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WHITEHALL.

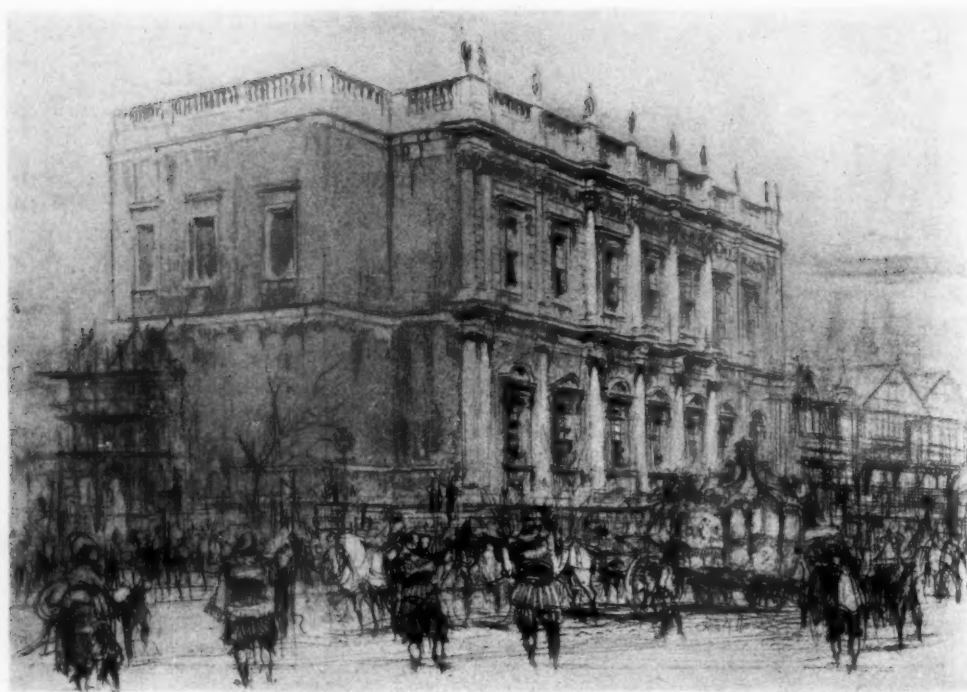


Plate I.

February 1925.

KING CHARLES DRIVING BY THE BANQUETING HALL.

From an Etching by William Walcot.

John Webb and the Court Theatre of Charles II.

THE importance of the part taken by John Webb in the development of architecture during the Renaissance period in England as Inigo Jones's successor (and it must be remembered that Webb survived him twenty years) cannot be gainsaid. In saying this it is not suggested that Webb can take rank as an artist with his master, but the very fact that Inigo Jones accepted him as a pupil, and that later he became a responsible assistant and deputy, shows that Webb must have been a man of outstanding ability.

In recent years some attempt has been made to do justice to Webb, and to give him his rightful position, a position begrudged him, it would seem, ever since Evelyn spoke of "Inigo Jones's man." Inasmuch as Webb owed his training and development as an architect entirely to his master, Inigo Jones's man he certainly was, but not in the belittling sense implied in Evelyn's phrase. From Webb himself we learn that "by especial command" of Charles I he "was brought up by Inigo Jones . . . in ye study of architecture . . ." with the idea that he should eventually succeed to the office of the Surveyor of the Works.* Webb served under Inigo Jones for upwards of fourteen years, actually until 1642, when, with the outbreak of the Civil War, such a notable "King's man" as His Majesty's Surveyor was forced to retire from London. This was virtually the end of Inigo Jones's official career (he was then an old man of seventy), and on leaving London he appointed Webb to act as Deputy Surveyor in his absence, a difficult post, which the latter managed to hold until the following year, when he was "thrust out" under a parliamentary order. Webb subsequently rendered conspicuous service to the King on various occasions during the wars, suffered imprisonment for one piece of work, and eventually joined those of the royal party who attended Charles during the imprisonment at Hampton Court and later at Carisbrooke Castle.†

Webb continued his practice as an architect during the period of the interregnum, and the last evidence we have of his work in association with Inigo Jones would appear to be the completion of additions to Wilton. Inigo Jones's work at the house had begun in 1640, but certain designs for internal decoration at Wilton which, although drawn by Inigo Jones, bear notes in Webb's hand dated 1649, form presumptive evidence that he was then carrying to completion a scheme originated by his master at an earlier period.‡

It is unnecessary to detail here the known work of Webb at this time, but it is important to recall that in 1656 he collaborated with D'Avenant in the production of "The Siege of Rhodes," for which opera Webb designed the stage and its scenery.§

Webb's next official connection with the surveyorship was in the year 1660, when no doubt fully anticipating his eventual confirmation in the office, Webb undertook on the eve of the return of Charles II to London, the preparation of Whitehall and other of the royal houses for the reception of

the King. This work he carried out at the direction of a committee of the House of Lords. Webb's standing at the time is plainly shown by the issue of an order from this committee on May 9, 1660, instructing that "the books of inventories of the King's medals, rings, etc.," be delivered "to Mr. Webb, H.M. Surveyor."* A letter written by Webb to the Earl of Dorset, a member of the committee, dated May 23, 1660, is also preserved, in which he asks that certain pictures be handed over to him for the furnishing of Whitehall;† and these documents confirm Webb's own statement made in the course of his petition to Charles II for the surveyorship, where he says: "the Lords & Commons in Parliamt & Councell of State have conceiv'd none more able then yo^r pet^r (as he hopes yo^r Royall Ma^{ty} shall find) to discharge ye trust of being Surveyor of yo^r Ma^{ties} works, and accordingly he hath & is preparing yo^r Royall howses for yo^r Ma^{ties} reception the charge whereof upon their severall Survey's amounting to 8140^l 5s 2d yo^r pet^{rs} credit stands solely engaged for, he having as yet received 500^l only of ye said summe." In the brief of his case appended to this petition he claims that he "hath made ready Whitehall as his Ma^{tie} sees, in ye space of a fortnight."‡

The petition was of no avail, Sir John Denham was appointed to the Surveyorship and Webb had to rest content with a grant of the reversion of the office. Although so unjustly ousted from all chance of attaining the post he had every right to regard as his own, he apparently did not immediately retire from the field, for Evelyn writing under the date October 19, 1661, records in his diary that he met Sir John Denham at Greenwich on this day and discussed "the placing" of the projected palace. "Sir John was for setting it on piles at the very brink of the water," says Evelyn, who did not agree with this proposal and came away, "knowing Sir John to be a better poet than architect, though he had Mr. Webb (Inigo Jones's man) to assist him."

No official record appears of Webb's work at this time, and it was no doubt the failure to secure any recognition of his services to the crown which caused his subsequent retirement to his country place at Butleigh in Somerset. Here he remained until 1663, when by an order of the King he was recalled to act as Surveyor Assistant at Greenwich and given equal executive powers with the titular chief of the works.§ How complete was his severance from London is illustrated by an illuminating entry relating to his recall which I find in the Works Accounts for Greenwich, where Richard Gammon, Clerk of the Works, is paid 1xs. "for the carriage of trunks out of Somersetshire from John Webb . . . with draughts, books, prints and papers in them for his Mat^s service."||

The appointment at Greenwich was not a proper requital for his services, but it must have been some compensation to Webb to be thus publicly acknowledged as the one person competent to carry out the first important architectural undertaking of the reign. During his absence from London the building project at Greenwich must have remained in the air, for Webb was responsible for the lay-out of the

* State Papers, Dom. Charles II, vol. v, 74.

† *Ibid.*

‡ Drawings so dated and inscribed are to be found in the Burlington-Devonshire collection (R.I.B.A.), the Worcester College Library, and another in the Radcliffe Library, Oxford, described by me in "The Burlington Magazine," vol. xxii, p. 218, 1913.

§ See an article by me in "The Burlington Magazine," vol. xxv, Nos. 133 and 134.

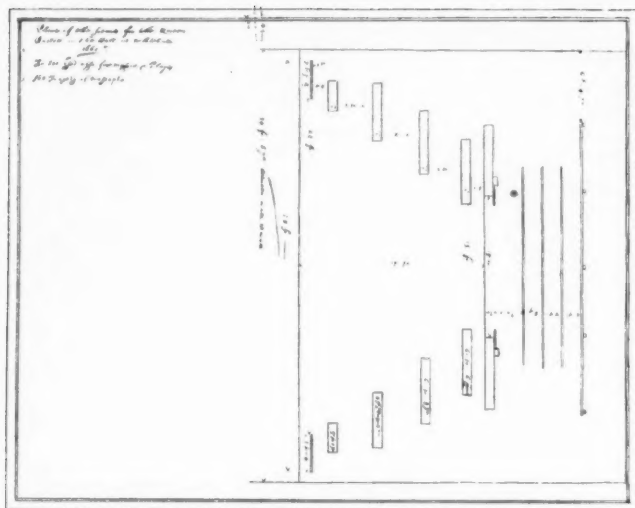
* Calendar of MSS. in the House of Lords. (Historical MSS. Comm. Report, vol. vii., App. p. 88.)

† *Ibid.*, p. 92.

‡ *Op. cit.*

§ State Papers, Dom., Charles II. Entry Book No. 4.

|| S. P. Dom., Charles II. Works Accounts (Greenwich), 1664-5.



1.—A PLAN OF THE STAGE AT WHITEHALL, 1665.

Designed by John Webb.

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Charles II block there which was carried out from his drawings. Important as was this undertaking the work could not have engrossed the whole time of so experienced an architect, and apart from his private engagements it can hardly be doubted that the King must have sought his advice in other directions. In going through the Works Accounts for the period of his employment, we find in addition to the ordinary charges of his office many payments for official journeys to and from London, and we may well suppose him to have been a frequent visitor at Whitehall. But it is to unofficial records that we must turn for light on Webb's activities at Court, and now it is his own drawings which form the evidence.

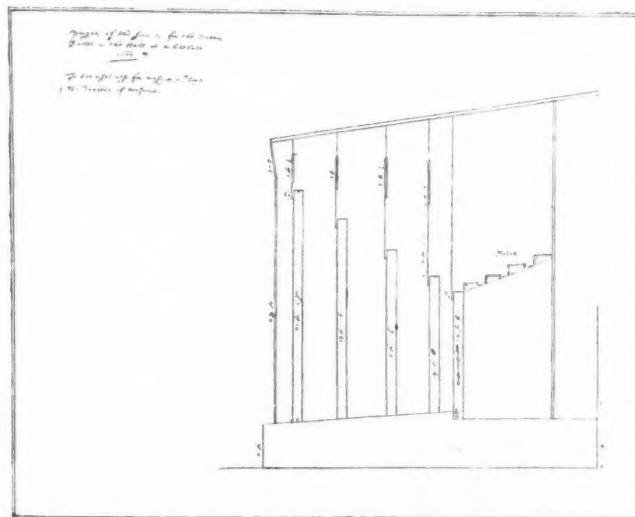
In the collection at Chatsworth are two drawings by Webb showing in plan and section his design for a stage at Whitehall dated 1665. The drawings Figs. 1 and 2 are respectively entitled, in his hand, the "Plant," and "Upright" "of the scenes for the Queens Ballett in the Hall at Whitehall, 1665," with this additional inscription on each: "To bee used also for Masques and Playes. 1. The Tragedy of *Mustapha*." Webb was thus taking at the Court of Charles II the important position in the management of the royal theatre which had been held so brilliantly by his master Inigo Jones in the previous reign, and is here again shown to be taking precedence of his nominal superior in office in matters in which the amateur must certainly have failed. I am unable to say anything regarding the ballet arranged for the Queen for which the stage was in the first place designed. There are no designs by Webb among the Chatsworth drawings which can be identified with a stage setting of the kind. Information is not lacking, however, in respect to *The Tragedy of Mustapha*. Orrery's play had been first publicly produced at the Duke's Theatre, Lincoln's Inn Fields, by D'Avenant's company in 1665, and an entry in Pepys's diary for April 3 in this year records his attendance at a performance, perhaps the opening one. Three days later Evelyn, too, saw the play, for his diary contains a note to that effect. The period of the plague set in during the following month and theatrical performances, both at court and in public, were thenceforth abandoned, not to be resumed until a year and a half later. In the autumn of 1666

D'Avenant's company had reassembled and the first play to be performed by them after their period of inactivity was a command performance of *Mustapha* at Whitehall, on October 18.* The date can be precisely determined, for Evelyn witnessed the production and thus writes of it: "This night was acted my Lord Broghill's (afterwards Earl of Orrery) tragedy called *Mustapha* before their Majesties at Court, at which I was present, very seldom going to the public theatres for many reasons . . . I was invited by my Lord Chamberlain to see this tragedy, exceedingly well written, though in my mind I did not approve of any such pastime in a time of such judgments and calamities."

Besides the plan and section of the stage already mentioned further drawings by Webb at Chatsworth include four designs for the scenery of *Mustapha*, showing him to have been responsible for the complete mounting of the play. The number of scenes designed for the staging of *Mustapha* is uncertain. The drawings at Chatsworth represent the first, third, fifth, and sixth scenes. The third scene, "A Shutter. Buda beleagured the Common," and the sixth, which is another "Shutter," "the Queen of Hungaria's Tent," are reproduced in Figs. 3 and 4. The first and fifth scenes, which were intended to be carried out "In Releve," show respectively, "The Turkish Camp drawne up in Battalia," and "Solyman's Tent." In style of execution and in the general character of their composition these designs bear a close resemblance to the scenery prepared by Webb for *The Siege of Rhodes*.

Webb manifestly considered his knowledge of the theatre to be an important part of his training as an architect, and emphasizes this fact in the brief supporting his petition to Charles II, when he states, "That he was brought up by his uncle Inigo Jones upon his late Maestie's command in the study of Architecture, as well that which relates to building as for masques, Tryumphs, and the like." And in petitioning the King for the second time for the surveyorship, a post he was fated never to fill—Wren being preferred to the office—he again refers to his work in the theatre in supporting his claim to consideration; making the highly interesting statement, that "At Whitehall hee made yor Theater, and thereby

* J. Downes, "Roscius Anglicanus," 1708.



2.—A SECTION OF THE STAGE AT WHITEHALL.

An "Upright" by Webb of the plan shown above.

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3.—THE TRAGEDY OF MUSTAPHA. SCENE 3.

Designed by John Webb.

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discovered much of the Scenical Art, wch to others then himselfe was before much unknowne; yet . . . hee never received any reward."* It may be, perhaps, unwise to accept this claim to scenic "discovery" in too literal a sense, yet Webb would scarcely have put matters so strongly to such an amateur of the theatre as Charles II had he not good reason for his assertion. It is true that in the first instance Webb learnt all he knew of this art from his master, but it must be remembered that a quarter of a century had elapsed between the production of the last masque at the Court of Charles I (in which Webb had actively assisted) and his taking charge of the court theatre in 1665. During the interval Webb's interest in the theatre had not abated, as witness his collaboration with D'Avenant in the production of *The Siege of Rhodes* in 1656.

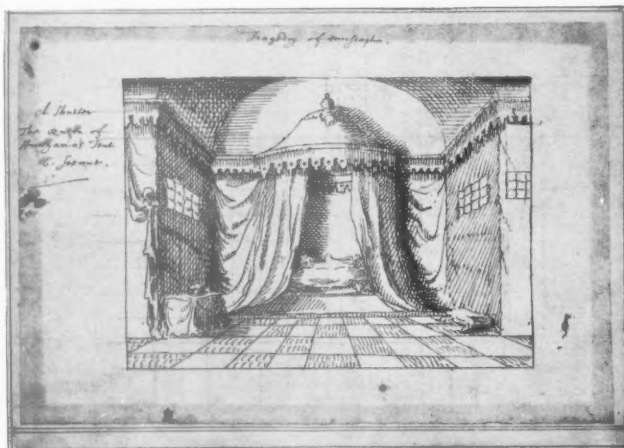
The stage system which Webb employed for mounting the Queen's ballet in the Hall at Whitehall, in 1665, is seen to be the same in principle as that developed by Inigo Jones, for this stage shows no variation in general disposition from that built for the production of *Salmacida Spolia* in 1640. It is in reality merely a slightly-simplified version of the earlier one, for Webb gives no indication, on his plan, of any provision for the machines which were such a feature of the *Salmacida Spolia* stage. If Webb, in asserting his claim to "discoveries" in the "Scenical Art," was referring to the production staged in the Hall, neither in his plan and section of the stage nor yet in the designs for the scenery can we see any justification for such a statement. But his definite use of the word "Theater" in referring to his work at Whitehall extends the question and raises a point of great importance.

The evidence so far forthcoming merely goes to show that he had fitted up a stage in the Great Hall, primarily intended for the ballet of 1665, and employed in 1666 for the production of the tragedy of *Mustapha*; but the temporary transformation of the Hall at Whitehall did not constitute it a theatre in the strict sense of the term, nor was it ever so described in the records. One building at Whitehall alone answers to this description at this period, and that was the Cockpit. For proof of this we may refer to the records of payments for the court entertainments, and in particular to the accounts of the Treasurer of the Chamber, Sir E. Griffin, covering the years 1660-71.† Here we find an annual charge

of £30 paid to George Johnson, being his wages as "keeper of His Ma^{ty} Playhouse at the Cockpitt in St. Jameses Parke." This is the title for the year 1660-61, but in later entries we find the Cockpit variously described as "His Ma^{ty} Theater at Whitehall," and "ye theater within His Ma^{ty} Pallace of Whitehall." The foregoing extracts suffice to establish the identity of the royal theatre, and this fact established we must conclude that Webb's work at the palace was not entirely confined to the staging of productions in the Great Hall for it would seem that when he makes specific use of the word "theater," it can be no other than the Cockpit Theatre to which he alludes.

Originally built for the purpose of the royal sport by Henry VIII, during the period in which Inigo Jones was actively interested in theatrical productions at court, records are available of the presentation of plays at the Cockpit in the time of Charles I.* But, notwithstanding the numerous collected records of Inigo Jones's theatrical work at Whitehall, his connection with the theatre in the Cockpit has not hitherto been definitely established, so that the drawing by him, Fig. 6, here reproduced from the original in the Chatsworth collection, has thus a special interest, apart from the evidence it provides of the equipment of the building with an efficient stage system. This sketch represents a preliminary design for a stage setting, and is inscribed in the margin in Inigo Jones's hand "for ye Cockpitt for my lo. Chāberlin 1639." It is a rapidly-drawn first rough-out of a scenic composition, and within the proscenium arch forming the stage front are seen the approach and fortified entrance to a walled city whose towers are introduced as points of interest in the scene. Represented on the wings, or "side scenes," is a double row of tents—four on either side, suggesting an army encamped before the city. The proscenium which frames the setting here takes the form of an arch of regular architectural composition, and in this particular the design departs entirely from the known type of proscenia used for the mask stage by Inigo Jones. The latter were invariably designed as rectangular openings usually bordered by pilasters supporting a frieze, the whole being carved and ornamented with symbolical decoration. One point of likeness with the mask proscenia is observable, however, in the cartouche

* F. G. Fleay, "Chronicle History of the London Stage," 1890.



4.—THE TRAGEDY OF MUSTAPHA. SCENE 6.

Designed by John Webb.

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* S. P. Dom. Charles II., 251, No. 120.

† S. P. Dom. Charles II. Declared Accounts—Pipe Office, Roll 546.



5.—THE QUEEN OF ARAGON. 1640.

A study for a scene by Inigo Jones.

