

AUG 18 1925

THE ARCHITECTURAL REVIEW

A Magazine of Architecture & Decoration



Neptune and Tritons.
An Eighteenth-century Fireback.

Two Shillings & Sixpence Net.

9 Queen Anne's Gate, Westminster, S.W.1.

Vol. LVIII

August 1925

No. 345

HAYWARDS ARCHITECTURAL METALWORK.



Ornamental Glazed Doors to a West-End Mansion.

Designed and Executed by Haywards Limited.

Depts. :—

Patent Pavement Lights.
 Patent Puttyless Roof Glazing.
 Leaded-light Glazing.
 Fire-resisting Glazing.
 Steel Windows, etc.
 Architectural Metalwork.

HAYWARDS LIMITED.

Offices : Union St., Borough, S.E.1. (Tel. : Hop 3642)
 56 Kingsway W.C.2. (Tel. : Holborn 2394)

Works : LONDON AND ENFIELD.

Depts. :—

Iron Staircases.
 Steel Party-wall Doors.
 Steel Collapsible Gates.
 Steel Lathing (Jhūmil).
 Ventilators, etc.
 Central Heating.



Plate I.

August 1925.

A FOUNTAIN IN THE CLOISTERS, MONREALE.

Mural Painting.

The Work of Colin Gill.



THE COLONISTS, 1825.

A wall painting showing the decoration in the apse of the basilica at the Palace of Arts, Wembley.

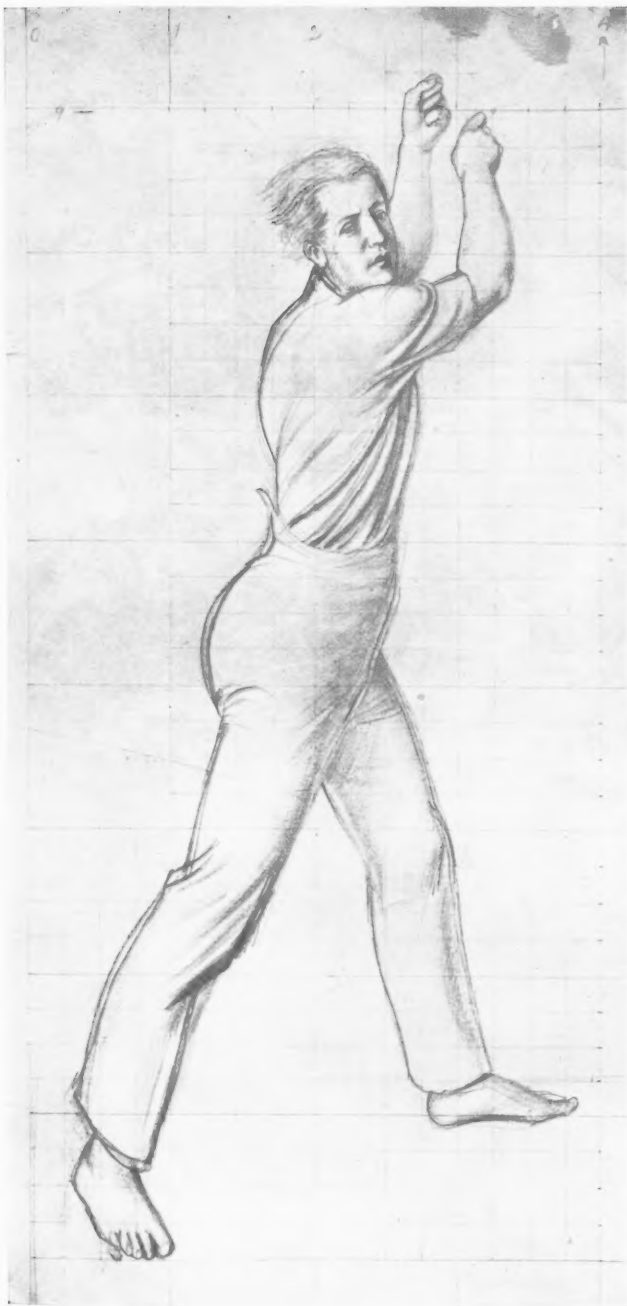
A PARADOX will often illuminate a truth, and therefore we may say that mural painting, a special form of art, is a modern invention. It is not even a revival as the word is properly used. In the old days, mural painting was the rule, the portable picture the exception; and it was for the latter, rather than the former, that the student needed special training. For the elements of his craft he broke himself upon the wall, and he broke himself moreover in a substance which, in itself, determined his general conception of design. The complete reversal of these conditions, at present, brings with it certain artistic consequences, and it is worth while examining them if we are to have clear ideas on the subject and its present possibilities. For one thing it is clear that, with our resources and in our climate, we cannot have an extensive revival of mural painting as it was practised in Italy in the fourteenth and fifteenth centuries. Fresco is something more than a chemical substance, it is an artistic medium, requiring not only a special handling, but also a special style of drawing, and through that a special system of design. When the old painters transferred their attention from fresco to tempera and oil, they modified their drawing and design, as well as their handling. The exchange of the wall space for the framed canvas was comparatively unimportant, because the old painters still designed in relation to the frame, though the superior flexibility of the new mediums, and their greater facility in the close representation of Nature, prompted a more intensive cultivation of the space enclosed by the frame. It is because, with the further development of the framed or easel picture, painters pursued the flexibility and facility to the neglect of designing in relation to the frame, that our artists, mostly trained in the later tradition of the easel picture, find a difficulty in adapting themselves to the wall. The change of scale and the desirability of less depth in the picture are comparatively unimportant matters susceptible to common

sense. Except in the limited experiments in true fresco, which are possible here and now, our wall painters have very little to learn from the mural painting of the past, but they have a great deal to learn from the framed or easel picture, in tempera or oil, before its decline.

Another thing affected by the change of medium is the relation of mural painting to architecture. We are apt to regard as rules of mural designing what were in fact rules of fresco painting, to confuse the substance with the form. Exactly where the designing of the architect should end, and that of the painter begin, is a difficult question to decide, but it can be made clearer with reference to the medium. Architectural designing and pictorial designing are quite different things, and what finally distinguishes them is the nature of the substances employed, and it is reasonable to say that the more flexible the substance used in painting, the greater the distinction. Architecture is, or should be, designing in building materials, and painting is designing in materials of representation. It is not so much as designers, though that follows, as experts in their respective materials that the architect and the painter are best considered in relation. There is a sense, of course, in which paint is a building material; when it is used, and partly for protective purposes, in flat tints to cover a wall; and that gives us a hint where the province of the architect as a designer in paint may properly end. Providing he has a good sense of colour, he may conveniently be responsible for interior painted decoration which consists of flat tints or stencilled ornament, as in friezes and dados, though even here he will be wise to defer to the house painter with his special knowledge of the behaviour of paint. But there comes a point at which the representative or expressive function of paint becomes so important that it must be taken over by a specialist. The ideal of interior decoration which presents itself is akin to that of the illuminated page; with its definite relations in an ascending scale of expressiveness, between



A DETAIL OF THE CENTRAL GROUP.



DRAWINGS OF FIGURES IN THE DECORATION.

script, arabesque ornament and miniature. There is a more and more intensive cultivation of paint, until at last it becomes articulate and flowers in representation. The word "flowers" suggests another parallel, perhaps closer, and that is the relation of architecture to Nature. We are all agreed that the architect should have a hand in the designing of the garden, the setting of the house; and in all such matters as the lay-out of paths and borders, the arrangement of terraces, the placing of urns or statues and, to a certain extent, the planting of trees or shrubs, he is the proper person to consult. But there comes a point at which he has to give place to the gardener, with his special knowledge of the growth and behaviour of plants under the influences of local soil and climate; and a garden designed

by an architect, down to the last pansy would be a very dull affair. It is, again, in a sense, a question of relative flexibility. There is something in the life of plants, in their habits of growth and responsiveness to weather, which demands that they, or the persons who actually cultivate them, should to a great extent determine the design of the garden. It would even be possible to suggest in plants degrees of suitability to architectural or gardening design; there are plants of fixed habit corresponding to stencilled ornament, and there are others which suggest the free handling of oil paint in representation.

The modern mural painting might very well be compared to the free flowering border left by the architect to the cultivation of an expert. The relation of the painting to



DRAWINGS OF FIGURES IN THE DECORATION.

the architecture in form and colour is mainly a matter of common sense. If the painter has been in the habit of designing in relation to the frame, he should have little difficulty in designing in relation to architectural surroundings, and it is here that the poster, different in other respects, has a definite bearing upon mural painting. There can be no question at all that the practice of poster designing has recovered in our artists the habit of organizing the picture space, which was almost lost in the later developments of the easel picture. Otherwise, the differences are marked. The poster design, though commonly executed in paint, is not really a design for painting, but for printing. Its purpose, too, is altogether different, to arrest immediate attention; and therefore, in both conception and design, it demands a shallower treatment, insisting more on the surface. One character, however, the poster does share with the mural painting, and that is the necessity for being seen clearly both at very close quarters and at a distance, and this requires a comparatively flat treatment, without

the elaborate light and shade and the infinite gradations which may properly enrich the easel picture—enclosed for concentrated attention by its frame. That the mural painting should not destroy the surface of the wall goes without saying, but, being intended for leisurely enjoyment, and a constant appeal to the imagination, it may properly have more depth than the poster; and if we say that the depth of the mural painting should be something between that of the poster and that of the easel picture, we shall have a fairly safe general principle. Providing that the modern mural painter in oil, or a similar medium, observes these common-sense requirements, the more freedom he allows to his imagination and his medium the better. He may safely forget all about fresco and all about architecture, except in the sense in which he formerly regarded the limits of his frame, and the general scale and colour of the building, conditions which, in an ideal world, would be fulfilled in the easel picture itself, that is to say, a temporary and portable mural painting.

