

MAY 21 1925

THE ARCHITECTURAL REVIEW

A Magazine of Architecture & Decoration



Britannic House, London.
The Headquarters of the Anglo-Persian Oil Company.
Designed by Sir Edwin Lutyens, R.A.

Two Shillings & Sixpence Net.

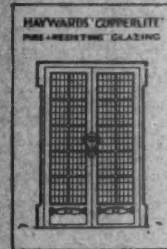
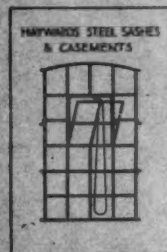
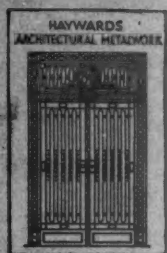
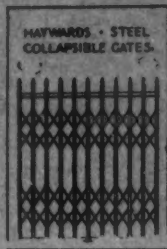
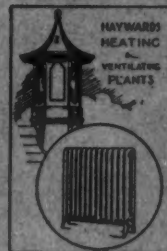
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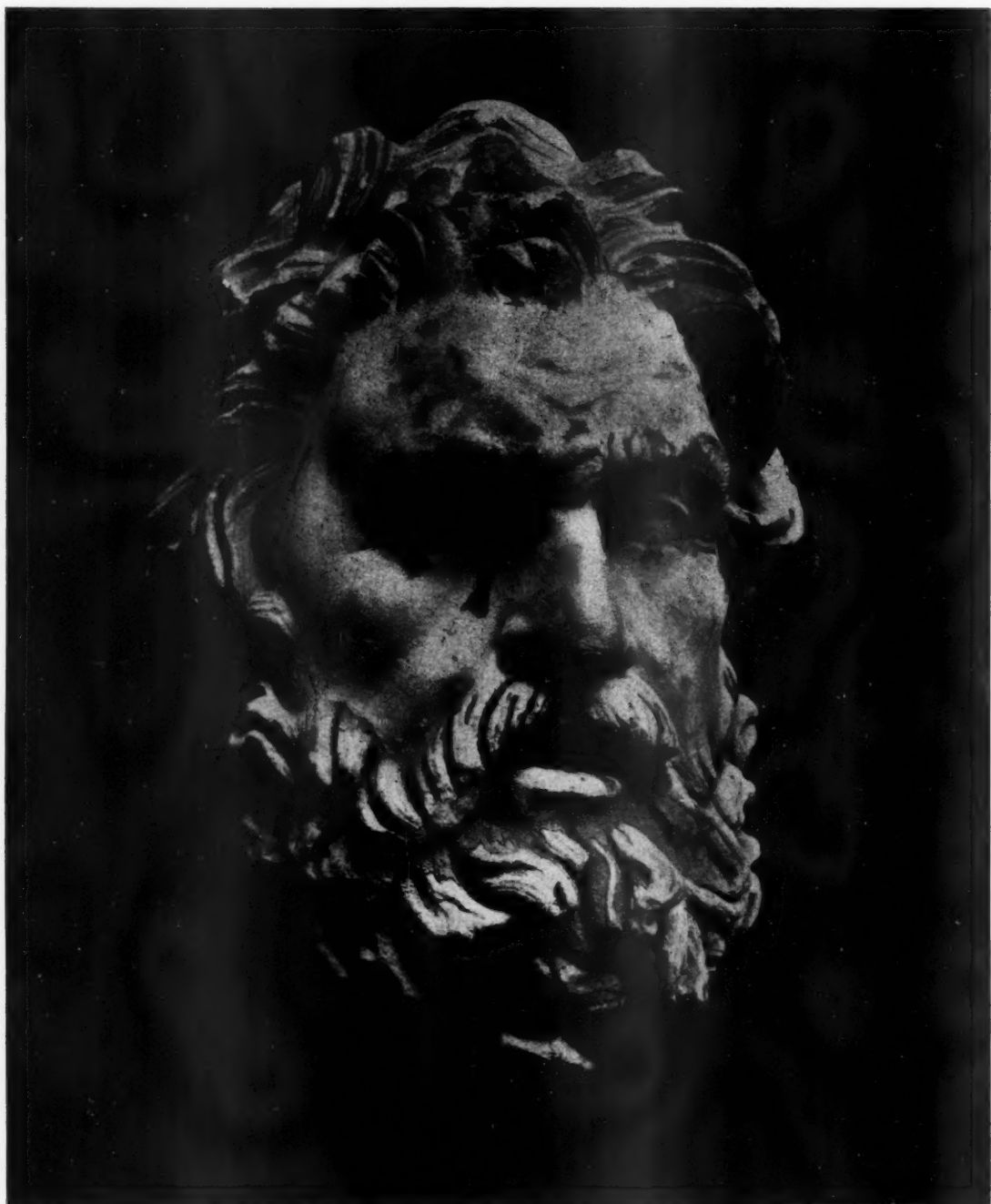


Plate I.

May 1925.

THE HEAD OF NEPTUNE FOUND IN THE THERMÆ AT LEPTIS MAGNA.

Discoveries in Tripoli.

With Photographs by Courtesy of the Editor of ILLUSTRAZIONE ITALIANA.

THIRTEEN years ago a handful of intrepid Italian sailors landed in Tripoli and hoisted the tri-colour on the highest rampart of the Moorish castle of the fugitive Turk—Vali, thus realizing the aspirations of many years and the lawful rights of the Italian people. The enterprise has yielded surprising results, and during the time that has elapsed since then, the archaeological world has been profoundly stirred by the secrets which have been extracted from the bosom of ancient Tripoli, along the coast and in the interior of Libya.

We who live here in Italy among the vestiges of a glorious past and at every step encounter some indestructible symbol of ancient Rome, still feel exalted each time the soil renders up some long lost fragment, an historic marble or a ruin haunted by the mystery of dead and buried centuries. Not only fragments of columns and statuary have reappeared to-day in Libya, but villas, mausoleums, amphitheatres, and necropolis; entire towns have risen up that speak of Rome, confirming its ancient power and attesting its past splendour. The work has been carried out silently through the tenacious efforts of a few, but in an atmosphere of eager and unbounded confidence.

Nineteen centuries ago Leptis-Magna distinguished itself by becoming the birthplace of Septimius Severus; in recognition of this fortunate event, the Emperor enriched it with a sumptuous Thermæ and an Imperial Palace. A few years ago nothing was visible across the undulating surface of the dunes but the top of a massive ruin with three arches glimmering in the sunshine and some fragments of columns; "this was Leptis," one said, but only a yellowish expanse of moving sand met the eye and spoke of decay and death.

Since then excavations have been carried out with zeal, method, and intelligence, and have produced results beyond all expectations; in less than a year we find an entire town, Leptis has arisen from her pall of silence and oblivion.



I. DIANA EFESINA.

Discovered by the Bersaglieri at Leptis.

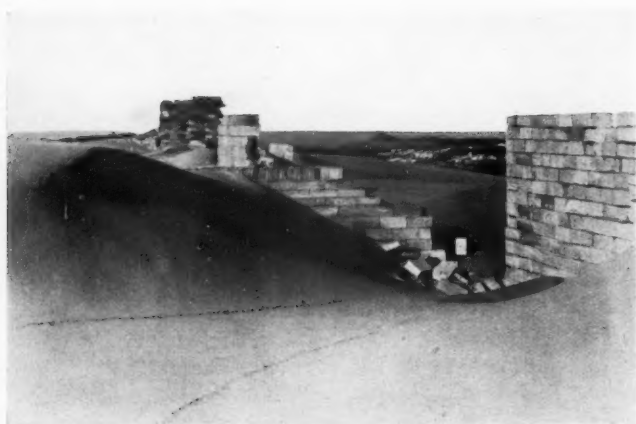
During the last four months operations have been intensified, and praise is due in no small measure to Count Volpi, the Governor of Tripoli, who by virtue of his office, and without any petty spirit of economy, has assisted by every means in his power the Superintendent of Excavations and Monuments, Professor Renato Bartoccini.

Originally a Phœnician settlement, Leptis attained a noteworthy splendour under the Romans, especially during the reign of Septimius Severus, who granted it the "jus italicum," and the magnificence of its monuments caused it to be revered in all that part of Africa; it fell into decay and disappeared under the dunes in the time of the Vandals and invading Arab tribes; it was these ferocious followers of Mahomet who gave it the *coup de grâce*; fortunately for us the sands dealt kindly with it, concealing what remained of it, as the ashes covered and preserved Pompeii.

Initial explorations were begun by Professor Romanelli in the summer of 1920, but were quickly abandoned on account of political happenings in the country. The first important excavations were carried out on what was believed, and, in fact, turned out to be the thermæ, a majestic edifice of

the Adrian epoch in quadrata stone, with three gigantic arches under which are situated the "calidaria," a large "tepidarium," and a fairly large piscina in an excellent state of preservation, covered with marble and flanked by two Corinthian vestibules of very beautiful design (Figs. 5 and 6). These have been entirely freed from the sand and restored with their graceful slender columns, and with architectural fragments and statues of great beauty replaced on their pilasters and in their niches.

Among the latest sculptures recovered are an "Apollo musagete," of fine workmanship, and a "Venere pudica," with body and head intact, which is not unlike the Medici one, and until some weeks ago was lying in one of the large basins of the thermæ (Figs. 7 and 8). Marble slabs handsomely



2. A SCENE AT LEPTIS.

A wall with a Doric frieze seen from the *vadi*.



3. THE BASILICA OF THE IMPERIAL PALACE, LEPTIS.

This work was carried out in September, 1924.

sculptured have been found around and under the ruins of the Arco Quadrifronte with elaborate representations of feats of arms, triumphal pomp, propitiatory sacrifices, and scenes dense with personages, amongst whom stand out prominently Septimius Severus and the members of his family.

At the moment of writing research and excavations are concentrated chiefly among the ruins of the imperial palace (Fig. 3), the most important Roman edifice in Leptis, constructed by Septimius Severus and restored by Justin. The explorations in 1921 revealed its existence through the discovery of an interior colonnade of red granite and a long piece of marble entablature engraved with the name of Septimius Severus, but it is only this year that excavations have been seriously undertaken, with surprising results considering that operations are as yet only in the primary phase and are being followed up by timely work of consolidation and restoration in the area between the thermæ and the extremity of the imperial palace. Two entire walls of thick blocks have been raised, and a third one situated under the columns is now being freed from the sand. Each day as the work proceeds the immense central hall between the two apses reveals an increased richness in columns of cipolin marble surmounted by capitals adorned with floral and wild animal motifs; it will

undoubtedly be the most sumptuous monument of Imperial Rome in Libya.

Not only the sands of Libya, however, have constituted themselves jealous custodians of Roman remains; to the west of Tripoli, at Zabrata, on the coast near Zuara, a great archaeological discovery has been made, and there also work has proceeded energetically for some months past. An

ancient town of Phœnician origin was known to have existed; so much could be seen from the miserable remains of a once great amphitheatre, but excavations had never been made. By the desire of the Governor, Count Volpi, operations were started some time ago, and he, as a practical man with an eye to the future from the point of view of culture and tourism, has begun to create in this heart of the wilds a new modern Zabrata which will henceforth bear his name, Zabrata Volpi. A pleasant resort is already being constructed, about 500 metres from the sea, and from the ruins of the ancient buried city there is a charming little palace for the resident, a municipio, a market, and other lesser buildings; ruins corroded by the sea have been rescued and instilled with new life.

Until about two months ago it was not known that the home of Flavia Domitilla possessed a Teatro Romano, traces of which have been laboriously identified among masses of perforated blocks on the seashore; to-day, after



4. A DOORWAY, LEPTIS.



5. THE THERMÆ AT LEPTIS MAGNA, PARTLY EXCAVATED.



6. IN THE THERMÆ.



7. A STATUE OF *APOLLO* IN THE THERMÆ.
Found in the Piscina in October, 1924, and set up again in its place.



8. A STATUE OF *VENUS*.
Photographed as it was discovered in October, 1924, lying in the Thermæ at Leptis.



9. LEPTIS: GIANTS FIGHTING.

The first dado discovered in the Arco Quadrifronte.



10. LEPTIS: GIANTS FIGHTING.

A further dado discovered in the Arco Quadrifronte.

only a few months' work, the great amphitheatre appears in all its imposing beauty, and the town to the rear of it begins to show distinct traces of its Punic character; even after its conquest by the Romans Zabrata remained strongly united to Carthage, and frequently alludes to its Phoenician origin in inscriptions. In the meantime every effort is being made to restore and consolidate the amphitheatre which had been dug out of limestone rocks on the seashore, and was capable of holding at least 10,000 spectators; the Romans undoubtedly availed themselves of an old marble quarry to construct the theatre. Several handsome friezes, fragments of statuary, bronzes, terra-cottas, stuccoes, and mosaics have been found and collected, also numerous inscriptions, some of which are very curious and of appreciable interest as regards the history of the country.

At Zabrata certain monuments had always been freed from the sands, including the *thermæ*, much less pretentious,

but more dilapidated than the one at Leptis, part of the Foro and the Basilica, where traces of the Christian epoch are to be found.

A few months ago a column of Libyan troops, under the command of Major Gallina, marching from the highlands of Gebel towards the south, found themselves on arriving at Ghirza in the presence of a series of Roman monuments—mausoleums, in a good state of preservation, which even the Arabs have always respected. Thus, remains of ancient Rome are not limited to the ornate ruins at Leptis, or to those in a more severe style, such as are to be found at Zabrata, at Tripoli, Gargaresch, Zliten, and Tarhuna, in rocky Gebel, everywhere, the Roman eagle passed, and in passing left indelible traces of a power unequalled in the history of the world, which shall survive in stone and marble throughout the centuries in the most remote parts of mysterious Africa.

PAULINE NEARY.



11. A SCULPTURED PILASTER.

Found in the Imperial Palace, Leptis.

Bull Hill House, North Devon.

The Residence of J. Rennie Manderson, Esq.



PERHAPS the most interesting house in North Devon is Bull Hill House, situated at Pilton, which is a suburb of Barnstaple. Pilton, at one time, it is reported, had a mayor and its own fair, and was entirely self-governed. Its history can be traced for nearly a thousand years. Oliver, in his *Monasticon*, states: "From Domesday it is evident that the manor of Pilton was part of the possessions of the great Benedictine Abbey of Malmesbury in Wiltshire, in the reign of Edward the Confessor." According to Leland the Benedictine Priory of Pilton was founded by King Athelstan (A.D. 925-940). Two of the priors of Pilton filled the responsible position of Abbot of Malmesbury.

There was a Robert Byrt, who was chief seneschal or steward of the priory at the time of the dissolution of the monasteries. It is suggestive that after the dissolution, the family are found in possession of Bull Hill House, which, without much doubt, from documentary evidence and its position adjoining the church, was part of the priory; quite possibly originally the residence of the prior. It does not require much imagination to visualize the prior and his brethren assembled in the panelled room, illustrated, to discuss the effect of the Oath of Supremacy on their future. From the front rooms they obtained a beautiful uninterrupted view across the meadows of the winding River Taw, and from the upper rooms a glimpse of the sea in clear weather.

From the sixteenth to the eighteenth century the history of Bull Hill House is lost; it came into the hands of its present owner about twelve years since. Every original architectural detail that it was possible to conceal had been obscured with, of course, the exception of the outside stonework. It was, indeed, fortunate that the building should have come into the possession of Mr. J. Rennie Manderson, who, in its restoration, has shown (with great patience and perseverance) true appreciation of the character of an old English house. It is fitting that a great-grandson of John Rennie (the great civil engineer) should occupy such a distinctive home. To return to the house and its condition, all the woodwork in the ceilings was covered over and plastered, the panellings covered with woodwork and papered; the stone surrounds and openings to the dining- and drawing-room fireplaces were covered in. In fact, every attempt had been made to make the interiors typically "Victorian." To become an owner of such a house, or rather houses (as it had been divided into three separate dwellings), is similar to an adventure into the unknown. It is difficult to imagine the sense of delight, the thrill of appreciation when the discovery is made that behind a somewhat vulgar wallpaper is some fine old oak panelling, beautifully preserved, its varied surface and moulded framing indicating fine craftsmanship.



THE DINING-ROOM.

The panelling of this room is in fine condition, the colour being very rich. The panels are riven and consequently well figured, and the framing is moulded on all its edges with a wide ovolo and a shallow hollow. The chairs are Italian.



A VIEW FROM THE HALL.



THE STAIRCASE AND FIRST FLOOR.

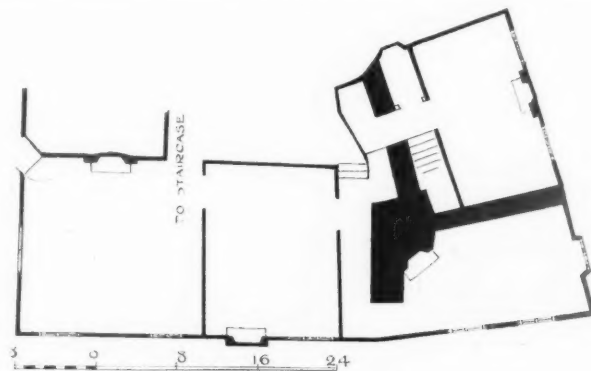
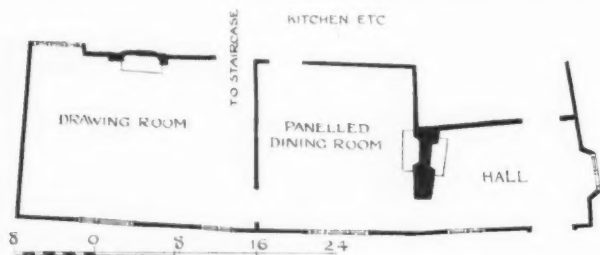
The house is built of a local stone, which has proved very durable; its condition to-day is almost perfect. It varies in colour from grey to brown; this variation of tone and colour is very attractive. The portion over the entrance is surmounted by battlements, which have been filled at a comparatively modern period with windows and roofed over to form another story.

