follows: First year: Miss Norah Aiton, Girton (£35); second year: Mr. Edward Le Bas, Pembroke (£35).

In connection with the R.I.B.A. (Archibald Dawney) Scholarships, 1924, the Council have awarded Mr. R. H. Turner (Liverpool University), who was awarded a scholarship of £25 in 1923, a scholarship of £50, and have granted a renewal of the scholarship of £25 awarded to Mr. A. C. Cameron (Architectural Association) in 1923.

The Council have approved the recommendation for the award of the "Board of Architectural Education Silver Medal for the

best set of designs submitted at the annual exhibition of designs of students of recognized schools exempted from the final examination," to Miss Elsie Rogers (School of Architecture, Manchester).

The following have been successful in the examination in Professional Practice for students of recognized schools exempted from the final examination:—

Architectural Association: Messrs. G. G. Grant, L. Hiscock, T. S. Barnes, Miss S. G. Moberley, Miss J. E. Townsend, Mr. Aziz Ali, Miss A. Farewell Jones, the Hon. H. A. Pakington, and Mr. R. E. Enthoven.

Liverpool University: Messrs. R. W. Donaldson, C. L. Bloodworth, J. H. Miller, H. S. Silcock, W. V. Jenkins, R. H. Turner.

Manchester University: Messrs. W. A. Norbury, R. J. Willis, Miss E. Rogers, and Mr. W. L. Owen.

Aberdeen: Mr. J. S. Dawson.

Glasgow: Mr. G. F. Shanks.

The Council have decided, under certain conditions, to recognize the four years part-time course of the School of Architecture, the Royal West of England Academy, Bristol, as exempting from the R.I.B.A. Intermediate Examination.

The Peter Le Neve Foster Prize.

An Offer by the Royal Society of Arts.

Under the Peter Le Neve Foster Trust the Council of the Royal Society of Arts offer a prize of £25 for an essay on "The Effect of Trade Union Regulations on Industrial Output." Intending competitors must send in their essays not later than March 31, 1925, to the Secretary, Royal Society of Arts, John Street, Adelphi, London, W.C.2. The essays must be typed or clearly written. They may be sent in under the author's name, or under a motto, accompanied by a sealed envelope enclosing the name, as preferred. The judges will be appointed by the Council. The Council reserve the right of withholding the prize or of awarding a smaller prize or smaller prizes, if in the opinion of the judges nothing deserving the full award is submitted.

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TRADE AND CRAFT.

New Buildings at Clare College, Cambridge.

Sir Giles Gilbert Scott, R.A., the architect of the new buildings at Clare, has evolved an exceedingly fine design with a simple yet strong elevation; indeed, simplicity seems to be the key-note of the architect's conception. There is not a feature which is unnecessary, and it is at the same time in keeping with the older portions of the college. The architect has certainly designed these new buildings to last for centuries. They are solidly built of brick, and Truscon hollow floors are used throughout, save for the landings, where solid slab is employed.

Clare College new buildings are a useful and beautiful addition, and the University should be proud to be able to include them in its collection of English architecture.

The new buildings are not the first piece of work by a Gilbert Scott, for scholarly repetition of Gothic work perhaps reached its height in the chapel at St. John's, designed by the grandfather of the present architect.

The general contractors were Messrs. Coulson and Son, Ltd., 37 St. Andrew's Street, Cambridge, and the sub-contractors were: Excel Asphalte Co. (asphalt); J. C. Edwards (special grey facing bricks); Bath and Portland Stone Firms (stone, generally); N. Hitch (stone carved work); Trussed Concrete Steel Co., Ltd. (ferro-concrete construction and fireproof floors); Carron Iron Co. (stoves, grates, mantels); Ames and Finnis (patent Italian roofing tiles, and sanitary ware and fittings); Singer and Sons, Ltd., Frome (art metal work special designs, solid bronze gates, grilles in solid bronze, bracket lamps in cast bronze, grilles in cast bronze, tablet in cast bronze); Higgins and Griffiths (electric wiring and electric light fixtures); James Gibbons, Ltd. (door furniture); Waygood-Otis (lifts); Henry Hope and Sons, Ltd. (boilers). British Columbian pinewood was used for all the doors, panelling, and cupboards in the new buildings.

Wilbraham House, London, S.W.

The general contractors were W. H. Gaze and Sons, Kingston, and the sub-contractors were: S. E. Colliers (asphalt-lining work and bricks); Ham Hill Stone Co. (Portland stone); H. T. Jenkins and Son (chimney-pieces in marble); Martin Van Straaken & Co. (tiles); Broadbent and Son (stone and wood-carving); Ames and Finnis (tiles, Roman pattern); R. E. Pearce & Co. (casements and leaded lights); Shanks & Co. (sanitary ware and fittings); Fenning & Co. (marble flooring); Jackson and Boyce (electric wiring); James Annan, Ltd. (fibrous plaster work); Gaze's Ltd. (special woodwork); Elsleys and C. Richardson and Son (art metal work); Comyn Ching & Co. (door furniture—locks); John Boulting and Sons (heating apparatus); Chance Bros. & Co., Ltd. (glazing to sash windows).

Electrical Progress.

The Record of a well-known Company.

So close has been the relationship between the history of electrical progress and the expansion of the London Electric Wire Company and Smiths Ltd. that it is safe to say that the products of the company have played a prominent part in every branch of electrical activity during the last half century.

The London Electric Wire Co., Ltd., of London, was incorporated in 1892, and in the year 1900 the works were removed to the present site at Leyton.

The products of the company can be found in the coils of the earliest dynamo electric machines, the windings of the latest and largest turbo-alternator units, and in the delicate bobbins used in electrical instruments of precision.

The company has, for a great number of years, been the principal producer of armature and magnet wires, instrument and high-resistance wires and fine wires for electrical apparatus of all kinds. Among its other products may be mentioned wires and cables for power, lighting, telephone and telegraph use, as well as bare wires of all descriptions.

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THE ARCHITECTURAL REVIEW.

Concrete Houses.

The concrete houses erected in Amsterdam have created much interest in this country, and representatives of some of our housing committees have visited Holland for the purpose of studying Dutch housing methods.

Building costs in Holland are much lower than in this country, a circumstance which is attributed largely to the better output of the Dutch building operatives.

Mount St. Mary's College, Chesterfield.

One or two inaccuracies occurred in the description of Mount St. Mary's College in the issue of THE ARCHITECTURAL REVIEW for November. We understand that the details of the altar, carried out in black Belgian fossil and Mereuil marbles, illustrated on page 181, were entirely the work of Messrs. John Stubbs and Sons, of Liverpool. The wreath is of Mereuil, with the centre panel and gilded cross carried out in porphyry, the whole not being of the latter material only, as we stated. Messrs. John Stubbs and Sons were also responsible for the execution of the marble altar and pavement of the college.

A New Catalogue.

Messrs. John Bolding and Sons, Ltd., of Grosvenor Works, Davies Street, London, W.1, have just issued a well-illustrated catalogue of sanitary appliances manufactured by them. A wide selection is shown of valve closets, pedestal closets, latrine ranges, hopper closets, commode chairs, closet seats, water-waste-preventing cisterns and covers, urinals, baths, geysers, lavatory basins, valves, sinks, etc., also a variety of fittings, together with prices. The catalogue is bound in imitation cloth, gilt lettered side and back, and forms a very substantial-looking book. Messrs. Bolding ask us to mention that they will be pleased to send copies of their catalogue to any of our readers who care to apply for them.

"Osram" Lamp Contract.

The General Electric Co., Ltd., has been advised that The South African Railways have accepted its tender for supplies of Osram lamps for the ensuing twelve months.

It is the first time for some years that the bulk of this large and important contract has found its way to an English manufacturer. The contract was lost to this country some years ago, and has since been held by foreign firms.

This success of the G.E.C. in recovering trade for Britain is all the more significant when it is realized that they have secured the contract in competition with the whole world.

Telephone Development.

Formation of Important New Association.

The formation is announced of the Telephone Development Association. Explaining its objects, Sir Alexander Roger, the chairman, said in a recent interview:—

The association has been launched by British manufacturers who are interested, directly or indirectly, in the telephone industry. We hope that it will speedily develop into a recognized central body dealing with all questions affecting the industry in relation to the requirements of users.