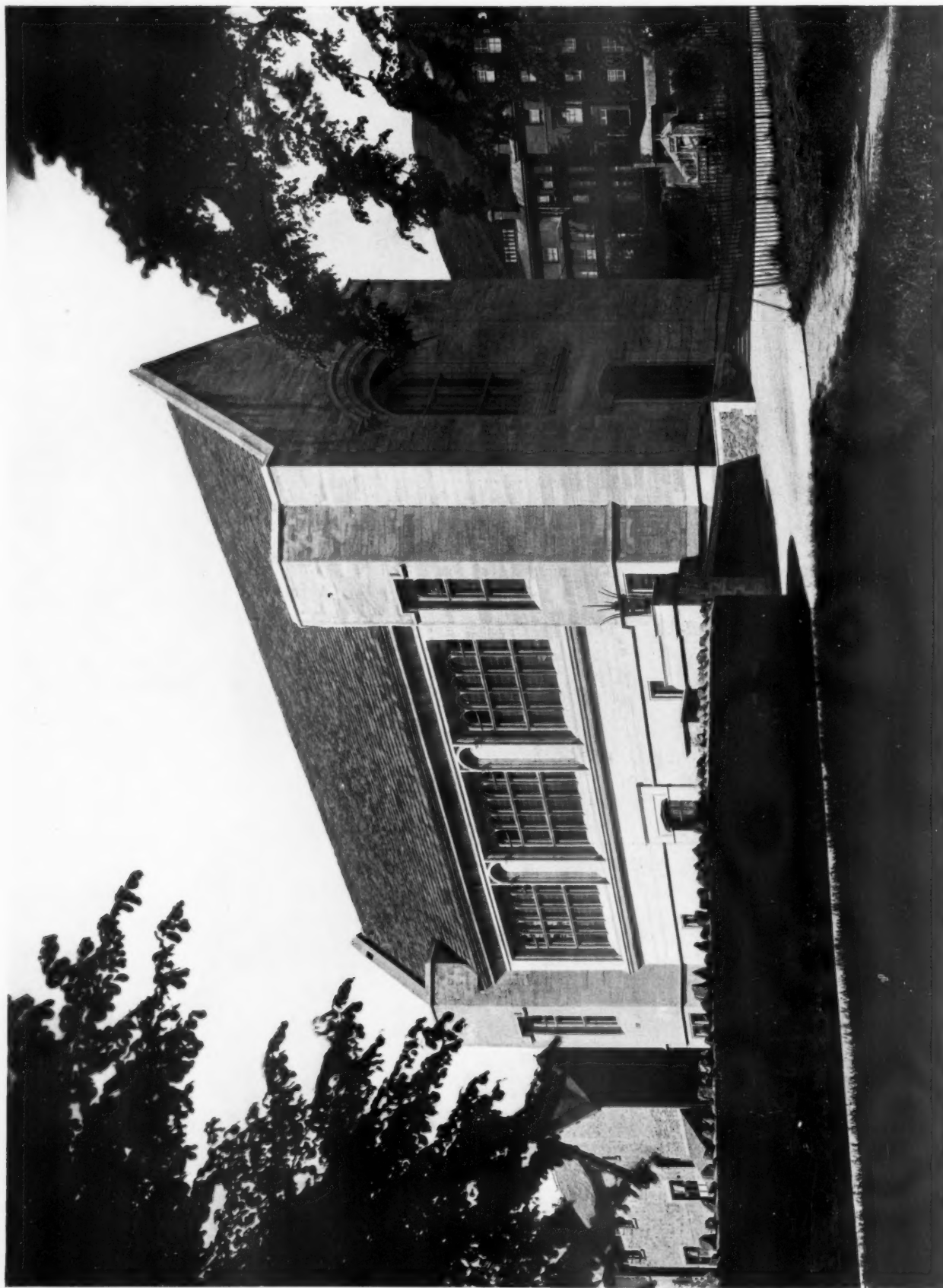


A DRAWING OF A FIGURE IN THE DECORATION.

Having cleared up our ideas on the subject a little, let us now turn to the work of Mr. Colin Gill, which speaks for itself in the illustrations of his wall decoration, "The Colonists, 1825," in the apse of the basilica at Wembley. The first thing that strikes one is that the idea or conception has the necessary magnitude for a wall painting—people of all ranks and ages going out to a new world. It does not really need the symbol of the Holy Spirit to stamp it as a religious conception, because, as Madox Brown showed in "The Last of England," the situation is one which calls forth the deepest emotions of the human heart. Next, one observes that Mr. Gill has rightly made full use of his illustrative opportunities, a point that is often neglected. The whole conditions of wall painting—a permanent situation, public use of the building, by people of varying intelligence, and simple and relatively flat treatment—put a premium upon illustration as one of the potencies of art. The treatment of space, whether as regards the lateral dimensions or the dimension of depth, is extremely good. Stability is

given by the masts, which become architectural features, the horizon comes in the right place, and the diagonal tendency of the legs of the sailors, and the handles of the plough, relieves the uprights and keeps the attention in the centre. The billowing sails create sufficient illusion of depth, which is organized into planes by the two strongly defined waves and the distant ship. The sober colouring itself establishes a relation with the building in which the painting is placed. But, above all, Mr. Gill is to be praised for preserving his freedom as a painter within the observed conditions. The work is properly related to architecture, but it is designed in pictorial and not in architectural terms; with sufficient modelling and play of tone to employ the special resources of the brush. Of the care and study, with scholarly simplification in terms of the medium, shown in the detailed drawings, there is no need to speak. Mr. Gill is now engaged upon an important scheme of wall decoration at Northampton, and what he has done already excites the highest hopes of its success.

CHARLES MARRIOTT.



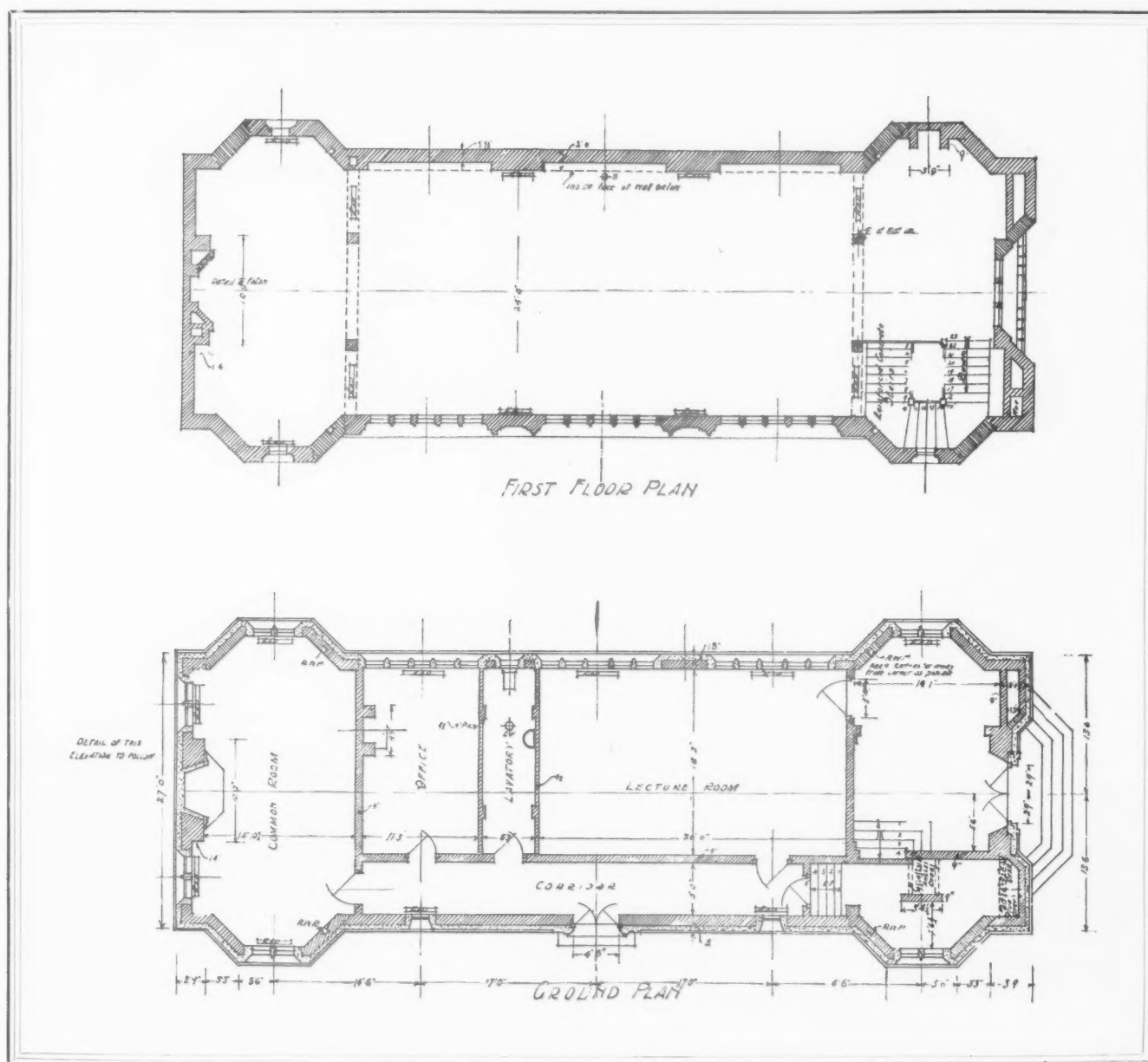
THE WAR MEMORIAL AT MALVERN COLLEGE: THE WEST FRONT.

The War Memorial at Malvern College.

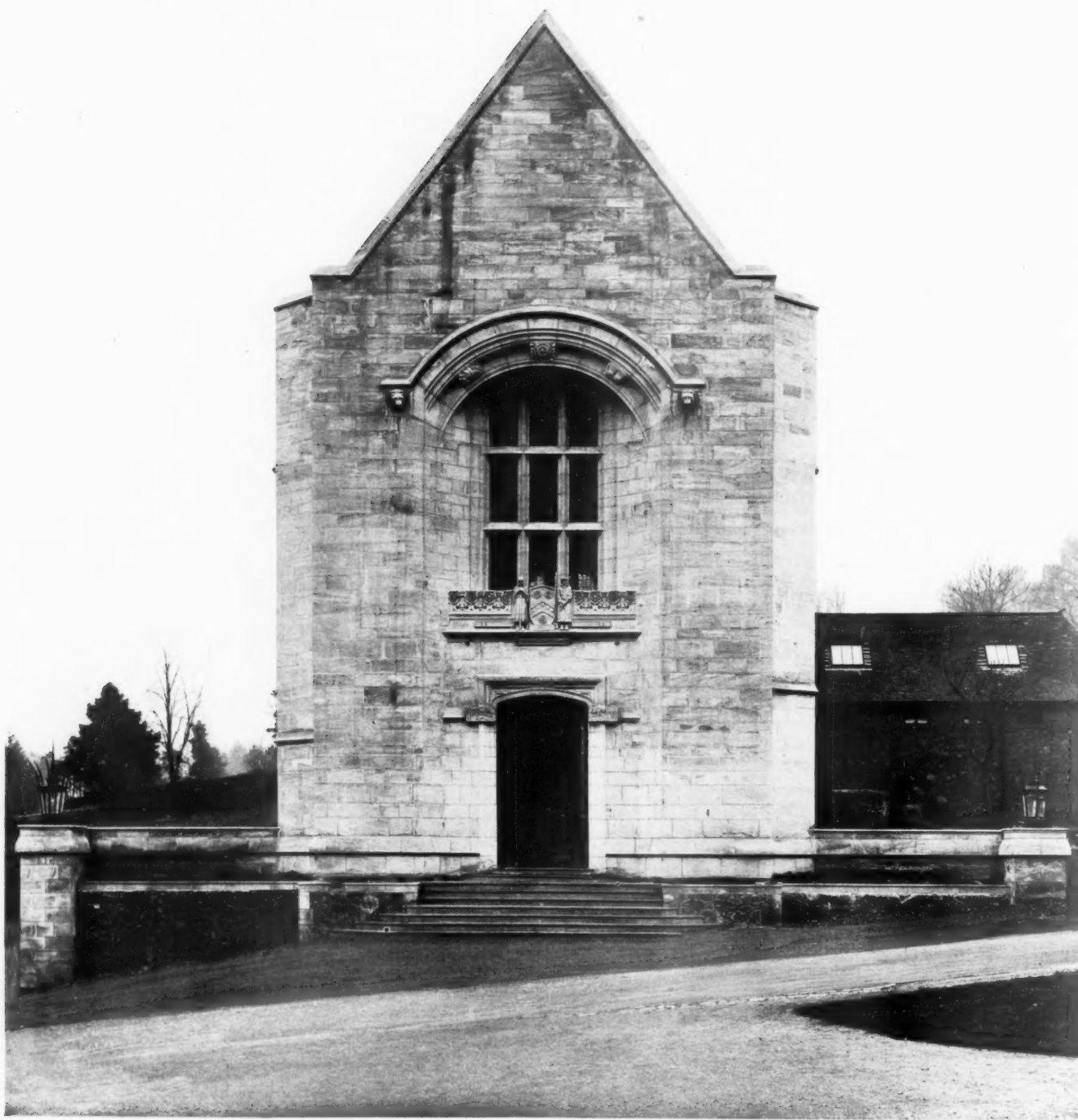
Designed by Sir Aston Webb and Son.