Perhaps the greatest charm of a house of this type, which has "grown," is its plan with the old-world atmosphere created by its quaint corners and nooks. The entrance is through a Tudor doorway with carved spandrels of typical detail. Immediately inside the door the ceiling consists of richly-moulded wood beams. This apartment forms the hall; its furniture is mostly of Chinese origin. The walls are cream, and touches of colour are obtained by the use of fine Chinese porcelain and lacquer; the furniture being black. In the centre is an exceedingly interesting folding Queen Anne card-table with an unusual shaped top. The greatest point of interest is a Georgian cupboard inserted into the wall, in which is displayed a small collection of rare glass. In the corner is a carved pine mantelpiece with an interior of hand-made local bricks. The mantelpiece was taken

from another house, but it seems to fit in with the general scheme of this room quite well.

The hall opens into a square dining-room, with its spacious fireplace, which has a moulded stone surround with a depressed arch head, heavy wrought andirons on a raised hand-made brick hearth arranged in a herring-bone pattern. The modern fetish of the dining-room suite has been entirely ignored. The piece that functions as a sideboard is a seventeenth-century chest with elaborately mitred mouldings on the front. It is 6 ft. long, 2 ft. 8 in. high. The table has single twisted legs, and the chairs are of Italian origin. The panelling of this room is in fine condition, the colour being very rich. The panels are riven and consequently well figured, forming an excellent background for the collection of etchings. The framing is moulded on all its edges with a wide ovolo and a very slight shallow hollow.

A difficult problem to solve is the correct treatment of a stone mullioned window, a type which dates from a period



PLANS OF BULL HILL HOUSE. THE PRINCIPAL ROOMS ONLY ARE SHOWN.



THE BEDROOM OVER THE DRAWING-ROOM.
A view taken from an aperture near the ceiling, showing the timbered roof.



A PORTION OF THE ROOF CONSTRUCTION IN THE BEDROOM, BEFORE RENOVATION.
The flat ceilings of the bedrooms were found to be so low that they were removed, and this magnificent roof was discovered above them.



IN THE DINING-ROOM.

The dining-room opens out of the hall, and the drawing-room out of the dining-room. The mantelpiece here is of stone, with heavy wrought andirons on a raised hand-made brick hearth arranged in a herring-bone pattern. The panelling is oak.



A CORNER OF THE DRAWING ROOM.

The timbered ceiling and the panelling in the drawing-room were hidden behind plaster for a great number of years. Both were discovered accidentally when a passage-way running between dining and drawing rooms was removed by the present owner.



THE DRAWING-ROOM.

Looking towards the dining-room. The wall shown in this illustration is of remarkable interest as it shows an early piece of full-length panelling, the panels being deeply recessed. It is pinned together, and the corners are finished with a mason's mitre. The surfaces are prepared with an adze or some similar tool.



A CABINET OF OLD GLASS.

when curtains were not in use. A point to consider is that all its necessary architectural detail and character should be retained; this has been observed, both in the arrangement of the curtains and a suitable material.

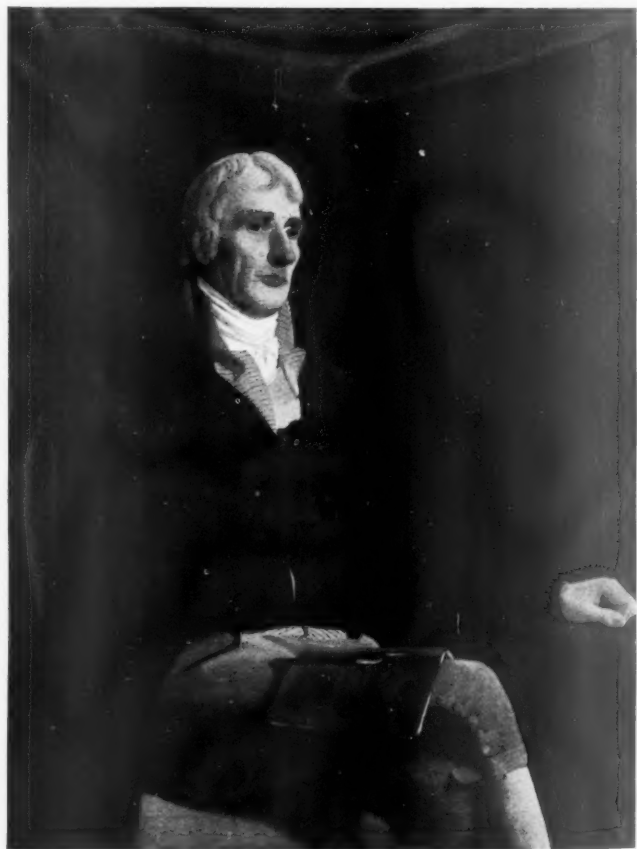
When the building was divided into three separate residences a passage was next to the dining-room. The partition forming one side of the passage has since been removed, thus making it into what is now a spacious drawing-room. On the side adjoining the dining-room is a very interesting early piece of panelling, with full-length panels, which are deeply recessed. It is pinned together, and the corners are finished with a mason's mitre. The surfaces were prepared with an adze or some similar tool. The panelling, together with the rich timbered ceiling, had been obscured for generations with plaster, and both were discovered during the process of removing the passage partition. The drawing-room window was of a Georgian character, but the woodwork has been removed and replaced by a stone mullioned window, as in the dining-room. The drawing-room walls are of a delicate grey, and make an admirable background to display a collection of flower paintings by the late Francis James, who was a great friend of the owner. The fireplace has a square opening surrounded by a heavy bolection moulding in pine. In the furnishing of the drawing-room no special attempt has been made to adhere to a particular style, but every piece of furniture chosen is really good of its kind. Obviously the latter part of the seventeenth century has been a favourite one, though the Chippendale and Hepplewhite periods are in evidence in the drawing-room. This blending of period is really correct. Style in the decorative arts has changed gradually, without revolution. In

the house which forms the subject of this article full recognition has been given to this important point, and the touches of Oriental detail seen here and there are perfectly in keeping with the periods which at the time of their origin were much influenced by the novelty of imports from the Far East.

To convert three houses such as these were into a liveable and decorative success meant the solving of many difficult problems. Perhaps the most difficult was the treatment of the staircase, which adjoins the drawing-room through a stone depressed arch. The lighting is not perfect, and the staircase cannot be described as an architectural gem. It was decided after considerable experiment to paint the stairs, balusters, etc., red, with green self-coloured carpet and dark oak stair-rods. This daring proposition has proved a great success, and the vista through the drawing-room to the staircase is, without exaggeration, beautiful.

The furnishing of the bedrooms has been carried out with the same charm and appreciation as the ground-floor rooms. Following on the lines of our aristocratic needlewomen of the late sixteenth and seventeenth centuries, who, by their industry, added to the comfort and artistic effect of their homes, Mrs. Manderson and her husband are engaged in producing fine stuffs on a hand-loom. In the bedroom over the drawing-room is a quaint corner cupboard, deeply recessed into the wall, forming a convenient hanging wardrobe. The fireplace has stone surround with a square head. The bedrooms were low, and to obtain greater height the ceilings were removed, thus exposing a fine old timbered roof with moulded trusses.

J. H. RUDD.



JAMES RENNIE OF PHANTASSIE.

A portrait belonging to the owner of Bull Hill House, who is himself a great-grandson of John Rennie. James Rennie was the father of John Rennie (the constructor of Waterloo Bridge) and grandfather of Sir John Rennie.

Original Drawings by Robert Adam.

(Hitherto unpublished.)



Plate II.

XVI.—CLASSICAL COMPOSITION, 1782.

May 1925.

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Original Drawings by Robert Adam.

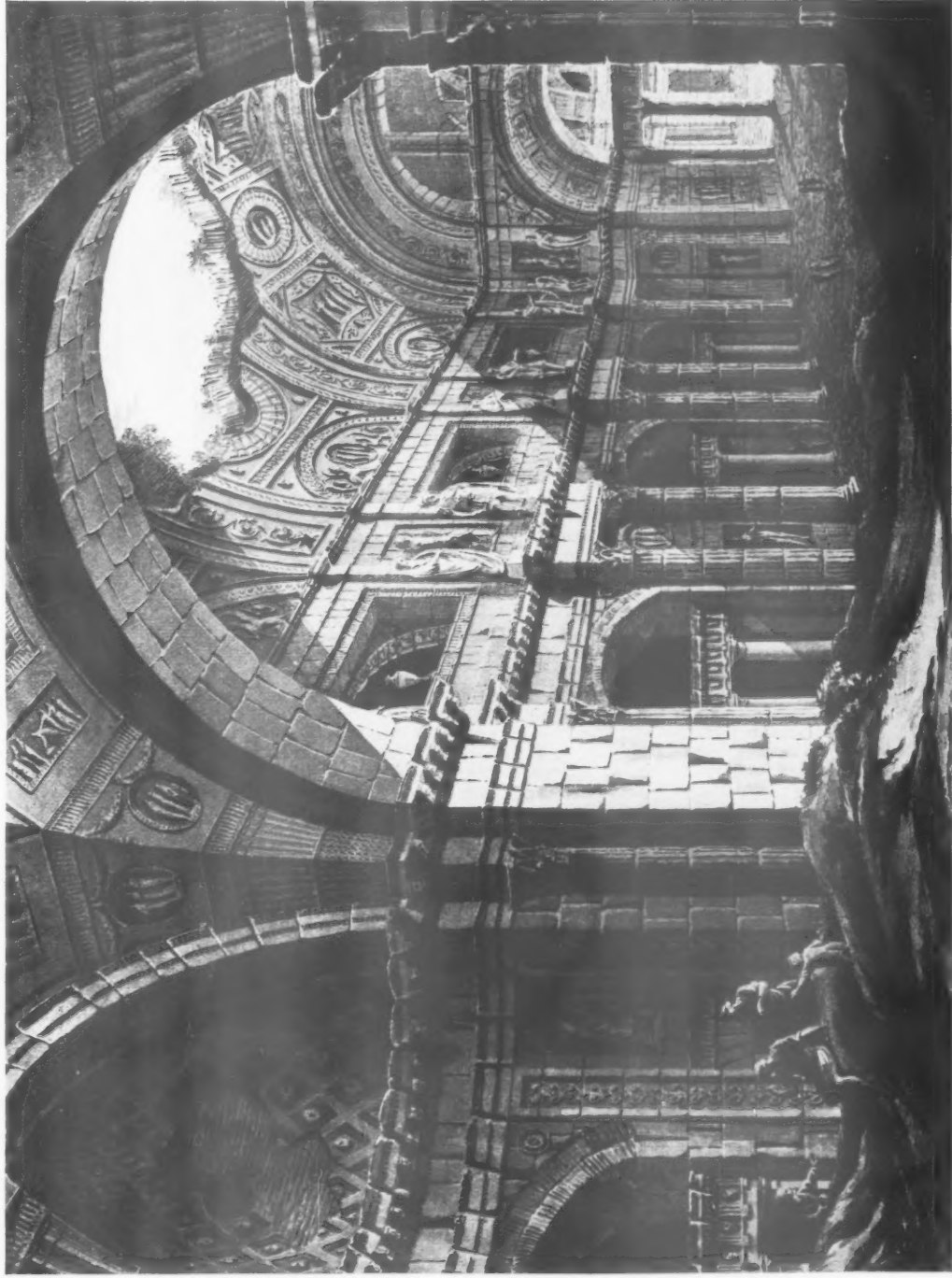


Plate III.

XVII.—CLASSICAL COMPOSITION, 1782.

May 1925.

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Original Drawings by Robert Adam.

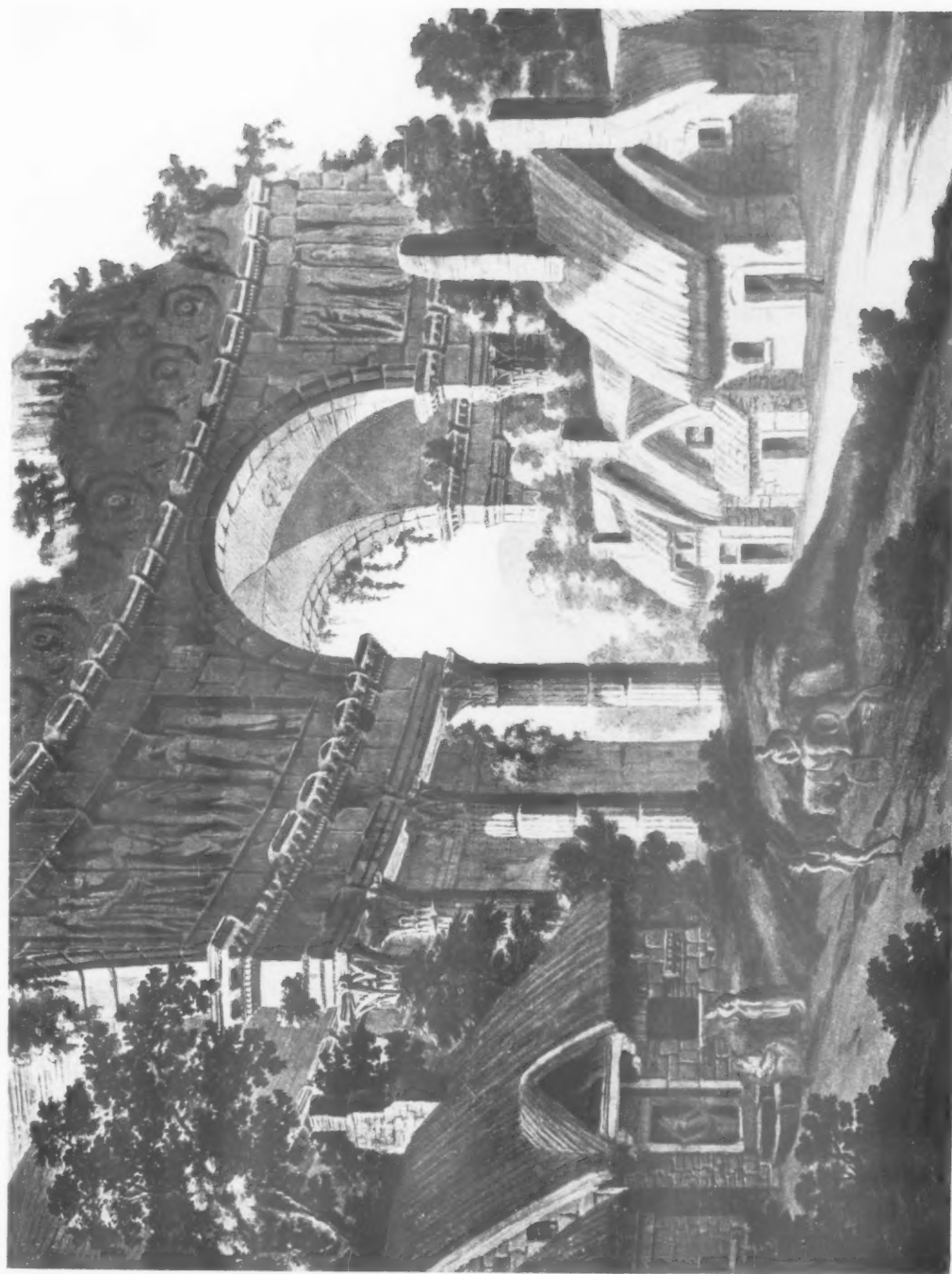


Plate IV.

XVIII.—CLASSICAL COMPOSITION—1782.

This is the last of the series of eighteen Classical and Romantic Compositions selected from the drawings of Robert Adam for publication in THE ARCHITECTURAL REVIEW.

May 1925.

Architectural
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Britannic House, London.

Designed by Sir Edwin Lutyens, R.A.

With Photographs by THE ARCHITECTURAL REVIEW.

THREE blocks of office buildings of the first importance have been added to London within the last two years. Bush House by Aldwych, Adelaide House at London Bridge, and Britannic House in Finsbury Circus. The superficial observer might be excused for thinking it odd that similar programmes should have produced such very different results. Bush House, though lacking still its crowning tower, stands like a temple at the end of Kingsway: Adelaide House, built up layer by layer, proclaims itself an agglomeration of industrious workers: Britannic House is a palace upon a dainty cliff, and from its arched windows aloft you feel that the great lords of oil may step forth and throw from the balconies largess to the crowds below.

It has been loosely said that Britannic House is the last of its type: that Adelaide House is the truer line of development for the office architecture of a modern city. But it would seem to be better criticism to say that the programme differed in the case of all the three buildings. Bush House is an office building, but it is also a dedication to the "friendship of the English-speaking peoples." Adelaide House frankly acknowledges itself as the home of a number of separate businesses. Britannic House is the headquarters of a great industrial corporation, to which additional prestige is given by its connection with His Majesty's Government.