By popularizing, and thus hastening, the development of the telephone we shall be working frankly in our own interests as manufacturers, but everyone will admit that this more rapid development will make for the general good of the community, since trade and industry, social life and domestic economy will benefit in like proportion. Moreover, our efforts will help to create employment in at least three distinct directions, i.e., in the manufacture, in the maintenance, and in the administration of more telephones throughout the country.

All these considerations give us, to our thinking, an ample warranty for our work, and provide also a national incentive to persistent effort to cultivate the enormous field for telephone development now lying fallow in this densely-populated country. Our general aim should be to make the telephone as much part of every office, home, and street as is the main water supply.

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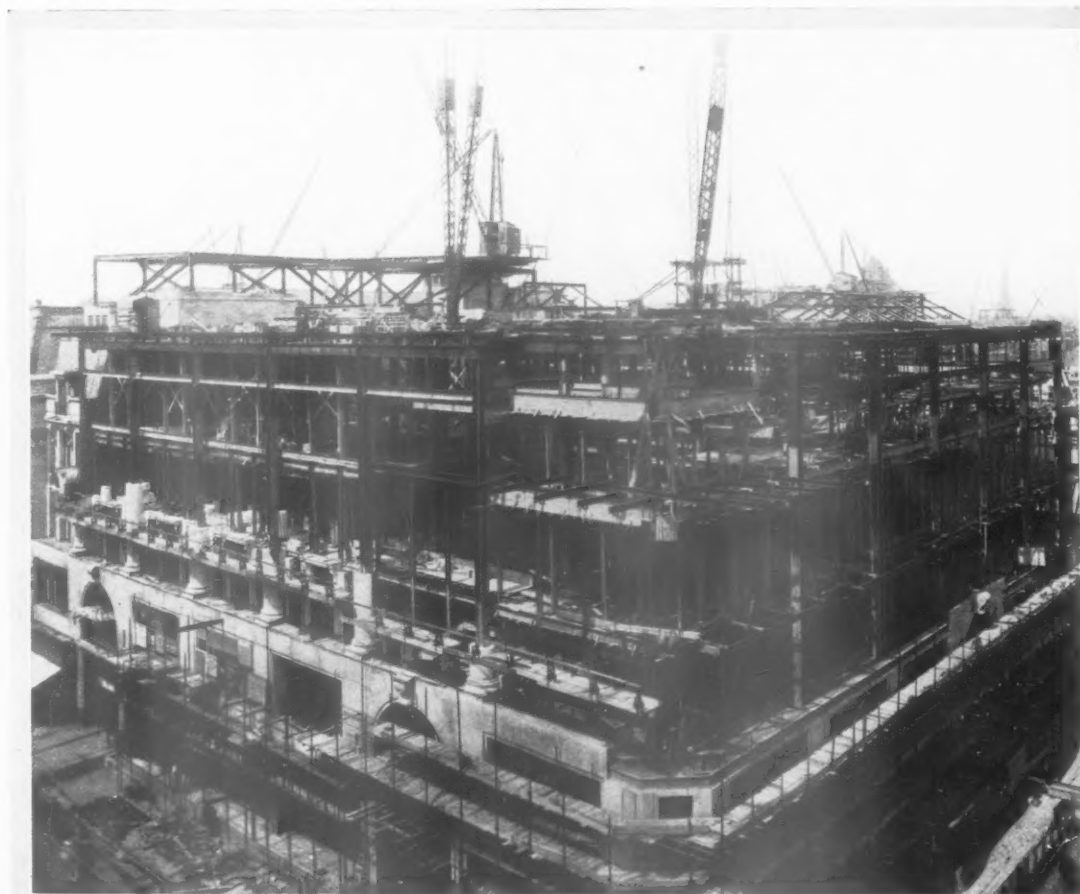
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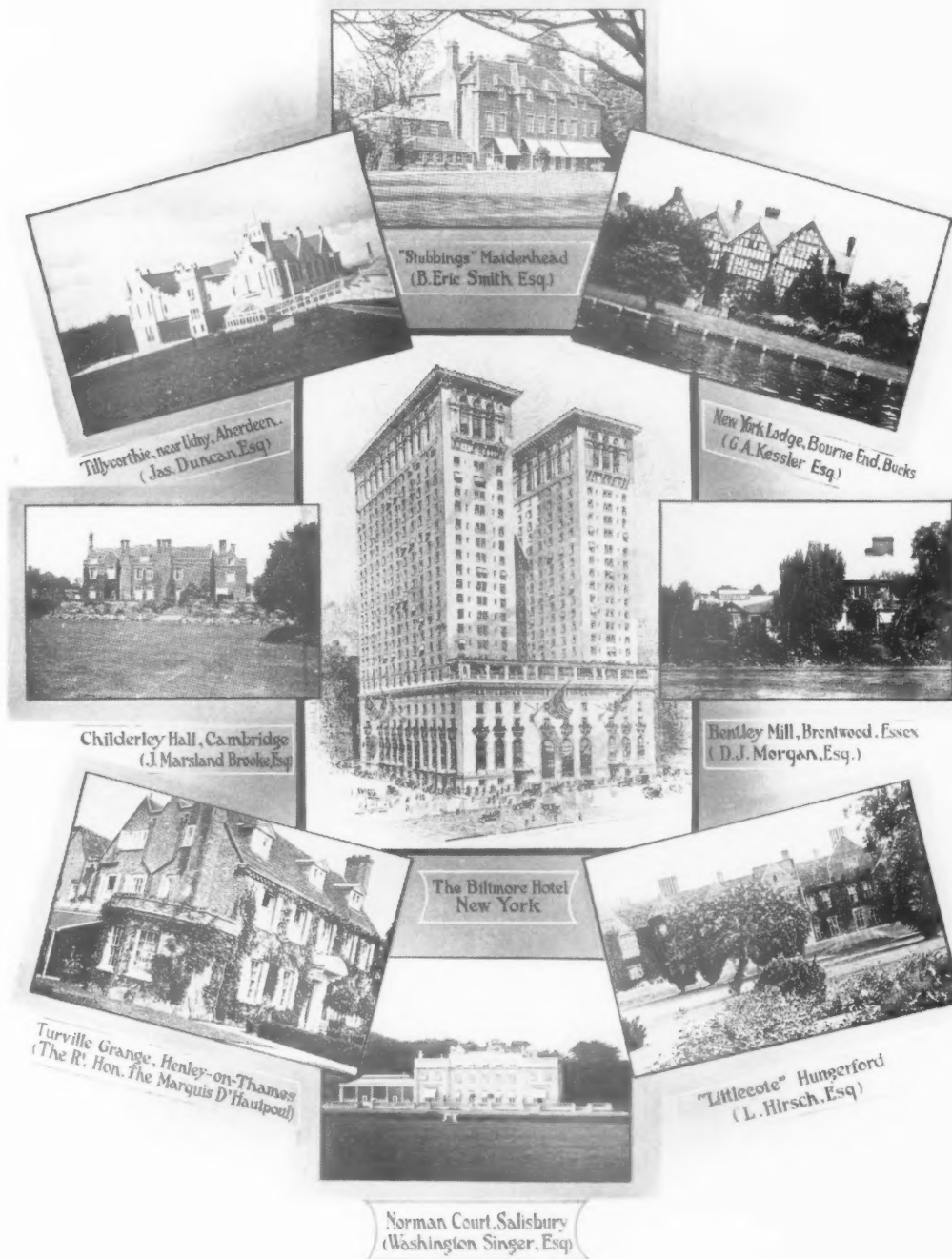
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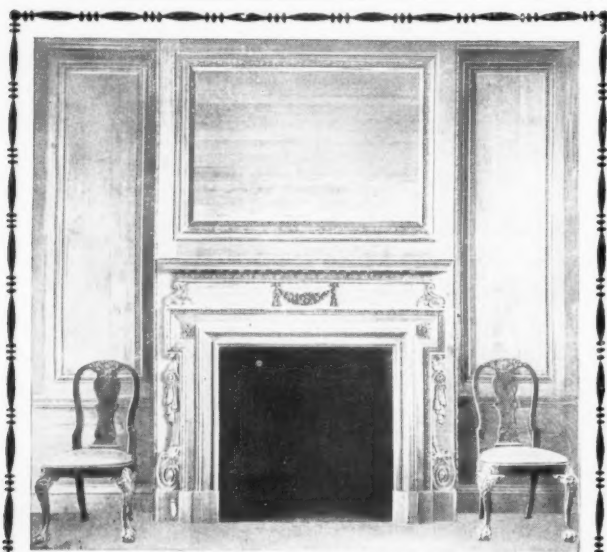
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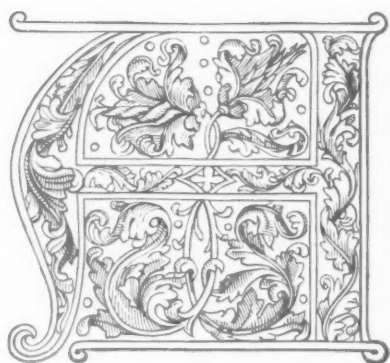
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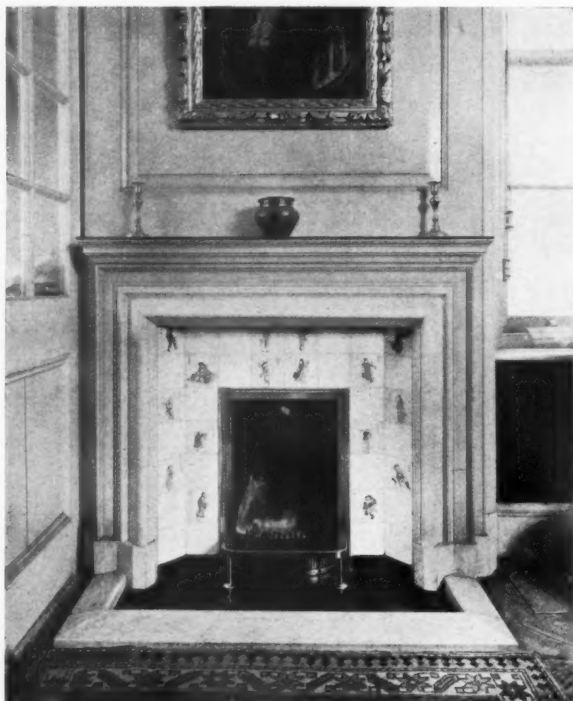