WE illustrate this month the visible War Memorial of Malvern College. This consists of an ideal figure of St. George, in bronze on a Portland stone pedestal, in the centre of the great quadrangle, and a reading-room for the boys at the end of the terrace—both were designed by the architects to harmonize with the architecture of the existing buildings, and it is interesting to note that, from the moment that the

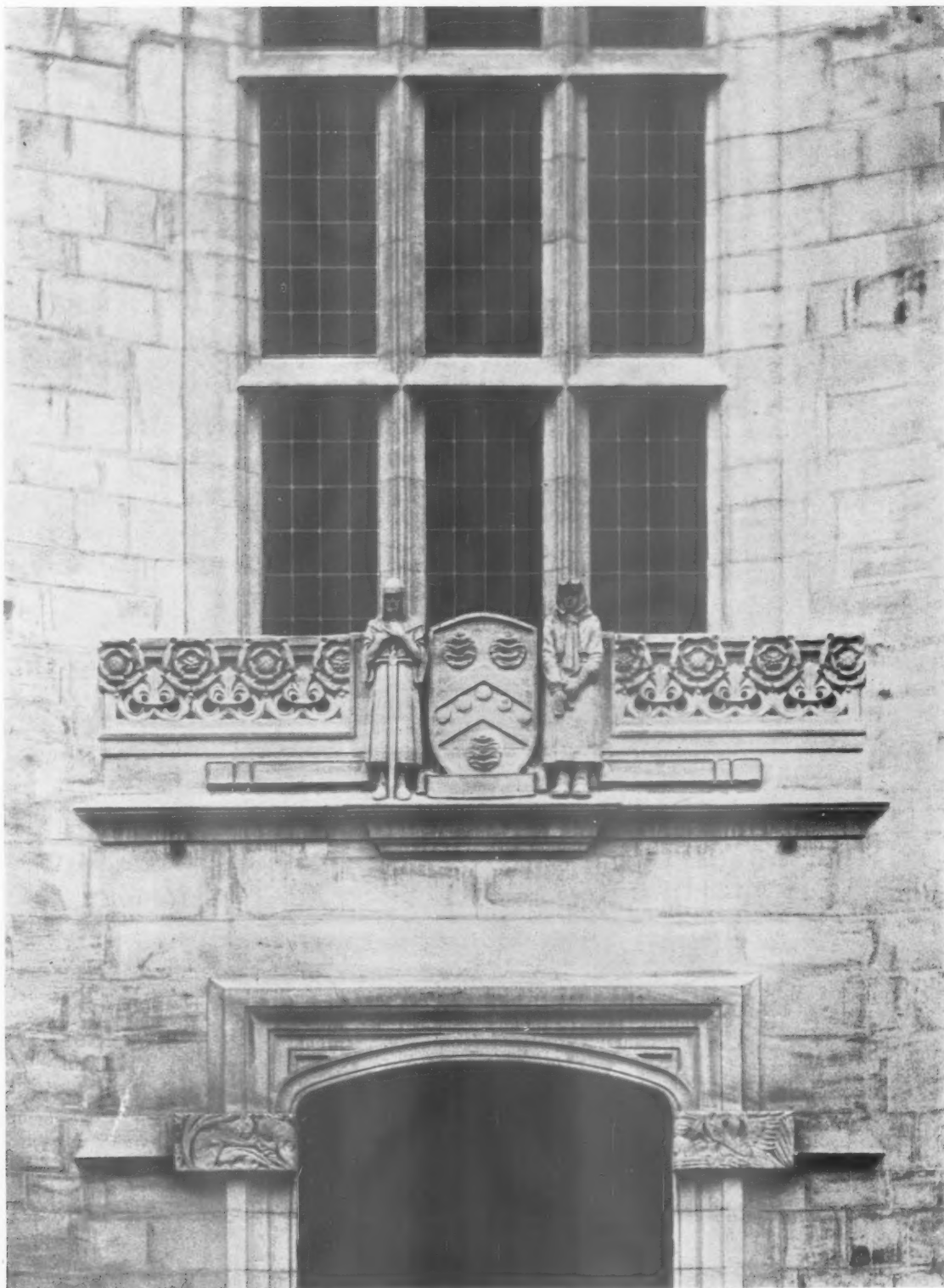
St. George, by Mr. Alfred Drury, R.A., was unveiled, the boys were so struck by its significance that they decided to salute every time they pass it—the reading-room is intended as a place where the boys can write letters and read light literature, and is in addition to the school library. It forms a meeting place for the boys from the different houses. Owing to its position in close proximity to the school chapel, a lofty building, by the late Sir Arthur Blomfield, it was



FIRST FLOOR PLAN OF THE READING-ROOM, AND GROUND PLAN.



THE ENTRANCE FRONT FACING THE TERRACE.



DETAIL OF THE CARVING OVER THE ENTRANCE FRONT.



THE STAIRCASE.

necessary to raise it up on a lower story. This lower story is used for a headmaster's class-room and the headquarters of the Old Malvernian Club. The reading-room itself is panelled in especially selected English oak, and the furniture is of the same material. The floor is rubber, for quietness, and the ceiling is a plain barrel in plaster. Externally a local stone from Cheltenham has

been used with a stone slate roof. The contractors responsible for the building and its furnishings are Messrs. Broad & Son, of Malvern; the stone carving was executed by Mr. Walter Gilbert; the wood carving by Messrs. Robert Bridgeman & Sons; the furniture was made to the architects' designs by Messrs. Druce & Co., Ltd. The architects are Sir Aston Webb & Son.

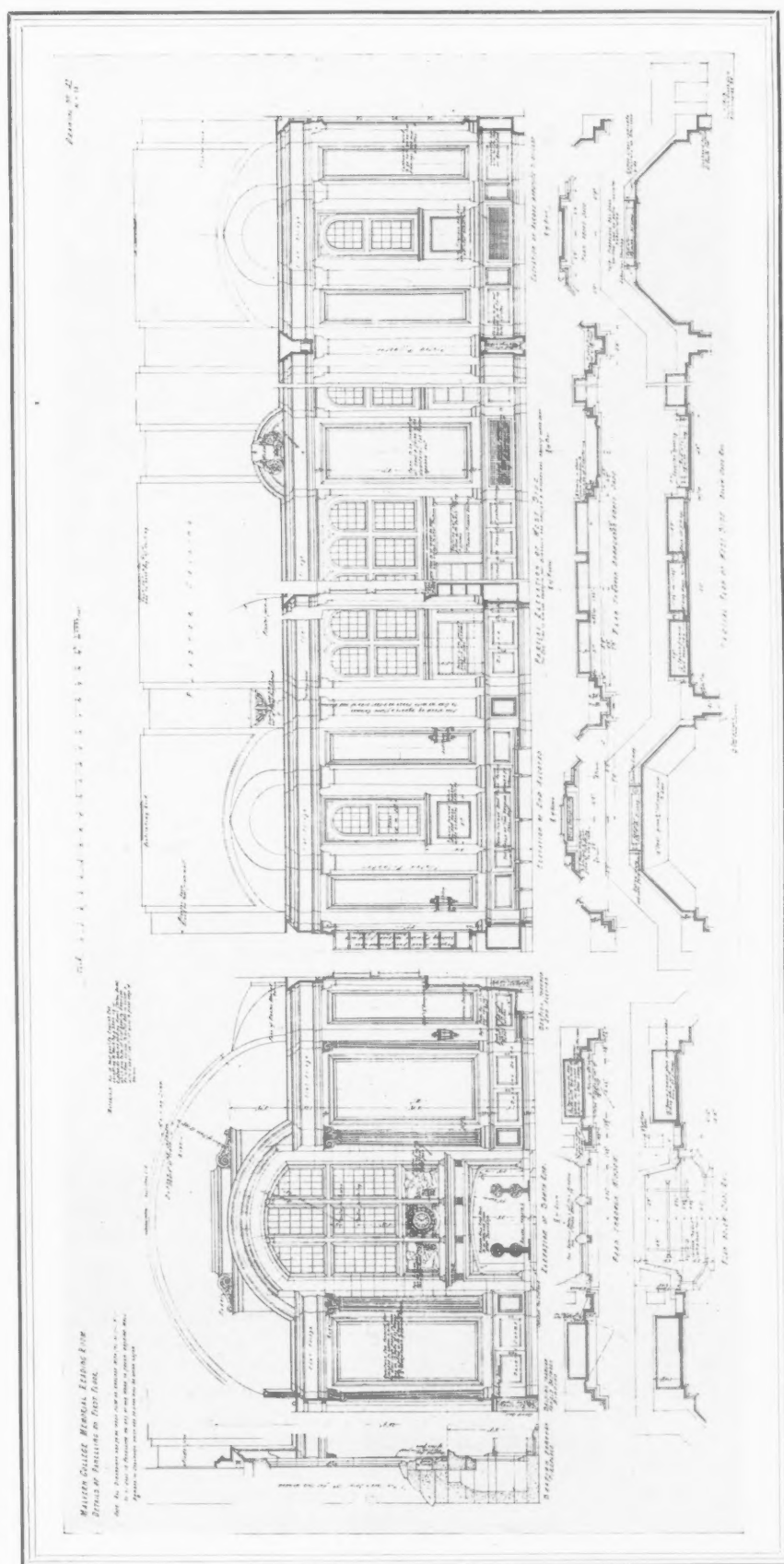




A BAY IN THE READING-ROOM.



THE FIREPLACE IN THE READING-ROOM.



A SHEET OF WORKING DRAWINGS.

Domestic Ironwork.

I.—Firebacks.