Nevertheless, there is no doubt that the personality of the architect has in each case, as is natural, affected the interpretation of the programme. Sir John Burnet, one would say, thinks on these problems of "interpretation" (though not on the solution of material difficulties) in the



BRITANNIC HOUSE FROM MOORGATE.

abstract: he visualizes industry and commerce, and aims at interpreting the modernity of a city. Sir Edwin Lutyens thinks in the term of personalities, and has a smile about his work for the individual rather than for the crowd. So we should expect him to be influenced by the romance, the imaginative context of a great association which draws its wealth from hills which flank the Garden of Eden. For him, perhaps, it shaped itself as a second and a more illustrious South Sea House, where could be seen "stately porticoes, imposing staircases, offices roomy as the state apartments in palaces . . . the still more sacred interiors of court and committee rooms—the oaken wainscots hung with pictures of deceased governors and Queen Anne—huge charts, dusty maps of Mexico, dim as dreams, and soundings of the Bay of Panama."

Nearly half the building is yet to be built, and it is plainly unwise to be dogmatic in the criticism of an unfinished work. So far as it has gone it gives the impression, as has been said above, of a palace built on a cliff, a very daintily and curiously disposed cliff, where the underlying pattern is

archway flanked by rectangle and square, and the rectangles are emphasized with channelled coursings and charming isolated orders, or subordinated in the general masonry mass, and the whole face amusingly spotted with carvings here and there of rare delicacy. Britannia with her trident guards the cleverly managed corner, and cherubs wink from shadowy perches. Too soon, alas! coal smoke will cover them all with its degrading mantle, and the sparrow and the pigeon soil the little cherubim. Certainly this curved front to Finsbury Circus, with its sweep of shallow steps,



BUSH HOUSE.

its piers and vases, its delicate strength below, and the dignity of its arched windows and unbroken roof above, is a stately housing of a great concern. Only the columns seem a little uncomfortable: they are hardly married, yet not quite divorced. And the Circus garden, with its shrubs and railings, should be a lawn of greensward where fountains play.

Within the building the plan is straightforward enough, with subtleties, as we should expect. A broad corridor, flanked by lifts, leads from the great entrance hall, gently curved to follow the curve of the Circus, to the other main entrance on Finsbury Pavement, and a pleasant pattern in the floor distracts attention from the change of axis between the two main doorways. All these ground-floor halls and corridors are paved in squares of cast iron, and smaller squares of white marble. The ceilings are in plain plaster, painted and varnished, in order, as Sir Edwin said, to get the patterns of reflection. Where there are changes of plane, as in the barrel-ceiling over the main stairs, there is from this an undoubted richness of effect. The curious eye will note the nice way in which the return of the arch-imposts is managed in the hall and corridor, and mark the simple three-branched bronze lamps perched on the ledges of the small square upper windows.

The staircases have been ingeniously planned so that they go from floor to floor in alternate positions. Thus each important stair-hall has its own ceiling, and not a view of soffits and precipitous well. It is a pleasure to walk up these staircases, with their quietly glistening ceilings and silent rubber, black against the white marble.

On the top floor the suite of directors' rooms was to have been lit by the full height of the arched windows. Thus the intention was logical. But economy interfered, and only one room is thus lit.

The general office floors throughout the building are low and wide: the deep-beamed ceilings give the effect of a ship—of a ship, that is, before the days when ships began to pretend they were hotels. Everywhere feet fall silent on rubber. One simple unit is used for all the glazed office screens, and all are in mahogany. One unit is used for the windows: here the woodwork is ebonized teak. In all the important rooms warmth comes from the walls or floors or ceilings.



ADELAIDE HOUSE.

BRITANNIC HOUSE, LONDON.

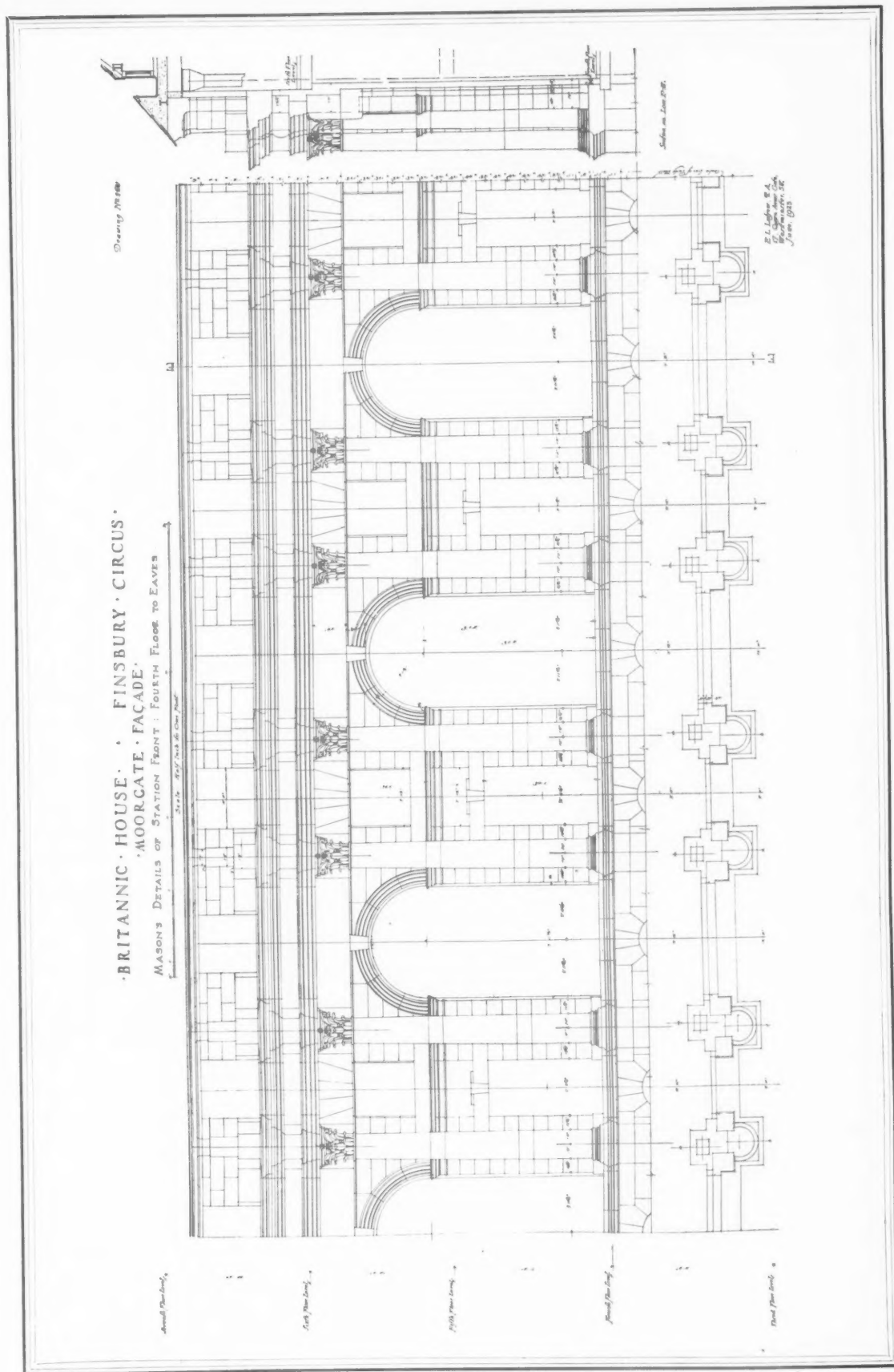


Plate V.

May 1925.

FROM FINSBURY CIRCUS.

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A WORKING DRAWING OF THE MOORGATE FAÇADE FROM THE FOURTH FLOOR TO THE EAVES.

The fourth is the most important floor in the building, containing as it does the Board Room, the Chairman's Room, and the Directors' Rooms.



A VIEW FROM FINSBURY CIRCUS.

Showing the corner at the junction of Finsbury Circus with West Street. West Street runs into Moorgate.

Considerable care and thought have been given to the problem of keeping all the services of heating pipes and telephones and electric conduits and water-pipes—all those entrails of a building which are sometimes so distressingly apparent, hidden, and yet accessible. The light conduits are slotted in the mahogany screens; the access cupboards fronted with mahogany doors. A little overpowering in colour I find all this mahogany, though, no doubt, very durable and practical, and simply and strongly designed.

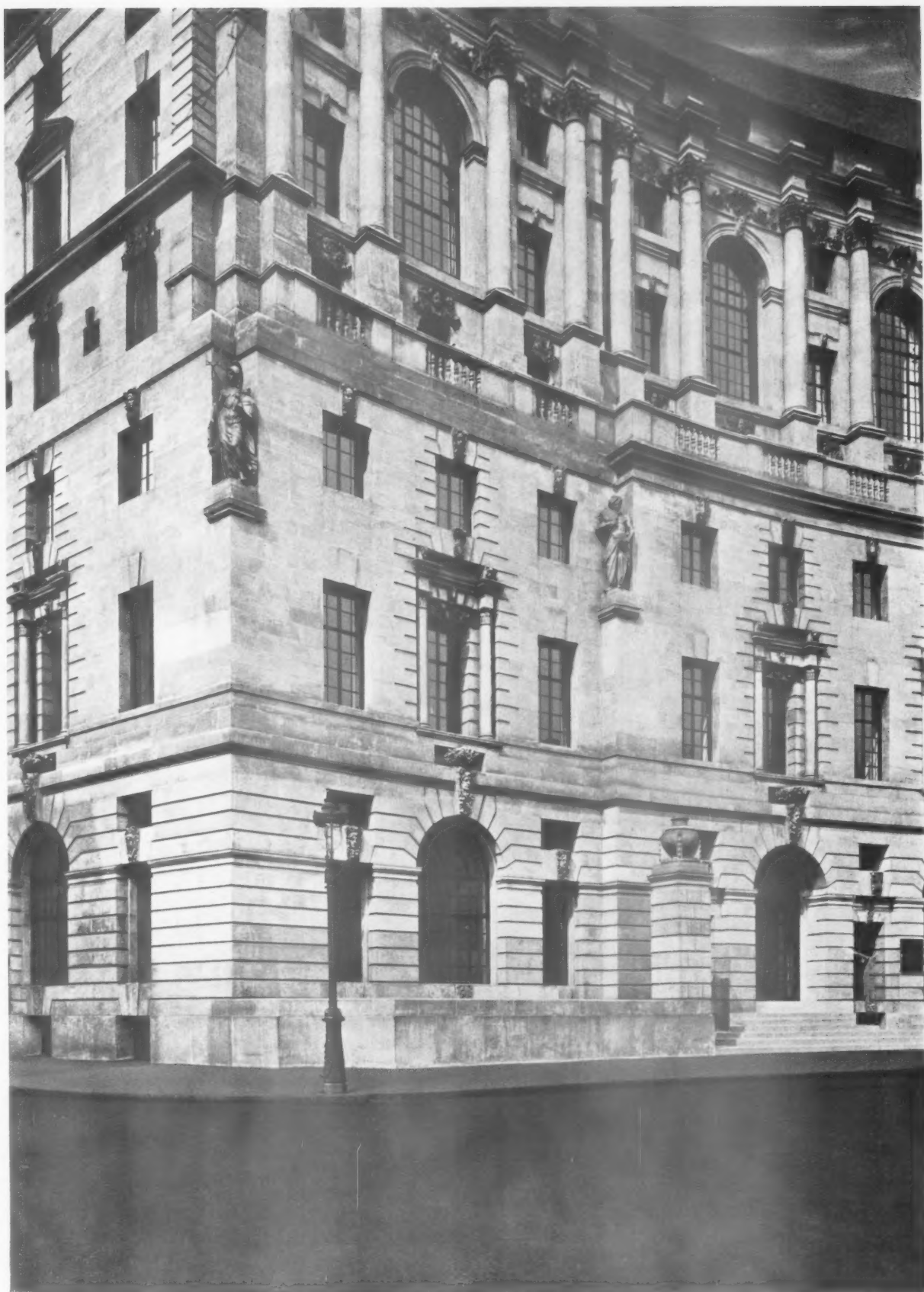
The great pitched roof of rough slates, with its rainwater gutter inserted, in Sir Edwin's manner, above the eaves, is of course only half a roof. On the inner side a vertical wall of windows very adequately lights these topmost rooms. The blankness of the roof towards the principal front is certainly worth while, and it has only to be conceived as dotted with dormers for this fact to be apparent. And if it can be done, as in this case, without loss of light, there is nothing to be said against it. Unless maybe someone, taking the words out of Professor Reilly's mouth, will urge that it is not sufficiently urban. For my own part I feel that the rough humours of the London climate seem to call for this kind of evidently adequate protection: as also at the County Hall, where, however, dormers lessen the sense of protection.

Perhaps the only part of the building where Wren and

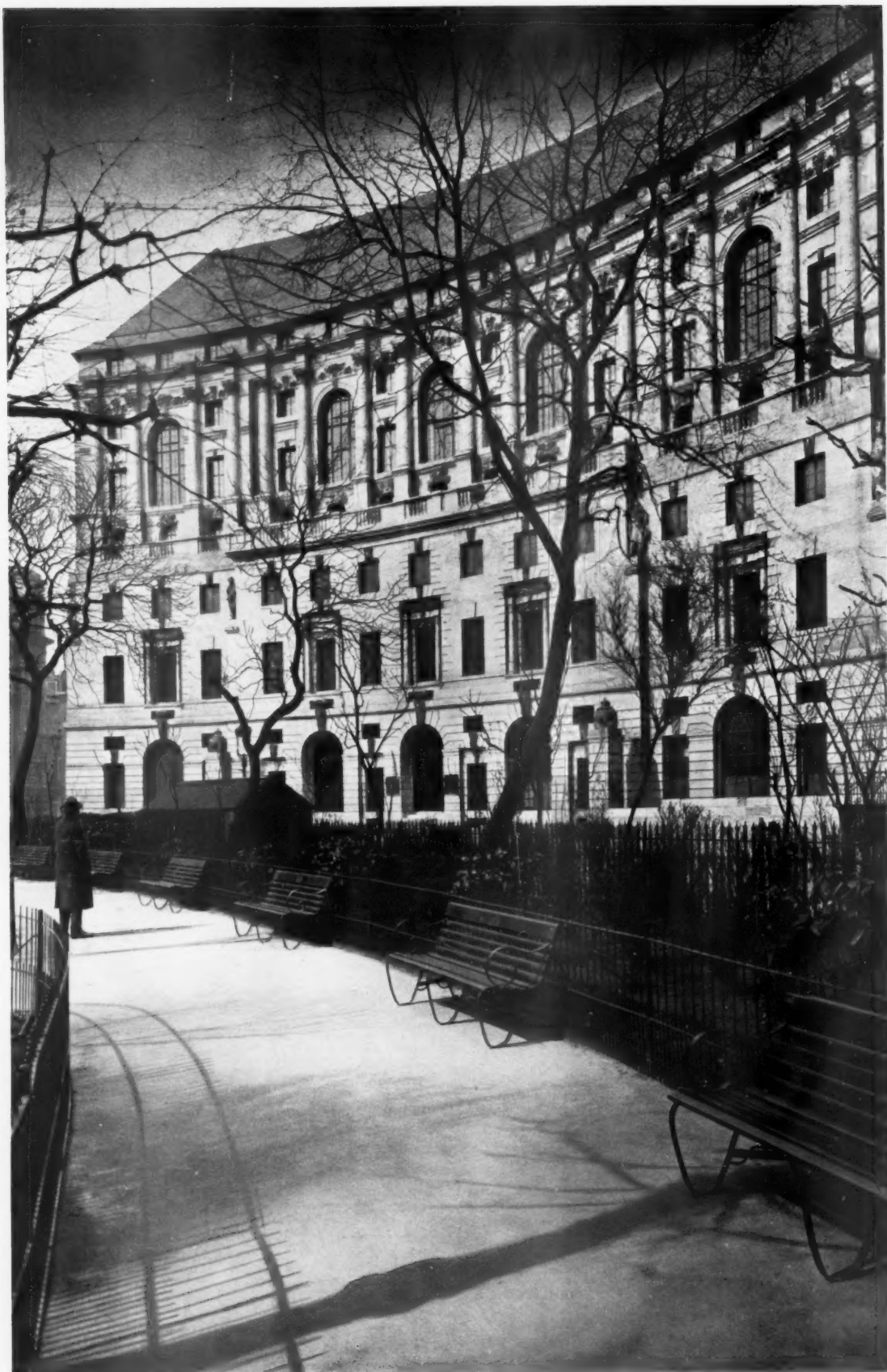
Peruzzi would have had to confess themselves hopelessly beaten would be that quiet, ship-shape room in the sub-basement, where the oil-fired furnaces are at work, and the calorifiers are bound round with an armour-bright casing and shining steel bands, or that other where the long, black switchboard winks with mysterious appliances and strange lights. They do fine work, these engineers, when they are not thinking of art, with their copper and steel and brass and iron, and just that touch of substantial and confident finish which seems so characteristic of this sort of British workmanship.

To walk over a great modern building such as this, and to remark all the detailed multiplicity of problems, small and great, of craftsmanship, and material and labour; to learn that part of the pavement front is carried by cantilever over the underground railway; to note that all the down-pipes are symmetrically disposed, and that light and heat and telephones are all brought where they are wanted without being seen, yet without being lost; to wonder whether in the shaping and expression of a palace of industry such as this the emphasis should be on the palace or on the industry; all this is to leave the critic, like the Queen of Sheba, with no more spirit in him. Such a work is a great co-operative achievement. We architects must see that we deserve the skill which is at our disposal.