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panel, or compartment, at the crown of the arch which was certainly intended to receive an inscription of the title of the piece. So rough is the sketch of the scenery that Inigo Jones has written on his drawing the names of the various parts of the scenic composition to indicate its make-up. Thus on the view of the city which would have been represented on the back scene, he writes "Citti of rileve," to show that this part of the scenery was to be modelled in relief, and not entirely rendered in paint on a canvas flat. Behind this part of the scenery the "back cloth" is indicated, and above, on the "sky borders," appears the word "cloudes." On the wings the word "tents" is written on either side.

It will be noticed that a series of short vertical lines is sketched in along the line of the stage front, and it is difficult to determine the precise significance of this detail. The lines may possibly show that a railing ran along the front of the stage. It is perhaps going too far to suggest that they indicate an arrangement of footlights.

I can trace no further material in the Chatsworth collection relating to this design, and the drawing being unaccompanied by a plan, and itself but the merest sketch without indication of scale or dimensions, nothing can be learned from it of the size or the full possibilities of the Cockpit stage at this period.

So far as the actual setting is concerned it is just possible that it may have been prepared for D'Avenant's play, *The Siege*. Unhappily, precise information seems lacking of the date of the first production of this piece, but in the opinion of Maidment and Logan the play was first acted at some time before the Civil War.* D'Avenant makes Pisa the scene of his play's action, and in the pourparlers preceding the actual siege, the governor of the city, in refusing entrance to the commander of the opposing forces, suggests that he can "lie i' th' suburbs." The encampment depicted in Inigo Jones's sketch may well represent the army sitting before the town.

A besieged town also formed the main setting of Habington's play, *The Queen of Aragon*, for which Inigo Jones designed the scenery when the piece was produced at court. His study for the first scene is reproduced in Fig. 5 from the original at Chatsworth. But it will be observed that the setting of the siege in this design does not correspond

* "The Dramatic Works of Sir W. D'Avenant," ed. by J. Maidment and W. H. Logan, 1872-74.

with the Cockpit setting, and as Habington's play was not performed until 1640, it must thus be placed out of count. While speaking of this production it is of special interest to record here that although there is a study by Inigo Jones for the first scene of the play, the designs for other scenes in it preserved at Chatsworth are drawn by Webb. This is a highly significant fact, and certainly shows that Inigo Jones considered his assistant sufficiently master of this particular technique to allow his collaboration to extend to the actual preparation of the scenery.

Slight as is Inigo Jones's sketch of the Cockpit stage in 1639, one important fact at least can be gleaned from his drawing, and that is that, at this date, if no earlier, sufficient stage-room was provided in the building to mount a play on the recognized lines, though not necessarily on the same scale, of the settings in current use on the masque stage at Whitehall. The history of the Cockpit building must now be carried into the succeeding reign.

To follow the history of any particular building, or even group of buildings, in the maze of more or less haphazard structures which went to make up the old palace of Whitehall, always must be a difficult task, for no studied or regular scheme of development seems ever to have been adopted for its enlargement. Constant additions and alterations appear to have been carried on during successive reigns, and this seems particularly to be so with the group forming that part of the palace lying to the west of The Street.* If Faithorne's bird's-eye map of London, published in 1658, is to be relied on for detail, the Cockpit at this date was still an isolated structure standing apart from the other buildings in St. James's Park. But in Fisher's plan of Whitehall,

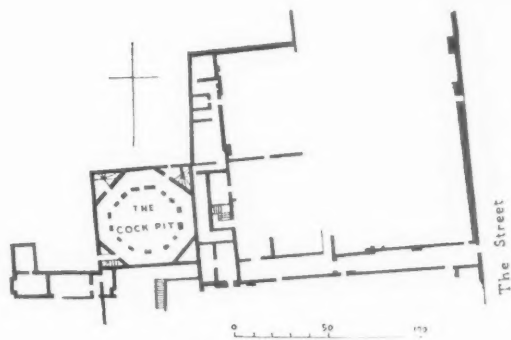
* A continuation of the "Whitehall" of this period southwards from the "Holbein" Gate.



6.—A STAGE SETTING FOR THE COCKPIT THEATRE, WHITEHALL, 1639.

By Inigo Jones.

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7.—THE COCKPIT.

A Detail from Fisher's plan of Whitehall as engraved by Vertue.

our chief and invaluable source of information as to the disposition of the palace in the latter part of the seventeenth century, the ever-spreading buildings are shown to have linked up the Cockpit with the general group. Until the late Mr. Walter L. Spiers published the results of his careful study of the topography of Whitehall the date usually ascribed to Fisher's survey was that given in Vertue's engraving of it, the year 1680, but Mr. Spiers satisfactorily showed that the original plan must have been drawn at some earlier time, and he suggested the period between 1663 and 1670 for its compilation.*

In Faithorne's view the Cockpit is seen to be a two-storied structure of octagonal shape, crowned by a pyramidal roof, and this no doubt represents the building as it had stood unaltered from the time of its erection in the reign of Henry VIII. There is no plan of the building at this period. From five to twelve years would appear to elapse between

the publication of Faithorne's engraving and the plotting of Fisher's survey, and at some time during this interval the Cockpit obviously must have been remodelled, for in the latter's drawing (Fig. 7) the structure has now become square on plan, though still shaped internally as an octagon, and, as has been said, is seen to be linked up with the surrounding extensions of the palace, a regular entrance called the Cockpit passage giving access to the building from The Street.

An excellent idea of the external appearance of the remodelled Cockpit at this period may be got from the view of Whitehall painted by Hendrik Danckerts, reproduced in Fig. 8, from the original in the possession of the Earl of Berkeley. This picture, which so usefully complements Fisher's plan, was one of the collection of views of London exhibited at the Burlington Fine Arts Club in 1919, and in an illuminating note upon it Mr. Philip Norman gave his reasons for dating the painting "between 1670 and about 1677, perhaps not much after the earlier date."† In this view we see the north and west fronts of the Cockpit, the two doors on the latter front corresponding with the staircase entrances shown on Fisher's plan.

Among the drawings in the collection at Worcester College, Oxford, is an unnamed design for a small theatre, represented in a general plan of the building and an elevation and plan of the stage drawn to a larger scale (Fig. 9). Attention was first drawn to the design by Professor Lethaby in an article on Inigo Jones's work in the theatre, to whose authorship he attributed it.† Up to the present, however, no evidence is forthcoming of Inigo Jones being its originator.

* "Catalogue of a Collection of Early Drawings and Pictures of London, etc.," Burlington Fine Arts Club, 1920. To make the detail of the Cockpit building as clear as possible only a portion of the picture is reproduced here.

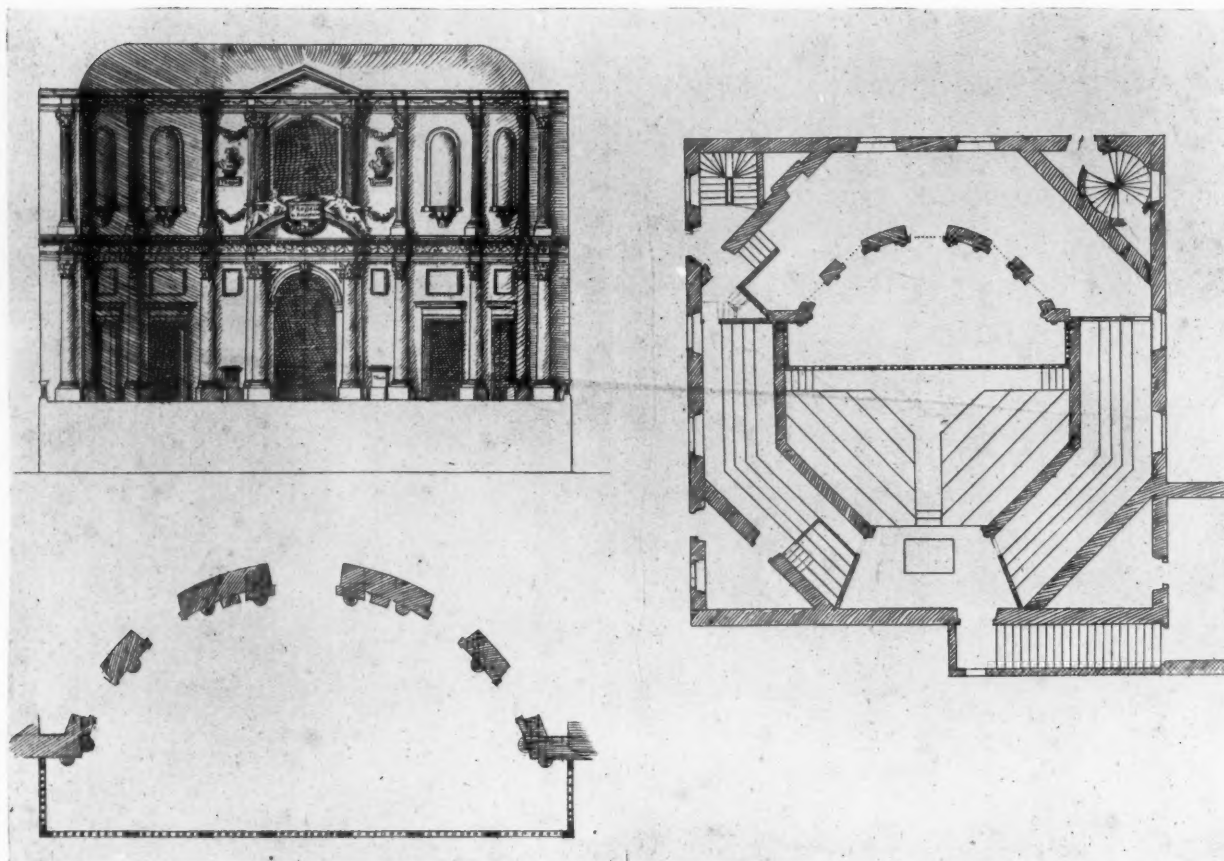
† "Architectural Review," vol. xxxi, pp. 189-90.



From the original in the possession of the Earl of Berkeley.

8.—WHITEHALL. Painted by Hendrik Danckerts between 1670 and 1677.

Danckerts's painting gives an excellent view of the Cockpit which can be seen in the centre, immediately above the statue.



9.—A DESIGN FOR REMODELLING THE COCKPIT THEATRE, WHITEHALL.

Drawn by John Webb.

Worcester College Collection, Oxford.

All that might be said of it on that score was that the design formed one of the general collection of drawings by him, but also including those of his assistant, John Webb. It may be said at the outset that the drawing itself forms a typical example of Webb's careful and workmanlike, if somewhat uninspired, draughtsmanship. Difficult as it admittedly is, in certain of their line architectural drawings, always to distinguish between the work of master and assistant, where any figure drawing is involved a mistake can hardly be made. The swift and bold manner in which Inigo Jones drew the figure is one of the most distinguishing features of his work. In many of his architectural drawings, too, it is evident that he did not like the restraint imposed by ruler and setsquare, and following a preliminary setting-out of the main lines of the drawing by a series of lines drawn with a point, he inked in the sheet largely in freehand. His characteristic use of the brush in rendering the shadows is a noticeable feature of his architectural drawings. Webb's manner of finishing, on the other hand, was entirely different, and his drawings, which are mostly executed in the style of the design now being considered, bear evidence of his slower and ruler-guided pen. The method of rendering the shadows by a system of hatched lines, employed in this example, is typical of Webb's work, and though he sometimes adopted his master's method of heightening the drawing with an ink wash, he more usually drew with the pen, and did not readily use the brush. In the sculpture forming part of the decoration of the stage background in the present drawing, his lack of confidence in handling the figure, and he never attained a mastery of it, is manifest.

Following Professor Lethaby's discussion of this design, it was described more fully at a later date by Mr. Hamilton Bell,* and still more recently has been dealt with by Professor J. Q. Adams,† who rightly identified the plan with the Cockpit Theatre, Whitehall, as seen in Fisher's survey of the palace. There can be no questioning the identification, which is readily confirmed when the dimensions scaleable from Webb's plan are compared with those of the Cockpit building. Professor Adams, however, accepting the drawing as an original design by Inigo Jones, goes so far as to identify it with a "new theatre at Whitehall," presumably built in 1633, to which he finds a reference in the introductory speech addressed to the King and Queen at the production of Thomas Heywood's play, *The Rich Jew of Malta*, at Court in that year. But with the new evidence now furnished by Inigo Jones's design for a stage setting at the Cockpit Theatre in 1639 any such conclusion is ruled out entirely. In this drawing (Fig. 6) a wide proscenium arch forms the entire front of a stage obviously planned on the lines of those used for the masques. It is a picture stage, pure and simple.

Turning to the Cockpit Theatre as seen in Webb's drawings (Fig. 9), we find a stage of quite another form. In this design, which it need hardly be said derives from Palladio's Olympic Theatre at Vicenza, a permanent scene forming an architectural background to the stage proper, after the manner of the Roman theatre, takes the place of the open "proscenium" arch of the picture stage intended as a frame for the entire scenic setting. Scenery such as is indicated

* "Architectural Record," vol. xxx.i, p. 263 *et. seq.*

† "Shakespearean Playhouses," pp. 391-400.

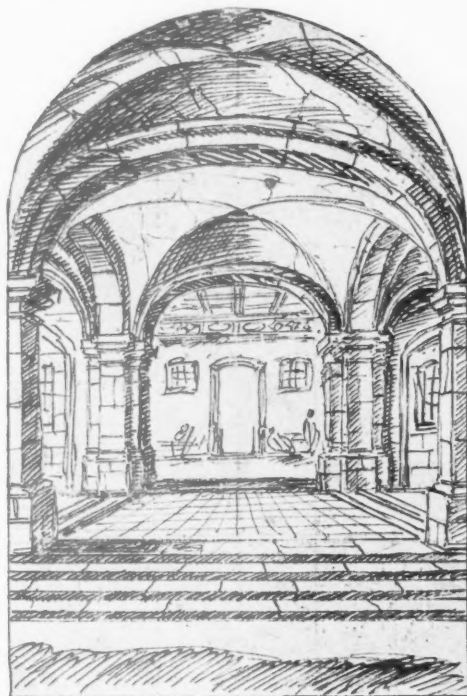
in Inigo Jones's earlier drawing could find no place on a stage of this nature.

That the scheme represents no more than a remodelling of an existing building can hardly be questioned. It cannot be thought that either Inigo Jones or Webb would have dealt with an open site in the manner shown in the plan before us. That the main alteration to the Cockpit consisted in squaring up the octagon so as to provide room for internal staircases, also seems borne out from an examination of the view of the building seen in Danckerts's picture of Whitehall (Fig. 8). It will be observed that a series of pinnacles, or colonnetes, surmounted by carved figures appear at intervals along the crenellated parapet carried round the building, and these correspond with the points at which the descending lines of the octagonal roof, if projected, would intersect the lines of the main walls. These features seem entirely characteristic of the earlier building and serve to emphasize its original octagonal form.

Inigo Jones's ideas on theatre planning are plainly evident in his design for a theatre preserved in his copy of Palladio in the library of Worcester College, Oxford, which was described in "The Burlington Magazine" for 1917,* where in the arrangement of the auditorium he was seen to adopt a modified version of the seating plan of the classic theatre on the lines illustrated by Serlio.† With such a precedent set for him it can hardly be suggested that Webb would have departed from it had he been planning a theatre on an unrestricted site.

Whether the scheme for remodelling the Cockpit Theatre, as seen in Webb's drawings, was ever carried out in entirety cannot be decided on the evidence at hand, for Fisher's rough ground plan is too small in scale and insufficiently detailed to give any indication of the form of the stage. But a remarkable series of three designs for scenery, preserved in the Chatsworth collection, might seem to furnish evidence that the scheme for the Cockpit stage was carried to a further point. These drawings, which strongly resemble Webb's work, comprise studies for back scenes unique in form among the other scenic designs in the collection, for they were expressly designed to suit a narrow arched opening answering to the shape of the central "door" shown in the elevation of the Cockpit *scena*. The scenes are respectively entitled in Webb's hand, (1) "A palace," (2) "An army," and (3) "A prison."‡ The latter design is reproduced in Fig. 10. It is squared off in pencil, each square representing 1 ft., and working from this scale the scenes measure 9 ft. in height and 6 ft. in breadth. The central "door" of the Cockpit *scena* scales 8 ft. 6 in. in height, and approximately 6 ft. in width, so that an opening of this size would have been in the right proportion and shape for the framing in of such scenery.

A stage of this type is certainly not one which we can imagine being readily adopted by Inigo Jones, for a study of his work for the masque stage cannot but show that in its development under his hand the tendency was for the production of settings exhibiting an ever increasing elaboration of scenic display. That he contemplated the adoption of a stage modelled on that of the classic theatre, as re-introduced by Palladio, was shown in the theatre design by him mentioned above, but in his handling of this scheme it was evident that the underlying idea was the radical modification



10.—A PRISON.
A Design for scene in an unidentified play.
Reproduced by permission of the Duke of Devonshire,
copyright reserved.

of the classic *scena* so as to permit the free use of the settings which made his stage so famous.

When the fact that Inigo Jones's design for the Cockpit stage (Fig. 6) is dated so late as 1639 is taken into full consideration, and that his latest known work for the court theatre of Charles I, the mounting of D'Avenant's *Salmacida Spolia*, the last of the masques, was carried out in the following year, it seems doubtful that any theatre building would have been undertaken during the difficult period preceding the end of the reign. To this fact, too, must be added the evidence of Faithorne's drawing of the Cockpit, as seen in his view published in 1658, where the building is shown to be still purely octagonal in form. Much more probable is it that the alterations to the Cockpit were carried out during the period of the revival of the theatre at the Court of Charles II, and in support of this contention we have Webb's definite statement of his work there, when he says in addressing the King, that, "At Whitehall hee made yo^r Theater." It must be remembered, too, that his official connection with the court, which recommenced with his appointment as surveyor assistant to Denham in 1663, extended until 1670. And it is certainly remarkable that the date ascribed by Mr. Spiers to the compilation of Fisher's plan of Whitehall, showing the rebuilt Cockpit, corresponds precisely to this period. It appears reasonable therefore to assume that in these drawings by John Webb we have an ingenious scheme for remodelling the Court theatre for which the credit must be given to him.

[I have to thank the Duke of Devonshire for permission to reproduce here the various drawings from the Chatsworth collection, and the Earl of Berkeley for the reproduction of the painting by Hendrik Danckerts in his possession. I have also to thank the authorities of Worcester College, Oxford, for allowing me to publish the drawing in their collection.]

WILLIAM GRANT KEITH.

* See an article by me in "The Burlington Magazine," vol. xxxi., Nos. 173 and 174.

† "Architettura," 1545.

‡ The titles are written in black lead, and in drawing No. 3 the inscription is almost entirely obliterated.

A Garden near Stockholm

The Home of Professor Carl Milles



HOW many artists, I wonder, have had that supreme happiness which has fallen to the lot of the famous Swedish sculptor, Professor Carl Milles: the chances of realizing, to the fullest extent, his visionary dream of an absolutely beautiful home?

At Lidingö he found natural conditions such as very few capitals can boast in their immediate vicinity, a glorious view over the blue waters of the Värtan, the festive Swedish sky, and lofty pine trees whose clean trunks and branches the generous sun endows with a rich coppery glow.

The illustrations will give some idea of what an artist of Milles's extraordinary power of imagination has been able to create on such a favoured spot. The evolution has been gradual, but following pre-conceived artistic lines, and the professor has a lucky hand in discovering fragments, often utterly neglected till he found them, though of marked historical interest; to mention one example, the handsome isolated column which dominates some of the views, mirroring its slender form in the beautiful pond, and which hails from the opera house of King Gustavus III, long ago demolished to make room for a more commodious and modern edifice. Professor Milles found this magnificent column in a Stockholm lumber yard.