THE object of this article is to draw attention to the high decorative value of cast-iron firebacks by showing examples from the immense variety of designs found in old specimens. It is not, therefore, within its scope to give an exhaustive account of the origins or development of iron casting, though some outline of these may be of interest. The subject of iron-working in England has been ably treated by Mr. J. Starkie Gardner,* that of the rise and decline of ironworks in Sussex and adjoining counties by Mr. Rhys Jenkins,† while Sussex ironwork was explored by Mr. M. A. Lower‡ and Mr. Charles Dawson.§ By these the subject has been thoroughly exploited, and much of the material in the following notes is frankly derived from their writings, a detailed perusal of which must prove fascinating even to the general reader.

The production of cast-iron firebacks during the fifteenth, sixteenth, seventeenth, and eighteenth centuries was not confined to the furnaces of Sussex and the neighbouring counties of Kent, Surrey, and Hampshire. A large number of extant examples, however, came from foundries in this district, which also enjoys the distinction of being the cradle of the iron industry in England. When iron was first manufactured in England we do not know, nor do we know with certainty by whom the art was introduced. Iron is believed to have been in use in the southern counties about the fourth or fifth centuries B.C., and to have been introduced by Belgic settlers. This can only be regarded as conjectural, but it is fairly certain that the use and manufacture of iron slowly passed northwards and westwards through Europe. It was known to the Egyptians, Assyrians, and Chinese 4,000 B.C., and in Gaul 800 B.C., and its use was general in Britain for military and shipbuilding purposes before Cæsar landed in 55 B.C. Although the Weald of Sussex and Kent may have produced iron in very early times, the Forest of Dean was a more important source during Roman occupation, and for long afterwards. Proximity to the Channel, with convenience for shipment to the Continent, gave to Sussex certain advantages where exports of cannon and other products were concerned. At the date of Cæsar's landing, iron smelting was established as an industry in the Weald; indeed, reference was made to it by Cæsar.|| Roman occupation naturally brought development in the production of iron, and remains of extensive Roman works have been found in the Forest of Dean, in Sussex, and elsewhere. Following the collapse of

* "Ironwork," Part III. J. Starkie Gardner. V. and A. Museum Publications, 1922. Also in "Archæologia," lvi, Part i, p. 133.

† The Sussex Iron Industry. Paper read by Rhys Jenkins before the Newcomen Society, 27 January 1921.

‡ Sx. Arch. Soc. Trans. ii, pp. 160-220.

§ "Sussex Ironwork." By Charles Dawson, F.S.A. Sx. Arch. Soc. Trans., xlv, p. 1.

|| De Bello Gall V, Cap. 12.



1. A CLOCK DIAL. Dated after 1725.
Photo by courtesy of W. Ruskin Butterfield, Esq.

Roman rule here about the end of the fifth century A.D., and during the dominance of Danes and Saxons, records and evidences of iron manufacture cease. The policy of extermination, which was particularly directed against the inhabitants of those counties where iron had been produced, would sufficiently account for this, and at the time of the Norman invasion scarcely any iron was made in Sussex. Domesday Book refers to furnaces in other counties, but to one only in this district. It revived under the Normans, and flourished throughout mediaeval times. A royal grant of Henry III, 1266, empowered the Lewes tradesmen to take a toll of a halfpenny for each cart and a halfpenny for each horse that entered their gates laden with iron from the neighbouring Weald.* In 1300 the ironmongers of London com-

plained of the bars supplied from the Weald, and about the middle of the fourteenth century there was a forge at Tudeley, and a little later, one at Penshurst.†

Up to the middle of the fifteenth century the iron produced by the forges was often pasty bloom, worked up with a hammer, driven by water power. Cast-iron was rare, and only run at a low temperature. A small cast-iron statuette found at Beaufort Park with Samian ware and Roman coins, is regarded by experts as of Romano-British origin, and would be one of the earliest, if not actually the earliest, specimens of cast-iron in England; but, until the introduction of the blast furnace towards the end of the fifteenth century, the amount of cast-iron produced in England must have been limited. The Sussex district enjoyed certain advantages for this development of the iron industry, in addition to facilities for transport. Its forests provided abundance of wood fuel; coal was not used until later. There were not only beds of ironstone near the ground surface, but adjoining these was enough limestone for use as a flux. Water-mills provided power to work the lever-hammers. Following the introduction of the blast furnace, these facilities made this district the most important in the country until the middle of the eighteenth century, when the use of coal fuel, the growing scarcity of timber for charcoal, and the improved transport available in other districts diverted the industry from the Channel counties. Early in the seventeenth century half the iron trade of the country was done in Sussex; before the end of the eighteenth century it was moribund; in 1796 only Ashburnham forge remained; early in the nineteenth century, even it was abandoned.

The blast furnace, which wrought such a revolution in iron smelting, was really a very simple form of high conical furnace fed from the top, the molten metal being drawn off at the base. It appears to have come into

* H. Avray Tipping, in "Country Life," Vol. xxiv, p. 228.

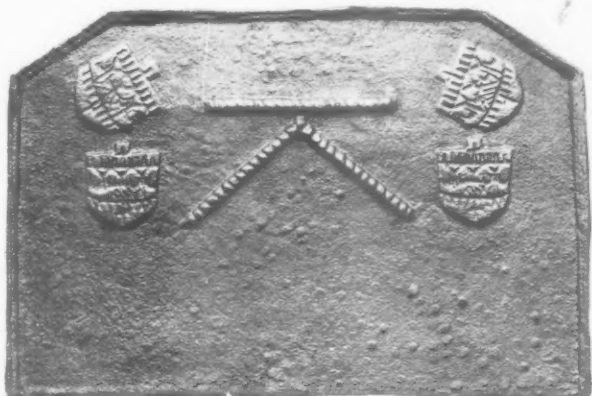
† Rhys Jenkins.



(A) The border and pattern are formed by pressing a piece of rope into the sand mould. Late fifteenth-century.
From the Wayte Collection.



(B) Pieces of carved wood have been pressed into the sand mould. Late fifteenth-century.
From the Wayte Collection.



(C) Late fifteenth-century example.



(D) A rebus of Fowles of Scrag Oak. Pomegranates and vine pattern. Early sixteenth-century. The Mayfield Foundry.

From the Wayte Collection.

2. THE FIRST TYPE.

use in the fourteenth century, and its origin has been claimed for Liège. Before the end of the fifteenth century it had been adopted in England. The fuel used was charcoal, and the bellows were driven by water-power. Confirmation that these furnaces originated in France is found in the technical terms employed in the trade, which are not only clearly of French origin, but many of which are the actual terms, or similar to the terms, used in France. Furnace, founder, finery, chafery, and tuyère are instances. A list made here in 1544 of founders and finers, who were imported Frenchmen, includes that of James Lenarde of Picardy. One of the firebacks illustrated represents and bears the name of Richard Lenard of Brede, in Sussex. Founders in England excelled those on the Continent in the practice of their art, inasmuch as they were able successfully to make large castings, and their iron guns superseded bronze, effecting great saving in costs. The first iron gun was cast at Buxted in 1543. During the sixteenth and seventeenth centuries a large and lucrative trade was carried on with Continental countries in these guns. Mr. Jenkins quotes Hume as saying of the reign of James I that "Shipbuilding and the founding of iron cannon were the sole arts in which the English excelled. They seem, indeed, to have possessed, alone, the secret of the latter, and complaints were made in every parliament against the exportation of English ordnance." Restrictions, which resulted, turned founders' attention to the production of other

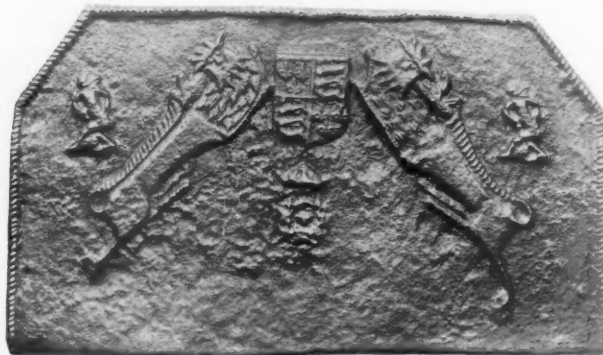
articles in cast-iron, such as firebacks and andirons, but the trade never again enjoyed great prosperity in Sussex.

Illustrations of trades as carried on in England in mediaeval times are always scanty, and for contemporary pictures one has often to depend upon Continental prints. Iron smelting is no exception, and even such illustrations as do exist are of late date. The Richard Lenard fireback (Plate II) shows the founder in his forge, with the tools of his trade displayed about him, together with some products and the representation of a furnace in the left corner, with the date 1636 on the background.

A more interesting record is that of a brass clock dial by Beeching of Ashburnham, near Hastings (Fig. 1), once an important centre of iron smelting. The space within the circle enclosed by the figures and the spandrels are engraved with illustrations of processes. The upper portion of the circle shows ore-digging, timber-felling, and charcoal-burning. On the left a stream meanders to a pond, a leet from which drives an overshot water-wheel, which operates the bellows of the blast furnace. On the right another stream turns a wheel, which provides power for the lever-hammer in the forge, underneath which is a completed cannon suspended from a steelyard and a heap of cannon balls on the ground. In the top spandrel on the right a workman is feeding a furnace from above, the body of the furnace being shown in section with its layers of fuel and ironstone. The spandrel below shows a man regulating



(A) An early sixteenth-century example.
From the Wayte Collection.



(B) A late fifteenth or early sixteenth-century example.
From the Wayte Collection.



(C) A border from a piece of moulding. Dated 1586.
Photo by courtesy of J. E. Ray, Esq.



(D) Still movable prints. Dated 1629.
From the Wayte Collection.

3. THE FIRST TYPE AND ITS TRANSITION.

bellows and a stream of molten metal pouring from above to a mould in the shape of a fireback. The spandrel opposite shows the finished products of the foundry—cannon, shot, and fireback—while that above, on the left, represents cannon being tested at a target. The shape of this dial shows that it could not have been made before 1725. Ashburnham furnace was the only one remaining at work in the Weald in 1796; it ceased to work about 1810, and the forge about 1820: the cause (according to Lady Dorothy Nevill in "Under Five Reigns") being "the failure of the foundrymen, through intoxication, to mix chalk with the ore, by reason of which it ceased to flow, and the blasting finally ended."

Of all features in the house, there is none so decorative as the fireplace, nor is there anything more beloved by the Englishman than his own fireside. It is the centre of home life, the emblem of comfort and domesticity, and the focal point upon which members of the family concentrate when occasion draws them from distant occupations to unite in joy or sorrow. The importance of the fireplace as the focal point also in decoration and in home life can scarcely be fully appreciated by one who has never entered a Continental family room of the modern type, where reliance is placed upon central heating and no fireplace provided. Although heated to a temperature of 70°, to an Englishman such an interior strikes chill and comfortless, and it may be some little time before the cause of this is discovered to be the lack of fireplace, with its cheerful fire. Even the open

hearth of early and mediaeval times was a place where inmates of the hall gathered round the fire, the smoke from which rose to the open timber roof and escaped through a louvre or between the interstices of the stone roof tiles. A hearth of this type exists at Penshurst, having andirons of early character. Immediately fireplaces were contrived in walls, with flues by which smoke could be conducted to the open air, the problem of preserving brick or stonework from heat became important and resulted in the introduction of the hearth plate and fireback.