W. G. N.



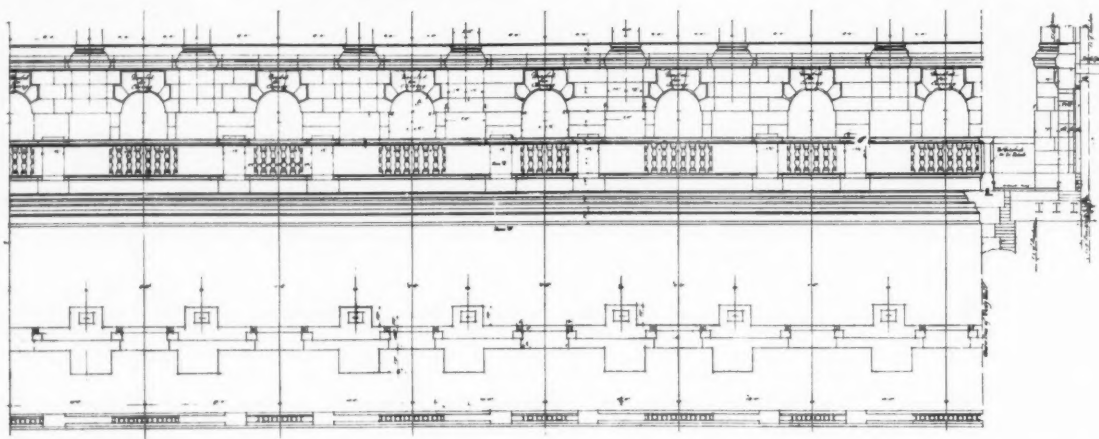
THE CORNER AT WEST STREET AND FINSBURY CIRCUS.



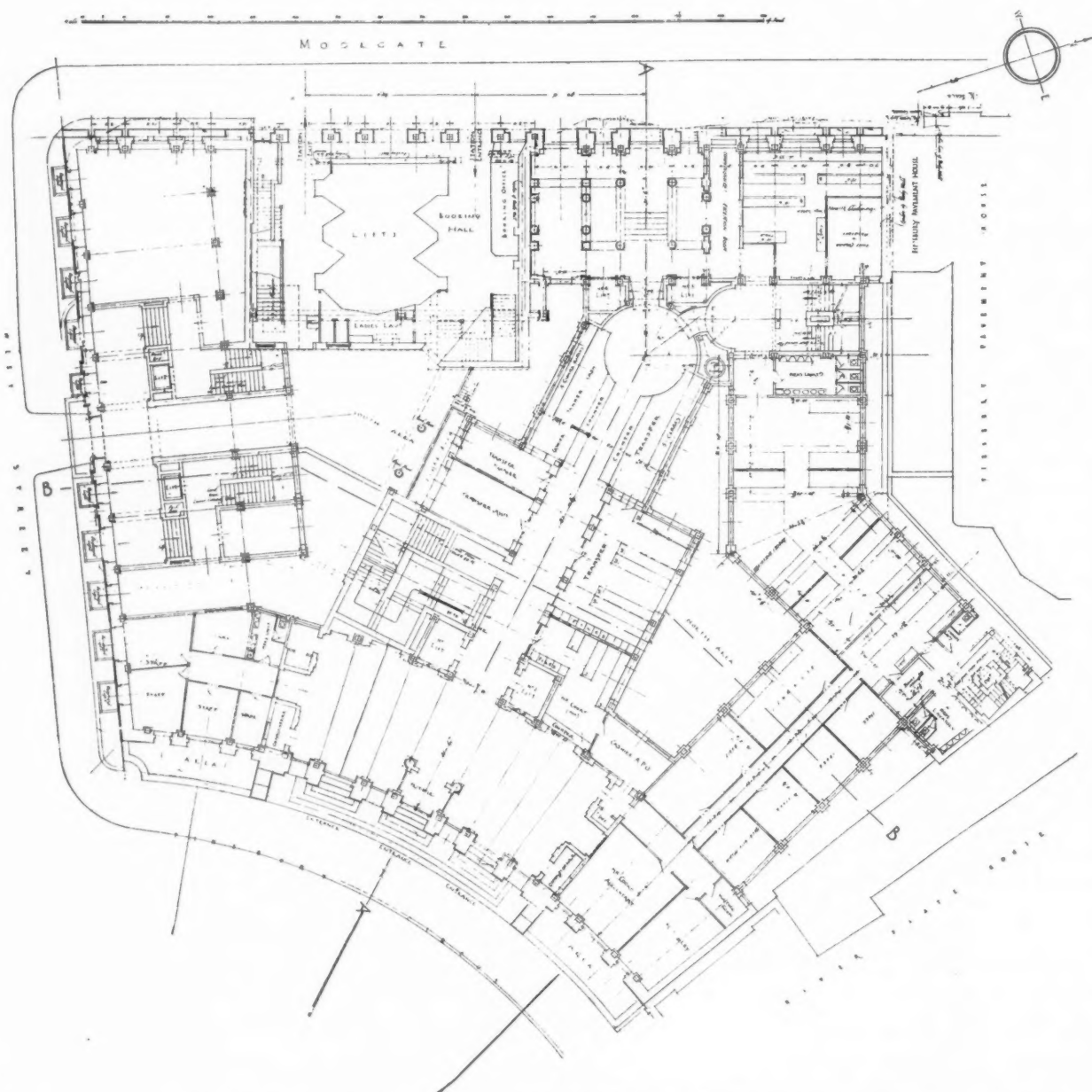
BRITANNIC HOUSE FROM FINSBURY CIRCUS.



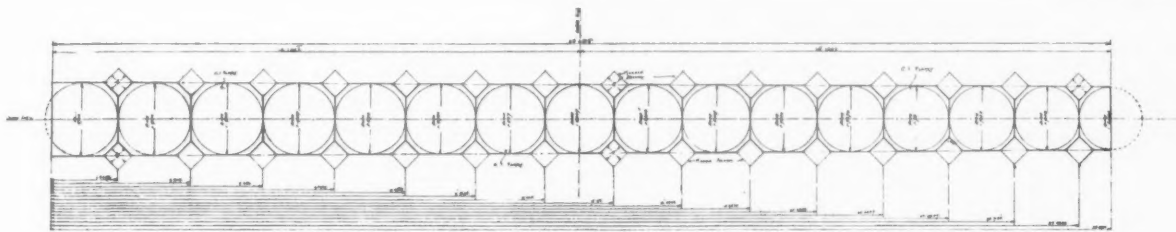
THE ENTRANCE AT FINSBURY CIRCUS.



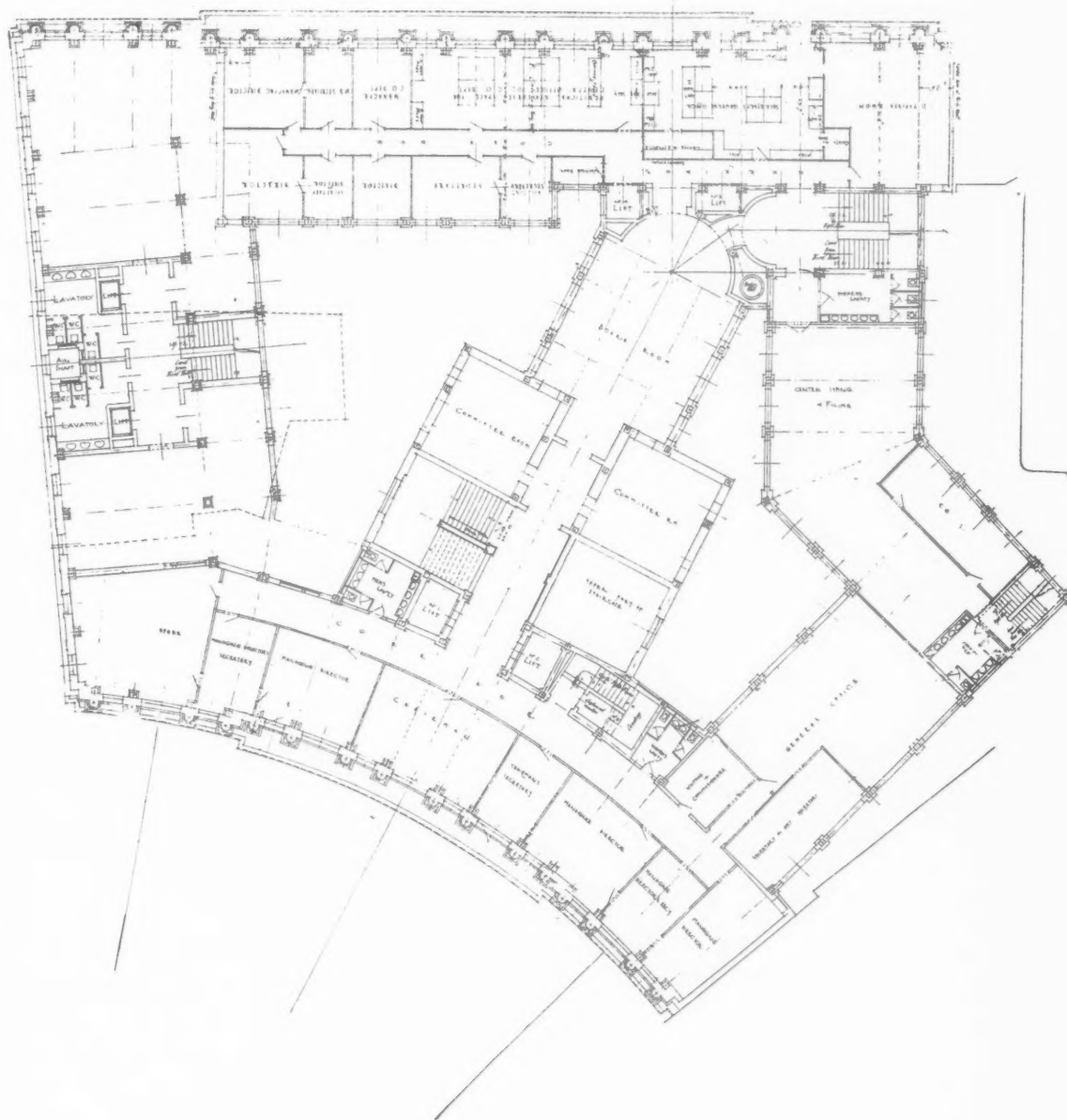
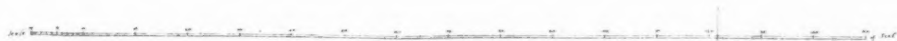
A DETAIL OF THE MOORGATE FRONT FROM THE THIRD TO FOURTH FLOORS (c.f. p. 187).



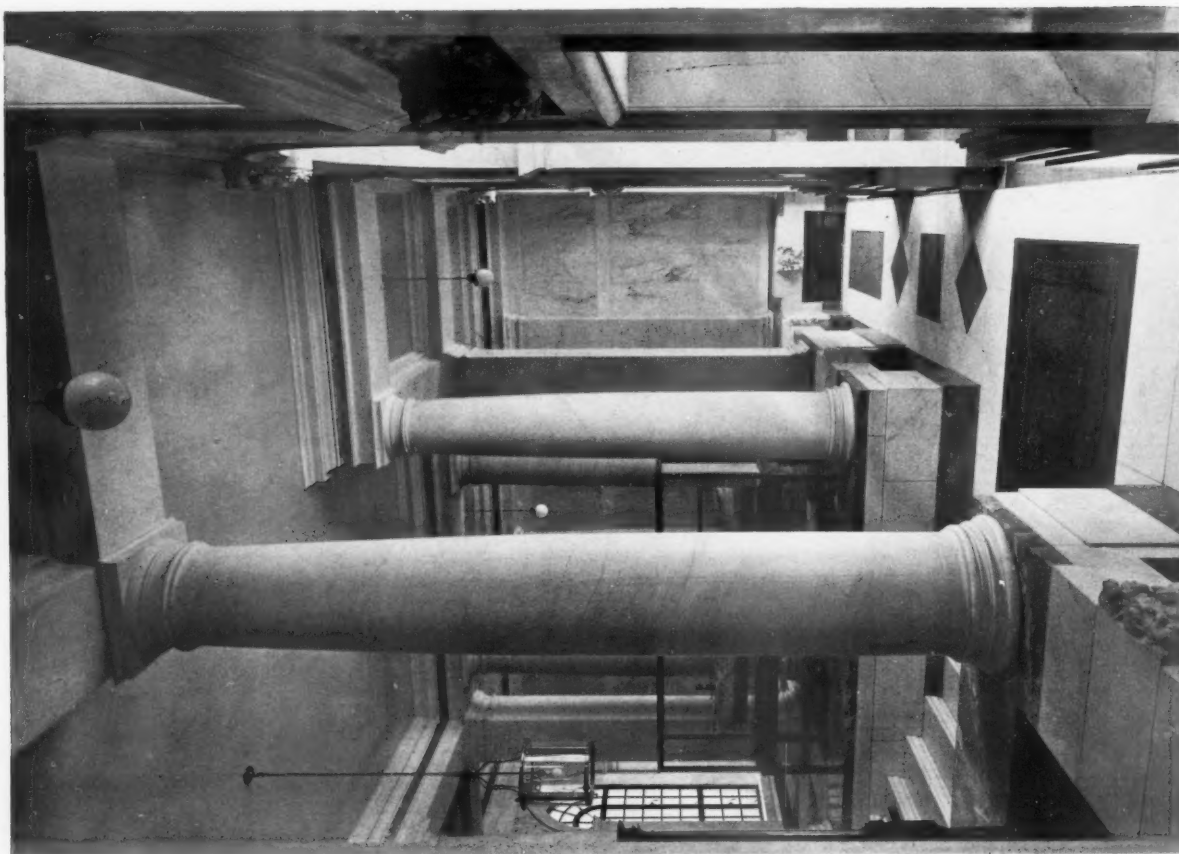
A GROUND-FLOOR PLAN OF BRITANNIC HOUSE.



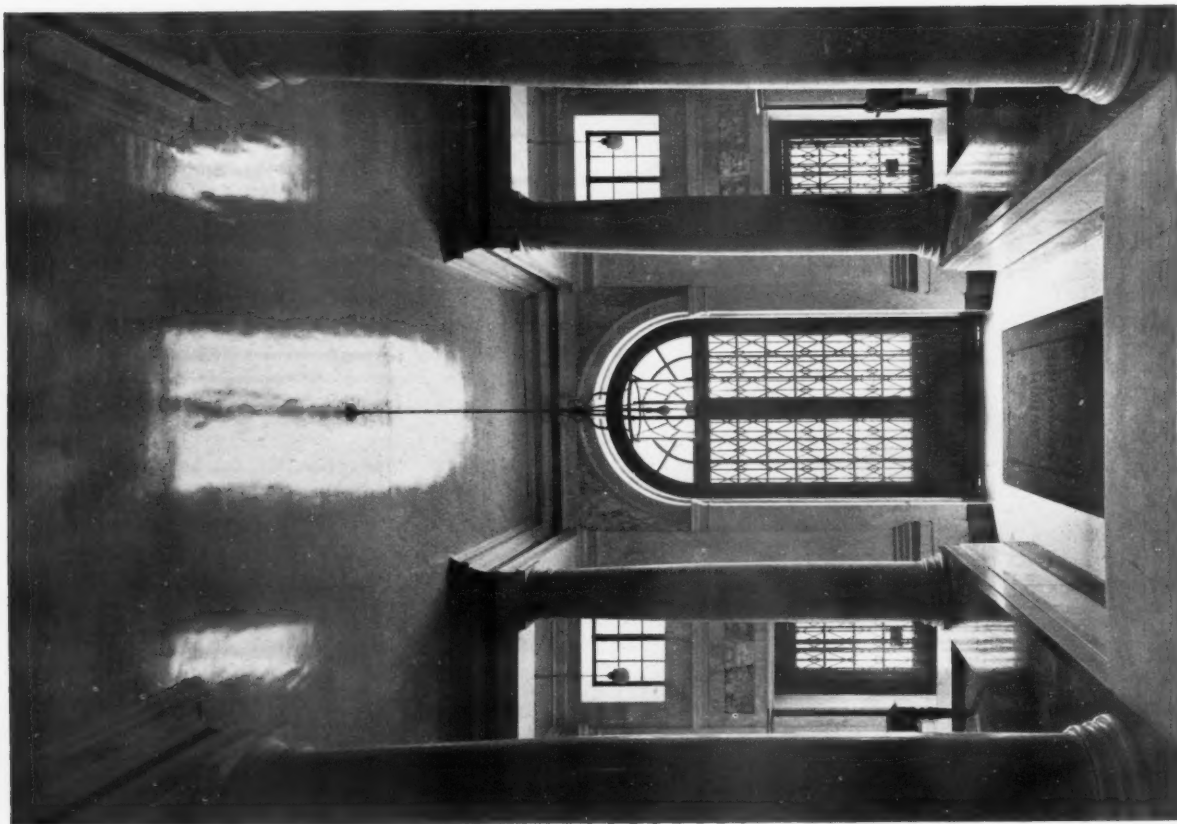
A DETAIL OF THE CAST-IRON PLATES IN THE MAIN ENTRANCE HALL.