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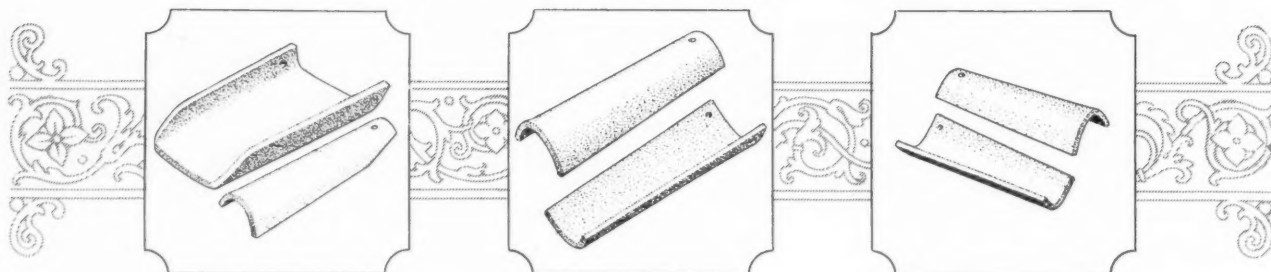
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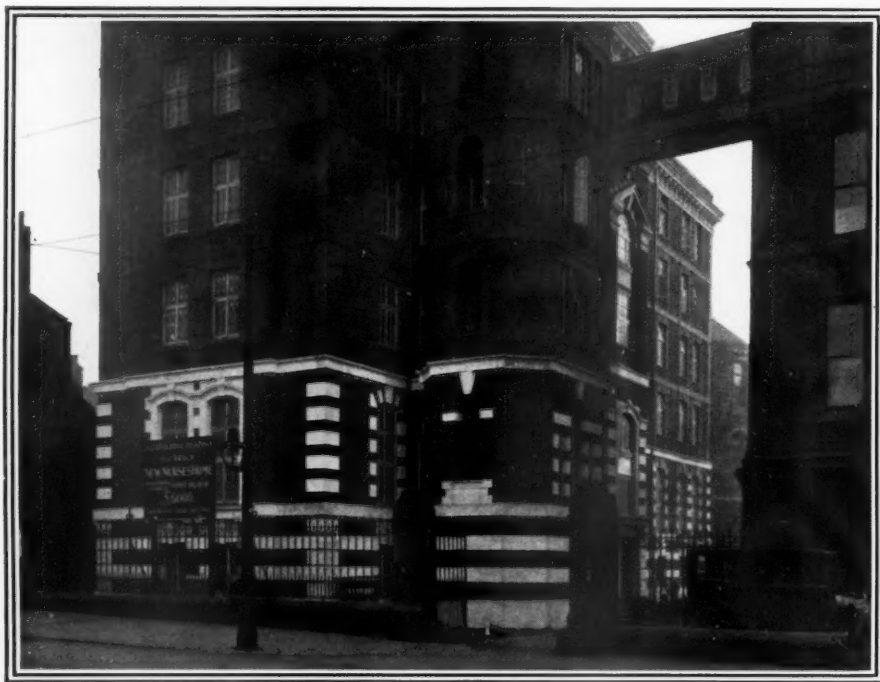
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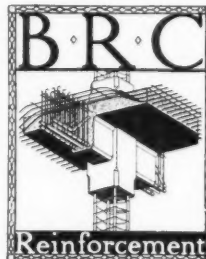
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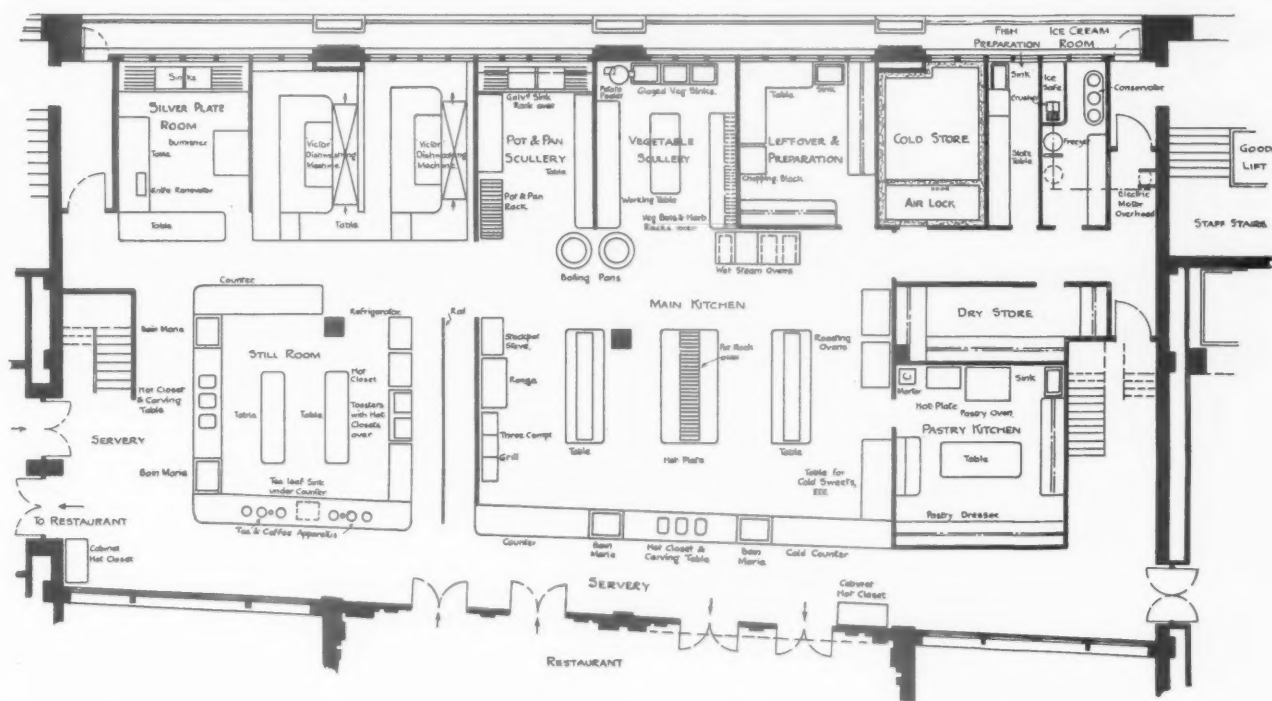
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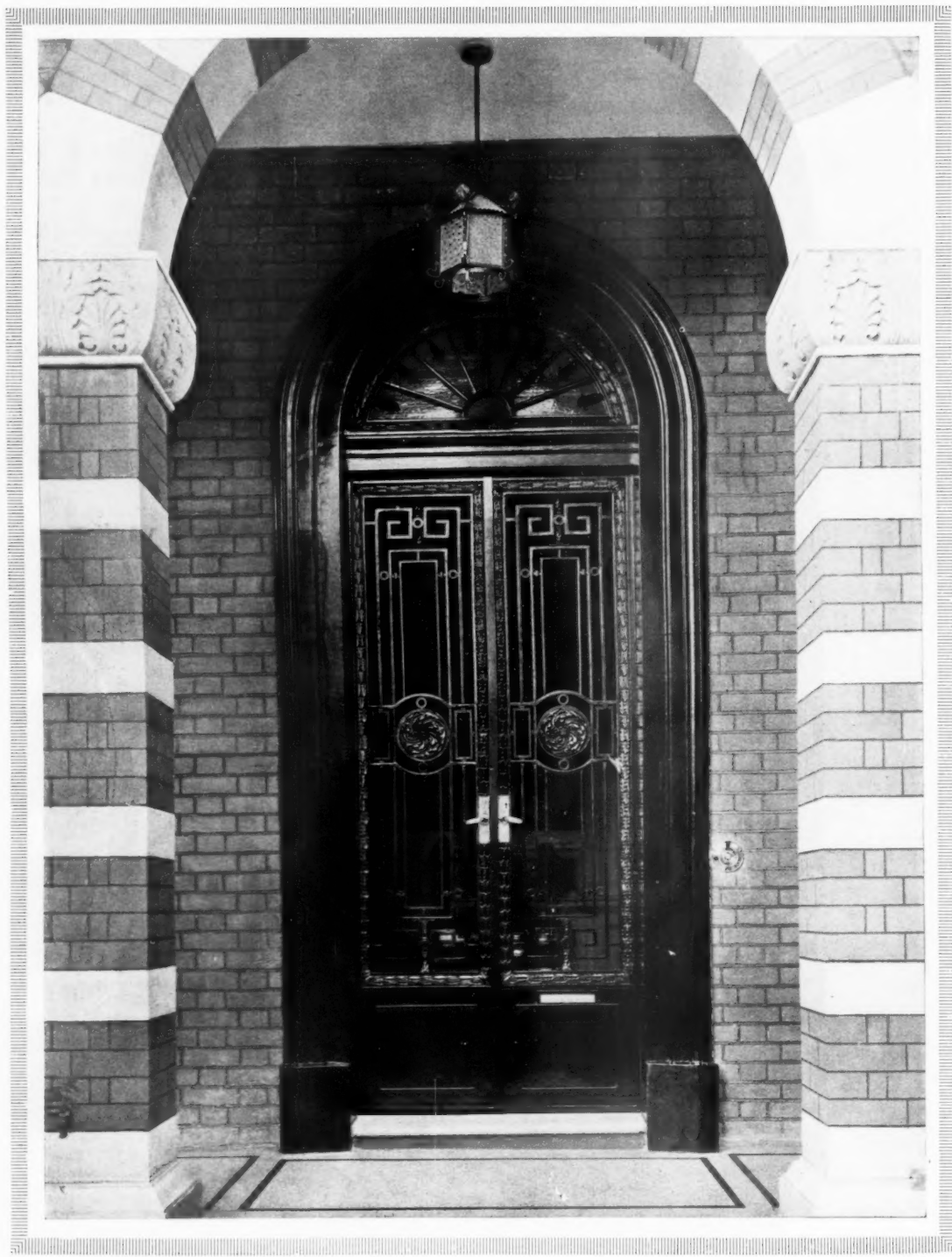
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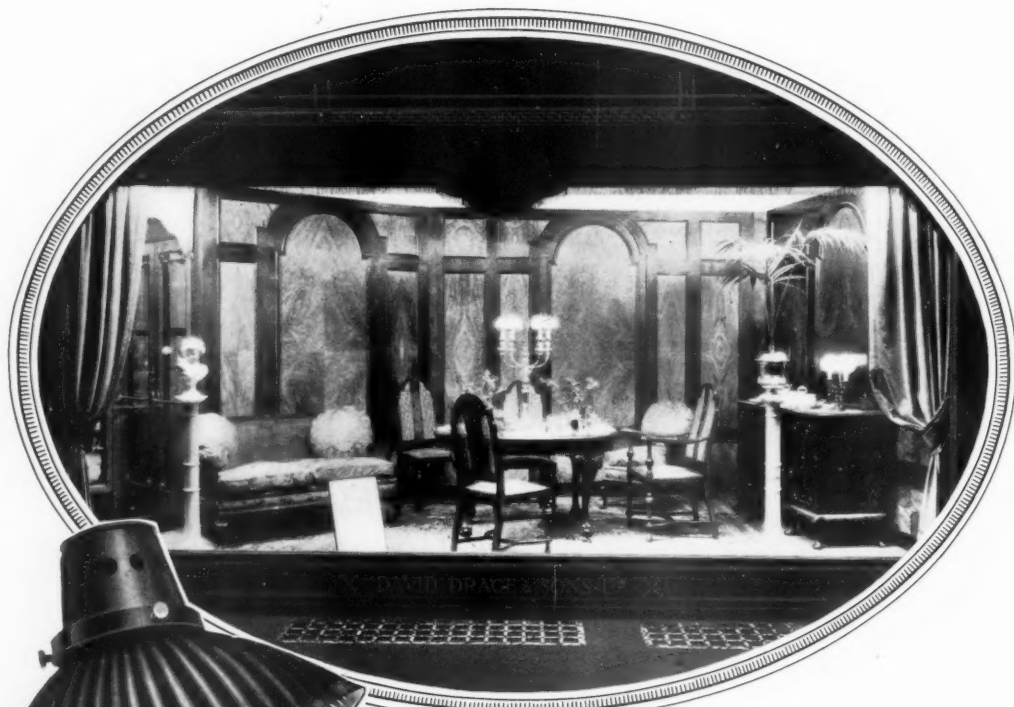
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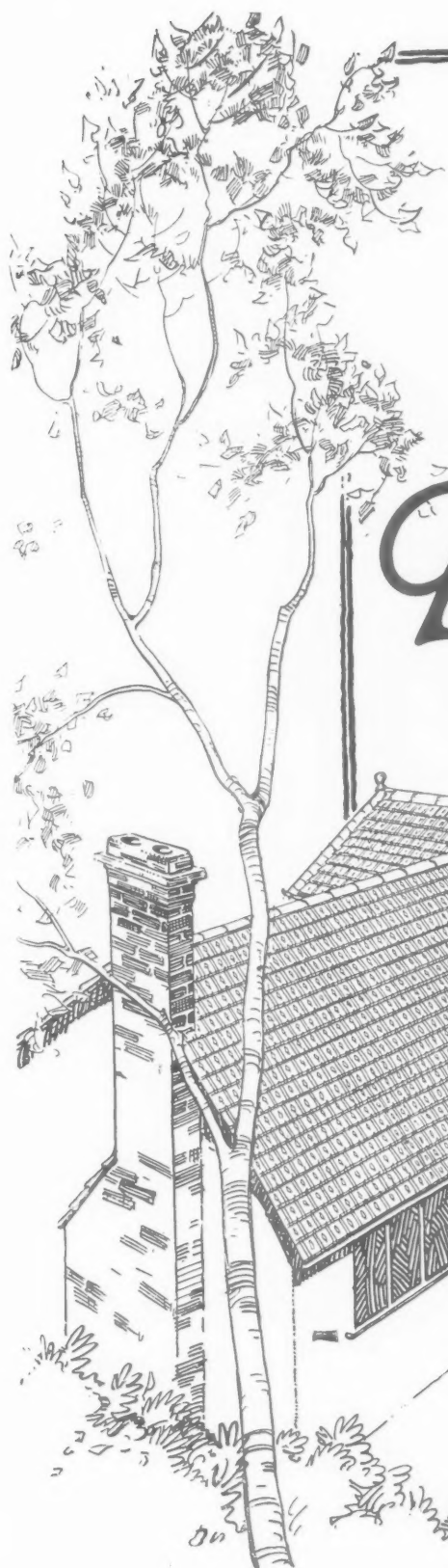