It will be observed that the architect and the sculptor, hand in hand as they ought to be (London would have finer monuments were this rule more frequently adhered to), are

to the fore in every one of our illustrations. And how admirably have they not acquitted themselves of the task, the very enticing task, set them. Picturesque walls with niches, pergolas, and terraces, ornamental ponds, fountains of great beauty, tiled walks—these do not exhaust the charms of the Milles's garden. Professor Milles is a past-master in highly decorative fountains, original in conception, their beauty further enhanced by the skill with which the material has been chosen and treated. In the corners of a large pond are drooping willows, and water-lilies and other plants of rare beauty have been acquired from afar, selected with never-failing judgment; while amongst the crevices of the flagged walks mosses and lowly rockery plants quite spontaneously spring into life.

It goes without saying that the scheme for a garden like this has been planned with the greatest care and circumspection, and it would surely require an artist of marked genius to bring about such a faultless consummation, avoiding the pitfalls of diverse nature which he had to confront. Overdoing and overcrowding have been skilfully avoided, and there is not a tree, not a column, not a piece of statuary which could have been better placed and turned to better account. Although a vast amount of labour has been brought to bear on this garden, it does not in any part strike you as a laboured product.

GEORG BRÖCHNER.



A COURTYARD TREATMENT. ✓



IN THE LOGGIA.



THE LOGGIA, AND AN ORNAMENTAL FOUNTAIN.



THE POND.



THE POND.

The owner found the great column shown in the upper illustration in a Stockholm lumber-yard. It belonged originally to the Opera House of King Gustavus III.



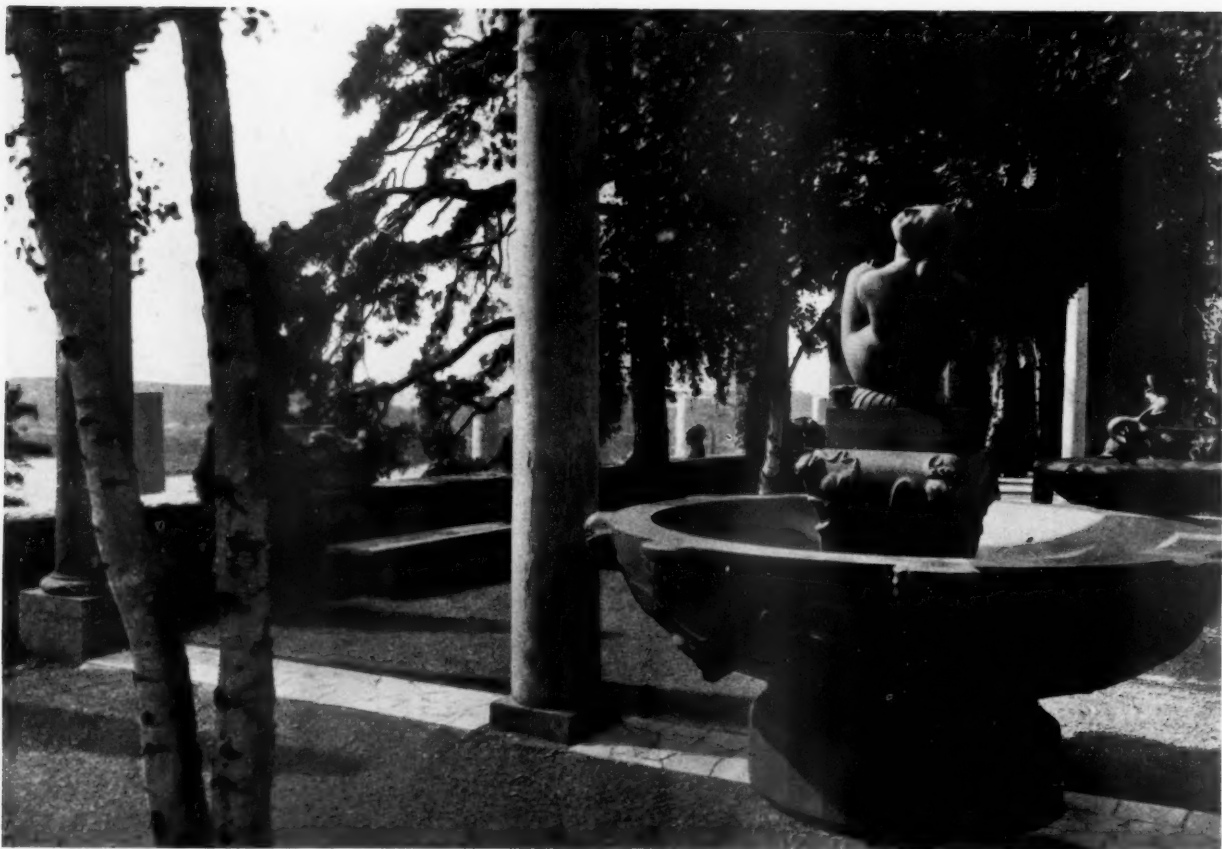
THE POND.

This garden, and the house which it surrounds, is set on a height not far from Stockholm, overlooking a magnificent panorama. In the background can be seen the waters of the Värtan.



A TERRACE.

With pine trees which are themselves decorative garden features.



A FOUNTAIN IN THE GARDEN.

The owner is a sculptor and the garden contains many examples of his work.

Original Drawings by Robert Adam.

(Hitherto unpublished.)



Plate II.

V.—ROMANTIC COMPOSITION—1782.

The first four Drawings of this Series appeared in the January, 1925, issue of THE ARCHITECTURAL REVIEW, together with an article by Mr. Arthur T. Bolton, on "The Classical and Romantic Compositions of Robert Adam." The reader is invited to turn to the article for information in regard to the drawings.

February 1925.

Architectural
Library



Plate III.

ORIGINAL DRAWINGS BY ROBERT ADAM.
VI.—ROMANTIC COMPOSITION—1782.

February 1925.

Architectural
Library



Plate IV.

ORIGINAL DRAWINGS BY ROBERT ADAM.

VII.—ROMANTIC COMPOSITION—1782.

February 1925.

Architectural
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Plate V.

ORIGINAL DRAWINGS BY ROBERT ADAM.

VIII.—CLASSICAL COMPOSITION—1782.

February 1925.

Architectural
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Adelaide House, London.

Designed by Sir John Burnet, A.R.A., and Partners.

Sir John Burnet, Thos. S. Tait, and D. Raeside.



THE FIRST SKETCH DESIGN FOR ADELAIDE HOUSE.

From a drawing by T. S. Tait.

SAVE in the case of more modest dwelling-house design, architectural styles have always been imported into England in their already definite state. Times have changed; English architects are now attacking the problem of future building formulæ contemporaneously with their brethren of the Continent and the two Americas. Herein, to me, lies the importance, in the history of British architecture, of such essays on a considerable scale as Adelaide House.

What exactly is the problem with which the modern designer is confronted? It is the constitution of a new style of architecture at one with the æsthetic of the near future. Note that I have not written: a new style that shall be adapted to the conditions of modern life and commerce. I wish to avoid the use of the word "adapted." A satisfactory æsthetic is not the result of an adaptation. Adaptation is within the reach of ingenuity; but though ingenuity may play a greater part in execution than many transcendental and unpractised art critics may be inclined to allow, still it cannot, unaided, account for all the content of art.

But any valid æsthetic is an unconscious transcription of the mentality of its epoch, which mentality is the outcome of conditions; in this way there is coherence between the nature of the æsthetic and the conditioning of the moment.

So in any work of art we may trace to their source divers elements of the artist's technique; no man stands apart, indebted neither to his epoch nor to his predecessors; though a genius both submits to his actual conditions and moulds those of the immediate future. But a great artistic

production should only yield the secrets of its conception to intensive analysis, and then only in part. The first impression we should receive from it should be that of a homogeneous unity. Such unification is precisely what we demand from the great artist; once he has enunciated the new formula it is comparatively easy for second grade men to bring variations to it. The new unity is composed both of a novel organization of the inevitable elements of art, and of groupings of them already co-ordinated by predecessors. These are the conditions of a fully valid æsthetic innovation; it will perhaps be interesting to try to find out whether Adelaide House fulfils them.

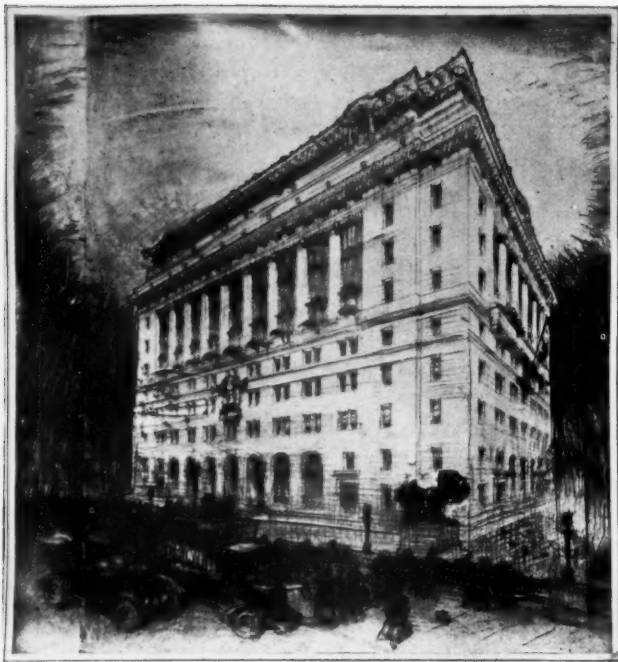
One essential of æsthetic unification in the plastic arts is a satisfactory relationship between the material employed and the statement of the artist's mentality; the statement must be adequately made in just terms of the material. The design of a statue destined to be cut in stone is in many ways dissimilar from that of a figure which is to be cast in bronze; yet both will be æsthetically of their epoch. A piece of furniture, a stone building of the same period are manifestly homogeneous, although stone and wood differ considerably in the organization of their resistances and in visible quality of surface.

To what exact extent the use of steel framework—the inevitable resisting factor of future large construction—should be obviously shown in outward design, to what extent it should be dissimulated, is a very delicate point. I am inclined to favour frank admission. By dissimulation I do not mean simple covering up with some surface material; I mean the use of constructional forms originally designed to resist certain thrusts now more or less entirely suppressed. In the statement of our new æsthetic position we must only retain our belief in the necessity of expressing fundamental stability and balance of parts; all secondary groupings of elements, however satisfactory they may have shown them-



A SECOND DESIGN FOR ADELAIDE HOUSE.

From a drawing by T. S. Tait.



THE THIRD DESIGN.
From a drawing by T. S. Tait.

selves to be in the past, must be sternly examined and, if necessary, cast aside.

We do not always realize the magnitude of a revolution when it takes place during our own lifetimes, unless it be accompanied by sudden and dramatic features. Undoubtedly modern building expression must be affected by the advance of engineering. Engineers, as a rule, do not bow the knee before æsthetic gods; nor, as they make a special study of the nature of material resistances, do they hesitate to accord an unusual design to an unusual material. For example, they quickly reconciled themselves to placing, as often as not, the arch of a steel bridge over, instead of under, the roadway. In composing the architecture of steel-frame buildings we must free ourselves to the same extent from preconceived ideas whenever it be necessary to do so. On the other hand, mechanical efficiency and beauty are not absolutely interchangeable terms, though they may be perhaps more closely allied than is often thought. It is the task of the complete artist to find a solution exactly answering the demands of both.

That the solution sought for lies in the direction of great simplicity of design, rescued from poverty by sheer perfection of proportion, becomes more and more evident. Insensibly our eyes accustom themselves to the simple unornamented lines of motor cars, to the compact design of a modern train or steamboat, to the fashion even of women's dress. All these ever-recurring terms of daily life habituate the eye to a plastic æsthetic of parsimonious efficiency devoid of added ornament. But ornament, added detail, complication in all its forms, amuses and distracts us from noticing proportional failing; and a sense of elegant and harmonious proportion is what is most wanting in British artists, the greater number of whom express the national craving for the picturesque; this is only another name for an æsthetic based upon variety, in contradistinction from the formal ideals which find their origin in a desire for unity.

When—on arriving from abroad—I first saw Adelaide

House I knew nothing at all about it; I came upon it by chance, and it at once interested me. At the same time I was struck by a discordance between the style of the group composed of the cornice with the column-like corner piers (if piers they may be called) and the style, purely geometrical, of the chequer-board arrangement of the enclosed window system. I first studied the river front. If, on a photograph of it, we hide the windows, the pier and cornice framing what remains gives quite a different æsthetic impression from that given by the whole; we receive an impression that I shall have perhaps sufficiently defined if I speak of it as distantly Egyptian. The two main facts of the façade design are not homogeneous; some additional modification must be brought either to one or to both before they become identical in species. A bold use of equal repetition has been made almost throughout the window system. Whether it be possible to render such an invariable arrangement completely satisfactory I will not venture to say; but I scarcely think it possible to combine it with the æsthetic of the cornice. One would feel that the piers' tremendous straightness would be better crowned by a convex form as in the entrance columns, black, doric, and now dissonant with the great upper moulding. The thinness inherent in a curved concave member should be justified by other ornamental complexity. Just balance in the use of simplicity in alliance with the concave factor is found in Egypt; the columns of the Osiris temple at Karnak offer an example. But mark the subtle sweep of the shaft's profile, the block posed above the capital, and how the ornate portion fills two-fifths of the total height. The Adelaide House cornice might have harmonized with some slight, but magnificent, convexity of the piers, though I cannot think such an æsthetic fitted to England, but I may be wrong. Surely in the present instance some variation might have been imported into the window plan in order to weld together the two groups of form.



THE FINAL DESIGN.
From a drawing by T. S. Tait.



A DETAIL OF THE MAIN ENTRANCE.

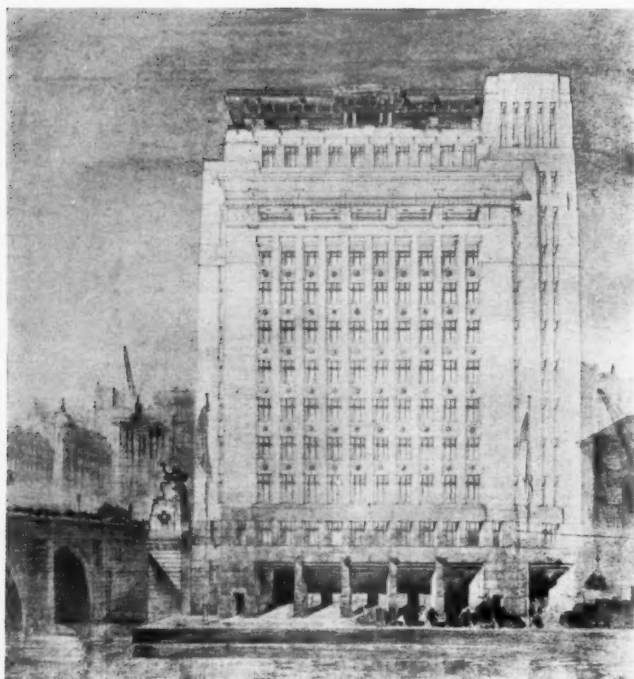
Scale is a potent factor in æsthetics; continued repetition, satisfactory in oriental latticework, may cease to be so when dimensions are increased. On the smaller scale of the Kodak building in Kingsway a similar lattice scheme of windows is more easily accepted, as is also the method of terminating the summit. But then we all know how difficult it is to manage large-sized composition. The nearly unrelieved wall extent of a Florentine palace is valid because it plays the part of a grandiose background to the proportioned arrangement of the rare points of interest placed upon it. But its surface must not be broken, or it at once loses its quality of neutral ground.

In the principal façade of Adelaide House the massive stonework that rises about the entrance to the height of the second floor does not count at all, overwhelmed as it is by the multitude of windows; it thus does not fulfil its double *raison d'être*: that of rectifying the crushed appearance of the entrance; and that of introducing a secondary area in agreeable proportional relation to the whole. Could not the architrave immediately above the four black columns have been thrown slightly back with a view to including the six first-floor windows in the doorway group?

Then would it not have been possible to introduce a very

discreet and significant variety into the vast area of windows? How much interest might have been added, for example, by throwing back the horizontal—again however slightly—between the third and fourth floors, thus somewhat uniting the two rows of windows. If such a frank derogation from the strictly rectangular type be allowed in the cornice, might not an occasional chamfer be permitted over one or two ranks of windows? The metal stars, intended to add variety and carry the note of the gates throughout the work, rather defeat their own object, because their great number revives the idea of repetition; moreover, somehow or another I do not feel that the star is a form of ornament fitted to the rest of the scheme. I am inclined to think that the whole might be unified to a much greater extent, both by diminishing the ornamental factors at the top in importance, and by introducing almost imperceptible variations into the window arrangement.

Massiveness is no defect in architecture, but should it oppress? The entrance seems almost crushed out of existence; yet the superincumbent mass is light enough in appearance, and with the smallest variation might have been rendered gay. There again, in the entrance, one feels the sombre influence of Munich. Surely life is sad enough in



THE RIVER FRONT.

many of its aspects; need we insist upon sadness in our art? Can we not leave aside ponderous Germanic things and learn more of joy from the Latin peoples? Especially as, in this case, the mausoleum note of the entrance is not in harmony with the lightness of the rest. That a design in black and white can be glad enough Grecian vases testify; could not the band of black marble in the entrance have been split to two or three thinner members agreeably spaced? In that way gaiety of effect would be substituted for depression. Or better still, the exigencies of space utilization necessitate comparatively low ceilings; the wide, dark band just halfway up the wall tends to reduce the apparent height still more; would it not have been better to seek some interesting arrangement of vertical lines, which would have had the opposite effect? Large floor area under low ceilings is a modern obligation; attention should be directed to the study of all possible means of alleviating its depressing effect by

means of interior proportions and decoration. A room may often be seemingly heightened by carrying the ceiling tint down the first foot or so of the wall, and then instituting a change of colour. Also choice of tint means much.

To return to the whole design which, fine and impressive, first arrested my attention; judging from the preliminary drawings an attic story is yet to be added. This makes me still more dissatisfied with the projecting cornice out of touch with the discretion of the rest, and a marked meagreness of the mounting profile line; it is a last remnant of the first colonnade project, and should have been abandoned, I feel, with the Corinthian columns and the recessing that accompanied them, as has been done in the definite structure of the tower. Here, indeed, we touch upon what to my mind is the weak point of the design. In spite of its many qualities, its daring attack on modern difficulties, it poses the problems of the future as often as it solves them. The project has been altered many times; it is not, from the start, a new and consistent inspiration, offspring of a master-mind and strong with definite personality. It does not disclose a perfectly homogeneous conception of ground plan, volume, and elevation, unhesitating in coherence of essential lines and type; so it fails to engender one sole and splendid symphony.

Nevertheless, Adelaide House is a genuine achievement; nor in my office as critic do I wish for a moment to belittle its greatness. Sir John Burnet and Partners have made history; they have given English commercial architecture a definite modern expression. It remains for us to make of Adelaide House and buildings like it the foundation for a modern tradition.

VERNON BLAKE.