A FOURTH-FLOOR PLAN OF BRITANNIC HOUSE.



THE MOORGATE ENTRANCE HALL.



THE MOORGATE ENTRANCE.



THE FINSBURY CIRCUS ENTRANCE.

The two entrances, Moorgate and Finsbury Circus, are joined by the broad corridor shown above. The floor is of cast-iron plates. The staircase lies within the farther archway on the right-hand side.

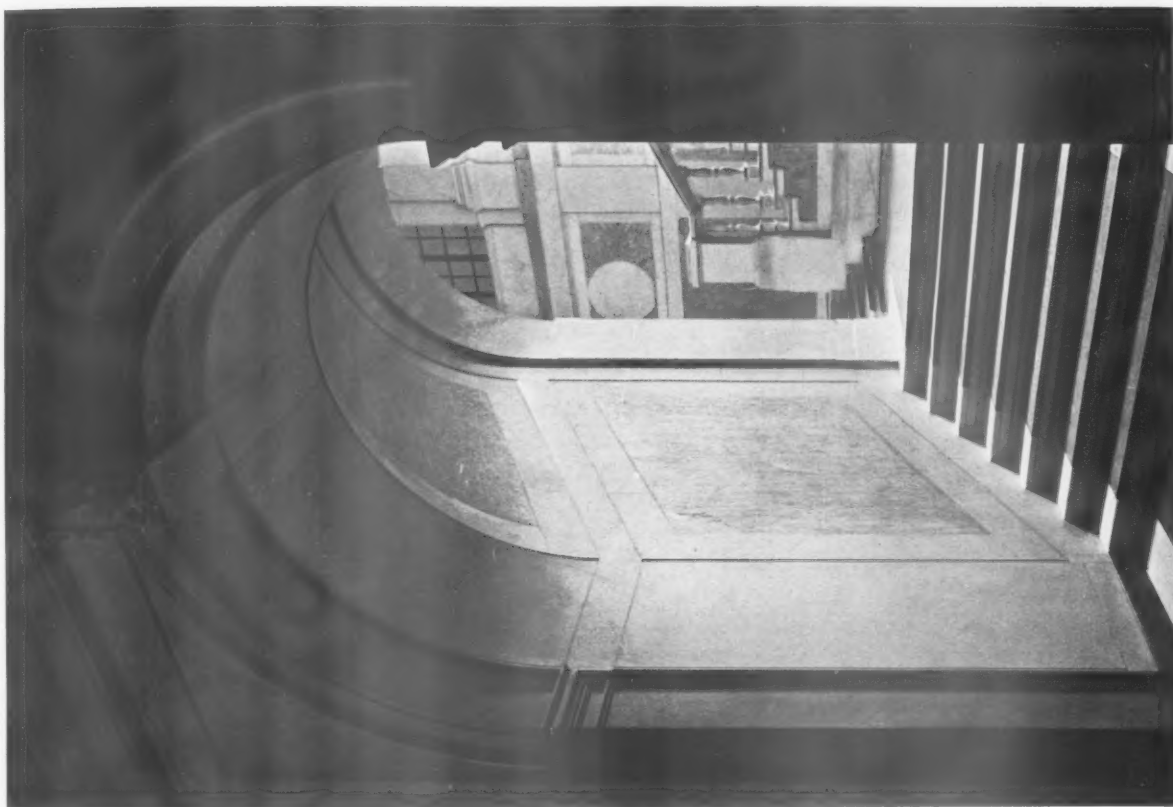


A DETAIL OF THE MAIN CORRIDOR.



IN THE MAIN CORRIDOR.

The entrance to the staircase is in the main corridor. The archway in the right-hand illustration is the second opening in the left-hand photograph, and can be seen again on page 193.



THE STAIRCASE.



THE STAIRCASE AT THE GROUND FLOOR.



THE STAIRCASE AT THE SECOND FLOOR.



THE CHAIRMAN'S ROOM.



A CIRCULAR CORRIDOR.



THE BOARD ROOM.



THE CHAIRMAN'S ROOM: A VIEW AT RIGHT ANGLES TO THAT ON THE OPPOSITE PAGE.



1. VASES AT THE CREST OF A FLIGHT OF GARDEN STEPS.

At Happisburgh Manor. Designed by Blow and Billerey.

Garden Design :

X.—Garden Ornaments.



2. IN A GARDEN BY ROBERT ATKINSON.

THE garden having been planned, laid out, and formed, and first the trees and shrubs, and then all the flowers planted, the lawns turfed or seeded, and the paths gravelled or paved, there will be time to pause and carefully consider the character, size, and material of those finishing touches, which, when the garden is matured, will make it complete.

To-day there are a number of firms who specialize in the manufacture of seats, vases, statues, and "garden ornaments"—a hateful phrase. For the most part these firms have been content to make more or less indifferent reproductions of the antique, thus reflecting the craze which has filled the pockets of many decorators, and has added to the stocks of the small antique dealer, who has not hesitated to sell these new wares as "genuine antiques."

People who take an interest in gardening may be broadly classified as belonging to one of two groups. In the first group are those who specialize in one or more families of plants. It may be roses or irises, rhododendrons or flowering trees, sweet peas or alpine. To these enthusiasts the plants form the garden, and their interest lies wholly in an endeavour to obtain better specimens, more varieties, and finer crosses of the plants in which they specialize. They have accomplished an immense amount of useful work in extending the colour palette of the garden artist and increasing the range of effects he can produce, but the general effect of a garden is of no moment to them, as they are so engrossed with the details, they have no time to look at the garden as a whole.

This class of gardener will become restive at any suggestion of a formal lay-out or balanced planting, and will see no reason for the introduction into the garden of a fine sundial, figure, or vase, which, by contrast, will heighten the beauty of the flowers. The other class of garden lover, while keen on having beautiful trees, shrubs, and flowers, uses them to form effects which will make the garden a dream of loveliness to delight the eyes of those who visit it. In such a garden "ornaments" are almost a necessity, being needed

to give the finishing touch to the picture. Unfortunately, he usually has to satisfy himself by buying well-made reproductions of finely-designed antiques, for one of two reasons, if not for both. Firstly, there appears to be a dearth of artists who are able to carry out the type of figure or vase which will not look out of place in a garden, and, secondly, the few artists able to produce such works are uncertain of a market. So that the original patron has to pay the whole cost.

In America, where the art of good gardening is making immense strides, a custom seems to be growing up under which the sculptor deliberately aims at selling several copies or replicas of his works, and the field is so wide that his patrons do not object to the fact that the fountain, statue, or relief will not be unique. As a consequence, it is possible to obtain good modern work at prices which are far lower than if the sculptor were working on a commission for one patron. In England this is only the custom where works of second-rate artists are concerned; their output is often sold as a model to a tradesman, who sells so many copies that



3. FIGURE AND VASES AT THE END OF A GRASS WALK.

At Plas Brondanw, Merioneth. By Clough Williams-Ellis.



4. LEAD FIGURES FLANKING A GARDEN HOUSE AT THE END OF A LAWN.

At Nether Swell. By E. Guy Dawber.

not only is all the spirited modelling of the original dulled and lost, but the subject becomes so common as to be wearisome. If the trader had only the courage to back his opinion of the value of a good piece of work by limiting the copies to a reasonable number, it would be possible gradually to build up a modern school of fine garden sculpture, which might, in turn, rival the finest periods of the Renaissance.

The effect to be obtained from a fine pair of statues may be judged by the statues of Atalanta and Hippomenes at Sutton Place (Fig. 5). One feels that the sculptor could not desire a better setting for his work, a far happier fate for it than if the figures were standing as a pair in some crowded public gallery, which seems almost the only outlet the artist can hope for in England.

The replica of Benvenuto Cellini's "Perseus and Medusa," used as a focal point at the junction of two of the drives at the same house, is another good instance of the value of sculpture suitably placed in a garden (Fig. 6). Its position gives it a bigger scale, and it appears to have a greater opportunity of showing its value as a work of art than was given to the original group when it stood in the Loggia del Lanzi at Florence, as the size of the loggia itself and the larger groups adjoining the Perseus dwarfed it. This is one of the finest bronze statues ever produced, but in a garden lead seems an even better material for statues or vases. In England, statuary marble is an unsuitable material for outdoor figures as the weather is said to eat away the details; in addition to this disability the lichens make unkindly blotches, which

destroy its beauty, and if the figure is kept clean it is so staring a contrast to the foliage and flowers that it is unbearable. The lead figures—particularly the old ones, where a certain amount of silver and other metals have not been extracted in the reduction of the ores—take on a silver patina which seems to make the statues lovelier with each succeeding year. No doubt the two charming figures of boys which grace the lawn in the garden at Nether Swell, designed by Guy Dawber, will be all the better for ten or twenty years of weathering (Fig. 4).

Portland stone is almost a successful rival to lead as a material for the art of the sculptor in a garden. It weathers a delightful ash grey or silver white, and if well chosen, should last three or four centuries, by which time even the lead figures perish unless they have been stiffened unusually well by bronze supports. This precaution is rarely exercised, because of the cost, but its necessity may be gauged by the fact that the fourteenth-century lead roof covering of Exeter Cathedral crawled down into the gutter and laid overlapping to the extent of three feet in the course of four hundred years.

To talk of a garden figure lasting so long may cause a smile, but one can only hope that the Perseus will last as long as that glorious bronze head of Athene which had lain in the sea off Greece for more than a millennium; and the seventeenth-century lead shepherd and shepherdess now housed in South Kensington Museum, though more homely in sentiment, are likely—in one or another of their many



5. ATALANTA AND HIPPOMENES.



6. *PERSEUS AND MEDUSA*: A REPLICA OF THE BRONZE STATUE BY BENVENUTO CELLINI.
A magnificent site for a statue at the junction of two drives. Both the above examples come from Sutton Place.



7. AN EXAMPLE OF COMPLETE SIMPLICITY.



8. IN A KENTISH GARDEN.



9. IN A KENTISH GARDEN.



10. AN ELABORATE LEAD VASE AT PENSURST.

replicas—to add to the interest of some garden for many a century to come. This pair have been used by Oliver Hill in the pavilions of the pergola at Binfield (Fig. 12).

Some of the other freestones, such as Bath stone, Doulting, or Ham Hill, weather to rich golden hues, and there are all the hard grits of Yorkshire and the red and yellow sandstones to use as alternatives to Portland. Unfortunately, these are mostly unreliable, though they often stand well in the neighbourhood where they are quarried, and where they fit into the landscape in a manner which no imported material can rival. Granite stands the weather famously, but unless the sculpting is almost Egyptian in its simplicity, it is useless, owing to the difficulty of obtaining definition of form or modelling in it, a difficulty increased where the grain or pattern is coarse.

The Romans used coloured marbles for some of their portrait busts, but marbles do not stand well out of doors in England, and although the basalts and porphyries used by the Egyptians have the beauty and lasting qualities of bronze, we seem to have lost the art of working such hard materials. If someone could rediscover the art of tempering bronze tools the lost art could be recovered.

Terra-cotta has from time to time been successfully used. In the last quarter of the nineteenth century it was tried with dire results for many buildings in London, and was found



12. SHEPHERD AND SHEPHERDESS.

At Moor Close. By Oliver Hill.

wanting in most cases on account of the hot and violent colours in which it was made. The eighteenth-century sculptors made delightful figurines of a beautiful buff terra-cotta, but these were mostly on a small scale, and Conde ran a terra-cotta works for some time at Lambeth, which produced many good vases, reliefs, and other pieces of terra-cotta of a cold grey buff colour, which are as good to-day as when they were made, and often pass as being of some hard kind of stone.

Of all races in Europe the Spaniard is the only one which has discovered the infinite possibilities for a sculptor in the designing of vases which are worthy of a great artist. Next to sculpture—indeed, some people would give it preference—a beautiful vase ranks in importance as a "garden ornament," and the materials used are even wider in range, including red and yellow earthenware, in addition to those named above. These latter, as produced in Italy, are often a delight on account of their simplicity and beauty of outline, and when used in a row on a terrace, filled with ivy-leaved geraniums or other semi-prostrate plants, which flow over their top edges, they look well in themselves, and give a sense of scale to their surrounding. Two examples are given, one from a garden by Robert Atkinson (Figs. 2 and 7), and a pair are shown used as terminals to the upper terrace at Happisburgh Manor (Fig. 1). Generally of peasant origin or workmanship, they stand at one end of the scale. At the other are the elaborate Spanish vases of marble, with draped figures as handles, low reliefs all round the necks and drums, marked spouts and ornamental feet. The one was produced on a wheel by a native workman in a few minutes, while on the other months of the highest skilled labour have been expended. Between these there are an infinite number of grades, from the comparatively simple stone vases with lion and ram marks from a garden in Kent (Figs. 8 and 9), to the elaborate lead vase with its figure subjects, sea-horse handles, pine cone finial, and well-modelled acanthus ornament from another Kentish garden—Penshurst (Fig. 10).

Occasionally a fine specimen of bronze work, sometimes lacquered or gilt, finds its way over here from China or Japan, and looks extraordinarily well when placed in a suitable setting in a garden, with iris, azaleas, wisteria, and other Japanese or Chinese plants flourishing around it. One



11. THE FAUN TEASING THE SQUIRREL.

A study for a garden figure by Walter Gilbert and L. Weingartner.



13. A SUNDIAL AND CYPRESSES.

An essay in scale at Moor Close. By Oliver Hill.



14. A PAIR OF BRONZE DEER UNDER A TREE.

At Nether Swell. By E. Guy Dawber.

also runs across simply-treated models of animals, birds, or reptiles; storks and frogs seem favourite subjects. Another view of the garden at Nether Swell shows a pair of bronze deer (Fig. 14), which help to make the garden look more liveable, though they have wisely been placed outside the more formally laid-out lower part of the garden.

The sundial is another favourite garden ornament, and many beautiful ones exist in old English gardens. Oliver Hill managed to find a particularly fine example for the Binfield garden, where he has made the most of it by setting it in the middle of a good piece of paving formed of tiles, stone, and blue flints, with some effective shrub planting as a background (see *THE ARCHITECTURAL REVIEW*, April, p. 158). Another is used in such a way that it makes the four cypresses look as though they towered fifty feet into the air (Fig. 13).

Many of the old sundials have charming mottoes—indeed, the setting of a motto for the sundial must have whiled away many a pleasant hour in the leisurely days when these old gardens were laid out, and it has amused some people to make a collection of the quaint proverbs and charming sentiments engraved or carved round the dial. "L'Ombre mesure l'heure, quit fuit comme elle" is a good French example from a château on the Loire.

Sundials, however, are so large a subject that they deserve an article to themselves.

One word of warning is possibly needed to restrain the new and enthusiastic amateur who is rushing on fate by endeavouring to lay out a garden with such help as he can obtain from the local gardener or nurseryman, because he wants to say he has done it all himself. If he decides to collect garden ornaments, let him adopt the method by which all the best and choicest collections have been formed. His first purchases will probably be unworthy unless he has already extensively cultivated his taste for the beautiful, and he should unhesitatingly scrap or sell the poorly-designed or badly-modelled figure or vase when he has acquired a better example.

Above all, he should remember that it is better to have two or three really fine pieces than a host of indifferent or second-rate ones. Within the house these may be hidden in dark recesses, or decently buried in locked cupboards where their inferiority may not be noticed. In the garden, where they have to stand in the broad light of day, it will be impossible to hide their imperfections. Above all, he should restrain himself from crowding his domain with such features, or it will cease to look a garden, and will only succeed in being a showyard of garden ornaments.

GILBERT H. JENKINS.

The House of the Union of Danish Steamship Owners.

Amaliegade, Copenhagen.

Designed by E. Monberg.



THE FRONT.

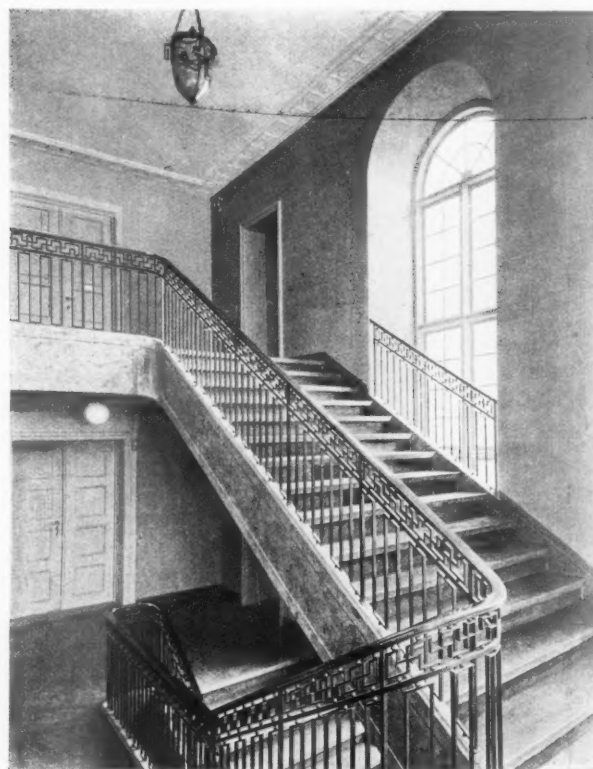
THIS building perpetuates, in the happiest manner, the good tradition of Danish street architecture and the spirit of the old and exclusive street in which it is located. I admit exclusive is not a pleasing word, but it fits the street in question with its palaces and other buildings of architectural distinction—although some few more recent efforts have rather spoil the harmonious aspect.