From what has been said, it will be apparent that it was the adoption of the blast furnace in this country, with casting in open sand moulds that made possible the production of moulded firebacks, the designs for which, crude at first, eventually reached a high degree of excellence. Attention may be drawn especially to the borders and crestings of the Dutch type, the designs of which are often better than the execution. Mr. Gardner's classification of fireback designs in four types has been followed by other writers but, of course, there is no hard and fast line, so that we find periods overlapping and many instances of transitional designs, which combine elements of two types.

The earliest firebacks were cast in sand moulds, into which small objects were pressed. Pieces of rope served to form borders and patterns. Fragments of wood-carving from panelling or joists were also used, and heraldic details or shields bearing arms are found in quite early examples.

FIREBACKS.



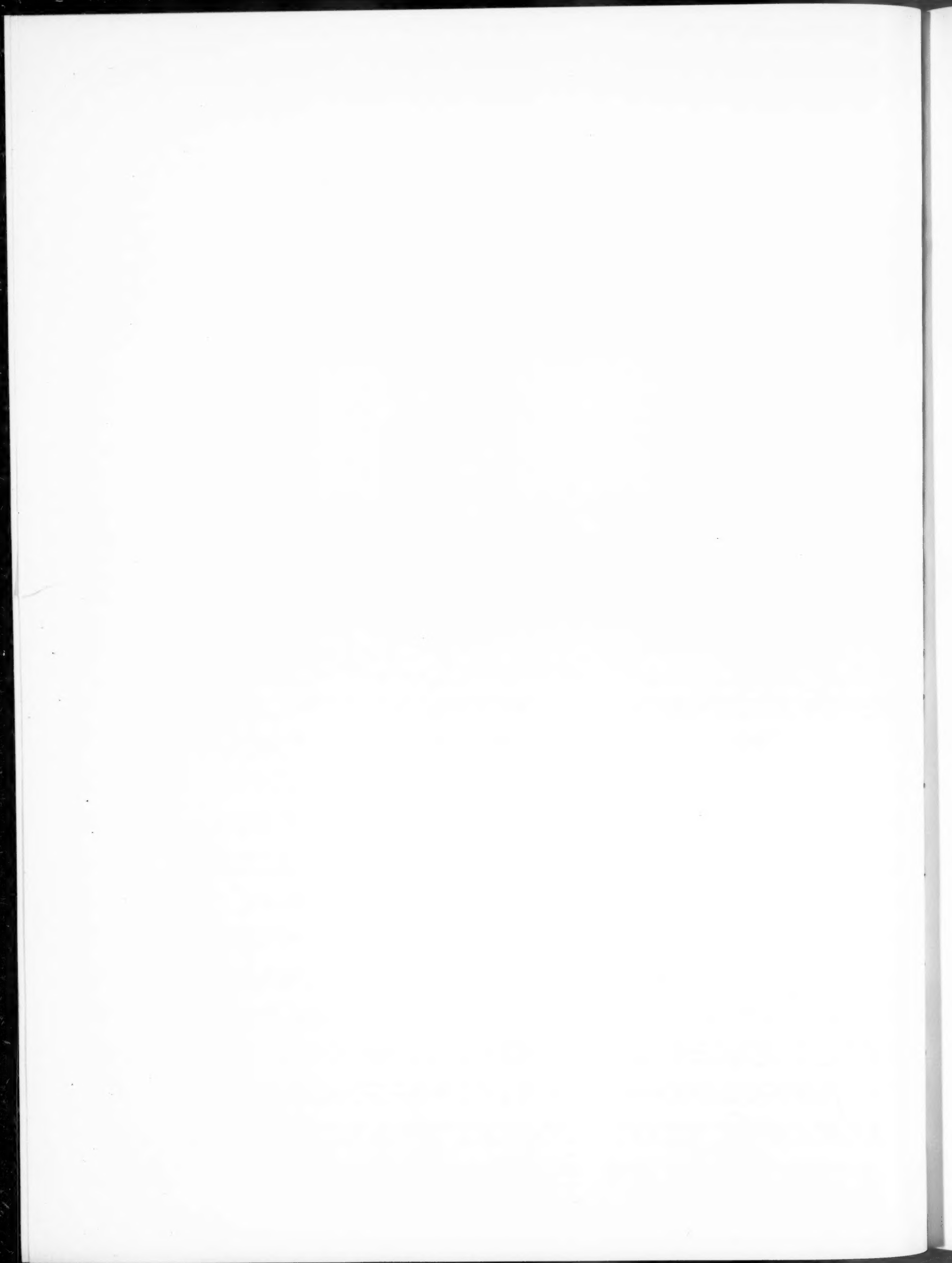
Plate II.

August 1925.

A PORTRAIT OF RICHARD LENARD, THE FOUNDER OF THE BREDE FURNACE.

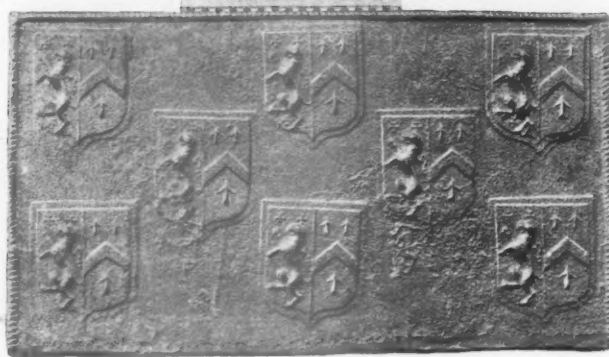
Surrounded by the implements and products of his trade.

Dated 1636.





(A) Prints of four small objects repeated with initials and a staple.
Of doubtful date.
From the Wayte Collection.



(B) The Arms of Ayloffe.
Circa 1602 to 1633.
Photo by courtesy of J. E. Ray, Esq.



(C) A sixteenth-century example.



(D) A symmetrical design; transition commemorating the defeat
of the Armada. Dated 1588.

From the Wayte Collection.

4. THE FIRST TYPE AND ITS TRANSITION.

Such designs date from the latter part of the fifteenth century, and are well illustrated on Fig. 2. Similar treatment, by means of small movable objects or stamps, but tending towards more heraldic character, are shown on Figs. 3 and 4. The fireback (D) in Fig. 4 shows the tendency towards complete homogeneous design in 1588, yet the example above, decorated by small stamps, was produced in 1610, and others as late as 1633. This type, however, was superseded by the second type, of which it was a natural development, in the form of large coats-of-arms, forming one composition. These were carved in wood, which was impressed upon the sand mould. Such arms as the four shown on Figs. 5 and 6 are perhaps the handsomest and most decorative achievements in fireback design. Following these, and contemporary with them, were the emblematic, allegorical, and pictorial subjects, also treated as one composition, as in Figs. 7 and 8. The third type shows strong Dutch or Low Country influence, like other architectural detail of the late seventeenth and early eighteenth centuries. The subjects are mostly allegorical, and the firebacks are remarkable for their well-designed, handsome borders and crestsings. The four illustrated on Fig. 9, and the two (A and B) on Fig. 10, show the variety of these. If the early examples of such firebacks were cast from moulds imported from Holland, the hand of the English designer is apparent in most of those now existing, which have thicker

plates and are cast in higher relief than those from Holland. A typical Dutch back, thin plate and slight relief is shown in Fig. 10 (C). The fourth type is the German pictorial design, generally scriptural, and a favourite subject for these was Christ and the Woman of Samaria at the Well, two of which are shown on Fig. 10.

It will be seen that for the old open fireplaces, the firebacks were made low and wide, that as fireplaces became contracted the shape became squarer and that the late seventeenth and eighteenth-century backs had considerably greater height than width. With smaller fireplaces and the increased use of coal came the introduction of the basket and ultimately the firegrate, which completely ousted firebacks and andirons.

Perhaps I may add a word of warning to purchasers of firebacks. Unlike antique furniture (which possesses character and a *patina*, which copies lack) firebacks receive a fresh surface every time the housemaid blackleads them. Accordingly, a new casting can at any time be made from an old fireback by impressing it upon a sand mould and every detail of the old back, design, fire marks and faults will be faithfully reproduced, so as practically to be indistinguishable from the original. There is, therefore, no reason why high prices should be paid for originals, which are often only copies such as those produced by Wayte, of Edenbridge, and sold by him as copies, however they may afterwards be described elsewhere.

NATHANIEL LLOYD.



(A) A sixteenth-century example.
From the Wayte Collection.



(B) A sixteenth-century example.
From the Wayte Collection.



(C) An example dated about 1635.
From the Wayte Collection.



(D) An example of the second half of the seventeenth century.
From the Wayte Collection.

5. THE SECOND TYPE, HOMOGENEOUS COMPOSITIONS CARVED IN WOOD, ROYAL ARMS, ETC. ARCHED BACKS.



(A) An example of the first half of the seventeenth century.
Photo by courtesy of J. E. Ray, Esq.

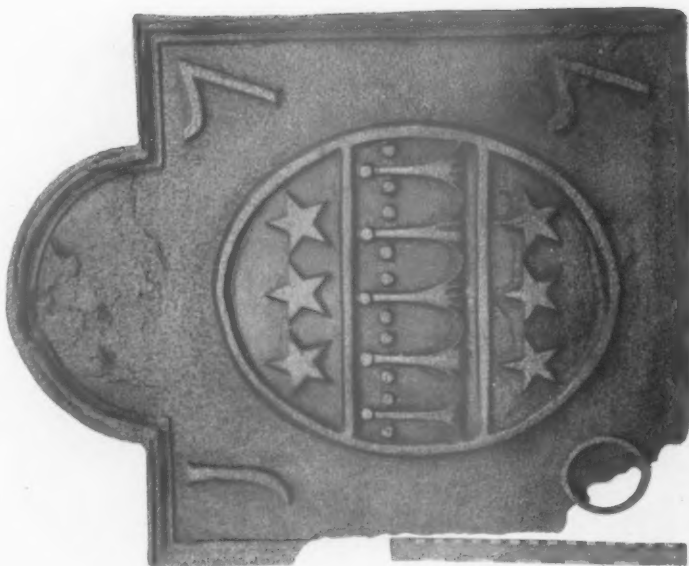


(B) Fireback arms of France under an English crown. The basket is modern. Dated 1622.
From the Weyle Collection.

FIREBACKS.



(C) The arms of Francis (Staffs.). The pattern was in two pieces, as shown by the vertical line. Dated 1606.
Photo by courtesy of J. E. Ray, Esq.



(D) Possibly the Ashburnham arms. Dated 1707.
Photo by courtesy of J. E. Ray, Esq.