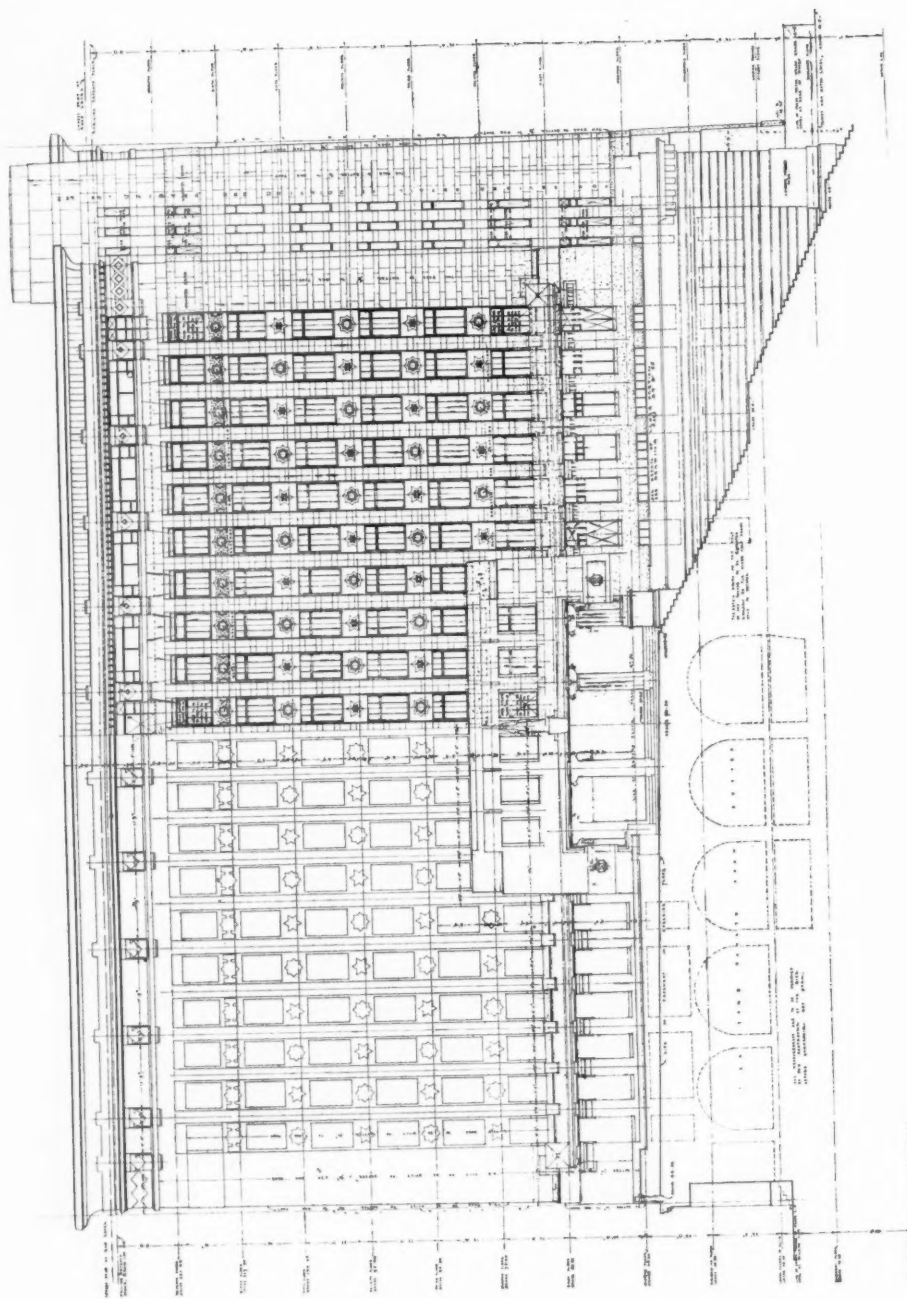


FROM LONDON BRIDGE.

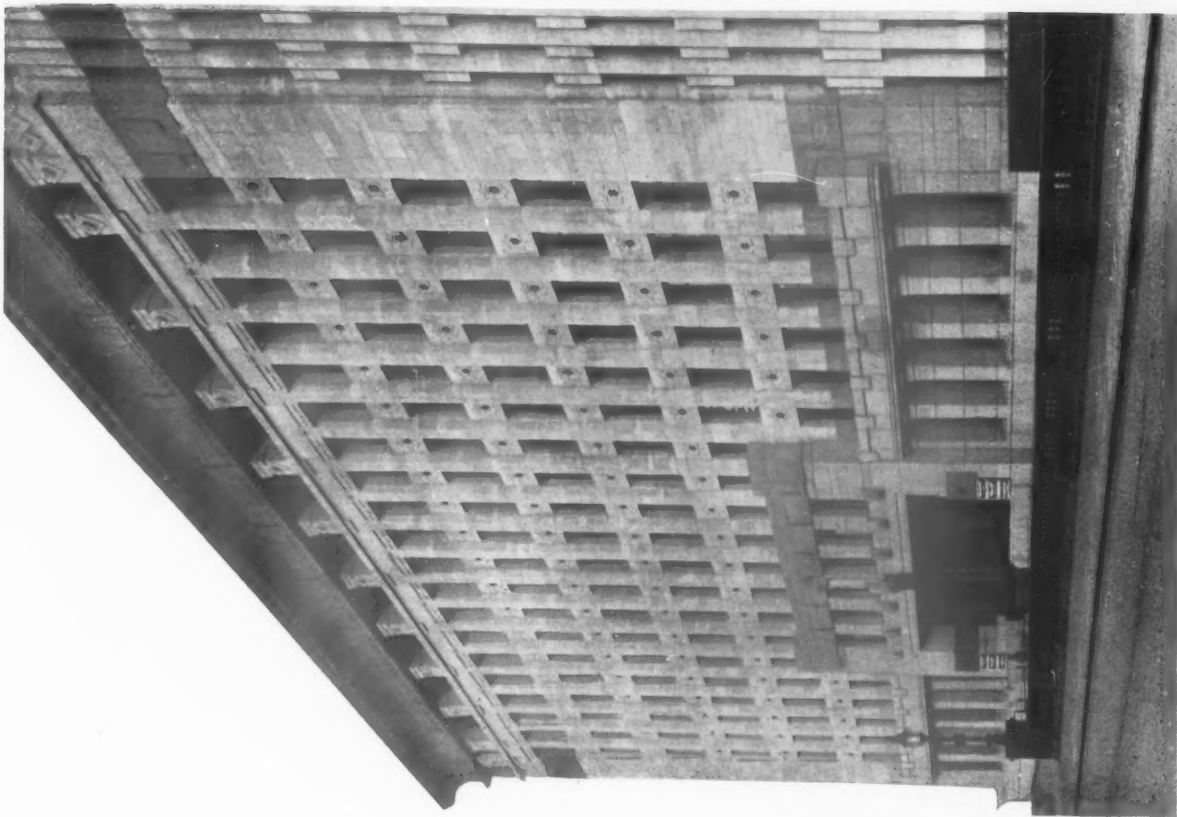


THE MAIN FRONT FROM ADELAIDE PLACE.

A view towards London Bridge. It should be remembered that Adelaide House is incomplete. As reference to the drawing on the opposite page will show, an attic and roof garden are still to be built.



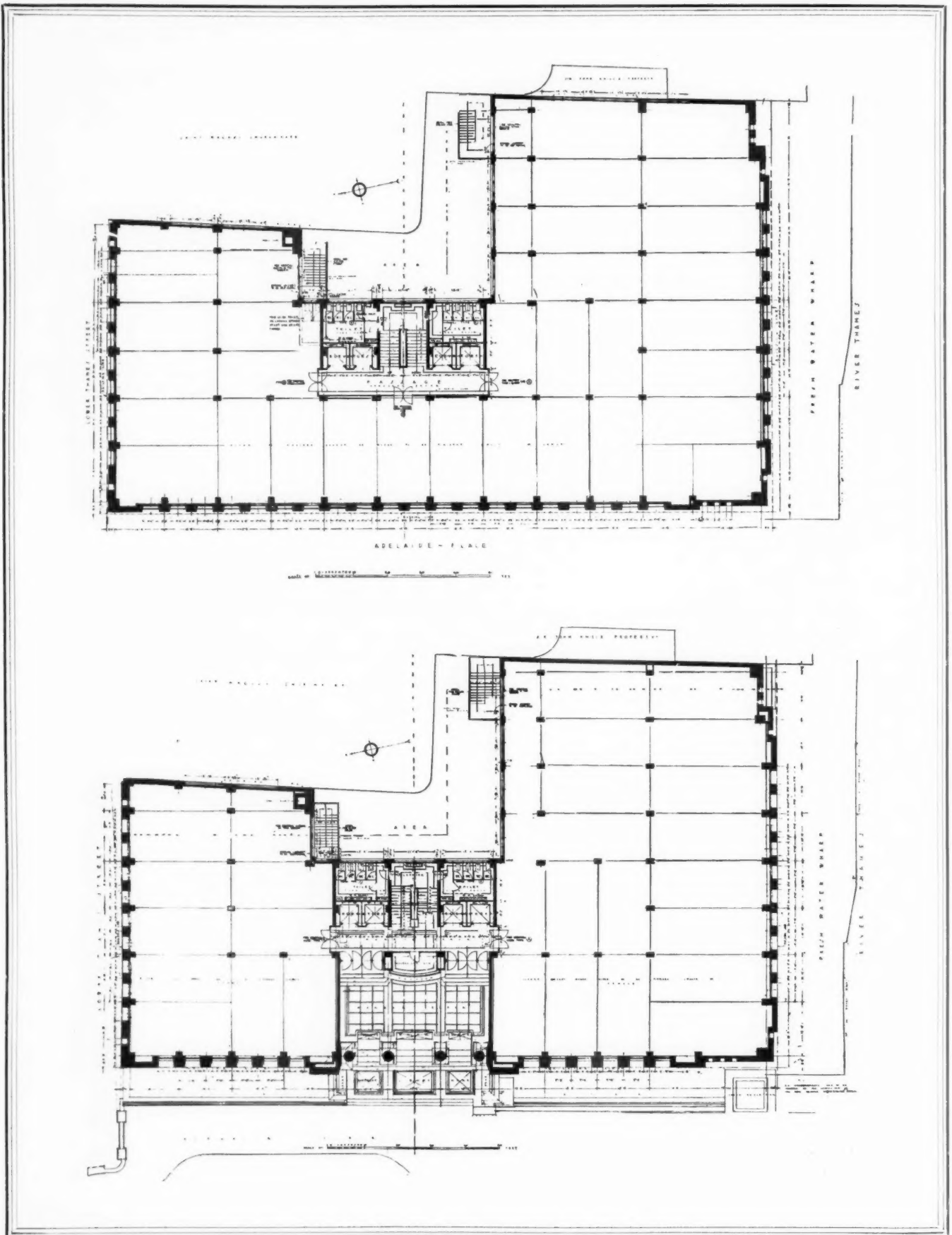
THE MAIN FRONT.



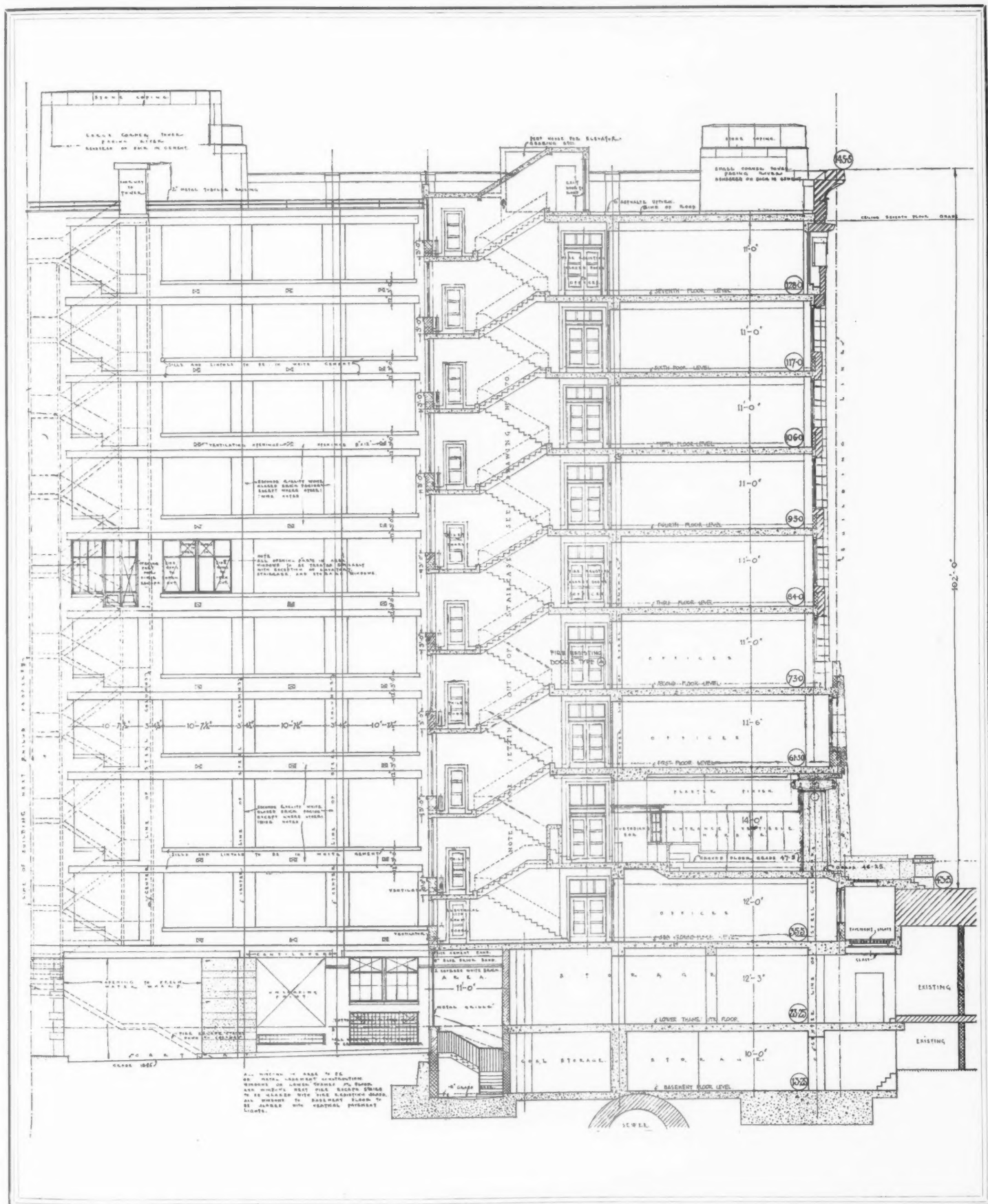
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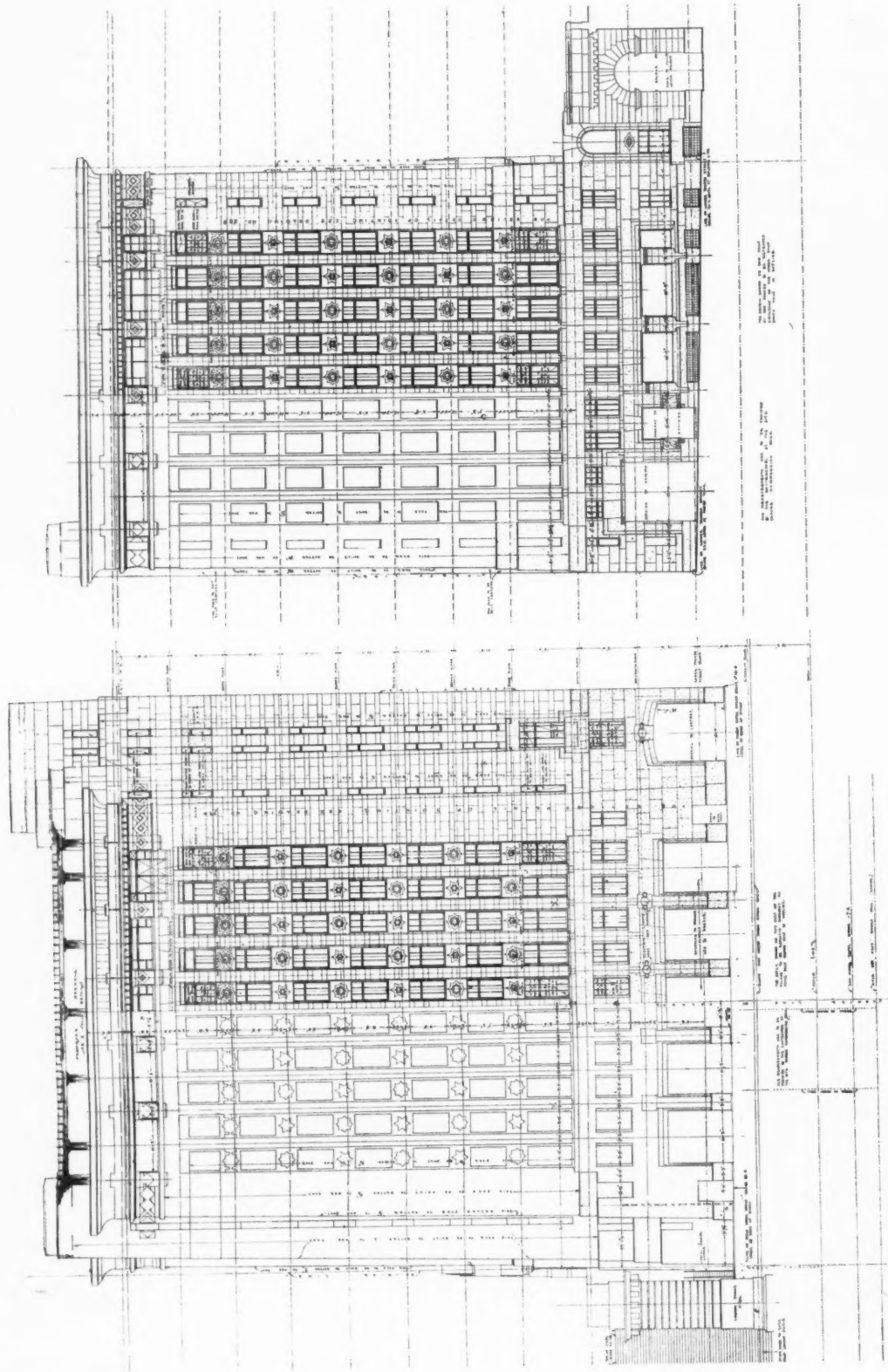


THE MAIN FRONT.



THE GROUND- AND FIRST-FLOOR PLANS.