The house under review was built during the years 1920-1923 on a site purchased from that delightful cluster of buildings which constituted the old Frederiks Hospital, part of which has now been transformed into a museum of art industry. There were two adjoining sites, but some co-operation was agreed upon both as regards courtyard and roofing, etc.

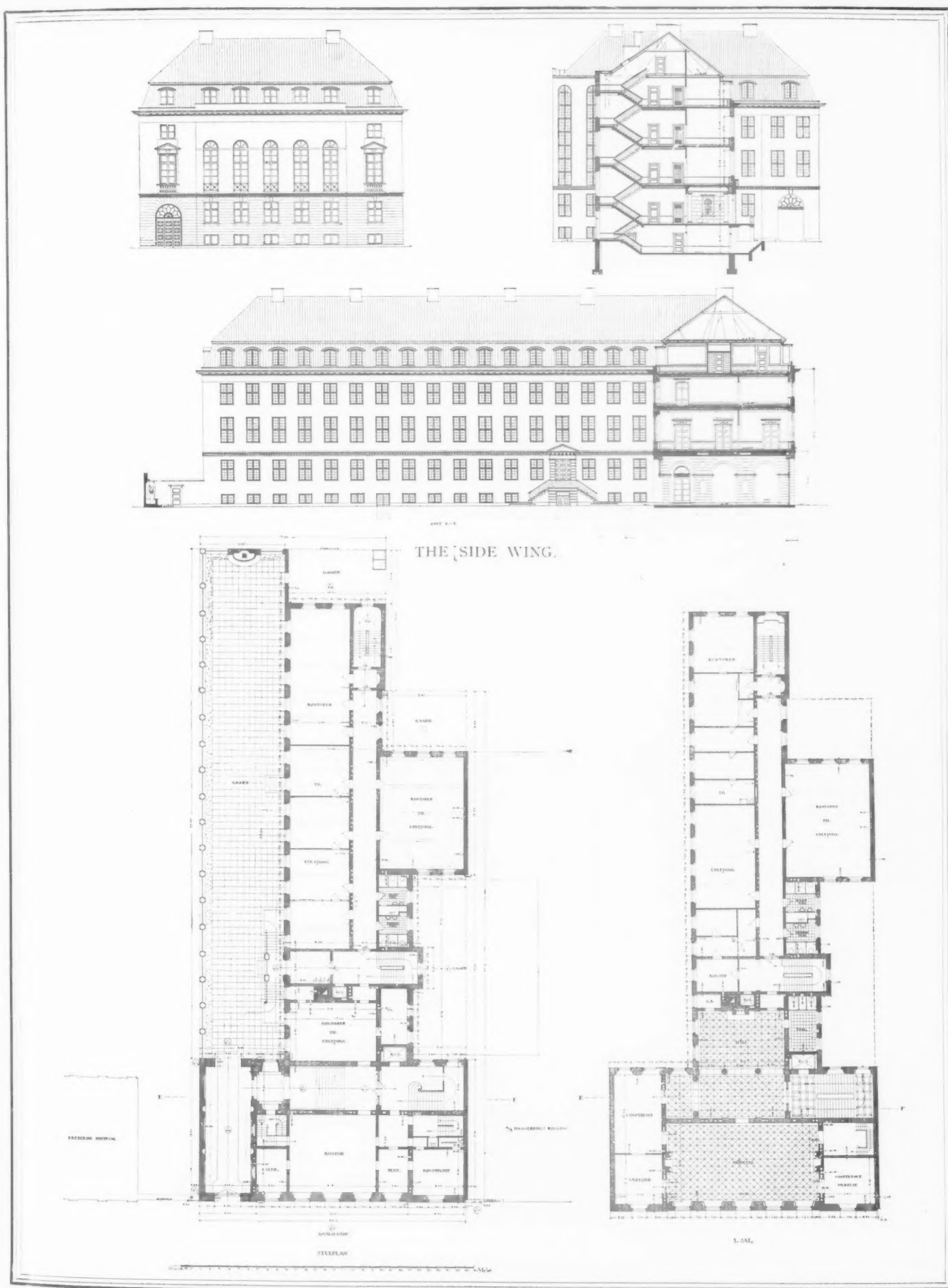
The building is divided into two main portions, of which the Union of Danish Steamship Owners occupy the whole of the principal portion, that facing the street. The chief office of the union is installed on the ground floor, whereas the union's diverse rooms—great hall, committee rooms,

the chairman's room, dining-room—are on the first and the second floors, the upper story having been set aside as the residence of the director. In the basement is accommodation for the hall porter, luncheon room, cloak-rooms, and toilet rooms for the staff, and the rooms required for the heating and ventilation of the building, motors, etc.

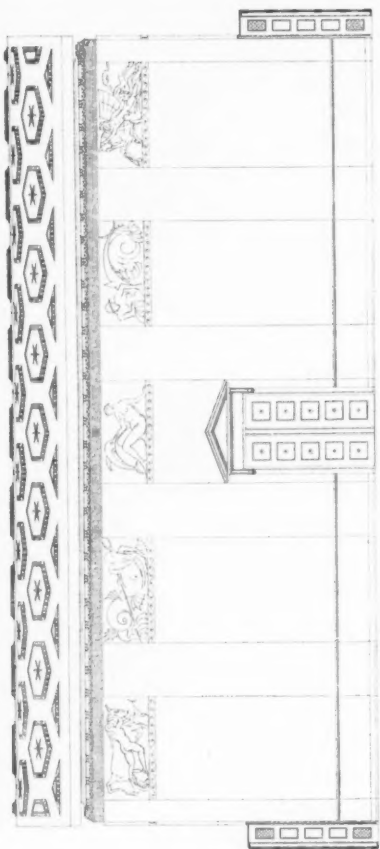
The second portion of the building consists of a long side wing, facing the courtyard of the museum already referred to, from which there is separate access to the building; it is intended to let as offices, the position being very favourable in this respect. It contains five uniform stories, and is so planned and constructed that the different stories can be partitioned off in larger or smaller sections, according to the requirements of those who rent them, with requisite ventilation and heating arrangements, etc. All the offices have direct access to a broad corridor through the entire length of the side wing. The offices are somewhat deep,



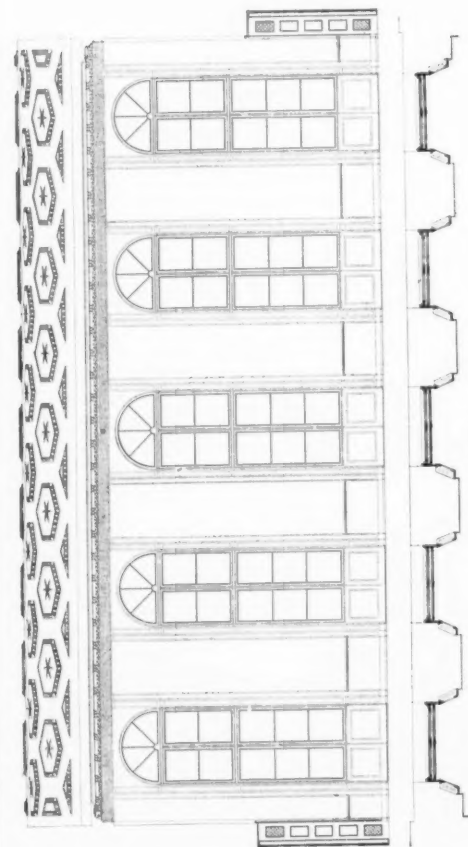
THE MAIN STAIRCASE.



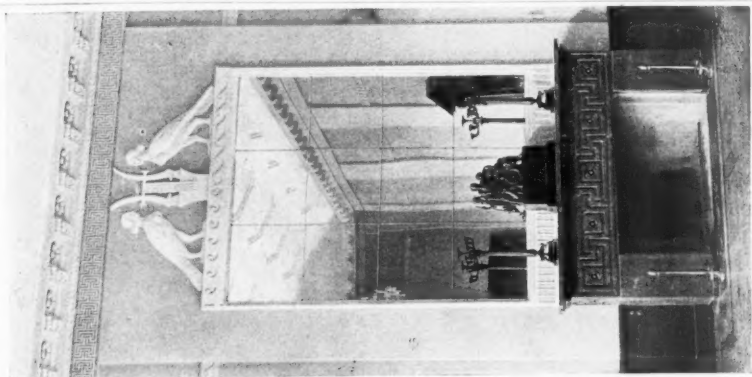
PLANS, SECTIONS, AND ELEVATIONS OF THE BUILDING.



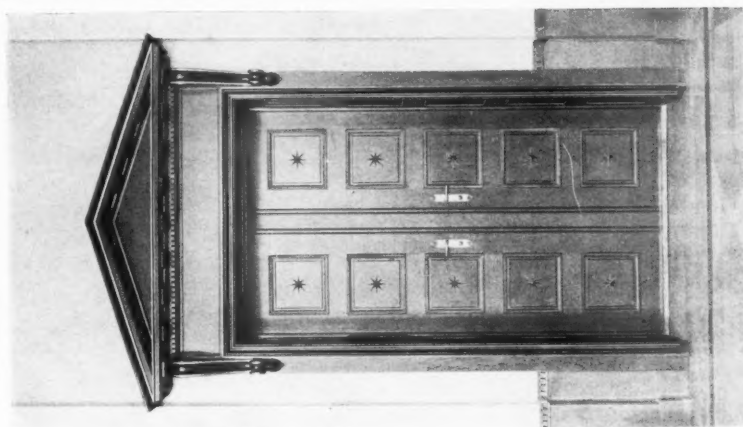
THE GREAT HALL.



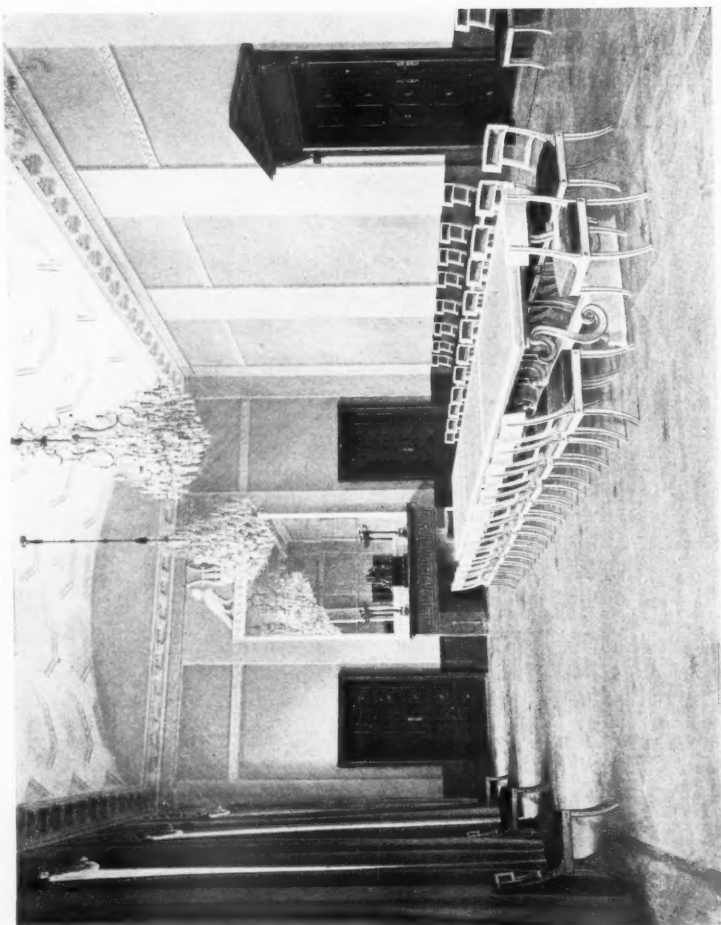
THE GREAT HALL.



THE FIREPLACE.



A DOORWAY DETAIL.



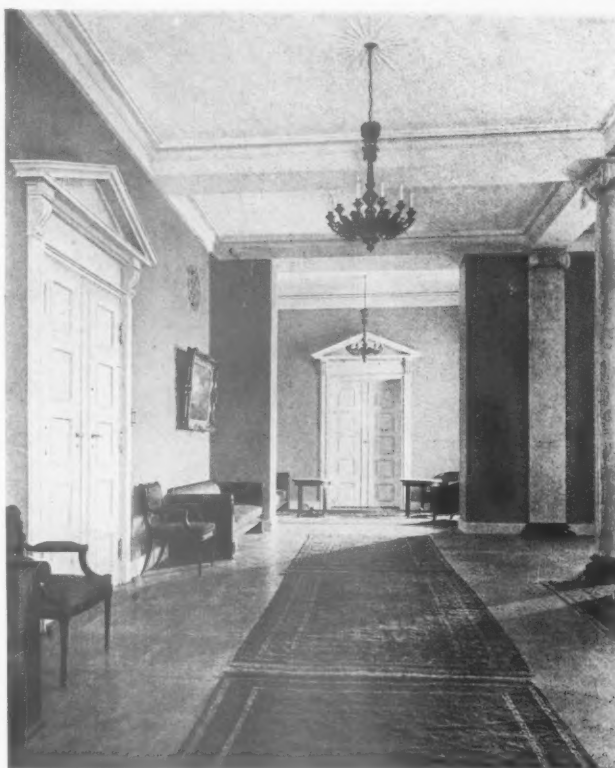
THE GREAT HALL ON THE FIRST FLOOR.

notwithstanding which they are admirably light, on account of the height of the windows and the open position of the house.

In designing the building the architect was tied by conditions in the purchase agreement as regards the height facing the street, the distance of the side wing from the museum building, etc. The architect has endeavoured, and has very successfully endeavoured, to make the exterior of the building harmonize with its surroundings, both so far as the frontage to the street and that to the courtyard are concerned, and the style of the roof, the breadth of the windows, and the pillars between them correspond with the same features of the so-called pavilions of the Frederiks Hospital. The core, so to speak, of the building is the large hall, which required a considerably greater height than the other rooms; it absorbs two stories, which is evidenced in the frontage.

The entire front is stucco, and M. Monberg was desirous of making the colour tone with the light and warm hue of the street, but he only succeeded after many futile attempts to find a stucco which, simultaneously with preserving a firm substance character, was suitable for the flat expanses of the building. The stucco was made of Bornholm gravel, Klintebjerg lime, and bone-black. Ribbons, mouldings round the windows, and the principal moulding to the street are of Cotta sandstone, whilst those facing the courtyard are cast in cement, with facings of ground sandstone, and treated in the same way as the sandstone. The gateway is covered with Cotta sandstone, as are the portal of the door in the courtyard and the steps leading to it. The roof is covered with dark glazed tiles.

The partitions between the stories are of ferro-concrete, on which there is placed marquetry flooring in the rooms occupied by the Steamship Owners' Union, whilst the floor in other places is covered with linoleum on a layer of cork.



THE FIRST-FLOOR CORRIDOR.

The staircases have Yiera Gelb marble laid on ferro-concrete construction on the steps, etc., and the lower portions of the hall are covered with the same material.

The great hall has an arched ceiling above a bold, projecting moulding, and it was planned to ornament this hall with a series of highly-placed reliefs, for which Professor Utzon Frank had made some very attractive sketches, but the plan was not realized. In both ends of the great hall there are large open fireplaces of red Verona marble, and above these mirrors with frames and reliefs of white Carrara marble. The reliefs here, and some smaller ones in the hall and dining-room, are by Professor Utzon Frank. In the latter two rooms are fireplaces of black marble, one with a central portion of yellow Verona marble.

In the director's residence the painter, M. Axel Salto, has executed some very decorative paintings above some of the doors and on the walls, and also decorated the director's office.

M. Monberg has himself designed the furniture for the offices, the great hall, the dining-room, the chairman's room, and the committee rooms.

GEORG BRÖCHNER.



THE ANTE-ROOM TO THE GREAT HALL (MARKED HALL ON PLAN).

Exhibitions.

SPRING GARDENS GALLERY.—When is an Australian not an Australian? This question is propounded in connection with the Australian artists' exhibition now being held in the above gallery.

The most interesting works shown have been obviously done under the strong influence and stimulus of European art: certainly the most up-to-date and enterprising of the artists show this influence. One knows that if they had remained in Australia their work would have been quite different. We might even say, that in proportion as they cease to be Australians their work becomes more interesting, viewed from the standpoint of modern artistic developments in Europe: for up to the present no national Australian art has emerged—the type of art hitherto favoured by Australians has been the very old-fashioned English type, which was in vogue, say, in 1888.

So the most enterprising are forced to leave their own country, and some of them have stayed away quite a long time, and have, from any artistic meaning of the word, ceased to be Australians, and this is just where I get back to, and to my own satisfaction at least, answer the question at the beginning of this notice.

One is surprised to discover that Mr. Horace Brodzky is an Australian: could Mr. Brodzky have done the same kind of work he is now doing if he had remained in Australia? Obviously not. I know that this kind of work is not understood and therefore not tolerated in the Colonies, with the possible exception of Canada. But it is comparatively welcomed in America and by a section of the British art-loving public, and originated in France.

There are possibilities in Mr. Brodzky's work, though at present it lacks the sense of definite direction which the possession of exact artistic aims always gives. His technical equipment does not appear sufficient; for although he sometimes is able to form interesting patterns, his work is often superficial, and does not explain itself.