6. THE SECOND TYPE. THE DEVELOPMENT OF OUTLINES.



(A) A nautical subject with Phoenix. Dated 1608.
From the Wayte Collection.



(B) An early seventeenth-century example.
From the Wayte Collection.



(C) An example dated 1644.
From the Wayte Collection.



(D) An example of the first half of the seventeenth century.
From the Wayte Collection.



(A) The Gloucester Furnace. Charles I on a Charger.
Seventeenth century.
Photo by courtesy of J. E. Ray, Esq.



(B) (?) A Salamander.
Circa 1550.
Photo by courtesy of J. E. Ray, Esq.



(c) Atlas. The beginning of Dutch influence. Transition type.
Photo by courtesy of J. E. Ray, Esq.



(D) A milkmaid and suitor.
Photo by courtesy of J. E. Ray, Esq.

8. THE SECOND TYPE AND ITS TRANSITION.



(A) Maternity.
Photo by courtesy of J. E. Ray, Esq.



(B) Phoenix.
Photo by courtesy of J. E. Ray, Esq.



(C) Neptune.
Photo by courtesy of J. E. Ray, Esq.



(D) Abraham and Isaac.
Photo by courtesy of J. E. Ray, Esq.

The Borders and Crestings are particularly fine.

9. THE THIRD TYPE. DUTCH EXAMPLES OF THE EARLY EIGHTEENTH CENTURY.



(A) Cain. Early eighteenth century.
The Ashburnham Furnace.
Photo by courtesy of J. E. Ray, Esq.



(B) Hercules slaying the Hydra. Early eighteenth century.
The Ashburnham Furnace.
Photo by courtesy of J. E. Ray, Esq.



(C) A Dutch back.
A thin plate and slight relief.
Photo by courtesy of J. E. Ray, Esq.



(D) The Fourth Type. German.
1. A tablet. Early 19th century. 2. Part of a Fireback. 17th-18th centuries.
Both represent the Woman of Samaria at the Well.
Photo by courtesy of J. E. Ray, Esq.

Italian Gardens in Prague—II.



A SMALL FOUNTAIN IN THE WALLENSTEIN GARDEN.

AFTER the Belvedere garden with its reminders of sixteenth-century emperors and sixteenth-century Italian art, in the Wallenstein garden one enters seventeenth-century Italy. Garden and palace are the creation of the great Imperial commander, dating from the midst of his campaigns and planned in the Baroque style by the Italian Marini. To carry them out an entire quarter of old Prague was destroyed. Wallenstein himself gave his personal attention to their execution, and autograph letters are preserved which show his interest in the details. In a letter of 1630, he wrote :

"If I am right in the *disegno* of the garden, no *fontana* has been planned for the space in front of the *loggia*. The architect says that in the middle of the space before the *loggia* there must be a large fountain out of which all the running water must flow."

This fountain was soon built, later to pass through extraordinary vicissitudes. It had originally been surmounted by a bronze group representing Venus and Cupid, a late sixteenth-century work executed in the Italian style by Wurzelbauer, of Nuremburg, who continued the tradition of Peter Vischer. This group was taken away by the Swedes when, during the Thirty Years' War, they sacked the Malastrana quarter of Prague and carried off Wallenstein's collection of bronzes to Drottningholm, where they still remain. In some unexplained way the Venus and Cupid became separated from the other bronzes, and its origin had been forgotten when the group passed into a private Swedish collection. A few years ago this was dispersed and the bronze was bought by Prince Lichtenstein, by whom it was presented to the Museum of Industrial Art at Prague, where it now is. A contemporary drawing in the Nuremberg Museum has allowed its connection with the fountain to be identified. The latter, after having been removed to a castle in the country, has once more been placed in its original site.

Nothing remains of the rare exotic trees and shrubs which Wallenstein had planted, but the design of the garden is preserved intact, carried out in alleys of hornbeam and groves of giant chestnut. Its eccentric shape is due to being laid out in a narrow section of Prague between the Vltava and the hill of the Hradschin. The garden itself is long and narrow. The illusion has, however, been created of vast space, enhanced by the skilful design, which has made the most of a difficult site. It is laid out along two axes which fit into each other. The longer of these axes runs, flanked by alleys of verdure, to a swan basin, and is parallel with a high containing wall which reproduces the architectural motives of the palace and continues their symmetry. Great attention has been paid to the water conduits and two small fountains interrupt the line of this axis and form central points out of which paths radiate in different directions. The large stone-rimmed basin at the end contained an island in the middle, probably intended for a great fountain statue, which was never carried out. To-day this basin is dry and the bottom is used by market gardeners for their beds.

The shorter garden axis runs to a gigantic *loggia*, which forms the central feature of the garden and is unique of its kind in Europe. It is pure Italian Late Renaissance in design, as well as in its rich decoration of stucco and of fresco. Like the Belvedere it is crowned by an unworthy roof, for Southern taste could not grapple successfully with the problem of heavy snow. In Wallenstein's day this *loggia* was adorned by large bronze statues now in Sweden, though casts stand in their place. A so-called Hercules, the work of the Italianate Fleming Adrian de Vries, alone remains at Prague, in the little visited city museum. Its retention is due to it having been put aside at the time, rejected by Wallenstein, for whom its art did not measure up to his standard of excellence. The curious posture of this Hercules, with protruding stomach and receding shoulders,



THE WALLENSTEIN GARDEN FROM THE LOGGIA.

thick nose and flattened face, shares little in common with the pseudo-classical standard of the later Renaissance. Perhaps such failings give it merit to modern eyes. The statue is strikingly individual and, obedient to no canon other than the sculptor's genius, as fresh as if it came from the chisel of Rodin.

In front of the *loggia* is a large open space slightly depressed, with Wurzelbauer's fountain in the middle, and *parterres* of flowers all around. To the right, a grove of tall chestnuts provides the counterpart in verdure for the building opposite. The garden architect and military engineer, Baccio de Bianco, who worked here before going to Spain, utilized his possibilities to their utmost in the design of a garden situated between two city streets. The illusion of remoteness and of size is heightened by the lofty end-wall, which is covered with artificial stalactites made out of a substance similar to the black Vesuvian lava beloved by the stucco workers of the Baroque Age. These stalactites are now covered with ivy growing out of thick gnarled roots, and, although in the heart of the town, convey an impression that there is nothing beyond.

Between this wall, unique in its originality, and the great *loggia*, is a large aviary in which trees were planted in characteristic Italian fashion. The seventeenth-century English traveller, Edward Brown, found in this aviary reminiscences of the Doria Palace at Genoa. Next to it were the cages for wild beasts collected by the great Duke. These were decorated in a Baroque style of grotesque design, which recalls the great Farnese villa at Caprarola. And around the

loggia are grottoes ornamented with artificial stalactites. One of these was Wallenstein's bath chamber. In the other, adorned with shell mosaics, his favourite horse is still preserved, and on the wall hangs a Ushak rug, in which his body was wrapped after he had been murdered by an Irishman at Eger.

Here lived the General of the Imperial Armies, whose fame and ambition gave umbrage to the Emperor himself till it caused his death. He had retired to occupy his time in building a palace worthy of a sovereign and living in a state which rivalled that of the Habsburgs. Contemporaries regarded him as one of the great wonders of the world. Around his person he maintained a bodyguard of sixty soldiers, who were unable to change his fate. In attendance were sixty youths of noble birth, four chamberlains and a suite of twelve knights and barons for his personal service, under the orders of a marshal of his court. In his stables stood three hundred horses, fed out of marble troughs, fifty coaches and as many wagons. His estates were enormous. In addition to his property in Bohemia and Moravia, he possessed the Duchies of Friedland and of Mecklenburg, and the Principalities of Sagan and of Glogau. Though he kept large sums in banks at Venice and at Amsterdam, and his yearly revenues exceeded six million thalers, yet often he was in want of money, for during troubled times he could not count on any regular collection of his revenues. His Italian palace at Prague, with its three great courtyards, its six entrance gates, and its stately banqueting hall celebrating his glory as a conqueror, and decorated by southern artists,

was the appropriate residence for such a man. Hardly had it been completed when he was murdered, and many of his possessions confiscated. To-day the Ministry of Commerce has its bureaux in the Palace of Wallenstein.

The Thirty Years' War brought in its train both destruction and the accumulation of new wealth. The Malastrana quarter of Prague had been ravaged during the occupation

charm of Italy. The green coppered dome of the Church of St. Nicholas, the palaces adorned by Mathias Braun are no whit less Italian because carried out by northern artists. Baroque Prague is a direct transfusion out of Italy, in the building of which Italians like Lurago, Germans like Diezenhofer, and Czechs like Vankar, worked side by side and in emulation.



THE INTERIOR OF THE LOGGIA, THE WALLENSTEIN GARDEN.

of the Swedes. It became necessary to rebuild it, and rebuilt it was with splendour by the generals and nobles and foreign adventurers who had grown rich out of the spoils of the White Mountain, where Czech independence perished. The confiscated estates of the Bohemian nobility provided the wealth which then built new palaces. Baroque Prague dates from this period. The painful associations connected with its origin have long disparaged its artistic merits in the eyes of Czech patriots, who only now are beginning to dissociate its real beauty from the historical significance.

The Malastrana, built under Italian influence, possesses the

This quarter of Prague remains an untouched relic out of another age, with an old-world flavour such as can hardly be paralleled. Isolated in its origin from the Czech environment, with palaces built by foreign architects for foreign nobles, it has continued to remain secluded and a quarter by itself separated to-day by two centuries from the rest of Prague. Its present sleepiness is in sharp contrast with the throb of life elsewhere in the city. The owners of these palaces have taken no part in the new Republic. They have continued aloof and lived among themselves in pride and in isolation.

ITALIAN GARDENS IN PRAGUE.



Plate III.

ENTRANCE TO THE GARDENS OF THE SCHÖNBORN PALACE.
The seat of the American Legation.

August 1925.



THE LOGGIA OF THE WALLENSTEIN GARDEN.

Opposite the Wallenstein palace the Furstenburg garden, laid out in terraces up the steep hill of the Hradschin, is reminiscent of the gardens of Genoa. Though now fallen into sad neglect there are in it remains of grottoes, of stone balustrades and pavilions, to recall the original inspiration. Not far away the great Lobkowitz palace is built in the style of Roman Baroque. Its massive windows with their wrought-iron bars, the grand entrance and stairs, the courtyard and semi-circular garden colonnade of stonework and iron, surmounted by statues, are all of good Italian design. Originally the great garden behind it must have been laid out in the same style but it has now become transformed into a supposedly English park. All that remains of the early plan is a long alley of sycamores and the open ground which rises in an amphitheatre behind the residence. Most of the terracing of the hillside has been destroyed. But the Italian character is so firmly established by the architectural features of the palace with the spacing around this, that the lost garden design remains of secondary importance.