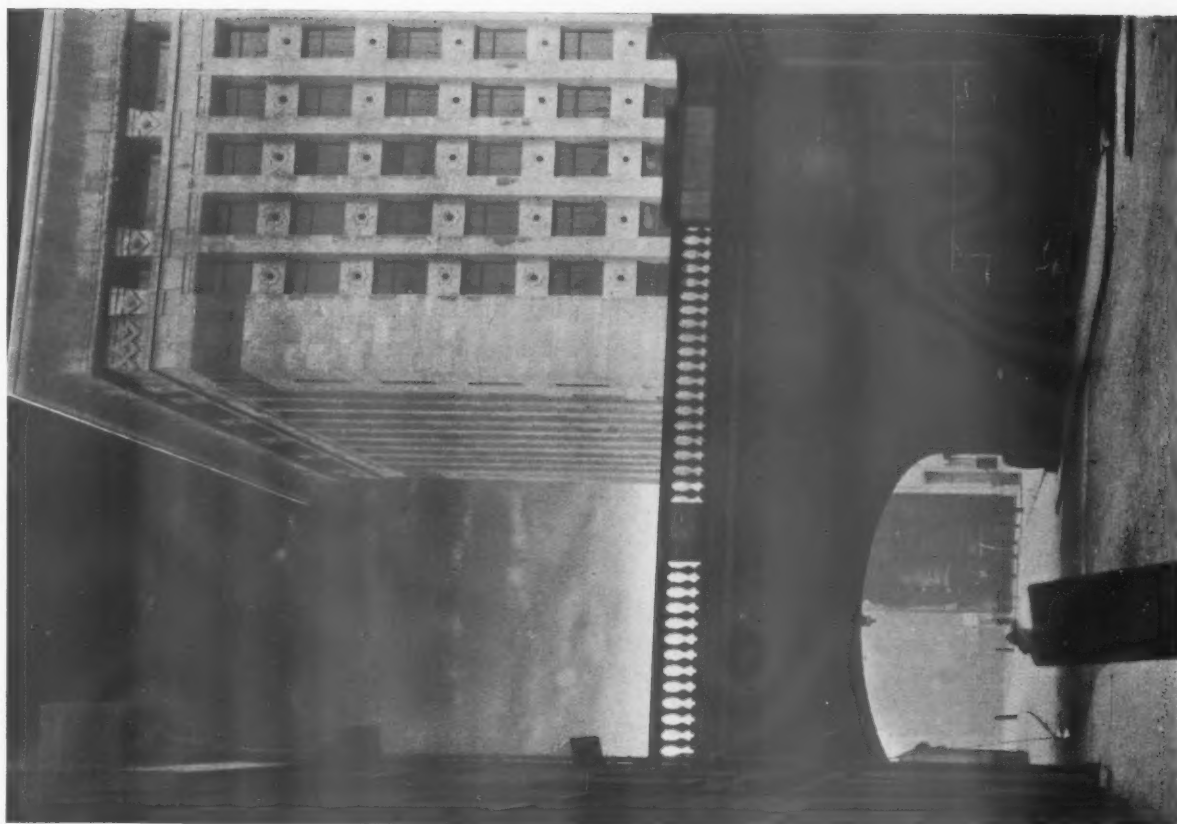


THE RIVER ELEVATION.

THE ELEVATION TO LOWER THAMES STREET.

ADELAIDE HOUSE, LONDON.

71



FROM LOWER THAMES STREET.



A VIEW FROM THE RIVER.



A CORNER TREATMENT.

A photograph taken from London Bridge of a corner of the river front.



THE ENTRANCE GATES.



A DETAIL OF THE ENTRANCE.

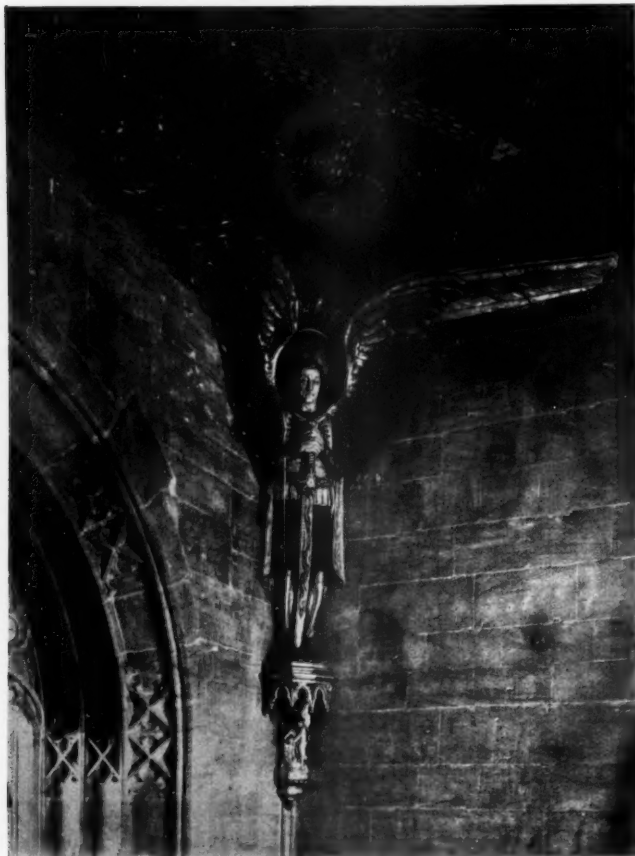


THE ENTRANCE HALL.

Adelaide House is not yet completed, so that no further illustrations of the interior can be shown.

Eton Memorial Chapel.

Designed by Walter H. Godfrey.



THE ARCHANGEL MICHAEL.

Executed in oak by Burns Brown, Sculptor.

THE memorial chapel which has now been completed in Eton College Chapel, is situated on the south side of the choir, adjoining the porch eastward, and was formerly the vestry, which, before Lupton's chapel was built in the sixteenth century, was doubtless used as a side chapel. The memorial chapel is 20 ft. in height, although its dimensions are but 16 ft. by 12 ft., and on three sides there are lofty arched recesses framed in traceried panels, with windows facing north and east, and a pierced stone screen towards the choir on the south. The west wall has a fine doorway, with the original oak door opening into the porch. In this shrine rests Eton's roll of honour, containing the names of nearly 1,200 Etonians who fell in the war.

The keynote to the scheme is the glass in the north window, designed by the provost. Its central feature is a large red cross, which covers the entire width of the three lights, and is filled with figures of Christ and of soldier saints, as well as figures representing those who fell in the war. After the north window had been placed in position the Memorial Committee considered several designs submitted by architects for the treatment of the interior of the chapel, and those submitted by Mr. Walter H. Godfrey were finally approved. Mr. Godfrey has furnished the eastern altar-recess with a

simple altar of polished Purbeck marble, on the face of which is inscribed in large gold letters :—

REGEM. CUI. OMNIA. VIVUNT. VENITE. ADOREMUS. MILITUM. EIUS. MEMORES. QUIBUS. ET. NOS. CONNUMERARE. DIGNETUR.

The altar stands on two steps of Purbeck marble, which extend the whole width from the north to the south wall. The significance of the north window is intensified by the roll of honour being placed in a moulded book-rest of Purbeck marble sunk in the broad sill of the window.

In the four corners of the chapel, above eye-level, are four archangels with their wings close to the roof, keeping watch over the shrine. These figures are of oak. The roof, which is oak panelled, with its elaborately carved bosses, has been coloured and gilded, the design and pigments being in the mediæval manner. The sacred monograms, the arms of Eton, and the Rose of Lancaster, have been used in the medallions. The roof was designed by Mr. G. Gordon Godfrey, with whom Mr. Burns Brown was associated in its execution. All the elements composing the memorial are greatly helped by the harmony of the colour scheme.

The east window has been filled with glass inscribed with the names of the fallen, and also contains a cross and the lilies of Eton. It has been carried out by Miss Jessie M. Jacob. The altar and stonework are the work of C. F. Bridgman, of Lewes.



THE ARCHANGEL GABRIEL.

One of four Archangels in the four corners of the Chapel.

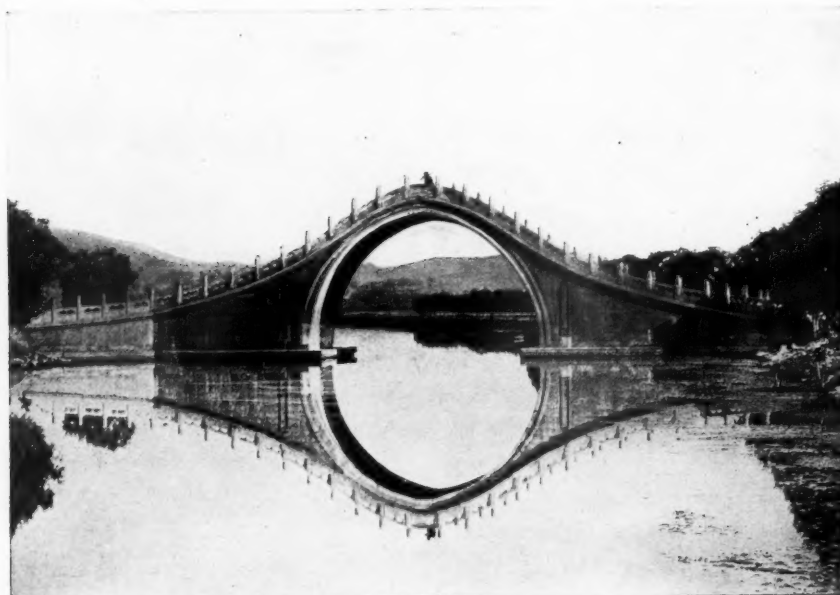


THE ALTAR AND EAST WINDOW.

The altar is of Purbeck marble inscribed in gold. The window is flanked by the Archangels Michael and Gabriel

The Æsthetics of Architecture—II.

The first part of this article was published in THE ARCHITECTURAL REVIEW for January 1925.



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From "The Handbook of Chinese Art," Vol. I.

I.—THE BRIDGE OF LO-KO CH'IAO.

PASSING allusion has already been made to Arab architecture, to certain superficial resemblances that it has to the ogival; in reality the two ideals are as far apart as possible. We have also considered, in a summary way, the cult of the straight line in Greece, and the incompletely efficient striving towards an analogous idea in France. In both cases we must understand a straightness of intention, a subservience of the curve to the straight, a nervous straightening of the curve, rather than the mere fact of the employment of really straight lines. The straight line is a practical concomitant of almost all architectural styles if we except the igloo of the Eskimo, or the round huts of certain Central Africans, or other elementary attempts. As has been indicated above, it is not the straight line itself that counts, but the relations established between it and other factors, and as these relations vary in nature, they change, by a reflex action, the appearance of the lines to which they themselves are due, just as the greenish-blue tint of a painted sky becomes bluer and palpitating, by the reaction of the relation established between it and the tints of the foliage painted against it, when (and only when) the said relation is an imitatively valid one, that is, one bearing a definite proportional relation to the real aspect of Nature.

An Arab mosque may well be constructed of a dome supported by rectilinear basal forms, but such is the nature of the relations established, that we carry away from such a building what, for lack of a better phrase, I will term a curved impression. Even the straight slender Muezzin Minarets of the Great Mosque of Cairo seem to associate themselves with a sense of unnervous roundness; and while the memory of the curves of Gothic work effaces itself behind that of the swift straightness of total intent, inversely we forget the real straightness of certain Arab lines and remember rather the indolent curves that impose their quality on the right lines about them. We are no longer among a

logical people inclined to follow and unravel a single thread of reasoning. We are with the members of one branch of the Oriental group; the mode of thought has changed; the active logic of the West has given place to passive fatalism; the Mussulman philosopher strives by means of *El-fana* (the submerging of, the extinction of, the personality, or at least of its inferior parts) to reunite contrasts and antinomies, which are the very basis of occidental logical reasoning. It is not, then, surprising to find practically necessary straight lines of buildings losing by engendered relations their directive tendency. This mental position is more strongly marked than ever in Indian philosophies, though, at the same time, it is modified by other characteristics of which the examination would, here and now, take us too far afield. All one can hope to do in so limited a space is to call attention, by one or two examples, to the inevitable expression of the mind position of a people in the relations established in its architecture.

There is, however, one other side of the question which it would be wrong to leave so scarcely mentioned, even in such rapid treatment of the subject. I allude to the landscape origin of architectural conceptions. This influence of landscape environment, it must be remembered, has also played its part in the mind formation of the people inhabiting that particular part of the globe. The burning suns of the African or Arabian deserts do not produce the same philosophical outlook as the cold mists of the North, nor do the infinite spaces of Egypt or Assyria act on the brain of the inhabitants in the same way as the luxuriant jungles of Southern India.

Architecture may thus, in a sense, be looked upon as doubly influenced by its environment; first, through the mental position of the artist; and secondly, by the more direct indication of forms to be used, to which latter may be added as a kind of corollary, the necessity of maintaining a harmony between the building and its surroundings.

To begin at home: the attentive observer will easily remark the lesser domination of the aspiring right line in English Gothic than in French. This is undoubtedly due in part to the smaller, more rounded, more picturesque forms of the ambient English country-side, which, in their turn, have not been without influence on the English mind.

The desire to complete the natural forms in a direction lacking to them would seem not to be without force in modelling architecture. The aspirations of the towers of Malines or the spires of Chartres, so imposing in the horizontality of their native plains, would be inconceivable in an Alpine valley, where the widespread roofs and general horizontal tendencies of the chalet seem to give a satisfying equilibrium. In Greece too, country of mountains, though only of an intermediate height, the general insistence is on the horizontal, while the desert conceives the would-be mountains of the pyramids. The immense proportions of Egyptian work are also an immediate result of its desert environment, where limitless extent dwarfs, in appearance, every human effort.

Not only in the building itself but between it and its surroundings must be established valid relations. The absence of these relations between a Greco-Roman portico and the rest of a London street is probably not the least active factor in determining the failure of effect.

As a rule, the architectural style is fitted only to the creation of valid relations with the actual surroundings of its particular cradle. Gothic architecture is already out of place in Provence, where Romanesque is more at home. The forms of the Parthenon are only at their best among the hills of Greece, but it would be tedious to continue the list.

One style of architecture is, however, notably flexible in its adaptive power; it seems in this respect to be based on somewhat different principles from those of the others. I speak of the Chinese. Viewed from the technical aspect, which is, of course, outside our present province, this faculty of adapting itself to its surroundings that the Chinese architecture possesses would seem to be largely due to the unusual importance given to the roof. In reality, house or temple design reduces itself to a roof (or several superposed) supported by columns; the walls merely fulfil the office of closing the interspaces between the pillars. This arrangement allows a roof to be developed in horizontal length like that of the Sacrificial Hall of Yung Lo, near Peking (Fig. 3), or mounted in the elegant vertical repetition of the Pagoda at Yuan Ming Yuan (Fig. 2), that seems to repeat in spirit the



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From "The Handbook of Chinese Art," Vol. 1.

2.—THE PAGODA AT YUAN MING YUAN.

tree forms of the surrounding conifers. Such a style as that of the Greek temples is wedded to certain definite relations between the vertical and the horizontal, from which it can only be varied with great difficulty, or rather, one may say that it cannot be varied from them, for such monuments as that of Lysicrates at Athens, the Mausoleum, or the Roman monument at St. Rémy-de-Provence, are really only cases of deliberate elevation on an added base.

Even the more supple Gothic clings to its verticality, and however much the nave of a church is elongated, it is never the horizontal character of its length that impresses us; the sense of the horizontal is always dominated by that of verticality.

Perhaps the most important element of expression in Chinese architecture is the curve. The Greek ideal displayed itself in the straight line, the Gothic in the double use of both straight line and curve, the Chinese skilfully creates relations between curve and curve. The Romanesque curve was limited to the arc

of a circle; it was constant, in its nature, only the proportional height of sustaining column and span of arch could vary. The Gothic curve enjoyed a slightly greater licence, but still remained enclosed between certain narrow limits. When we reach the Arab curve we begin to find greater freedom and the use of double sweeps, but it is reserved to the Chinese mind—cast to express itself freely by the juxtaposition of curves varied and exquisite in their relations. The curves of China succeed in being elastic and living, and of changing movement, without employing the ogival method. The ogival continually strives towards the straight. In China lines are content to remain purely curves. The equilibria established are between curve and unexpected curve. One of the most beautiful and expressive examples is that of the celebrated hunchback bridge of Lo-ko Ch'iao of the Imperial summer palace (Fig. 1); the flexures are astounding in their delicate beauty, especially when one remembers how difficult it is to escape from the vulgar, meaningless sweep of some of the recent horrors due to the movement known as *Art Nouveau*, whose lines may be looked on as the plastic equivalent of the air of a popular music-hall song. "It is not quite correct to say that it is difficult to escape such pitfalls, because for us it is impossible, the higher forms of European thought demand other plastic expression; the bridge of the summer palace is a *natural expression* of distinguished Chinese idea. Here again not only is the unexpected originality of the curves beautiful in itself, but the whole is fitted in a most extraordinary way into the natural lines of the landscapes,

those of the trees, those of the distant mountains. The arch is a triumph in lightness of effect; it is almost inconceivable that one and the same art can suddenly present itself in the form of the ponderous memorial arch of the temple of the Sleeping Buddha, also near Pekin. The arches of the latter are sturdy semi-circles supporting a heavy super-incumbent mass, again crowned by rectangular variations. By bringing together such different elements may the artist arrive at generating similar, if not identical, relations.

I must at least mention one other important factor in Chinese architecture—I refer to colour. Only the traveller can realize the effect of the amazing polychromy of the Chinese building; the colour arrangements seem to take precedence over those of form. The colour idea of Greek or Gothic work was always subservient to the form; here, as means of expression, colour is raised to an equal level. Unlike Byzantine and Arabesque colour, unlike the confused wealth of India, the colour ideas of China, as shown in her architecture, are clear and decided in type; although lacking in Grecian simplicity they are in no way confused.

Perhaps, while speaking of colour in architecture, I should warn the reader not only against the current colourless conceptions of Greek work, but also against the grey one of the Gothic churches. The Tuscan Gothic cathedrals—Orvieto, Siena, and others—give, in a way, a better idea of that “white robe of new churches,” of which the eleventh century chronicler speaks as covering the rags of France, when once the fear of the year 1000 (foretold as the Day of Judgment) was passed, than do those same buildings themselves now grey and colourless with age. It was said, it is true, of Romanesque churches, and not of Gothic ones, but the division is arbitrary in this case; it was not then that the taste for gay colours and dress died out, though the rapidly-decreasing wall space of the later Gothic forced the painters of the time to decorate already existing Romanesque churches, or to turn their attention to stained glass design. The recently-discovered (1890) decorations of Cahors are striking examples of the mural painting of the thirteenth century. Remember the gay colour of the literature of Chaucer, of Guillaume de Lorris, the flowers, the many tinted raiment of the time. Remember, as well, the brilliant whiteness of the new-cut stone then rising in light form against the sky. The various-tinted glass is with us still, but the frescoes, the painting and gilding of the figures in the porches have been unable to resist the inclemency of northern climate. The interior of the Notre Dame La Grande at Poitiers should be studied by the curious; it has been much restored, much repainted and is of course Romanesque and not Gothic. The “cool grey of Gothic things” is an invention of the nineteenth century. The phrase would have been meaningless to a thirteenth- or fourteenth-century listener. In studying the plastic works of a past date we should always strive to eliminate as far as possible such sources of error before establishing our appreciations. This is not always possible. How can we of to-day bring ourselves to admire the quaint conceits and verbal punning that the contemporaries of Shakespeare looked on as one of his chief claims to praise? We read, we admire for others qualities; we pass over with quasi-aversion such intricate word antics, such precious artifice.

The object of this essay is an indication of a way of co-ordinating the qualities of different artistic manifestations, and not an examination in detail of those manifestations.

Each time a certain number of examples is studied in one or two details, this renders the purely theoretical development a little more concrete and tangible, but the reader must apply for himself the analytic methods that are indicated in a way so incomplete.

If the co-ordinations that I have sought to establish here and elsewhere between mental quality and architectural expression be in any way rational, if, as is the case, the human mind varies its outlook both according to geographical and ethnical distribution as well as in time, then we come to the conclusion that every epoch and every people should have its own architectural manifestation closely coherent with its mental one. There is little doubt but the mental attitude of to-day in Europe is different from those that have preceded it. There is even less doubt that the environment of architecture, that the conditions of life, have almost entirely changed. Would it not be interesting to study for a short space what might be the nature of an architecture truly in relation with these new conditions; would it not be interesting to ask whether buildings recently put up, or now in construction fulfil the expressive rôle that we have apparently been able to trace through the architecture of former ages?