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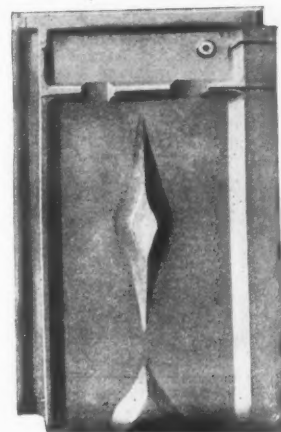
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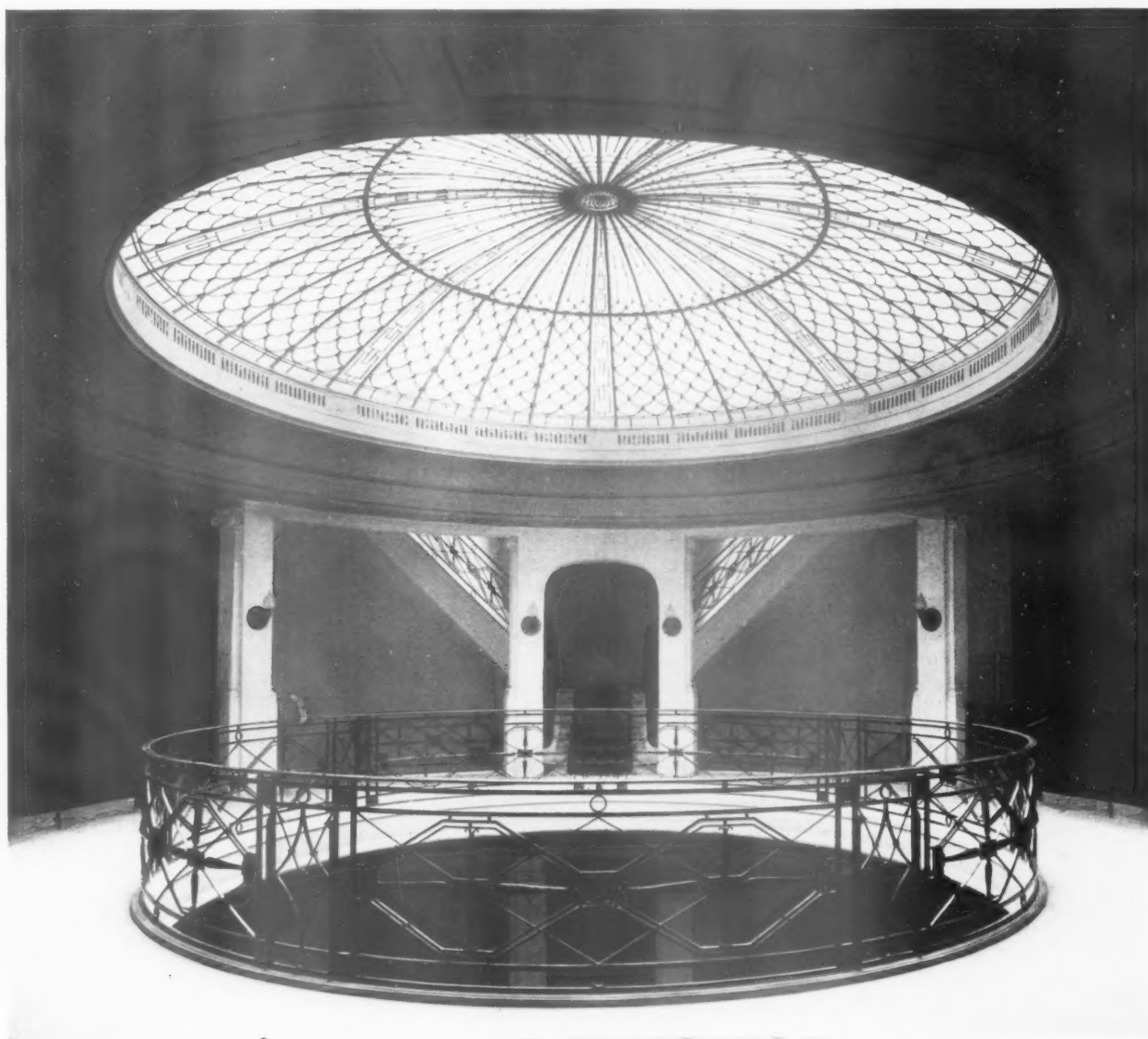
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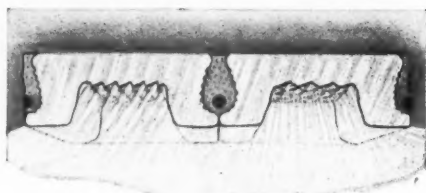
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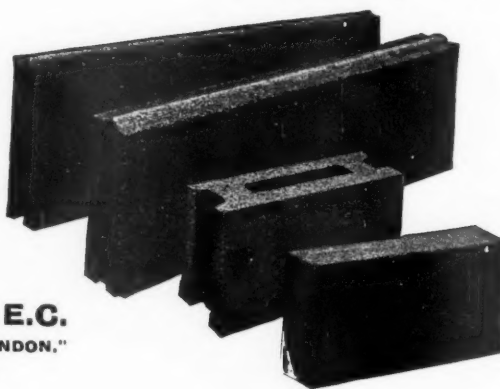
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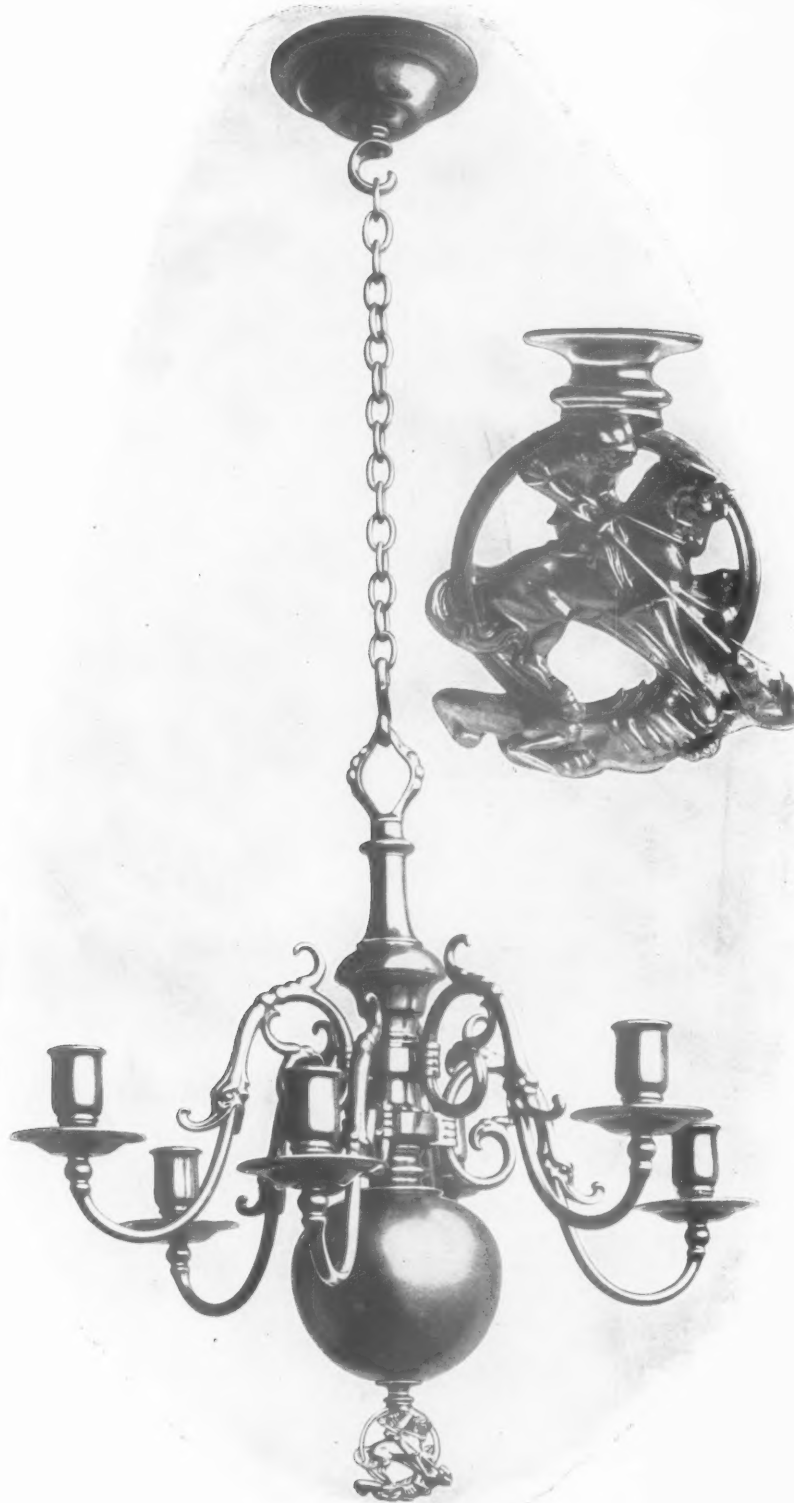
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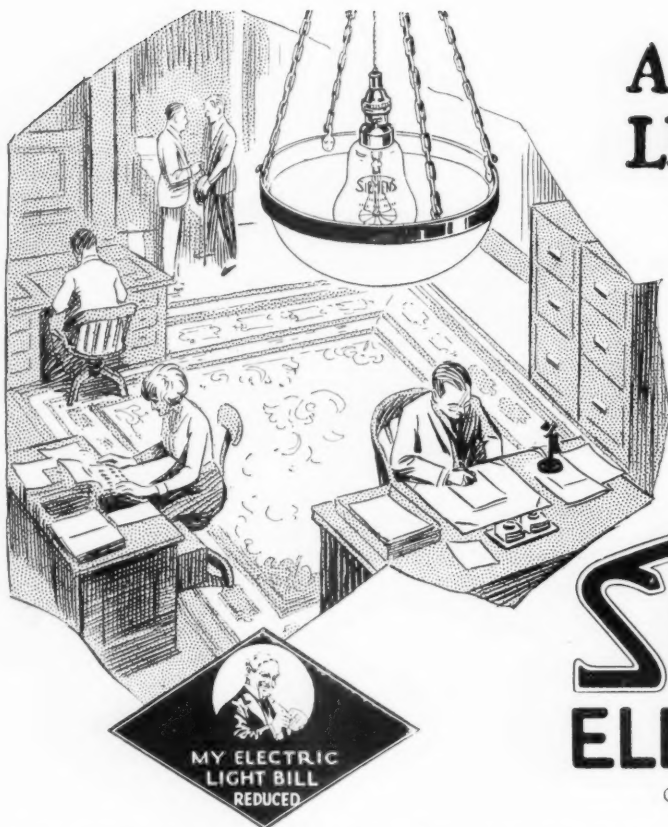
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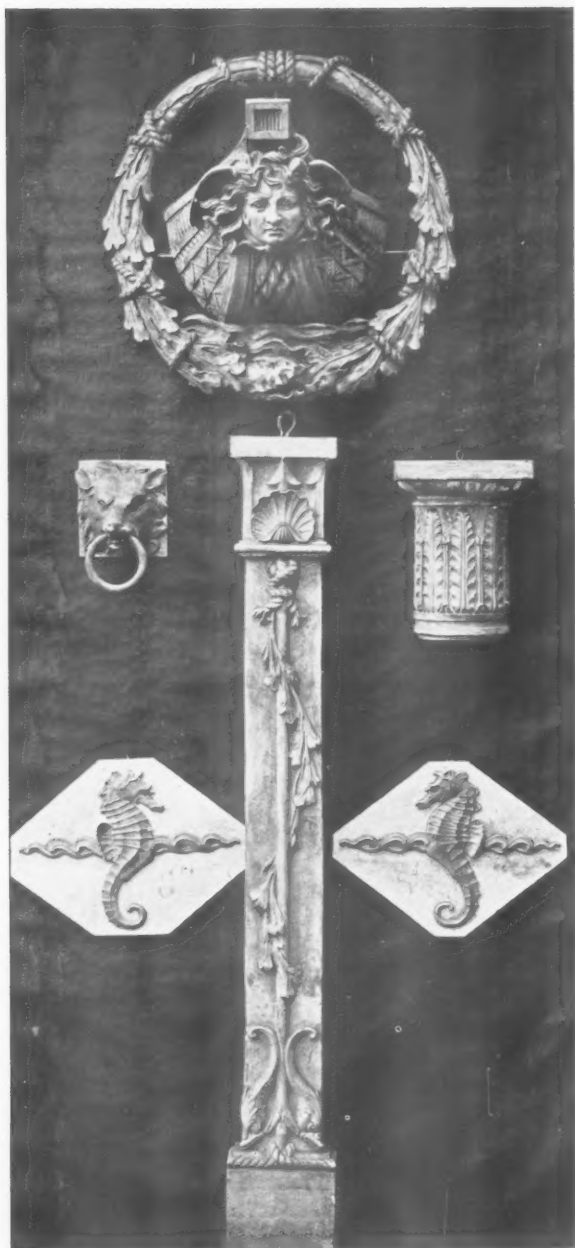