The Schönborn Palace, the seat of the American Legation, has preserved more of the features of an Italian garden. This palace was built in the Baroque style by an unknown Italian architect after the Thirty Years' War, for a Count Colloredo Mansfeld. Legend has it that the double broad flight of steps, which lead from the cobbled courtyard into the garden, were built to permit the first owner, who had lost a leg in the war, to ride his horse into the drawing-room. Of the original decoration of the palace, nothing remains save the stucco mouldings of the ceiling in two small rooms. The others have been hacked out by the owner some eighty years ago. The red silk damask hangings of the walls, mentioned in an eighteenth-century description, have also

disappeared. But the vast dimensions of the rooms, the lofty windows and ceilings, and the great stone entrance and stairs, now whitewashed, preserve the ancient shell of the palace.

The garden is built against the hillside surmounted by a seventeenth-century "Gloriette," which enjoys a famous view of Prague and looks over a vast panorama of Bohemian history. From its terrace one sees the great palace of the Emperors, the knights' hall where tournaments took place, and next to it a projecting wing, from the windows of which the Imperial Councillors were thrown by the Protestant nobles—a fall which began the Thirty Years' War. Below is the renowned Charles Bridge, built with Italian aid by a great Emperor five centuries ago and embellished with statues of saints by later generations. The heads of the nobles, decapitated after the defeat of the White Mountain, were once the gruesome decoration displayed on the towers of this bridge. Yet so well did the Jesuits, brought in by the Emperor, after the loss of national independence, do their work that Catholic students successfully defended this bridge against the Swedes who upheld the reformed cause, which only a few years earlier had been that of Bohemia.

To the south and west of the "Gloriette" lie gardens and orchards, which climb up the surrounding hills and give the Malastrana quarter the unique character of an ancient garden city. The verdure stretches in unbroken continuity to form a kind of lofty amphitheatre around this part of Prague. Above distant trees rise the so-called "hunger walls," built in a time of famine by Charles IV, and to their right stands, on a height, the famous Strahov Monastery, with its great library, encircled by an orchard.



THE FURSTENBURG GARDEN, WITH THE CASTLE BEYOND.

The "Gloriette" is built on an axis which passes through the central doorway of the palace adorned with two great caryatides by Mathias Braun, and follows an original line of stairs up the slope. The succession of terraces leading up to the "Gloriette" are still preserved, although the architectural connection between these has disappeared. Strawberry patches now cover the foundations of masonry which yet remain under the surface of the soil. The garden itself is in two divisions separated by an apse-shaped lofty terrace wall, which must once have been decorated with rock mosaic, and still contains the empty niches for statues with remains of fresco. All sense of its original significance has, however, been lost, and a row of sycamores is planted at its base in such a way as to dwarf the elevation and mask the intention. The meaning of the Italian garden as the projection of the residence into Nature has here been entirely forgotten, and, instead of long perspectives and straight paths, the garden became transformed from its early design without preserving any relation to the palace. Yet traces of the original Italian still remain in the mass planting of trees in shaded contrast with the open spaces, in the stone balustrades, the balanced terracing on either side, and in the stairs connecting the upper with the lower garden. By a highly ingenious device the latter are contained in one corner of the garden in an original seventeenth-century house, which serves no other purpose. Either because the expense of building a double monumental stairs was too great, or more likely because the width of the second terrace was too narrow to permit this to be done with appropriate spacing, the architect preferred to evade the difficulty and display humility in the construction of these stairs. The same device is resorted to at the Villa d'Este at Tivoli. It is

typical of the best Italian architectural tradition that where frankness becomes impossible it is best to be inconspicuous.

After the Wallenstein, the Schönborn garden contains the purest survivals of Italian design. Certain elements in it seem, however, of eighteenth-century date. The double hemicycle in masonry at both ends of the lower terrace, with remains of original fountains under leafy bowers of trees, and the open iron-barred windows in the side wall are of a slightly different style which, like the paintings of Hubert Robert, are eighteenth-century continuations of the earlier tradition. All sense of this style was lost, however, when serpentine paths and shrubs, planted haphazardly, provided the apology for a return to Nature and a supposedly English garden.

Adjacent to the Schönborn garden is the less known one of Wrtba, laid out on the steep hillside, in Maria Theresa's reign, by the local architect Ferdinand Vankar and the sculptor Mathias Braun. The ground is small and narrow, but a very clever design has succeeded here in producing an illusion of space, of diversity, and of caprice, which ranges from the charmingly decorated *loggia* on the lower level to the balustrade of the stairs, which is surmounted by tall statues and stone vases standing boldly against the sky-line. This garden has been the achievement of native artists. But Austrian Baroque is the oldest child of Italian. The great tradition of Italy became softened at Salzburg, and at Prague, till it lost much of its original vigour while acquiring new amiability and sweetness. Austrian plastic and decorative art became the counterpart of Mozart's music in its tuneful and yet half plaintive sense. Mozart looked to the Venetian Lorenzo da Ponte for his librettos, and Mathias Braun and Diezenhofer also found their inspiration south of the Alps.

LEWIS EINSTEIN.

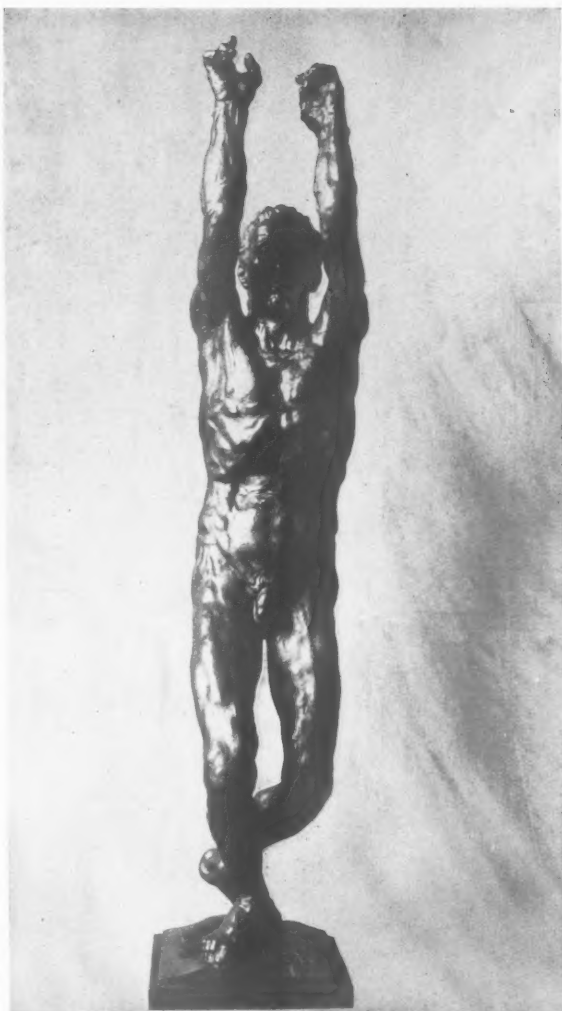
Sculpture at the Paris Exhibition.

SCULPTURE vindicates itself as an applied rather than a fine art at the Paris Exhibition. In the sunlight the glitter of the gold patina of many a small figure on a building, or in a garden, gives a note. On many of the buildings a sculptured frieze or panel in plaster adds distinction. Sculpture is put to its obvious uses, and sculptors, as such, are at one with the rest of the artificers in metal, wood, stone, and the plastic material of concrete or artificial stone newly applied. Sculpture is recognized as one of the decorative and industrial arts, the home of which has always been, appropriately, Paris.

In the catalogue of the Exhibition the plastic arts are rightly placed in the sections devoted to architecture, with subsections according to the materials used by the craftsman. In many cases the artist's name is associated with the founder for cast work: the ciseleur for chased and hammered; the potter for moulded. Co-operation in decorative composition and production is rightly recognized. This by no means excludes the work of the great masters, while it gives a dignity to that of the ordinary, honest practitioner.

Some of the great masters are represented by fine works which are not primarily decorative, but which have been used as nuclei for architectural schemes, both exterior and interior; for example, in the Austrian pavilion is one of the most impressive psychological statues since Rodin: Anton Hanak's "Human Flame." In the atrium of the Polish pavilion is a more-than-life-size statue in veined marble of a woman, by Henry Kuna, notable for its magnificent modelling; to Poland also belongs the "Young Basque Woman" splendidly carved in stone by George Clement de Swiecinski. A striking work with fine glyptic quality is Joseph Bernard's "Bacchante" representing the high-water mark of the French school of *En Taille Directe*.

The direct carving movement is further evidenced by the Pergola show organized by *La Douce France*, the art magazine devoted to the cause. Here for the façades are eight columns in stone bas-relief by Lamouredieu, Joachim



THE HUMAN FLAME.

By Anton Hanak. A bronze figure, life size.

Costa, J. J. Martel and others from the atelier of Pierre Seguin. Naturally, however, in a temporary structure the amount of actual carved work is only small.

Modelling is much more in evidence, and in this Bernard again takes part, in the first place with a cast of his "Girl with a Pitcher" the exquisite bronze in the Luxembourg, and then with the fragments of his great frieze of "The Dance" on the building of the "Groupe Ruhlmann" of Paris, which give distinction to this part of the Exhibition. In front of this is Jeanniot's model for a group in stone "To the Glory of Jean Goujon." In the gardens near by are sculptures by Moreau-Vauthier, Max Blondat, and Le Bourgeois. Other pieces of modelled work are the decorative panels and caryatids of Céline Lepage, who has made a reputation by the consistency with which she pursues her architectonic principle of fitting her subject to its application.