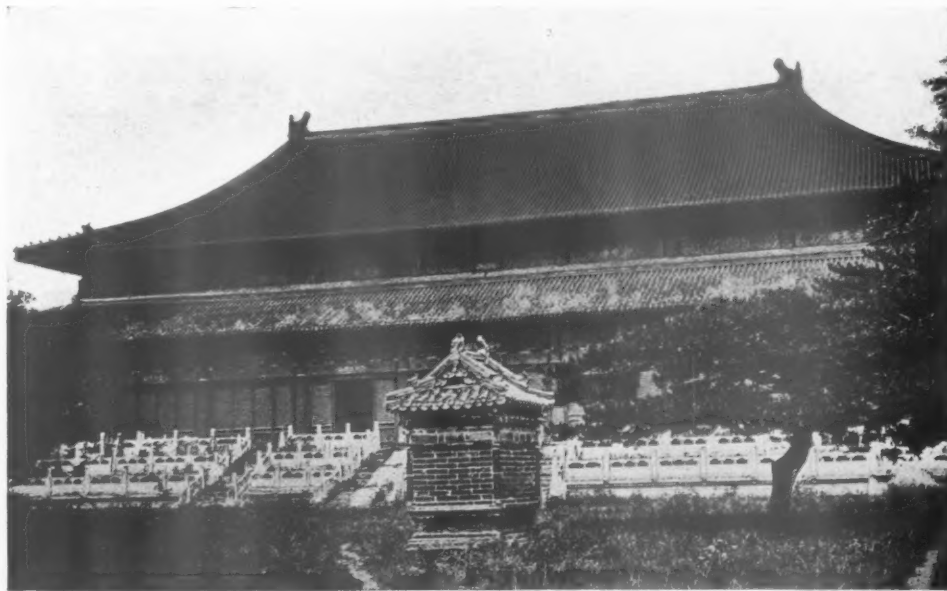
The present epoch would seem to be specially one of unrest, of transition. It may be objected that at every epoch the same statement has been made; if it cannot be made with as much truth of this one as of some others, those that may vie with it are not numerous. Indeed, when one thinks of it, no other space of one hundred years can show such amazing changes in the state and conditions of human life; first steam, then electricity, and now motor machinery have remodelled the external factors of life; and so doing, have had inevitable reaction on mind position. At the present moment everything points towards the adoption of a new philosophy of science, a relative one. The principle of relativity has already taught us to examine with redoubled strictness the real meaning of the wording of a law that fully contented our fathers. Such questions as: Relatively to what frame or reference are Newton's Laws to be considered, have already become the commonplace of scientific things. I dare foresee the moment when more importance will be attached to the relation than to its casual factors. In physics the calculus of chance, the laws of great numbers, are rapidly ousting the more absolute methods of our predecessors. What is, what might be the reaction on architecture of such thought changes, of such changes in life conditions?

Change in architecture there has been throughout this period; to what degree of æsthetic permanence and validity can recent efforts lay claim? Not to very much I fear. Most readers will agree, I have little doubt, to the immediate dismissal of such attempts as the style (?) known as *Art Nouveau*, which flourished ephemerally in about the 'nineties. Slightly less meretricious it may be, was what one might term the “exhibition style,” in which are wedded Corinthian columns, cut architraves, trumpet flourishing statuary, and half-rounded windows; a plethora of ornate mouldings is usually thought to be necessary. To-day ferro-concrete would seem to be outbidding other modes of building, at least for large construction; this is more often than not left to engineers to design; they design it, taking little or no account of æsthetics; and consider that they have fulfilled all debt in that direction when, to the results of these new constructional formulæ, they have hurriedly

stuck on, at the finish, a few mouldings and garlands, to say nothing of a capital or two picked more or less at hazard from over-and-done-with pseudo-Hellenism. How can the result be in any way satisfactory; be in any way homogeneous? Now Cubism has had effect on architecture. We see a tendency towards banishing of ornament, and towards somewhat eccentric assembling of plain geometrical masses. This is, I am inclined to think, extremism in only one branch of recent æsthetic research, and may without injustice be looked on as not being representative of an integrated statement of modern thought. It is, however, in some position not wholly antagonistic that we may find ultimate expression of the coming times. The large "store" has come to stay; religion has ceased to be the almost all-inspiring factor of great constructional design. The inefficacy of present things is revealed convincingly in the lengthening list of heterogeneous attempts. Architecture would seem to be in still greater doubt than the allied arts of painting and of sculpture; though that nearer ally, furniture, has undergone in France some very beautiful new and permanent developments of late years. In its simple line and impeccable proportion mould precious woodwork and, often, the unwonted use of silver or ivory. One feels that here at least is a valid style, one in unison with the modern attitude. As I have just said, its characteristics are extreme simplicity of form, but at the same time very carefully studied proportions. Then ornament is most sparingly applied, and "applied" is the word to use, for projecting mouldings and such modifications of the general line are severely ostracized. These forms that are discreetly harmonized with the design of modern dress, of motor-car bodies, of all the thousand and one subconscious æsthetic movements of the times; these forms are bodied forth in the results of very faultless handicraft. This is roughly the

formula that has produced a new and beautiful furniture; might not a similar one prove to be the origin of a new and beautiful architecture? May not simple geometrical forms be combined in sane proportions; in proportions that, while they are new, still carry on a certain unbroken line of European tradition? Instead of dragging in at all costs the sempiternal Grecian column and capital, almost unmodified, to stand cheek by jowl with some modern fantasy of revolving door or steel-framed window, why not soberly use the forms that modern mechanics impose upon us while we take from the Greeks their real lesson: that of perfect and harmonious proportion? What they borrowed from Egypt or elsewhere they so wrought anew in the fire of Hellenic thought that their borrowings became at once unrecognizable. The simple cutting of surface against surface is, when proportions are just, a sufficient source of decoration, even with no additional ornament; only the proportions must be filled with æsthetic intention, the elevation must be a logical and inevitable sequence from the ground-plan conception; the whole æsthetically valid. Columns may then exist without capitals; cornices may disappear; forms adapted to ferro-concrete may be used without false clothing of fluting, of capital, or of moulding, and yet be true to the mechanical needs of the problem, for all our sense of proportional equilibrium is ultimately based on a subconscious co-ordination of æsthetic proportion with the unconscious observance of natural mass equilibrium, which is in turn based on the functioning of the natural physical laws of the universe. That such a proposal is not Utopian I am now myself convinced. It was with such an end in view that I worked at war memorial design two or three years back; the results, modest though they were, pointed at least to a possibility of success.

VERNON BLAKE.



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From "The Handbook of Chinese Art," Vol. 1.

3.—THE SACRIFICIAL HALL OF YUNG LO, NEAR PEKIN.

Exhibitions.

SPRING GARDENS GALLERY.—The "Special Exhibition of Retrospective and New Work," by members, past and present, of the New English Art Club, was held in this gallery, and one is glad, in view of the disappearing galleries in London, that such a splendid place is available.

A friend of mine, a perceptive Irishman, familiar with modern aims in painting, who had apparently never heard of the New English Art Club before, and therefore knew nothing of its aims or why it was founded, went to this exhibition, and when I asked him what he thought of it, said: "I was never so depressed in my life before!" This answer somewhat shocked me. I then asked him how he liked a certain painting of a group which was shown there, thinking that here was something which might make him soften the harshness of his view a little; to which question he answered, "I thought it was *awful*!"

I then realized how biased one's opinions can be if one knows the history of a society or a club, or of anything for that matter: that I had not only been looking at this show but a good many that preceded it, and had considered the serious artistic aims which governed the formation of the club. I knew that if I had gone round the show with my friend I could have pointed out to him qualities which he had missed, because I would perceive the present in relationship with the past. But ought one to do this—ought not one to take a show entirely upon its own merits? Perhaps the only reference to the past should be in drawing attention to certain things believed necessary then, but now happily outgrown. Of course, because this exhibition is partly retrospective there is more excuse for looking backward, but this question still applies.

One of the chief things I noted was that the perception of colour by the present generation of artists (not necessarily represented here) has improved a hundred-fold upon those which have gone before, with, naturally, a few exceptions.

One is amazed at the dark impenetrability of some of the work, done, after all, not so very long ago. Take for instance, the picture by Mr. William Stott (of Oldham) called "A Summer's Day," lent by the Corporation of Manchester. This painting might just as well have been called "Moonlight," and no one would be the wiser, for, with the possible exception of the slight gleam of light on the figures of the little boys, there is very little to choose between it and the tone of Whistler's "Nocturne" on the same wall. As a matter of fact, I have seen moonlight nights that were brighter, and yet at the time I have no doubt that the artist who painted it thought that he had executed a brilliantly-sunlit work.

Whistler's pictures look very dark. It is the nervous little touches in the drawing that saves these paintings: they show so distinctly the reactions of a highly-strung nature to the impressions made upon it by beautiful forms: they have value and give enjoyment because they suggest the vivid personality of the painter behind them. But they are not solidly enough conceived to satisfy the demands of the present-day painter; yet I suppose one should not quarrel with a mouse for not being an elephant.

We have all travelled a long way since Mr. Wilson Steer painted the works exhibited by him in this show, and no doubt this painter has too, but sometimes it is a mistake to resuscitate old work. In the portrait of Mrs. D. S. MacColl, the shadows on the face are very brown: the same observation of the colours of shadows carried out in other parts of this picture, has not been extended to the face. This artist's "Children Paddling" wears best: it still has a brightness of colour not often attained by Mr. Steer at the present time.

There are some of the clever sketchy works of Mr. Sargent, which appear rather like the smartly-executed paintings one often sees on the covers of some American magazines.

Sir W. Orpen shows several works; his large "Homage to Manet" is the most important. At first glance it looks as if Mr. Tonks were holding a skein of wool, and that Mr. George Moore was in position to wind it; but closer observation denies this. Mr. Steer looks like a Bowery Boy or some sort of New York "Boss," and Sir Hugh Lane appears rather unfamiliar to those of us who knew him at a later period, when he wore a beard. On the whole, Mr. Sickert is the best of the group. As to Manet, to whom homage is being done by representing his painting of Eva Gonzales on the wall at the back, not one of the supposed devotees is even glancing at it.

One is inclined to wonder what the New English Art Club was

doing in relation to art in France at the time of its inception: more "modern" work was probably being done in France between 1870-80 than is even now being done by many members of the club.

Of all the works shown, that by Charles Conder struck me as being the most desirable to live with. One feels there was an inspired necessity for him to paint: the things that he felt and saw inwardly are recorded simply, and without the fussiness of laboured technique. By contrast, most of the excellent works done by members are only studies.

THE PASTEL SOCIETY.—The Pencil Society is also incorporated with this society, and they now hold joint exhibitions.

It is dangerously easy to get effective results with pastels. If one upsets a box of pastels on a sheet of paper it may be annoying to have to pick them up, but the effect may be quite charming. Thus, the smears and rubs of coloured chalks and pastels over variously-toned papers can be so attractive as easily to deceive the undiscerning, but the pastels which really amount to anything are very few.

The works of the members of this society included many of the above variety, but there were also some of a more considered kind.

In this respect Mr. Stephani Fisher's work satisfied, for it showed more deliberate intention than did most. Some of his small landscapes are coolly treated and are soothing after a great deal that is put down with hot-headed relish of the medium.

Miss Mary Eastlake's work, too, is good, if somewhat of a more sentimental kind. Her landscapes are studied with tender regard for the niceties of colour and composition.

Mr. Terrick Williams' pastels, mostly of the sea, are easily-executed and vital works: he does not treat himself too seriously and thus gets some fun out of his profession.

Mr. C. Ross Burnett's style is clean and direct, and Mr. Stephen Spurrier's "Design for Tapestry" is pleasant in colour and well drawn. This artist also shows some characteristic pencil drawings, and the drawings by Mr. Frank Gilett are good of their kind.

Mr. Richter and Mr. Leonard Richmond show the kind of work with which we are quite familiar: they seem to have found themselves and appear to be satisfied.

A great deal of the work suffered from its framing. Big, curly, gilt frames do not seem suitable for pastels. Too many of the pastels are trying to emulate oil paintings. The medium of pastel should be used only slightly; the outline should be retained and slurred over and accented here and there, and the colour rubbed lightly in. It is quite beyond the capacity of the medium to obtain heavy effects; if artists wish to do this they should use oil-paint. The truth is that pastels are easier to manipulate than oil paints, and effects can be obtained which, in oils, would be instantly detected as rather cheap and tricky.

KENSINGTON COMMITTEE OF CIVIC ART.—A small exhibition of water-colours by contemporary artists is now being held in the Town Hall, Kensington, and will continue during the winter.

It is rather a pleasant idea to hold these small shows so that the artistic hunger of the residents of Kensington may be in a measure satisfied, or better still, whetted so that they be tempted to venture farther afield in their explorations in search of art.

This exhibition suffers because it is not held on walls that are quite suitable, and it has generally such a scattered appearance that it is a little while before one realizes that it is intended to be a coherent exhibition, and not some pictures more or less accidentally placed upon the walls. This is not a fault to be placed at anyone's door; it is merely a fact which circumstances have produced.

Would it not be possible to find a small room for the purpose? It would not require much space to hang the present exhibition, and it would then have what it at present lacks—the dignity which conscious arrangement always gives.

Sometime ago, an exhibition (for which Sir Alfred Rice-Oxley was mainly responsible) was held, dealing with subjects connected with old Kensington. This was an excellent idea, and would tend to encourage pride in the beauties of what remains of old Kensington, and would prevent the destructive encroachment of large and soulless firms upon the beautiful old squares and historic buildings. To see that this is not done needs continual alertness; only an enlightened public opinion can deal effectively with vandalism of this nature.

RAYMOND MCINTYRE.

Three Italian Studies.

By Sir Reginald Blomfield, R.A.



*Villa Medici. No. 10.
Reginald Blomfield. 243*

VILLA MEDICIS.

This reproduction is the size of the original drawing.



VILLA D'ESTE.

This reproduction is the size of the original drawing.

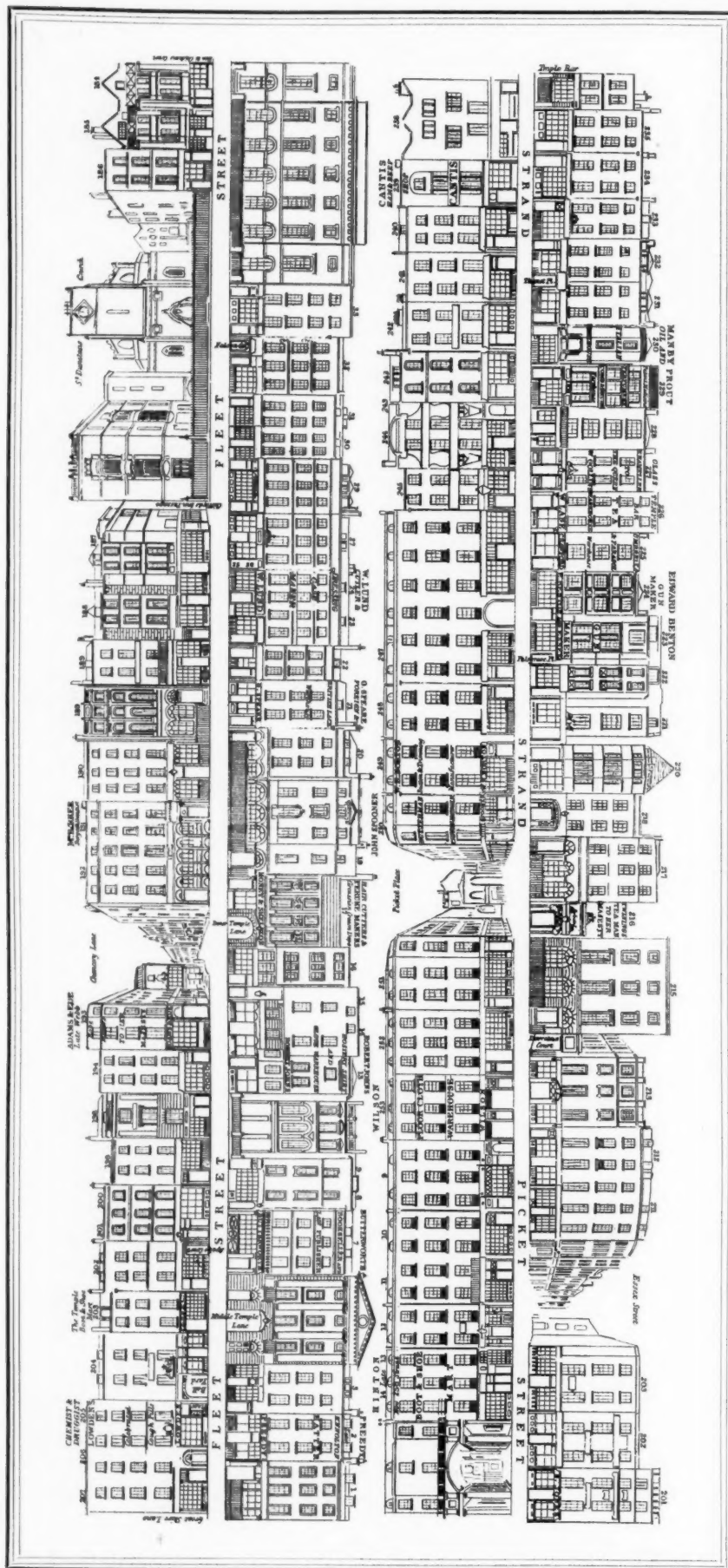


Reginald Blomfield

*Villa Falconieri
N. 6. 24. Frascati*

VILLA FALCONIERI.

This reproduction is the size of the original drawing.



FLEET STREET AND THE STRAND.

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

"St. Dunstan's in the west," says Tallis, "has been reared within the last few years, in the place of the ancient fabric, eminent for the two wooden figures of ancient Britons, with clubs in their hands, who were placed in a recess above the clock, and struck the bell alternately at the quarters, moving their arms and heads at the same time. This curious piece of mechanism was put up in the reign of Charles II, but the church was in existence in the year 1237, when its profits were given by the Abbot of Westminster, to Henry III, in consequence of the King having founded a house for converted Jews, in ancient New Street—The great fire of London was arrested in its fury three houses from the building, which saved it from the general destruction."

"Temple Bar terminates the city bounds; anciently it was merely marked out by posts, rails, and a chain. Afterwards a house of timber was erected across the street, with a narrow gateway, and southern postern. The gate is a noble specimen of the abilities of Sir Christopher Wren . . . the whole is built of Portland Stone, of a rustic basement, surmounted by the Corinthian order. Over the gateway, on the east side, in two niches, are statues of Queen Elizabeth, and James I., with the arms of England, over the keystone. On the west side are the statues of Charles I., and Charles II., in Roman habits. They were all carved by Bushnell. It was appointed, on account of its publicity, as a place of exposure for the heads of traitors, who had forfeited their lives to the offended laws of their country. It is also the place at which the city magistracy receive the royal family on solemn occasions. The lord mayor delivering the sword of state to the sovereign, which is returned. . . ."

"The Strand is a broad handsome street, leading from Temple Bar to Charing Cross; it derives its denomination from its being situated on the banks of the River Thames. Great improvements have taken place in this part, within the last fifty years; the miserable passages, underserving the name of streets, composed of wretched fabrics, overhanging their foundations, where the plague, with all its attendant horrors, threatened destruction to their inhabitants, are now removed and the open area in which Saint Clement's Church stands, occupies the ground. . . ."

Tallis's *London Street Views.*

XIII—The Strand and Fleet Street.



THE WEST SIDE OF TEMPLE BAR.