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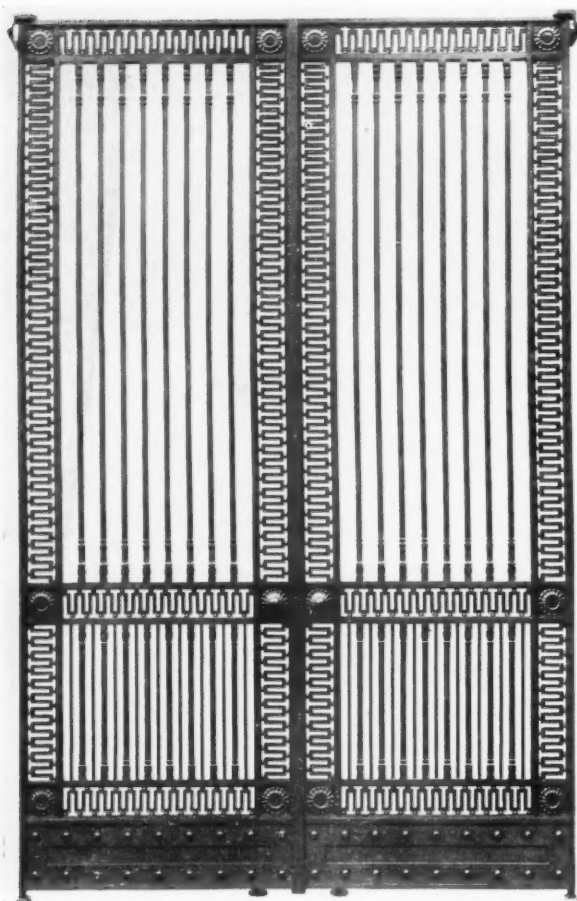
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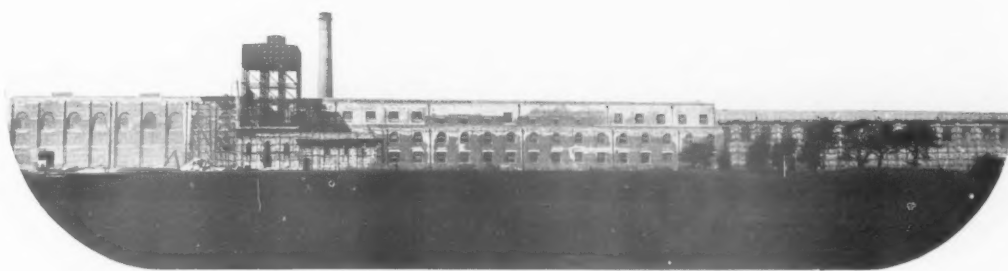
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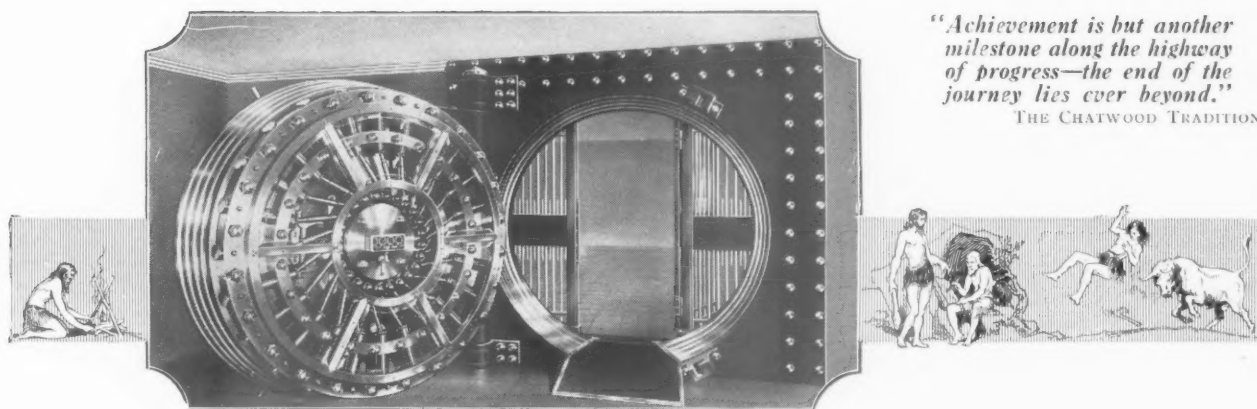
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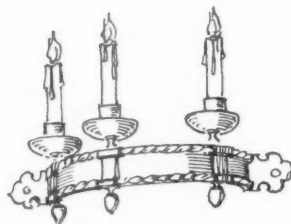
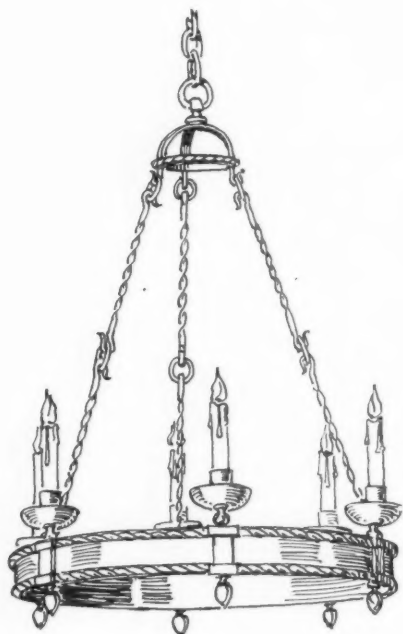
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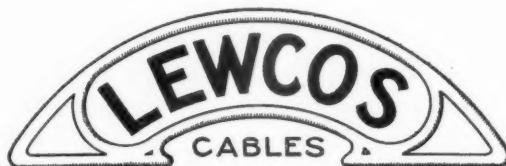
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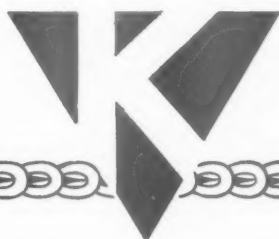
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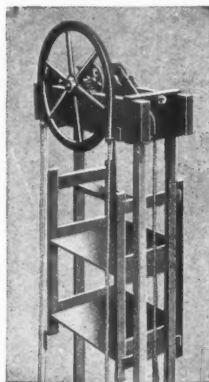