Many of the exhibitors are artists who exhibit at various shows in London, and do not call for any special mention, because they happen to be Australians. After all, it is the quality of the work which counts, and that is the only point of view from which all work should be judged. Personally, I cannot see much use in hanging men together just because they happen to have been born in the same country. I could easily understand the object of an exhibition of the work of the Australian aborigines, or of the New Zealanders (Maoris), or of the South Africans (Zulus): this would be quite intelligible, and perhaps helpful and stimulating.

Miss Jessie Gibson, whose work is new to me, shows a nice appreciation of quality in paint, and, taken all round, is one of the most efficient of the women artists exhibiting.

The work of Mr. Baker-Clack is interesting, though a little spotty, and scattered in composition, and his values are rather harshly contrasted: but his work is among the most vital in the exhibition.

Mr. Coates, Mr. Quin, and Mr. Cohen, are all efficient portrait-painters along conventional lines; and Miss Dora Meeson in some of her Thames pictures, particularly in "The King's Barge at London Bridge" (17), shows she is able to express a sense of movement.

To sum up: the general level of artistic workmanship from a rather old-fashioned standard was quite high. But it does seem extraordinary that in a young country, where there is no tradition to overcome, and where there is presumably plenty of colour to be seen, that the majority of these artists should display such a fondness for dark and bituminous tones.

ROYAL SOCIETY OF PAINTERS IN WATER-COLOURS.—This society retains its character year after year. Although from some points of view this may appear quite satisfactory, it is rather stultifying from the point of view of advancement in art. A deadly tranquillity has settled over it: no breath of modern movements has penetrated through its walls.

There is among some of the members, definite achievement along traditional lines: and if the Society took its stand along these lines, and was conservative because of its respect for tradition, in a sense, all would be well. If the few genuine appreciators of the early English water-colour painters were able to keep their own aims alive in the society there would be a

consistent object running through all its shows. But this is not so, because there are not enough enthusiasts for these ideals; so one deplores the haphazard and rather dreary washes which some people seem to think constitute a water-colour.

The old manner of calling works in this medium water-colour *drawings*, as distinct from the later innovation of water-colour *paintings*, should be insisted upon again and held up as a standard. The limitations of the medium should be recognized and respected. In a water-colour drawing nothing should be left to chance: it should be carefully drawn with a meticulous regard for the balance of the shapes, and then coloured in a carefully selected scheme of colour. I think Mr. Rushbury could do this, and a few other members of the society.

Mr. Charles Gere's "Farm in the Mountains" (11), is very poetical in feeling and suggests the spaciousness of high altitudes.

"A Summer Evening" (13), by Mr. F. Cayley Robinson, has that quiet peaceful quality which this artist usually gets in his work: the consideration which he gives to the workmanship has a steadying effect on his compositions, giving them dignity and poise, and they thus hold their place well as decorations on a wall.

Sir C. J. Holmes shows some, for him, rather undistinguished work; and Mr. Russell Flint exhibits good specimens of his art done in his usual rather mannered style.

DORIEN LEIGH GALLERY.—I am hardened to withstand most of the shocks connected with expositions of various artistic points of view, but I must say that I felt an impulse to flee from the exhibition of Mr. R. A. Wilson's art; but courageously suppressed it and had a more prolonged look. This feeling of repulsion wore off somewhat, and I was thus enabled to become reconciled to some of his oil paintings: but his water-colours remained outside the range of my appreciation.

There is at least one thing about Mr. Wilson that one can appreciate; that he is an artist with a purpose, and much as one may disagree with his particular point of view, this fact in itself is welcome in a world where there are hosts of artists whose work seems without any purpose whatever.

Mr. Wilson is a very intense and serious artist, and his theories are evidently very real things to him, however much we who are on the outside of them may scoff. Sometimes an artist's theories get in the way of our proper appreciation of his work.

Some of this artist's still-life and flower pieces I really did like. "Still-life, Fruit" (20), was undoubtedly the best thing shown; painted in a very reserved yet intense scale of colour, it would look well in any show—even the R.A.

THE LEICESTER GALLERIES.—From the point of view of art, as distinct from representation, Mr. Norman Lindsay, the Australian artist, has nothing to tell us; there is nothing artistically daring in his work. The only kind of daring is of another kind—that of placing nude figures in groups with clothed figures, which, of course, accentuates their nudity. This is not so much a question of daring, but of taste.

He has undoubtedly a knowledge of drawing; but has not shown us any aspect of art with which we were not already familiar. It would not be necessary to point out these things were it not for the challenging attitude assumed by this artist and his supporters.

In another room were shown some paintings by Mr. Blampied. All of his works show that he has a rugged and sculptural feeling for form, combined with a very painter-like method of handling paint.

THE INDEPENDENT GALLERY.—The exhibition of water-colours by Wyndham Tryon, mostly of Spanish landscapes, was very interesting. This artist has a very personal style, and his skilful management of waterfalls seen under varying conditions of light brought out beauties in a subject difficult to treat pictorially in a quite remarkable way.

Some of his sea-pieces too were unusual in treatment. In "Off Shore Breeze" (21), the sea is painted in suggestive symbols, and no attempt is made to render realistic waves, but the forms of movements have been given in a manner which sufficiently expresses the swirl of the sea.

RAYMOND MCINTYRE.

Correspondence.

The Æsthetics of Architecture.

To the Editor of THE ARCHITECTURAL REVIEW.

SIR,—“Do you understand me? God knows; I should think it highly improbable.” So wrote Robert Louis Stevenson, and on the following page lauds the “nobility,” the usefulness of Thoreau’s: “It takes two to speak truth—one to speak, and another to hear.” Ay, there’s the rub; that wanton wench, Truth, would set two of us at once by the ears and then elude us both, and flee so bedecked with fairseeming and other travesties that no man yet has had the faintest glimpse of her real self. Her real self? The truth about Truth? The plot thickens. So are we artists, or at least that is what Browning tells us. For, “Art remains the one way possible of speaking truth.” Art, but not æsthetics! With what weighty machinery of wise saws I fence myself about; the conclusion is foregone; I am wrong. My crime is heinous; it was premeditated, as show the closing lines of “Relation in Art”—all these analyses, all these hypotheses are essentially unnatural and untrue, for art is in its essence integral, and it is by this integrity alone that it feebly reflects the greater integrity of the universe. This detailed examination will, however, have more than justified its existence if so be that it aid by one iota in the understanding of that occult and beautiful thing that is Art.

“Though I seem to find myself in complete disagreement with Mr. Blake,” opines Sir Reginald Blomfield. The pleasure that the saving “seem” brings with it! Were it not there I should have to proclaim myself in complete disagreement with Sir Reginald . . . on that one point almost alone, for when all is done we are wondrously of a mind. But how could the “seem” be lacking? This is idle.

How difficult it is to write! I unwittingly confuse Sir Reginald, so owe him and other readers a word of explanation. All influence would seem to be reciprocal, reciprocal and infinitely complex. English landscape will play its part in moulding English personality. English personality will anew mould the landscape, to which English architectural design will be fitted by springing from this double interacting source of influences repeated generation after generation, influences which interwork with racial ethnic conditioning. France is agriculturally a self-supporting country, inhabited by a people devoid of empire-making desires. Think a moment of all that this means to landscape aspect. Thus the mental position of the artist, and much of the constitution of the environment, are finally but one and the same thing from our point of view: that of motive designing force. For a moment I quit my writing and take my stand by the window. Below me, a hundred feet below me, a double line of cypresses, half in shadow, half in southern sunlight—sways gracefully with the wind. Farther away stretches an almond orchard, so lately bereft of a cloud-like beauty of flower. Then comes a strange profile of rock and hillside, of rosemary, and low live-oak. Farther on again a silvered mist of green, the olive trees are there. Ten miles beyond, the accent of Roman Arles gleams whitely in the morning sun. A fitness of relation lies among all these things; sunlight and aridity, olive trees and cypresses, harmonize among themselves, fall into key with all the luminous rest. And the sense of the whole was there before the olive trees were planted, will be there when the cypress hedge has been uprooted; then, when the cypresses are gone, the landscape, and the “spirit” of the forms that make it, will not be one whit liker to the Thames at Pangbourne than they are to-day. That, dear Sir Reginald, is what becomes of my ill-expressed argument, when “the conifers tumble down.” Yet such was not precisely my idea when writing the sentence. For the moment I merely wished to suggest the wide range of adaptability of the Chinese formula, its faculty of adaptation to the landscape of Northern Peking, and to one of tropical splendour. Certain memories, certain sketch-book pages recalled to me the fitness of the blue and gold, the vermilion and metallic green of a temple bowered deep in Malayan jungle. Chartres cathedral on the Niger banks! English architecture, too, is fitted to English landscape; the pity is that neither landscape nor mentality (which, as I assume above, are closely interdependent) is fitted to the concomitance of great architecture. Cause is effect, and effect becomes cause; the antithesis is arbitrary.

I am sorry that my phrase “the failure of even classic Rome to follow the nervous *spirituel* path marked out by the Hellenes” should have traduced my thought, coming as it did all too far from the previous reserving phrase: “Side by side with this practical study, sometimes one with it, sometimes almost reduced to nothing, sometimes disdaining admixture of the engineering element, runs that other pure and abstract quality of architecture that is artistically eloquent; it is, of course, of this latter only that I would speak when I make use of the word.” This I meant to cover subsequent writing till, in the last two paragraphs, I give due warning of a new thesis: that of considering as an æsthetic factor itself modern commercial and scientific conditioning. But I evidently did not make myself clear. The innovation, the utility of the Pont du Gard, are patent. I might, too, have written: “ornament to him was a side issue, and the only mistake he made was that he did not drop it entirely.” Does not this last phrase exactly express what I am advocating now for this practical twentieth-century that therein out-Romans Rome? When we come to it, Sir Reginald, we agree remarkably well! Though, by the by, I strive in vain over: “The Greek was an artist in pure form, he was intent on chastening existing forms to their uttermost, and was not in the least anxious to invent new ones.” But whence—from what foreign people did the City of the Violet Crown steal, ready-made, the form, the formula of the incomparable Parthenon? Surely, just as mine has so often, the writer’s pen has betrayed him; or is it that I, stupidly, pass by an obvious sense?

When I spoke of profit to be gained from the study of Chinese architecture, I was not careful enough to explain that I in no way mean to replace London Bridge by a copy from Loko Ch’iao! This is really unkind to read me thus; when I have so often insisted on true architecture being a manifestation of a people’s mental attitude! The Chinese is the only great completed, consistent æsthetic. Art is there considered in its entirety and in all its details, and every detail has a transcendent significance. I would prescribe a study of Chinese æsthetics as an antidote to the mixture of matter of fact combining, irrational copying, unexamined academicism, and vague sentiment that so often fills the place of homogeneous and intention-filled conception of formal expression not only in England, but elsewhere. A mental attitude may be modified by study, and yet remain national; the source of new ideas, modified to circumstances, need in no way be evidently apparent.

Of course, there is an English Renaissance; why I do not, or hardly, speak of it (and of how many other things I do not speak!) is explained in Mr. Howard Robertson’s fourth paragraph; I cannot thank him too cordially for his amiable and exact re-expression of some of my main points.

The intention of my “architecture would seem to be in still greater doubt than the allied arts of painting and sculpture,” has been excellently echoed and more fully stated in Mr. Robertson’s phrase: “we in England are taking our first few wary steps leaning heavily on the traditional stick”; but perhaps no more than me, must one accuse Mr. Robertson of wishing to cast aside the good, the need of just employment of tradition. But here is matter for much careful writing. When I wrote I took no heed of “diversity of practice.” Of a truth “originality” should not be struggled for, it is the automatic outcome of period, “of the ever varying needs of the problems set”; it is the very variation that fathers the originality; some of the “needs” of the problem are steel shutters and revolving doors, another is a newer æsthetic demand that the artist must forsooth satisfy.

For ten years the word *abside* figured in the manuscript in the place of the word “apse.” Before going to Press I looked up, in the British Museum Library, the English term; I did not realize that it was used seemingly in a more restricted sense, and necessitates a curved form, thus remaining true to its Greek origin. What should I have said? The end of the choir? And ought I to have translated *salle capitulaire* to chapter-house? Alas! I am ignorant of tongues. I thank Sir Reginald Blomfield for pointing out this one among several other verbal mistakes.

Yours, etc.: VERNON BLAKE.

Les Baux-en-Provence.

March, 1925.

Tallis's *London Street Views.*

XVI—New Bond Street.

IN the last section of these London Street Views, that portion of Bond Street which extended just beyond Conduit Street was reproduced; the present one carries us from the point at which we there left off, No. 25, to the north end of the thoroughfare, and back again. We thus begin at the top of the lower section, at No. 26, where, in those days, Winfield & Co. sold their patent bedsteads. Three doors beyond, No. 29, was then the shop of Boone, the bookseller's, and here to-day the picturesque front of Messrs. Ellis and Elvey, perpetuates an eighteenth-century air in the thoroughfare, which has otherwise almost entirely lost it. The rather unusual façade of No. 30 marks the establishment of Messrs. Charters & Co., the coach and harness makers; while Charles Oliver sold music at No. 41, and Rodwell, a once well-known bookseller, was five doors higher up. A spy-glass will enable anyone to see the curious old buildings at that time still remaining in Maddox Street, so-called from Sir Benjamin Maddox, on the site of whose property it was formed in 1721. A little farther on we come to the then relatively small shop of Messrs. Chappell, described here as "Music and Musical Instrument Makers," while some of the windows in Nos. 55 and 57 are worth noticing, as indicating that pseudo-Gothic which Horace Walpole had done so much to popularize.

Continuing at the right-hand corner of the top row of elevations, we arrive at Little Brook Street, now Brook Street, *tout court*, where Handel once lived at No. 25, formerly No. 57, and which takes its name from the Brook Field, near where Mayfair market used to be held. Between this and Union Street is No. 73 Bond Street, then, as now, the premises of Messrs. Phillips, the auctioneers, and still preserving something of its earlier characteristics, notably its porch, as shown in the illustration. I may mention in connection with Little Brook Street, that Tallis says that in 1838 almost the whole of the south side was then being rebuilt.

Reversing the illustration, and beginning at No. 87, on the opposite side of the way, we observe some rather interesting shop-fronts, notably that of No. 88, then occupied by Morant and Sons, "Interior Decorators," and No. 93, the shop of Wells, the tailor. At the corner of Blenheim Street is the Blenheim Hotel, then kept by one John Bennett; while opposite is Owen's India warehouse, where ladies used to go to buy shawls and so forth. One of the few taverns in New Bond Street was "The Green Man," at No. 101, run by Charles Chorley Clarke. It would be interesting if this house could be identified with the earlier "Braund's Head," at which a duel, recorded in "The Memoirs of the Bedford Coffee House" (1763), took place, and the name of which is supposed to have been merely a corruption for Brown, whose "sign" is mentioned in "The Spectator" of twenty years earlier.

There have in the past been a number of booksellers in New Bond Street, although there is only one to-day, and we come to one of these, in the person of Halsted, at No. 108; two doors beyond, at the corner of Brook Street, being the shop of Giblett, butcher to Her Majesty, Queen Victoria. Brook Street has always been what the old topographers called "well-inhabited," and Mrs. Delany, Lord Lake, Edmund Burke,



THE STATUE OF WILLIAM PITT IN HANOVER SQUARE.

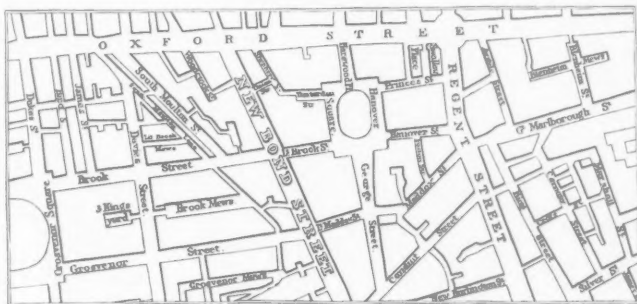
Sidney Smith, Sir Henry Holland, Lord George Gordon, Mrs. Damer, and George Grenville are but a few of its past illustrious residents. Lady Molesworth was another, and it was at her house here that she and her two daughters, as well as a number of her servants, perished in a fire which destroyed the building.

Returning to the main thoroughfare, we find one of the few double-fronted shops, at Nos. 116-17, then occupied by Messrs. Smyths, perfumers, and having those rounded windows which form so pleasant a variety to the ordinary rectangular case-ments, and a repetition of which, in a varied form, may be seen at No. 119, the depôt of Szarka & Co., furriers. Just beyond the fishmonger's shop, No. 121, is one of the few byways out of New Bond Street, Lancashire Court, which, however, possesses no history. Nor is there anything special to be recorded of the shops and houses that intervene before we arrive at Grosvenor Street. But in this thoroughfare one has to note, as in the case of Brook Street, the former presence of many illustrious people. Although Tallis says "it is the residence of the more retired trades-people of fashion, and professional persons," several who were not to be numbered in these classes once lived there: the Lady Hertford, whom Thomson mentions in his "Seasons"; Miss Vane, the mistress of Frederick, Prince of Wales; Lord North and Lord Cornwallis, Paul Methuen, Lord St. Vincent, William Huskisson, and Sir Humphry Davy, among them. At the corner, No. 130 New Bond Street, was jointly occupied by Corr, the boot-maker, and Rateau & Co., the dyers; and the remainder of the shops from this point onwards were kept by a variety of trades-people, ranging from shirt-makers and coachmakers, to the musical library of R. Mills and the embroidery depôt of Mrs. Hart. The famous chemists, Messrs. Savory and Moore, were at No. 136, and ten doors away was Duer, the biscuit-maker, above whose shop Sir Thomas Picton had occupied rooms from 1797 to 1800. Two doors away at No. 148, Lord Camelford, the noted duellist, once lived, and over his mantelpiece used to display lethal weapons consonant with his fire-eating propensities. The room was drawn by Cruickshank for one of his illustrations to Pierce Egan's "Tom and Jerry."