THE present section of Tallis's elevations (No. 10 according to his numbering) takes us along the remaining portion of the Strand, and comprises a considerable portion of Fleet Street. As will be seen, the former thoroughfare is shown at the bottom of the street, and a certain part of it is called Picket Street. This was so named after Alderman Picket, who had much to do with what were then considered improvements in this quarter, but which later reconstruction has entirely obliterated. Picket Street ran on the north side of the church of St. Clement's Danes, and was formed on the site of the earlier Butcher's Row. This part of the thoroughfare in those early days was known as "The Pass," or "The Straits of St. Clement's." The Law Courts and their purlieus stand where this once old-world street existed. By reversing the plan we shall find ourselves at No. 201 Strand, three houses west of Essex Street (Picket Street only applying to the houses numbered, from east to west, 9 to 14, with the old entrance to Clement's Inn next to the latter number). Essex Street, formed about 1680, on the grounds of Essex House, was one of that great builder Nicholas Barebones's speculations. Here was the famous Essex Head Tavern of Dr. Johnson, and here the Young Pretender is said once to have stayed with Lady Primrose. The street contains several interesting old houses, but has been much altered in recent years; the gateway with steps to the Embankment is said to have been the original water-gate of Essex House. Three houses beyond Essex Street is little Devereux Court, where the famous Grecian and Tom's coffee-houses once stood. Close by Messrs. Twining's well-known entrance is shown, and at No. 217, the premises of Messrs. Snow and Paul, the bankers. The curious pyramid-shaped roof of No. 220 should be noticed; while Palsgrave Place, under No. 223, reminds one of the tavern with that sign, and Thanet Place, between Nos. 231 and 232, perpetuates the former ground landlords of this part of the Strand, the Earls of Thanet.

On the opposite side of the thoroughfare, beginning at the west end, we see the old entrance to Clement's Inn, which was swept away in 1868; and those who know what this spot looks like now will not need my pointing out its wholly changed character. Another entrance into Clement's Inn was by Picket Place, here shown between Nos. 250 and 251 Strand. No. 245 was then the Strand Coffee-house, and next door, No. 244, with the curious frontage, Messrs. Larnder's Blacking manufactory; while the old-fashioned building at the end, No. 238, was the shop of Creed, the fishmonger.

Once more reversing the plan we begin Fleet Street at No. 1, just opposite Creed's, with then, as now, the banking house of Messrs. Child & Co., immediately abutting on Temple Bar, and, indeed, having a room in that historic structure for the reception of deeds and ledgers. This was the Tellson's of "A Tale of Two

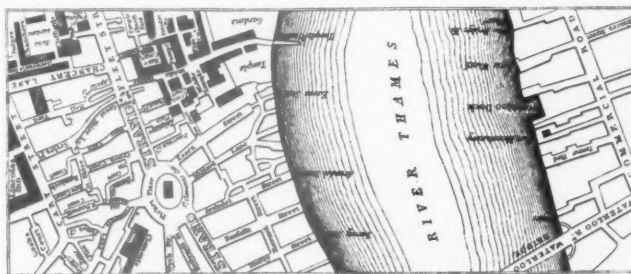
Cities," which Jerry Cruncher guarded, and Mr. Lorry represented in revolutionary Paris. It has, of course, been reconstructed. The little opening between Nos. 2 and 3 Fleet Street was Child's Place, which marks the site of the renowned Devil Tavern. The entrance to the Middle Temple was erected in 1684 from Wren's designs, and is one of the few old features hereabouts unaltered, or, indeed, existing. The well-known law stationers, Messrs. Butterworth & Co., are next door, and beyond at No. 8, Dick's Coffee-house, where Cowper used to read the papers, and whose memory is preserved in "The Tatler." Another famous tavern, "The Rainbow," is shown at No. 14, established as a coffee-house by James Farr, in 1657, and, just beyond is the entrance to the Inner Temple, with its interesting old house over. This is No. 17 Fleet Street, and bears on its front the arms and ostrich feathers of Henry, Prince of Wales. Its traditional connection with Henry VIII and Cardinal Wolsey has no basis in fact. It was then, as we see, a hairdresser's, just as it was down to recent years. The London County Council acquired the property in 1900, and it is now open to the public. Here Mrs. Salmon's celebrated wax-works were exhibited down to 1816, after being removed from the other side of Fleet Street. The house next door, with iron railings in front, was, and is, Messrs. Gosling's bank.

Falcon Street, under No. 32, is interesting as being on the site of a house, "The Falcon," in which Wynkyn de Worde, the great printer, lived; and in the house over it, John Murray, the famous publisher, published "Childe Harold." The banking establishment of Messrs. Hoare & Co., at No. 37, has not greatly altered in outward appearance since Tallis's day.

On the opposite side of Fleet Street, beginning at Great Shire Lane, where Sir Charles Sedley lived, and the members of the Kit-Cat Club were wont to meet at "The Trumpet," we see Bell Yard (Tallis has printed Child's Place in the opening next it, in error, as this was on the south side of Fleet Street), where Pope's friend, Fortescue, lived, and the west side of which is now bounded by the railings of the Law Courts. Apollo Court, under No. 202, took its name from the Apollo Club, instituted by Ben Jonson at the Devil Tavern opposite. The house at the west corner of Chancery Lane is that of picturesque design so often delineated in old prints, but here reduced to a commercial uniformity. Chancery Lane, or Chancellors' Lane, as it was once called, is shown with a projecting building, which has since been cleared away to give width to the street. No. 192 Fleet Street was, in Tallis's day, occupied by Messrs. Hodgson, the auctioneers of literary property, who are now, of course, in the premises in Chancery Lane known to all book-lovers, as well as to those who use books as commercial media.

Some little way on we come to Clifford's Inn Passage, leading into that beautiful, but sadly desecrated, collocation of old buildings, in one of which Samuel Butler lived for so many years. And this brings us to St. Dunstan's Church, designed by John Shaw, and opened in 1833; an interesting example of a structure of much character built in a bad period. The old church it replaced was full of history, and its clock, removed by Lord Hertford to Regent's Park, is world-famous. The chief interest of the present structure is that it was the church of Trotty Veck in "The Chimes."

E. BERESFORD CHANCELLOR.



THE STRAND AND FLEET STREET.



A SECTION OF NOLLI'S *PLAN OF ROME*, 1748.

This section is one of twenty-four prepared by Nolli in 1748. It should be read in conjunction with the letter on the opposite page from Mr. Gordon Craig.

Correspondence.

Nolli's Plan of Rome, 1748.

To the Editor of THE ARCHITECTURAL REVIEW.

SIR,—It is like looking down on to Rome from one of its hills, or, perhaps, from an aeroplane, to look at the whole of Nolli's plan.

The section reproduced here is one out of twenty-four. The whole twenty-four have just been reproduced this size in "The Mask," that journal devoted to the theatre.

What it has to do with the theatre does not become very clear at the first casual glance given to the single section here reproduced.

But even here a more careful observer will note that not less than seven theatres are marked on it, five being seventeenth- or eighteenth-century theatres, and the sixth and seventh being the classical theatres of Pomeo and Marcello (No. 1022).

This last-named theatre has now a palace built on its ancient walls in which the genial Mr. Nelson Gay dwelt a few years ago.

This was the Palazzo Orsini built about 1530 by Baldassare Peruzzi, and the sloping angular drive up to the palace is to be clearly seen here.

The five more modern playhouses are :—

No. 771. The Argentina (still existing and being used).

No. 795. The Valle (still existing and being used).

No. 332. The Capranica (still existing five years ago, but, I believe, no longer used).

No. 611. The Pace.

No. 618. The Granari.

This last theatre seems to have escaped the notice of nearly every historian.

But, besides these playhouses which we find marked on the plan, there are others hidden. And it is these that the sprightly student naturally wishes to trace.

Let your eye go to Piazza Navona, marked No. 605. Near by is the Palazzo Orsini, No. 604, once Palazzo de Cupis. In this palace was a theatre of marionettes.

A little higher up you find No. 518, the Tor Sanguina. In 1692 there was in this tower a very famous puppet theatre, but these wooden fellows were unfortunate enough to make fun of a great and holy priest, and that brought them to a bad end.

Take a turn with your eye and go down to the Vicolo Lentari, marked 644. In this street was a theatre belonging to a private gentleman, one Francesco Maria Lorenzini (1680-1743). It seems that he lived in No. 11 Vicolo dei Lentari, and, about 1720, had a private theatre in that house. So Portal tells us in his book "L'Arcadia."

In 1686 a certain Giovanni Andrea Lorenzani (1637-1710) wrote a play, "La Forza del Sangue," and, says Ademollo, "it was given with music in the house of the author." I am not aware if this house of Lorenzani be anything to do with the house of Lorenzini.

These theatres are seldom mentioned. I have seen no plans of them; but then who mentions, for who knows, of the Teatro in the Collegio Romano, numbered 846, in this portion of the huge Nolli plan? Of this theatre in the Collegio Romano I have seen a few plans in Dumont.

What of the Teatrino which I have heard whispered was built in the Cancelleria, No. 647? Can anyone tell me if there really was a theatre there?

I am not prepared to make any statement, but certain facts seem to point to there having been one about the date when this plan was made.

And what else of theatrical and architectural interest went on in that same Vicolo Lentari of which I have spoken?

I don't know whether you, sir, as editor of THE ARCHITECTURAL REVIEW are willing to offer a prize of £50 to the scholar or student who will tell you what famous architect lived in Vicolo Lentari in, or about, 1713, but I think that you might safely do so and keep your £50.

Architects come in and out of the offices and also read these

pages; perhaps one of them will be able to tell us, and add the note to this page of notes.

Possibly some archaeologist or historian who lives in Rome will communicate the information. If not, I shall have pleasure in doing this myself before long.

I am, yours, etc.,

E. GORDON CRAIG.

Regent Street.

To the Editor of THE ARCHITECTURAL REVIEW.

SIR,—The demolition of the buildings of the Quadrant section, immediately below Vigo Street, presents an illustration of the origin of the upper portion of Regent Street, such as will never be presented again until the time in the dim future when Regent Street will once more be rebuilt.

As you probably know, the upper portion of the street (i.e., north of the Quadrant) was formed by widening the already existing Swallow Street, a very narrow and somewhat unsavoury thoroughfare that ran up from Piccadilly, opposite St. James's Church. The Piccadilly section of this street still exists in its original width.

Now, the demolition referred to above gives vistas (1) through Swallow Street and up Regent Street, and (2) down Regent Street and through Swallow Street, showing the two streets in alignment and reflecting in a remarkable way the origin of the upper part of Regent Street.

I am, yours very truly,

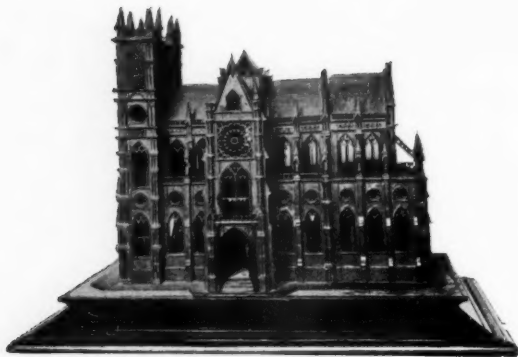
CHARLES WHITE.

The Æsthetics of Architecture.

To the Editor of THE ARCHITECTURAL REVIEW.

SIR,—Mr. Vernon Blake's article on "The Æsthetics of Architecture" strikes me as promising an important contribution to the subject, and I have read it with keen interest. With full recognition that Mr. Blake's further development of his argument may render them pointless, I will set down a few observations as they occur to me. When we say that in England "the sense of form is strangely lacking" we should be quite clear about what we mean by "form." In art, as in nature, there are two kinds of form: the crystalline, associated with static conditions, and resulting in symmetry; and the organic, associated with life and growth, and resulting in balance. It seems to me that though in England the sense of crystalline form, with the power to create symmetry, may be lacking, the sense of organic form, with the power to create balance, is, on the contrary, highly developed. Thus, I should hesitate to say that the plays of Shakespeare were deficient in balance, though, as compared with the plays of Racine, they may be deficient in symmetry; and if we compare a sonnet of Shakespeare with a sonnet of Dante we have the two kinds of form clearly illustrated. Again, a stanza of Byron's, "Don Juan," though lacking symmetry, is, on the other hand, remarkable for balance. The truth is that whatever manifestation of the English mind—from art and literature to political and social institutions—we examine, we find in it this character of organic as distinct from crystalline form. The British Empire itself is a striking instance, and it might fairly be claimed that our reputation for compromise and our habit of "muddling through" are evidence of our reluctance to apply crystalline forms to vital problems. This peculiarity of the English mind is dealt with in an illuminating way in two recent books of essays: "Soliloquies in England," by George Santazana, and "The English Secret," by Basil de Sélincourt; and the same idea is implicit in Mrs. de Sélincourt's novel, "The Little French Girl," in which the French, or symmetrical, and the English, or balanced, solutions of the problem of love and marriage are contrasted.

Observe, I am not here questioning the comparative inferiority of English architecture—of English plastic art in general; I



A CATHEDRAL MODEL.

In the possession of the Lady Constance Hatch.

am only concerned that it should not be put down to the wrong reason. Mr. Blake says that he has been led to attach the greatest importance to the relation between things. Well, it seems to me that in all art there is one relation of supreme importance, and that is the relation of form to substance. When we speak of "the formal sense," we must take susceptibility to this relation into account, and I should say that, granting the "substance" of the English mind, we have it in high degree. English art is generally at its worst when we abandon the instinct for organic form and adopt the crystalline forms of our neighbours—derived from and adapted to a different "substance" of mind. English hexameters are not as a rule very successful, and we have all suffered from the English novel in French—or Russian—form. This is not to say that we cannot learn from our neighbours, but only that we must be very wary in adapting their crystalline forms to our organic instincts—and I might add, circumstances. The Palladian mansion in an English landscape always affects me like an aloe, a yucca, a palm or a dracæna in an English garden. I can admire the form in itself, but its presence in that context, unless very carefully prepared, seems to argue a certain formal insensibility. I am not prepared to say here which is the "higher" form, the crystalline or the organic, though it is reasonable to argue that a form which bears a close relation to life and growth, which does not "cut across the tissues of life" in favour of symmetry, is not inferior. That the English instinct for organic form has produced few perfect works in architecture is only like saying that perfectly grown trees or perfectly formed primroses are comparatively rare; organic form, from its very nature, being much more subject to the fluctuations of life and the accidents of circumstance than crystalline form. Paradoxical as it may sound, I should say that, for one reason and another, English architecture has never been so good as it has the power of being; and that, by virtue—or penalty—of our very instinct for organic form, our keen sense of the relation of form to substance, we must "muddle through" in our architecture as in our political and social institutions. Over the perfect English architecture, when it appears, will be written the words of Topsy: "Specs I grewed."

That what I call organic form is typical of "the subjective or emotional group" of mankind, and crystalline form of "the objective or rational group," may be cheerfully allowed; but I question Mr. Blake's division of the arts according to the mentalities engaged in them. Surely the true division of the arts is by substance or medium, and vocation is determined by susceptibility to the medium. By Mr. Blake's division we should be better musicians than poets, and better sculptors than architects—which I gravely doubt to be the case. Both types of mentality can find expression in any art. Thus, in music, we have on the one hand extreme emotionalism, as in Wagner, and on the other an approach to pure mathematics, as in Bach. The great range of possible expression in music is due to the flexibility and intangibility of the medium, and the range narrows as the medium stiffens and thickens. Of all the arts—not excluding architecture—music is the one most capable of the mathematical condition, and musicians are not infrequently mathematicians. Between mathematics and architecture there lie the stubborn

facts of building and the peculiar powers needed for their artistic organization.

But these are large matters for a letter. The excuse for the length of this one must be the stimulating effect of Mr. Blake's article. Though he does not use the terms, his extremely apt comparison between the sculptures of the Parthenon and the sculptures of Chartres shows him to be aware of the distinction which I have described as between crystalline and organic form, as between symmetry and balance, and it may well be that what he has further to say will make my observations idle.

I am, etc.,

CHARLES MARRIOTT.

A Cathedral Model.

To the Editor of THE ARCHITECTURAL REVIEW.

SIR,—I should greatly value any information as to the origin of the model illustrated in the accompanying photographs.

All I know about it is, that I acquired it through the medium of an auction room, the directors being unable to give me any information on my inquiring.

It measures 3 ft., made in oak, natural colour (not painted grey to imitate stone as in the case of my model of Salisbury Cathedral). You will, I think, agree with me that it has a strong French feeling, yet I cannot trace its exact counterpart in any of the French cathedrals. The outside is a little clumsy in its execution, but this is amply made up for by the exquisite work of the choir stalls, reredos, pulpit, etc.

I am, yours truly,

CONSTANCE HATCH.

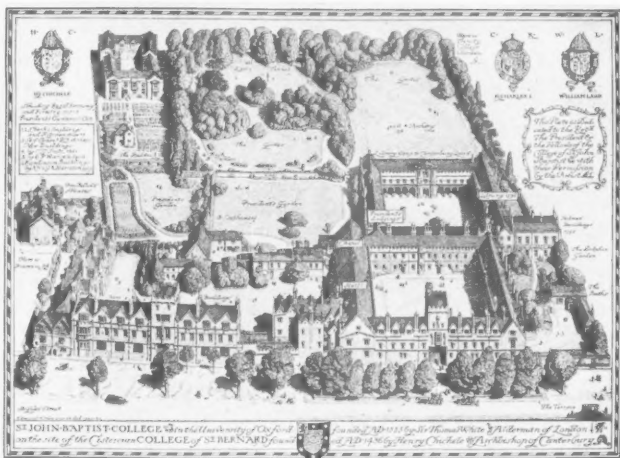
The Ridding, Bentham, Yorkshire.



THE CHOIR STALLS, REREDOS, AND PULPIT OF THE CATHEDRAL MODEL.

Recent Books.

E. H. New's Drawings of St. John's and All Souls' Colleges, Oxford.



ST. JOHN'S COLLEGE, OXFORD.

From the drawing by E. H. New.

Mr. New has brought his New Loggan series of views of the old colleges and halls of Oxford nearly to completion with those of St. John's and All Souls', published last year.

These are, like their predecessors, excellently reproduced by Mr. Emery Walker, and are both faithful and accurate presentments of their very interesting subjects.

The singular charm of St. John's, viewed across the wide foreground of St. Giles', with its own unique forecourt, and against the background of its beautiful gardens, groves, and paddock, the fascination of its long, low roof lines, its gables, and its dormers, and that of the arcades and "frontispieces" of Canterbury Quad., give this drawing an easy predominance of subject. But perhaps that very quality made it none the more easy to portray. In any case, the portrait is most satisfying, and the sense and quality of the long, low western front, the two quadrangles, and the homely dignity of its scattered buildings are admirably given by Mr. New.

St. John's College will be one of the best of his series.

The drawing of All Souls' presented the artist with obvious difficulties. Its long, low, fifteenth-century front, with its two doorways to High Street, continued eastward by the staid dignity of the warden's lodgings, almost of necessity occupy the first plane. The lower roof and parapet lines of the beautiful little Entrance Quad., and the Warden's Quad., were in danger of being dominated by the loftier proportions of the three interior sides of the Great Quad. beyond, and by the bulk and height of the strange twin towers on the eastern side.

Mr. New has dealt very faithfully with the somewhat discordant features and pictorial difficulties of this very interesting and distinguished college, and he has added to the interest, if not, perhaps, to the charm, of his drawing by inserting an eastward view of Hawksmoor's Towers, flanked by the pseudo Gothic masks of the hall and chapel on the south, and Codrington's fine library on the north.