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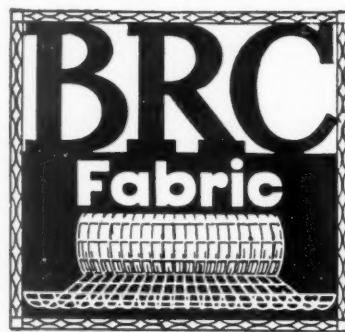
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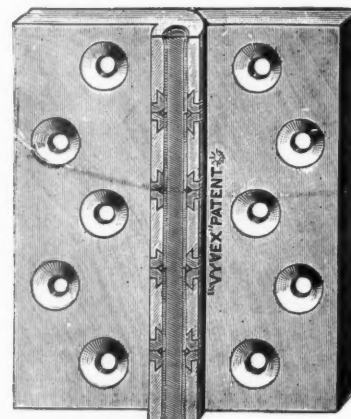
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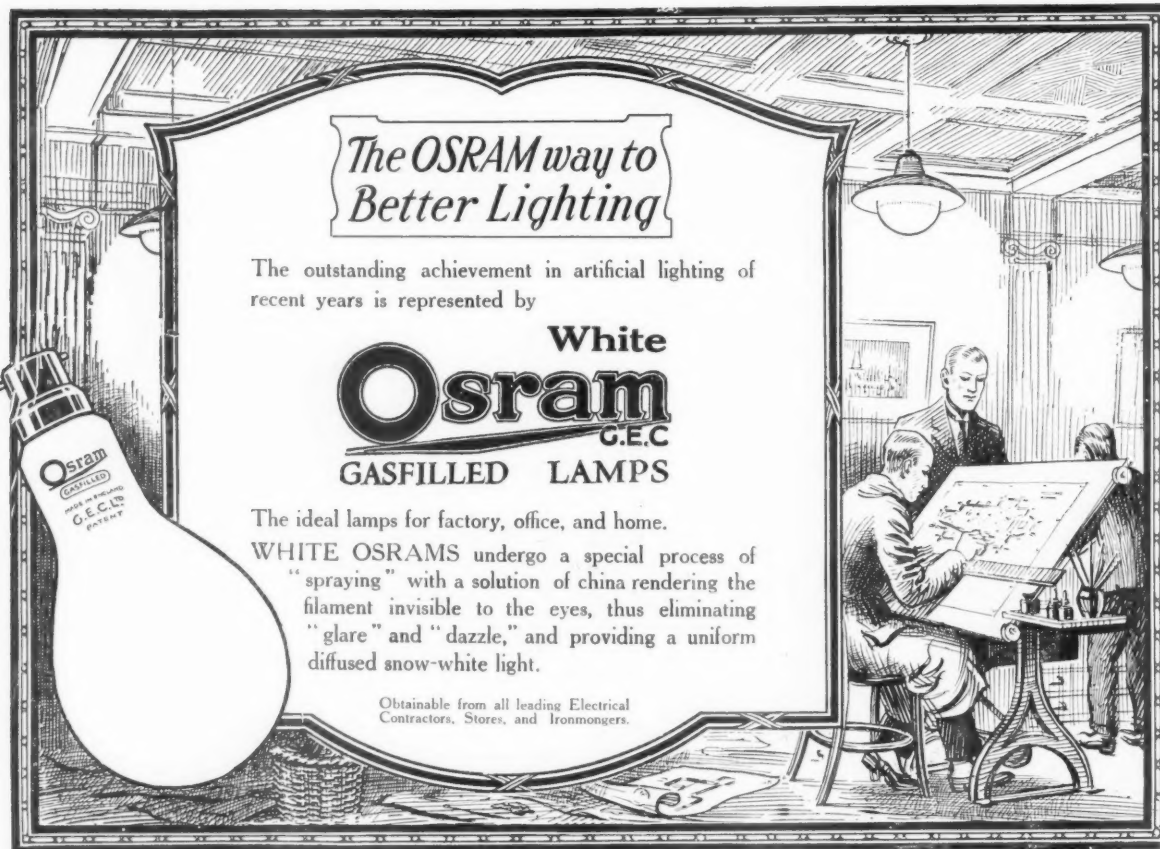
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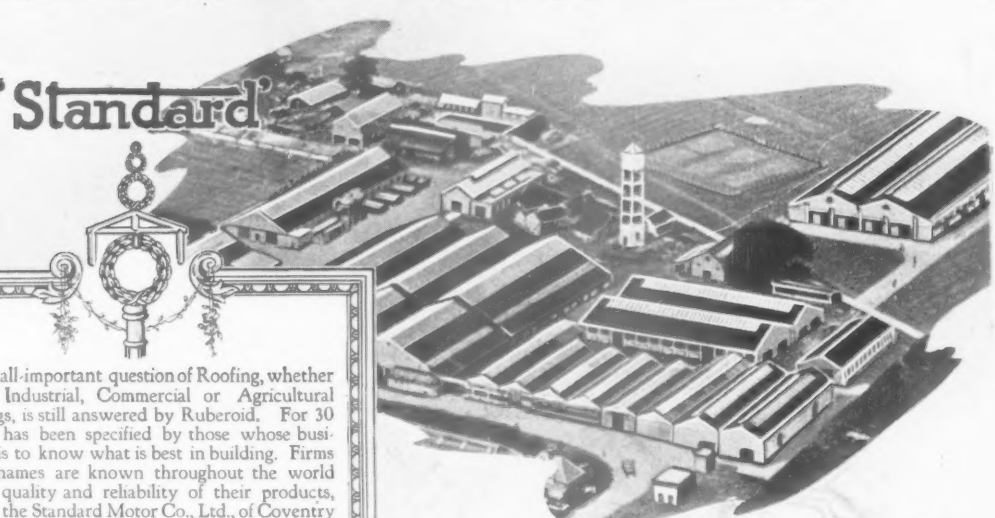
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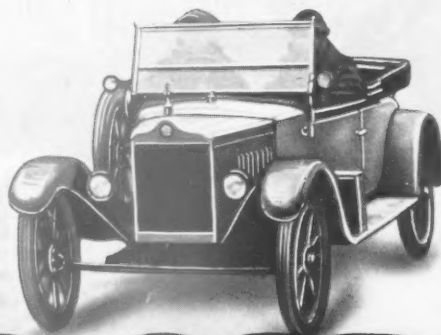
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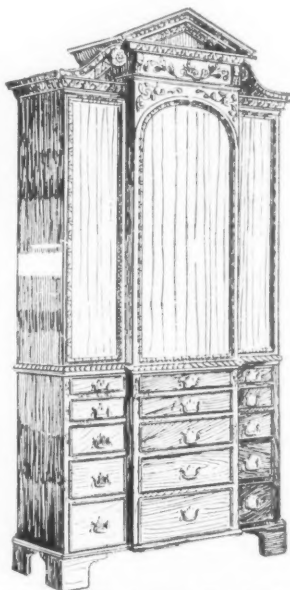
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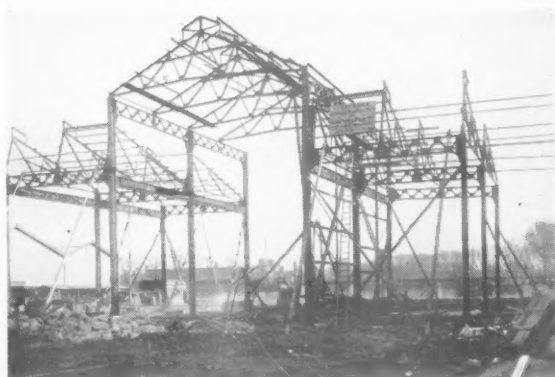
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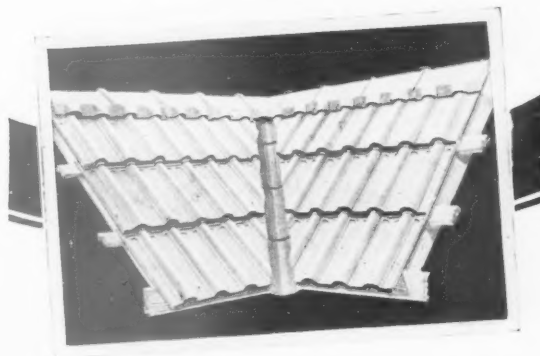
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THE use of Terra Cotta either for exterior or interior construction ensures a degree of permanence and lasting beauty which cannot be obtained from any other material. It offers unlimited opportunity for colour effects and its original beauty is retained for ever.