In addition to these, all sorts of notable people have at one time or another lived in New Bond Street, including Swift, who once spent three weeks here in the house of his cousin Lancelot, "over against the 'Crown and Cushion.'"

Those who know the thoroughfare (and who does not?) will realize what an extraordinary change has come over its architectural features since Tallis published his "View" of it in 1838. Even since his time many things have not only come, but gone: the Grosvenor Club and the Doré Gallery (now the premises of Messrs. Sotheby, Wilkinson and Hodge) among them. The Grosvenor Gallery, which was opened in 1877, still remains, however; and here and there, *rari nantes*, in the *gurgite vasto*, of much rebuilding, an old shop front or a Georgian portico recall earlier days, before omnibuses had desecrated the street which Lytton once said was "of London's charms the centre."

E. BERESFORD CHANCELLOR.



A PLAN OF NEW BOND STREET.

Recent Books.

China and Europe.



YUNG TING MEN.

A front view of the two towers and the barbican.

From "The Walls and Gates of Peking."

The Walls and Gates of Peking. Researches and Impressions by OSVALD SIRÉN. Illustrated with 109 photogravures after photographs by the author, and fifty architectural drawings made by Chinese artists. London: John Lane, The Bodley Head. Price, six guineas net.

What have been the general lines of artistic development during the last fifty or sixty years? The question is of more than casual interest. When we carefully trace backwards a curve of evolution we find ourselves far more in possession of its characteristics than we do if we only observe for a space its most recent appearance. Possessing its characteristics we can more easily foretell its future path; we are less likely to mistake tangential directions for the true route; we estimate such movements as, for example, cubism, at their exact value, that is, we regard and study them with interest while they form part of the curve, but neglect them when they quit the line of normal development.

The plastic arts form a coherent whole; and though at times one branch, at times another may advance more rapidly than its allies, yet, if the periods of observation are not too short, we find that analogous progress has taken place everywhere. Unfortunately for architects less general interest is taken in their works and names than is taken in the works and names of painters. The reasons for this are probably many. A building has an obvious utility, it is under this aspect that it first appeals to the average man; to consider it from an æsthetic standpoint occurs to him rarely, or not at all. Pictures, openly useless from a practical point of view, are looked at for the sake of their art, they are easily seen assembled in exhibitions where the too technical architect's drawing is passed hurriedly by. For these and many other reasons the progress of architecture is less remarked, the names of its exponents are less widely known than are those of the painters. Hence it is perhaps better roughly to trace the history of the painting æsthetic than that of the evolution of building. At the same time we realize that not all variations of intention in painting can have exact counterparts in architecture. It would be particularly hard to trace, in the domain of construction, the architectural analogy of pointillism, at least beyond the region of pure decoration.

In the 'sixties art was shaken out of the groove of academic recipes by the impressionist movement. Somewhere about the same period the de Goncourts attracted attention to Japanese prints. More and more attention was paid to the Far East; this time an artistic interest and no longer the jocular fancy that made *chinoiserie* the fashion in the eighteenth century. The impressionists themselves took some suggestions for unusual composition from the print designers of Japan. Gauguin and Van Gogh were natural outcomes of the impressionist doctrine. The impressionists had preached return to Nature study, to a

palette of bright, clean colour inspired by a notation of passing effect, and the free expression of the artist's emotion was encouraged. To the novelty of the position Van Gogh brought an ungoverned love of one side of Japanese vision. How like Japan he declares Arles to be, and stays, enthusiast, to paint canvases wherein the impressionist transcription of effect disappears behind a new wilfulness of vision. An intense unskilful use of form twisted and tortured, doubled by a great colour gift endow the canvases of his short painting life with extraordinary vitality; but the unstable nature of his line and mass leaves little for architecture to glean from his work. None the less the influence of the farther East has insidiously tightened its hold on occidental art. All this while Cézanne has been obstinately working, despising the superficiality of Gauguin. For Cézanne truth lies in the solid rendering of things, he promulgates the dogma of reduction of all natural shapes to those of simple geometry. Cubism became possible by simple exaggeration of his phrase. But though Cézanne was, I believe, no avowed admirer of the East, take one of his drawings, compare it with the "Waterfall" attributed to Wang Wei; Cézanne and Wang Wei more than a thousand years apart, sprung of races separated by the width of two continents, are singularly alike in style. The hold of the East tightens steadily.

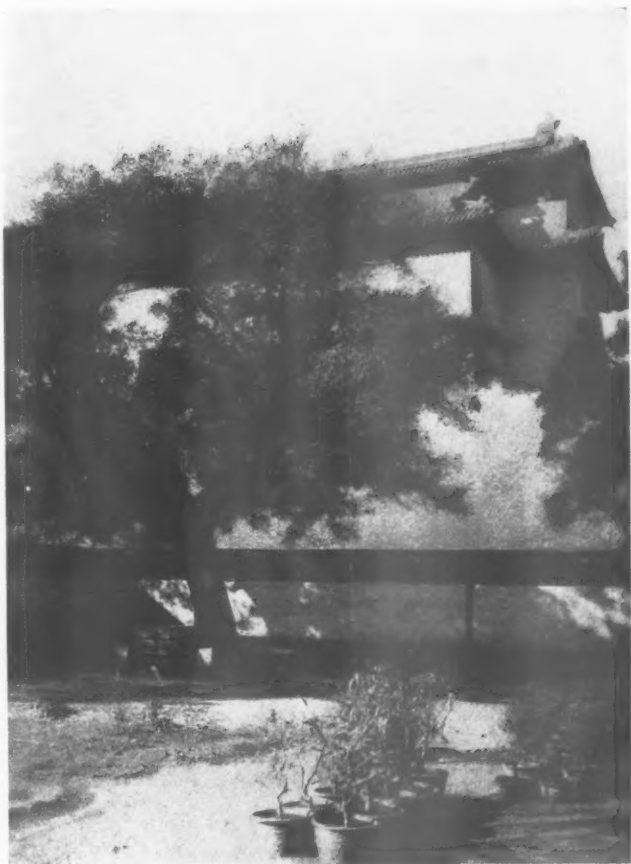
Picasso, Gleizes, and others exploit in outrageous mood the formal quarry opened by Cézanne. To them natural shapes are as nothing. Various teachings are expounded. At first Picasso is content to draw upon geometry for his forms, to insist upon planes and angles. Then the shapes of Nature hide themselves more and more, the plane of the side of a nose will be prolonged



TE SHENG MEN.

A side view of the outer tower.

From "The Walls and Gates of Peking."



HSI CHIH MEN: THE TEMPLE COURT.

From "The Walls and Gates of Peking."

to the length of a foot if, according to the artist, geometrical equilibrium demand it. Art is reduced to a chaotic problem in geometry. The limit is exceeded.

But we are told that geometrical balance is not the only aim, and, as the years creep on towards 1919, we learn that the real desire of the cubists was no longer that which they first expressed, but simply to acquire the essentials of drawing, or rather to deal in the basal construction of things. It is difficult to estimate the exact degree of sincerity that inspired such a movement; I can only vouch for the fact that, now cubism is practically defunct, the whole level of drawing is vastly improved, even though none of it be masterly. Indeed, the pendulum has swung from a general negligence of drawing in 1900 under the ægis of impressionism, to an almost unique preoccupation in it, as may be seen by a visit to a Salon d'Automne at the present time. If impressionism remained somewhat disconnected with architecture, such is not the case with the credo of Cézanne and his followers. In the ranks of architecture there has been a parallel reaction against the imprecise complexity of the romantics and the impressionists. The conditions of modern life are producing both an architecture and a painters' art fitted to them; but as yet the exact gospel remains obscure. Let us examine the second statement of the cubists, that in which they say that they aim at piercing beyond the external appearance of things to the essential laws of construction. But this is nothing else than a confused and incomplete enunciation of the secular ideal of the Laoistic artists, which now makes its first and late appearance in Europe. It has always been the motive force of the greatness of Chinese art.

Within the limits of a short article I cannot do more than draw attention to this Far Eastern conception of the Tao or universal law and spirit of the framework universe. It is the Tao and not the external appearance of things that the Chinese artist strives to represent. To render an art living, some abstract conception, some fervent belief must animate its lines. Christianity was real to the cathedral builders, as were to Egyptians

and to Greeks their mythologies, otherwise art degenerates towards dexterity, ingenuity, and imitation. For this reason, taking into consideration the modern trend of art, it is by no means useless to investigate with some little care the age-old æsthetic philosophy of China; especially as with but little modification its beliefs may be harmonized with those of modern scientific thought.

I have seen China accused of architectural poverty. To this I cannot agree. The aims, the bases of such an architecture have always been widely different from ours. Before we criticize we must become eclectic. Now, however, thanks to the slow converging of ideals that I have scantily traced, the separating gulf is fast narrowing; and though any direct copying of Chinese formulæ is, of course, to be eschewed, much may be learnt from this highly perfected art. We may take from it hints of the application of abstract principles. That is why I welcome the appearance of Dr. Osvald Sirén's sumptuous volume on "The Walls and Gates of Peking," only regretting one thing: that it treats uniquely of what amounts to one example of one branch of Chinese architecture, whence arises an unnecessary impression of monotonous treatment.

Peking has many times been destroyed and rebuilt. If we may believe tradition, it already existed under the name of *Chi* in 2,400 B.C., but the founding of the present Tartar city was due to Kublai Khan, whence its name at that time: Khanbalic, the city of the Khan. The fourteen miles of walls were, however, only completed during the first half of the fifteenth century; while those of the Chinese city only belong to the late sixteenth. Repairs and reconstructions have naturally been continuous, and the Gate of Perpetual Certainty seems only to count twenty-five years of existence.

The interior of the wall is built of alternate layers of mud and lime-concrete, with occasional binding strata of brick. The average height is about 11 metres, and the width varies from 17 to 20 metres. The west wall is a little lower and narrower.



CHANG I MEN: THE OUTER TOWER.

From "The Walls and Gates of Peking."

The foundation is 2 metres of concrete, on which is laid a low plinth of sandstone slabs.

In a splendid series of 128 plates Dr. Sirén depicts the wall, the sixteen gates, and the immediate neighbourhood. With the photographs no fault can be found; they betray a remarkable pictorial sense. To them are added fifty-four plans and elevations, of which two colour reproductions give us an idea of the polychromy of the two parts of the Yung Ting Gate, and so of the gates in general. The wall and tiles are grey, against them the red of the woodwork, the blue-green and orange of the friezes under the overhanging roofs tell admirably.

The conception of these gates is quite other than European. The wall pursues an unbroken way, unbroken save by a comparatively low rounded archway. On the wide wall top rises a separate building, which finishes in a double or treble roof. One would expect the arrangement to lack in unity, yet by crafty proportional ordering it does not. Often two or three rows of nearly square windows serve as transitional members between the bare stretch of wall and the complexity of the roof ornamentation. The eye is completely satisfied by this graded upward increase of detail. Could not some lesson be learnt from these gates in the management of the modern uniformity of façade? No European would have resisted the temptation to break the line of the wall with some kind of pier or column system descending to the ground on each side of the gateway. The æsthetic satisfaction that we get from these gates shows this to be unnecessary, provided the distribution of the accents be satisfactory, and the proportions completely harmonized. The faintest of buttresses is all that the Chinese designer allows himself.

In few places could we study so well the remarkable way in which Chinese architectural conception combines massive simplicity with highly intricate detail, in a single unit which benefits by the qualities of both.

In addition to the fine collection of plates Dr. Sirén gives us some 220 pages of explanatory text, the outcome of patient study. He traces the founding of the several cities. He gives tabulated lists of brick marks with a view to determining the age or repair dates of the different portions of the wall. He treats us now and again to word pictures of life and landscape in and about the Chinese capital. The volume itself is a remarkable piece of book presentation. Everything is considered even to a decorative decentralization of the plates. Some of them are slightly too near the inner edge of the page, doubtless because their position was calculated on the flat sheet, due allowance not being made for the curve resulting from binding. But one is reduced to carping criticism if one wishes to find fault. However well "The Walls and Gates of Peking" fulfils its own allotted task, it is still not the definite technical study of the art of Chinese architecture that would be to-day so full of suggestion, and that we wait for so long.

VERNON BLAKE.

Swedish Architecture.

Swedish Architecture. By HAKON AHLBERG, with a preface by F. R. YERBURY. London: Messrs. Ernest Benn, Ltd. £4 14s. 6d.

This majestic book reflects great credit in the first place on Mr. Yerbury, who has been so largely instrumental in introducing us to the architecture of modern Sweden; in the second place on Mr. Hakon Ahlberg, who writes with sympathy and large views a critical introduction in so accomplished and pithy a style that it is difficult to believe he is not using his native tongue; and in the third place, and this is the object of the book, on the achievement of the Swedish architects of to-day and yesterday. The work of a score or so of men still living is illustrated in some 250 plates, the majority of which are photographs, but there are also a certain number of drawings and plans. We find the photographs the more attractive. Drawings suffer from reduction, and some of the plans are without a scale, and the legend often difficult to read. These small blemishes are unavoidable, except where plans are specially drawn for reproduction, and they are not such as to detract from the general impression of power and simplicity which the architecture here illustrated must make on anyone who studies it. Mr. Ahlberg, in his introduction, traces the rise of the modern movement to a reaction, in which I. G. Clason took a leading part, from the unconstructive licence of the nineteenth century. So we get an emphasis on fine work-

manship and fine materials rightly used. But the architecture does not aim at being a "direct expression of construction." The designer is rather fired by a structural motive, as Mr. Lallerstedt in his great brick archway to his university buildings, or Mr. Bjerke in his congress-hall for the Gothenburg Exhibition, and rises to an imaginative and striking solution. There is no perverse blindness to tradition and to what has been done before. Old native work is studied and measured, handicrafts have been revived, and the auxiliary art of furnishing raised to a position of honour. Of all this, Mr. Ostberg's Stockholm Town Hall, a proud achievement for a municipal body, is a conspicuous example. It was illustrated in our January number last year. The lesson which these works have for us, is the lesson of simple shapes greatly and imaginatively handled—a simple phrase but a difficult achievement. But as we turn the pages, and pass on from the Masthugg's Church, and the Engelbrekt and Hozalid churches to the electrical power works at Forshawud Falls and Mr. Johansson's wine store at Stockholm, we are inspired to feel that architecture has something to say, if we can only express it, to our own generation, as it had to the past; and this not by emptying our minds of what has gone before, and aiming at novelty, but by basing ourselves on the past, and aiming at power and significance.

W. G. N.

Narcissus Americanus.

The Autobiography of an Idea. By LOUIS H. SULLIVAN. With a Foreword by CLAUDE BRAGDON. Cloth, 330 pp., 5½ in. x 8 in. Price 3 dols. New York: Press of the American Institute of Architects.

Grandpa knew the profound significance of a wholly truthful story of any human life. His grandson, Louis H. Sullivan, quotes this *obiter dictum* in the volume of autobiography now before us. Of course, it is the story of his own life, but with admirable detachment the author stands outside himself, always speaking of himself in the third person as Louis, and yet all the time giving himself the full benefit of the inner knowledge to which he alone had access. But could he use it with strict impartiality? Would he be able to fulfil grandpa's specification of "a wholly truthful story"?

Entering as a student the School of Architecture at the Boston Technical Institute, young Louis found there, in the person of Eugène Letang, a teacher of admirable skill and inexhaustible patience; but not even he could reconcile Louis to the Five Orders, which Louis regarded as "fairy tales of long ago," symbols of an art that was dead; an absurdly jejune prejudice. To get closer to modernity Louis must go to Paris.

Entered at the Beaux-Arts, he soon became more Parisian than the French. His description of the life there does not bore one as the oft-told tale is apt to do when less modestly recited. Next the scene shifts to Chicago, where Louis became assistant to Messrs. Burling and Adler. Ultimately the firm achieved renown as Adler and Sullivan. This partnership set Louis entirely free to develop his favourite formula, *form follows function*.

Naturally Mr. Sullivan came into contact with many of the protagonists of the modern school of American architecture. In particular he became very friendly with Daniel Hudson Burnham, whom he describes as "a sentimentalist, a dreamer, a man of fixed determination and strong will"—which is precisely what Mr. Sullivan might honestly say of himself. He has many racy anecdotes concerning his professional brethren of the days of his early manhood. He asserts that his partner, Denkmair Adler, was the only man of his day "who had the intelligence to discern that the matter of acoustics is not a science, but an art," and Adler turned this special intelligence to practical account in the Auditorium Opera House.

While it is true that the purely architectural interest of this book is scanty and casual, being subordinated to Mr. Sullivan's dreamily introspective philosophizing, he writes with facility always, and sometimes with force. But the book abounds in purple patches which quicken our acquiescence in the caustic, but not unkindly verdict of an old professor on some of Sullivan's early poetries: "The language is beautiful, but what on earth you are talking about I have not the faintest idea."

J. F. McRAE.