The low western arcaded screen, with its central cupola and its handsome wrought iron gates, it was impossible to express in this view. We congratulate Mr. New upon a successful handling of a rather difficult subject, but we think that the decorative success would have been more assured if the angel had been omitted, with the odd little hump in the border, at the top of the drawing, and the presentment of the Resurrection, with the flanking Founder and Patron, inserted, if needed, elsewhere than in the centre and forefront of the street, where we find it somewhat distracting.

So much is presented in the drawing of the college, which is in itself so excellent, that we should have preferred to dispense with these accessories.

EDWARD WARREN.

VOL. LVII—H

Architectural Criticism.

Some Architectural Problems of To-day. Some Manchester Streets and their Buildings. By C. H. REILLY. Liverpool University Press. Hodder & Stoughton. 6s. and 5s. respectively.

It is unfortunate, but not unnatural, that architects are apt to be restive under written criticism. Here and there, in my experience, one, and that among the most esteemed, will welcome it. But most of those who do prominent work, and after all they are the men who matter in this case, think it underhand, if not unprofessional, for one architect to criticize the work of another in public print. But if we agree to this, we must fall back either upon public indifference or upon the criticism of literary amateurs. The public refuses to remain indifferent. And assuredly not even the most sensitive and self-confident architect can see anything but good in that. And from the race of professional critics heaven preserve us. There is something preposterous in the spectacle of a man who cannot himself paint, or sing, or act, or whatever it may be, telling others, whose livelihood there is involved, how badly they do it. And words are so important. People pathetically still believe the written word, and by instinct pay less regard to the mind which has produced something out of nothing than to the mind which passes judgment on what is produced—less to the mother who has borne the child than to the nurse who weighs it on the kitchen scales.

If architecture is to have sympathetic and understanding criticism it must come from architects. Writers criticize writers; why should architects not criticize architects? Yet the two cases are not quite parallel. In literature the criticized, too, has a ready pen, and can perhaps reply. Architects, and the best of them, are more often than not inarticulate. So they are inclined to be suspicious when they cannot defend themselves. And certainly if the architect-critic is to be justified, he must ride himself on the curb, and remembering the delicacy of his position, never give the least ground at any time for supposing that he is using his privileged position for his own professional advantage. Professor Reilly, whose two recently published books are here reviewed, is in a happy situation, in that while he is the head of one of our leading architectural schools, and fully conversant with the theory and practice and history of architecture, he is at the same time not burdened with professional work of the kind here criticized, so that there is no sense of rivalry in his judgments. And there can be no doubt that his writings of the past few years have done much to awaken interest in architecture as a thing of universal concern. His account of a pilgrimage through the streets of Manchester will have been read with zest by many thousands who never thought of looking higher than the shop



ALL SOULS' COLLEGE, OXFORD.

From the drawing by E. H. New.

windows before, and his reprint of a number of articles from the weekly Press, under the title of "Some Architectural Problems of To-day," ranges from the banks of New York to the villas of Bournemouth, and is full of sane and amusing judgments. He has, in the best sense, the journalist's faculty of happy touches—as when he is writing of the tide of traffic in Fifth Avenue stopping at a signal: "the waters divide, and vast crowds—mostly Israelites as of old—pass over dry shod"; or describes Scotland Yard as a combination of a German "Schloss" and a French "chateau"—"a sort of reparations settlement with England left out." His condemnations are not intemperate, and he combines a broad commonsense, which will chime with the outlook of the ordinary citizen, as when he writes of our "Vaudeville" railway stations, or of the over-emphasis of some city buildings as suggestive of window-dressing in the balance sheet, with a sympathetic understanding which enables him to analyse the essentially English loveliness of Wren. We hope he realizes the great influence his written words undoubtedly have, and will remember the curb and his dumb brothers.

W. G. N.

Decoration.

"English Decoration and Furniture of the Early Renaissance."
1500-1650. By M. Jourdain. B. T. Batsford, Ltd. £3 net.

This volume concludes Messrs. Batsford's library of decorative art, being the last to be published, although, chronologically, the first of the series. Of the four books which constitute the library, the second and third are from the pen of Francis Lenygon (a *nom-de-plume*, one can freely conjecture, of the late Col. H. H. Mulliner), and the fourth by Miss Jourdain. The field of English furniture and decoration is covered in these four volumes, from the dawn of the sixteenth to the beginning of the nineteenth centuries. The scope, therefore, is wide enough to satisfy even the most captious critic.

The style and standard of production of the library is such as the reading portion of the collecting public has learned to expect from the House of Batsford: good paper, fine process-work and printing, and strong, serviceable binding. The form of inserting explanatory chapters between pages of illustrations is not one, perhaps, which Miss Jourdain would have adopted had she been unfettered, but here she has inherited a literary legacy from

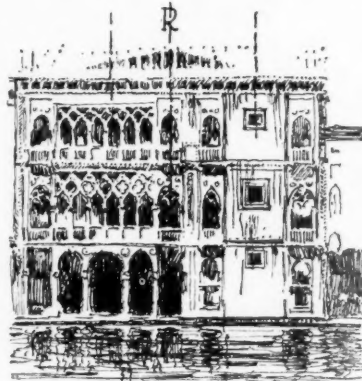


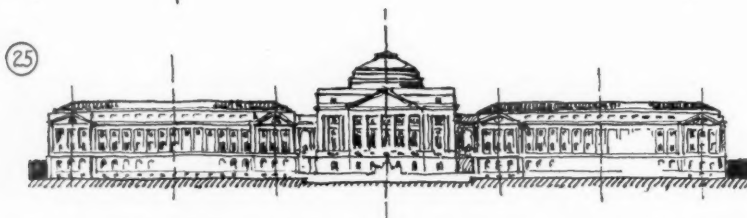
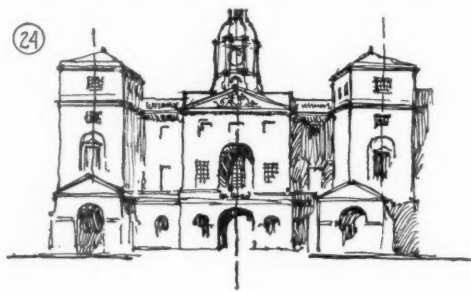
Fig. 29. The Casa d'Oro, Venice. A very delicate and clever adjustment of "weights" to produce a central focus and a balance in a composition really consisting of two elements but in which the presence of a third is suggested, thus avoiding duality.

From "The Principles of Architectural Composition."

Francis Lenygon. The practice of indicating an owner by a collection number, necessitating constant reference to a list of owners in the front of the book, is also needlessly irritating. There is no concealment, if such be desirable, yet there is an unnecessary obscurity about the method which has nothing to commend it. It is important—or it may be—to know the source of certain pieces, whether they have the pedigree of long possession in a notable house or family, or are merely birds of passage in a dealer's hands. Not that they are any the worse, intrinsically, for the latter circumstance, but in a book we have only pictorial representation, and in a photograph both original and copy look alike, in the same way as all cats are grey in the dark.

Books on the subject of English furniture and woodwork may be roughly divided into two categories: those which are written and compiled at home, from a mass of photographs and from books by other writers, and those (which are rare, unfortunately) where the author seeks his or her material at first hand, examines each piece illustrated with critical and knowledgeable eye, and sifts carefully all evidence before giving it permanence in print. Miss Jourdain's book belongs to the latter category, emphatically. One could have wished for a detailed description of each example presented here, instead of general chapters, but here the author is obviously conditioned by the other books of the series which have already appeared. Miss Jourdain is painstaking and indefatigable in her researches. This is easily the most erudite work on its subject which has appeared for many years, and is an agreeable change from the general class of "made" books which is usually written with the one idea of an author to see his or her name on a title-page.

Even with Miss Jourdain's accuracy there are some examples here which must have crept in unawares. Thus the work at Boston House, Brentford, especially the staircase of plaster painted to look like oak (not illustrated here, to be precise), is a pure copy, perhaps moulded from lost originals, but in its present state anything but work of the date to which it pretends. Again, the plaster mantels at Lyme could not have survived the demolishing of the Piers Legh house and the building of the present Leoni one. One cannot blame Miss Jourdain for omissions (one cannot put *everything* in a book, obviously), but it is not a far cry from Speke to Astley Hall, and in the latter is some of the most remarkable plasterwork in England. One could have wished this not only illustrated, but also described at length,



Figs. 23, 24, 25. The use of the Dominant to provide Unity in compositions of Plural elements. (The Hotel de Ville, Tours; Horse Guards, Whitehall, London; Design for U.S. Department of Agriculture, Washington, U.S.A.)

From "The Principles of Architectural Composition."

(60)

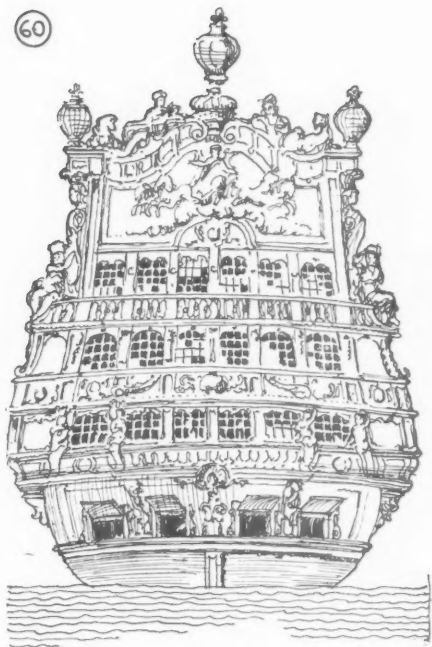


Fig. 60. The stern of "Le Roi Soleil," a vessel of the time of Louis XIV. Exemplifies the softening of "positive" rigidity by "negative" accompaniments.

From "The Principles of Architectural Composition."

and investigated in detail by Miss Jourdain, if only to have the many fables which have been woven round it properly dispelled. A 20 ft. scaffolding would be necessary, but this would be a trifle to Miss Jourdain when bent on scientific investigation.

HERBERT CESCINSKY.

Architectural Composition.

The Principles of Architectural Composition. By HOWARD ROBERTSON, F.S.Arc., S.A.D.G. Large 8vo, 184 pp. including 164 illustrations. The Architectural Press, 9 Queen Anne's Gate, Westminster, S.W.1. 10s. 6d. net.

This is a book which has long been wanted both by the architectural student and by the layman. Those whose business it is to teach design will jump at it, at any rate for their younger men. It is a very honest attempt, very well illustrated by many hundred sketches, to lay down general rules of composition irrespective of building content or purpose, or of the historical association of ideas, commonly called style. That buildings can be completely conceived as so much three-dimensional pattern, and nothing else, is a disputable proposition. That it is extremely valuable, however, to have this side of architectural design emphasized at the present moment is another matter. We are all a little tired, especially since the war, of some of the fine old traditional forms now that a commercial age has divorced them from palace and temple, and bestowed them in endless profusion upon shops and office blocks. The grand old Orders were always perhaps too essentially aristocratic to be used with entire comfort by a modern democracy. Hence it may be well to-day to strip them of their accumulated meaning, and to look upon them as so much vertical emphasis. Having reached this point the next step—that the vertical emphasis can be given in many other ways—is an obvious one. Architecture becomes pure pattern-making. The resulting form may be emphatic; it generally is with the very moderns. It may even be beautiful, though that is more doubtful. But will it not be empty and sterile? Can architecture be divorced from content and life in this way any more than painting and sculpture? Mr. Robertson would not want it so. All he feels is that the dead hand has lately become a little too heavy, and that our own age has things of its own to say. To enable it to say them with power and decision he has written this very useful book. Those of us who design buildings are apt to arrive at our pattern instinctively. We place our emphasis

where we feel it is needed. Proportion, it has been said, is God speaking within us. As long as we remain artists at all we shall always have our personal, individual way of doing things. Nevertheless, the most individual of us—and he, probably, more than anyone else—will benefit by checking ideas against the few established canons, which are common to all styles because they are fundamental to human nature. It is these canons which are now set out by Mr. Robertson with a clearness and directness and a wealth of illustration that have never before been given to them. Needless to say the book is well written. Those who follow Mr. Robertson's writings will not want to be told that. What the layman, however, will be glad to know is that the book is free from unnecessary technical terms. Mr. Robertson thinks too clearly to have recourse to such camouflage. Anyone who really cares for architecture at all will probably find this book, as I have done, one which once started has to be read from start to finish at a single sitting. Its interest never flags.

C. H. REILLY.

Wren Society Publications, Vol. I.

Wren Society Publications, Vol. I. Oxford University Press. (Issued to Subscribers only.)

The first volume of the Wren Society has just come from the press. The object of the society is to publish year by year, for the benefit of its members, reproductions of as many of the great architect's original drawings as can be found. The society has already suffered a grievous loss in the death of its first secretary, W. H. Ward, to whose memory the editors of the first volume, Mr. Bolton and Mr. Duncan Hendry, pay a tribute in their preface. The first volume contains a selection of the various drawings in the library of All Souls', illustrating the different schemes for St. Paul's Cathedral. With them is printed Elme's catalogue and commentary of the whole collection. We can see here the original scheme for the completion of the work already done by Inigo Jones to the fabric, before its destruction in the Great Fire. There is also the warrant design, and a facsimile of the warrant signed by Charles II. The Greek cross plan, Wren's "favourite," and an elevation corresponding to the model preserved in the cathedral, are also given. And there are a number



Fig. 69. Tomb of Lorenzo di Medici, in the Sacristy of San Lorenzo, Florence. The dotted lines show how the composition is arranged to guide the eye towards the focus of the central figure.

From "The Principles of Architectural Composition."

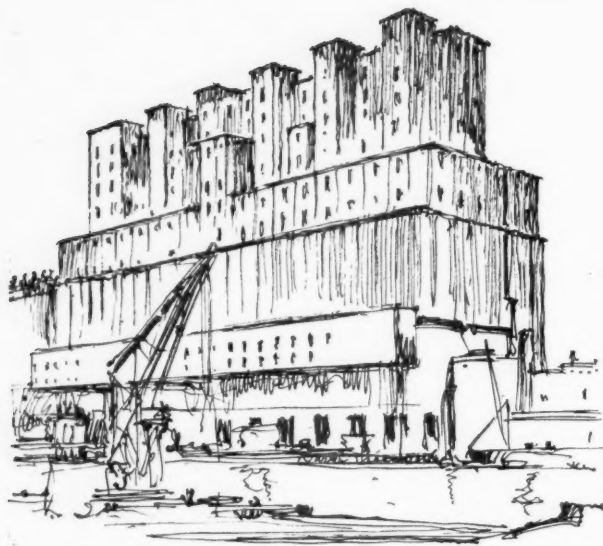


Fig. 156. A Reinforced concrete grain elevator at Montreal. This structure shows the immense possibilities of interesting handling of simple materials and forms. The design is absolutely functional, but skill and knowledge are evidenced in the handling of the resulting masses.

From "The Principles of Architectural Composition."

of drawings which illustrate the building as it finally took shape under the master's hand. It is interesting to trace through all these schemes the evidences of conflict between the architect's idea and the views of the ecclesiastical authorities. The latter were plainly wedded, as the church is apt to be in such matters, to the familiar, to what they had hitherto known and revered, and in particular to the long nave and choir and the great spire, which was the most remarkable feature of old St. Paul's. Thus, in the warrant design, we see Wren feeling after his dome scheme to mark the crossing of nave and transepts, but yielding so far to ecclesiastical prejudice externally as to raise a soaring spire to crown his dome, a remarkably unattractive combination of contradictory ideas. As the building went on, and as Wren's powers of design and sense of scale developed, the original scheme, which the King had approved, was modified more and more. The Jacobean smallness of feature gives place to the broad, firm touch of a master hand. The spire shrinks and the dome grows till the finished work, as we know it to-day, bears only a very faint resemblance to the original design which the Crown had authorized. But the influence of the church so far prevailed, as at St. Peter's, to prevent the realization of the most logical plan for

a domed building, the Greek cross with equal arms and a predominant central space.

The society is certainly to be congratulated on its first volume. To have all these drawings thus pleasantly reproduced and brought within manageable compass is to see them as never before. No serious student will be content to be without the society's annual publications, and a hundred more subscribers will enable it to enlarge the scope of its activities, to tap sources hitherto inaccessible, and make its subsequent volumes even better and fuller than its first.

The secretary of the society is H. Duncan Hendry, Esq., A.R.I.B.A., 43 Doughty Street, W.C.1. W. G. N.

Art in Russia.

Meisterwerke der Gemäldesammlung in der Ermitage zu Petrograd. Text by P. P. VON WEINER. Munich: Franz Haufstaengl. 4to, pp. 328. Illus.

Alt-Russland, Architektur und Kunstgewerbe. 8vo, pp. 26 + illus. 108.

St. Petersburg, eine geschichte der Stadt und ihren Baudenkmäler. 8vo, pp. 22 + illus. 42.

Zarskoje Selo, eine Geschichte der Zarsenschlösser der Gartenpavillons und Garten. 8vo, pp. 56 + illus. 32. By G. LUKOMSKIJ. Munich: Orchis-Verlag.

The publication of a new edition of this work and its translation into French are assurances that the great picture collection of the Hermitage is intact, and some of the world's greatest paintings still in existence. The text is dated from Petrograd, runs to sixteen pages, and the index of artists to eleven, and there are 300 beautifully reproduced page illustrations of the masterpieces of the great Russian collection. Most of the Italian and Spanish artists are represented. The supreme glory, however, consists in the Dutch pictures, an astonishing array which includes many Rembrandts, and the Flemish school is only less rich. German and English masters are not well represented, but the French section includes fine examples of Watteau and Lancret.

Not only are the great works of foreign artists preserved in the Hermitage, but the noble monuments of architecture in Petrograd, Moscow, and other great cities of Russia are found to be safe. The national art and tastes are still represented by magnificent examples of mural decorations in the churches, by illuminated manuscripts, by tessellated floors and painted ceilings, by bookbindings, embroideries and lace, domestic and ecclesiastical furniture, wood sculpture, and metal work.

The author of these three books writes ably about these treasures, and not least enthusiastically concerning the architecture. Merely to turn over the illustrations is to emerge upon a strange, stately, and unusual scene. The convents, monasteries, churches, and cathedrals are matched in magnificence by the country and town palaces of the czars and the nobility.

KINETON PARKES.

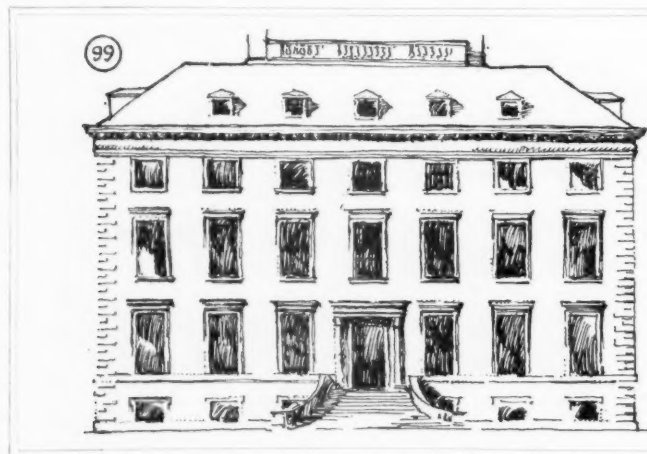


Fig. 99. Chevening, Kent, by Inigo Jones (from Vitruv. Brit. ii). Note how the row of square windows acts as a stop and climax to the scheme of fenestration.

From "The Principles of Architectural Composition."



Fig. 100. The Hall window to the "Deanery Garden," a house by Sir Edwin Lutyens. The window division is extremely pleasant, the two lower divisions being five panes in height, the upper divisions each four panes.

From "The Principles of Architectural Composition."