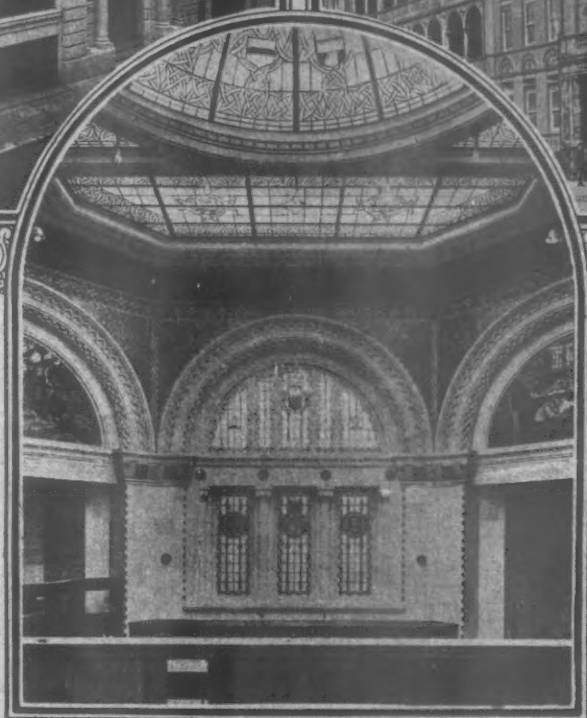
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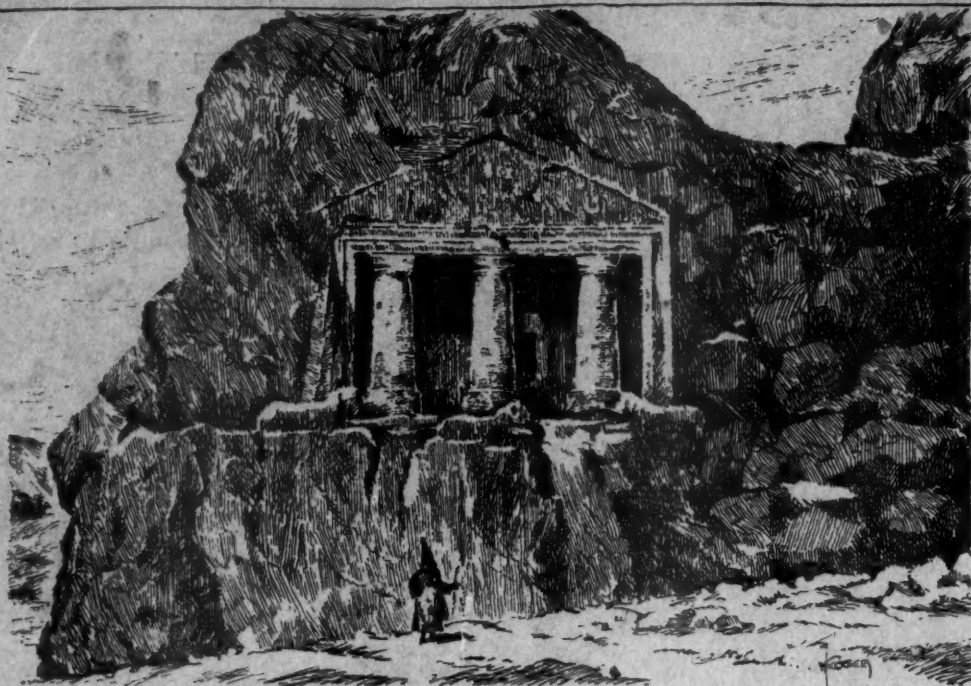
WATERLOO HOSPITAL,
LONDON—Architects: Waring & Nicholson. This well-known building is executed in Buff Terra Cotta with coloured panels in Salt-Glazed Stoneware in relief.

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Architectural Gems.

HAMBAR KAIA.

THIS rock-hewn tomb, belonging to the 9th century B.C., is situated in a deep valley in that part of Asia Minor known to the ancients as Paphlagonia. It consists of a Sepulchral Chamber with a portico of three massive columns, before which are three couchant lions, forming a balustrade. The porch is framed by a double fascia with a pediment over it, that has no cornice.

The rude proportions harmonize with the masses of rock from which the building is carved, but exposure to weather has practically obliterated the surface ornament of the pediment, though it is probable that the lion motive was repeated thereon.

At the present day greater thought is given to housing the living than the dead, but the makers of the tomb of Hambar Kaia had a

certain grandeur of conception in their choice of a site and in the way they dealt with it, which has its own lesson. Out of limitations they created something which has meaning and dignity. There are sufficient limitations to-day to harass both Architect and Builder—limitations of time, money, and labour. Research is consequently being made into new methods of construction, particularly with regard to Housing Schemes. We have recently inspected a number of houses built by this firm some years ago on a system of concrete construction, which allows of the work being done by unskilled labour, and found these thoroughly stable and without the smallest sign of dampness.

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