In the *Cour des Métiers* there is interesting sculpture by Binet, David, Drivier, Marque, Guenot, and others, and in the gallery of the same court examples of the modernists in the art, including Laurens,

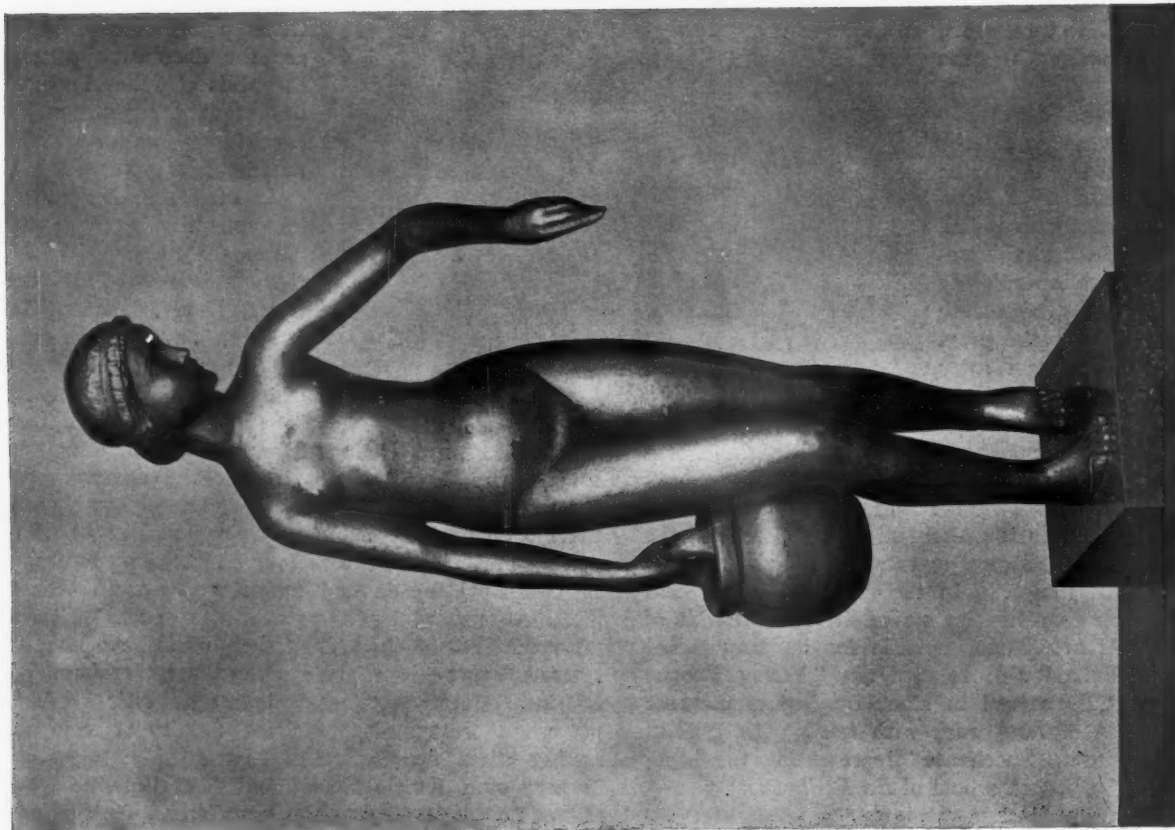
Chana Orloff, and Jacques Lipchitz are to be found, as well as some by older sculptors like Henri Bouchard. Among the most striking of the architectural-sculptural work and the most extensive is that of the Pavilion of the City of Paris, which consists of four large oblong bas-reliefs on the principal façade and an octagonal panel of a Girl's Head surrounded by a wreath of flowers. The panels are symbolical of the arts of design and have an intrinsic interest apart from their execution therefore. They include "Harmonie," with figures of girls representing pattern; "Eurythmie," for the faculty of composition, having three figures; "Les Lignes" illustrated by the drapery of a female figure; and "Les Volumes" a vase-shaped composition of taking simplicity. These reliefs are the work of Marcel Bouraine and Pierre Le Faguays.

As was the intention of those who conceived the idea of the Exhibition, the newer feeling has everywhere been



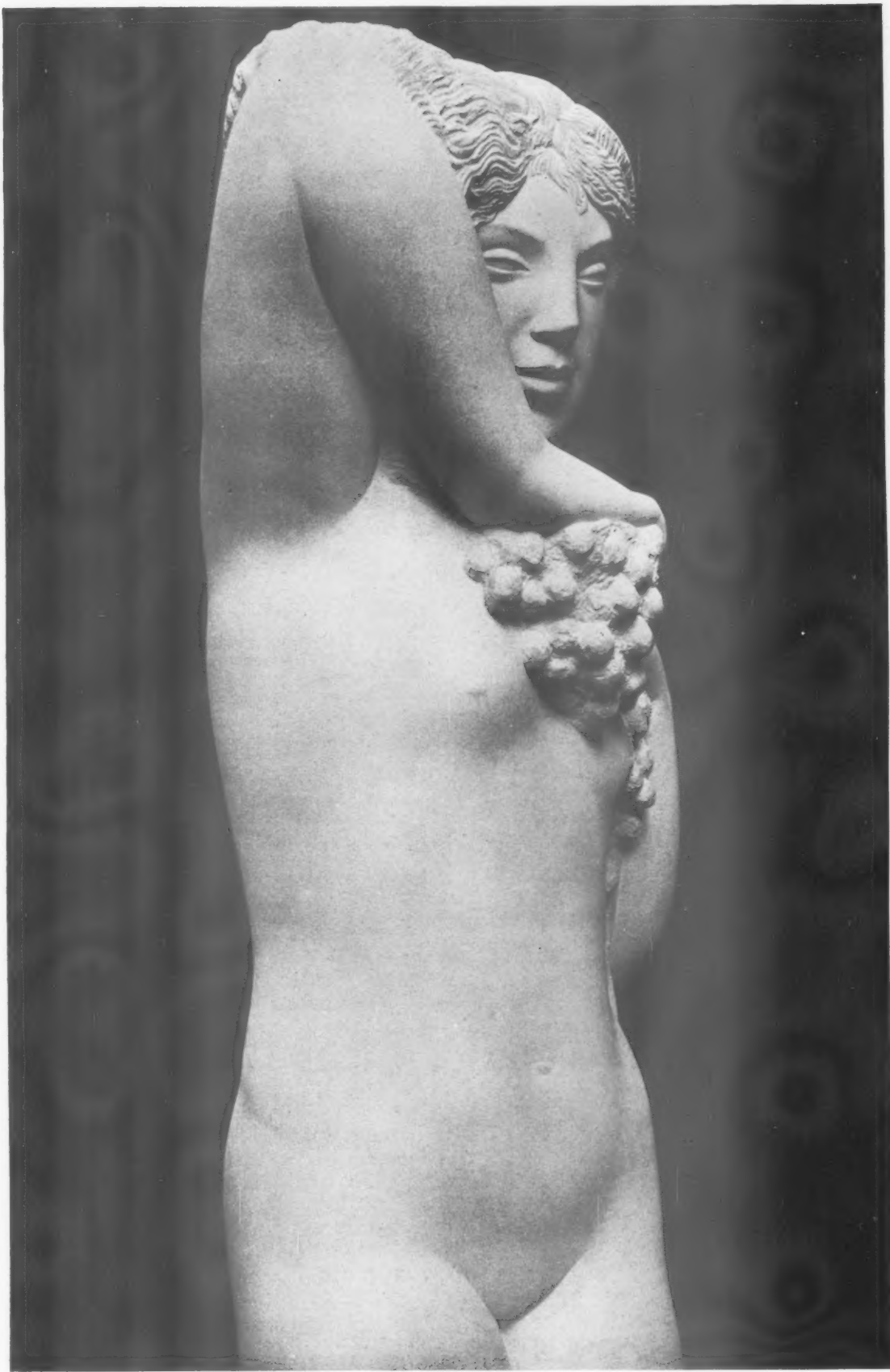
A YOUNG BASQUE WOMAN.

By George Clement de Swiecinski. A stone figure, life size.



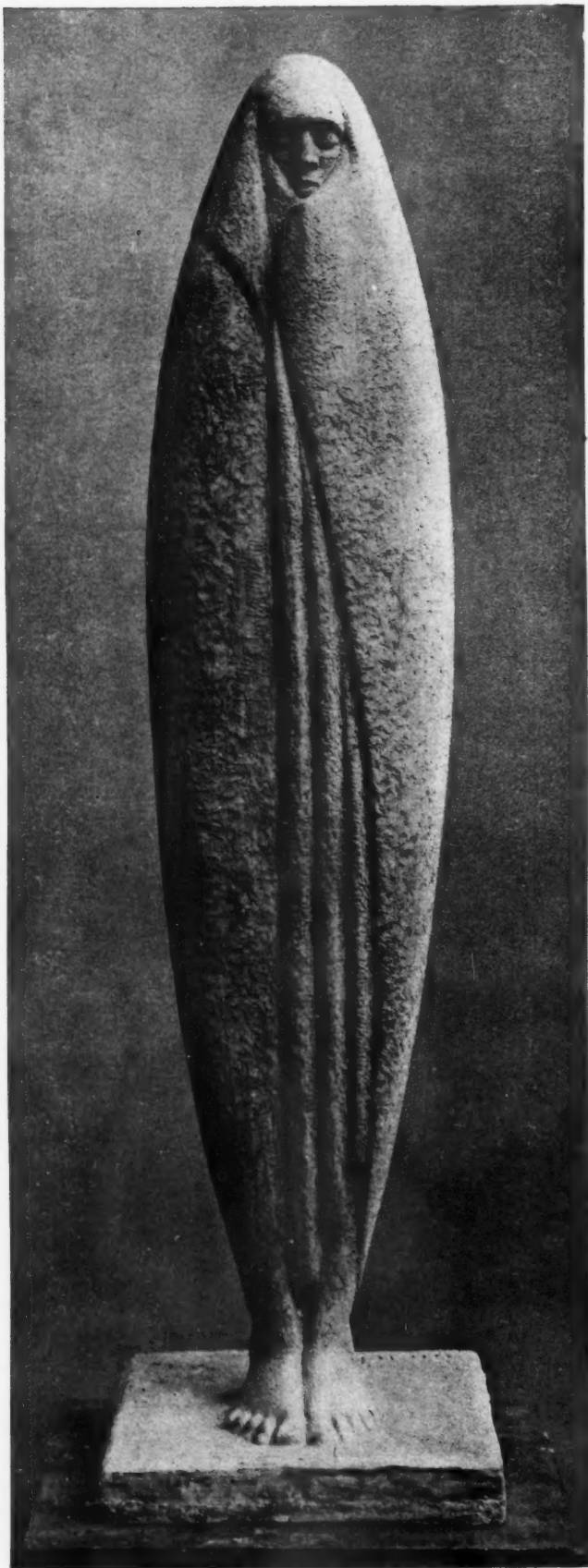
THE GIRL WITH A PITCHER.

By Joseph Bernard. A stone figure, life size, carved direct.



BACCHANTE.

By Joseph Bernard. A stone figure, life size, carved direct.



A MOROCCAN WOMAN.

By Céline Lepage. A caryatid designed for stone.



VICTORY.

By Céline Lepage. Designed for a stone pillar.

sought after in the sculpture. The older and more academic school of thought is only represented in the exhibition of the exquisite *cire perdue* bronzes of A. A. Hébrard, in the first of the shops in "The Street of the Shops" where examples of Bourdelle, Maillol, Bugatti, Dalou, Pompon, Degas, Desbois, and Bartholomé are to be found. Freedom was invited and freely taken, and the general result is the absence of the ponderous, old-fashioned ideas regarding the plastic and glyptic arts, and this is especially the case with most of the foreign exhibits. But that of Great Britain is a signal and lamentable exception.

It must be said at once that, as a general representation of the newer sculptural art of England and Scotland, it is

illustrated in the charming garden figure of a Faun, by F. W. Doyle-Jones, and the detail of the Monument to the Guards, "St. George," by Gilbert Bayes. The European sculpture—even applied sculpture only—is not representative, seeing that Germany does not exhibit, and there is no really representative collection as such, but certain distinctive artists, like Pierre Bræcke of Belgium, Utzon Frank of Denmark, and Mateo Hernandez of Spain show their thoroughly modern work.

Some small idea of the modern trend emerges from the "schools exhibitions" of the various sections, but generally the dead hand of tradition prevails, even though it is in the enlightened art schools of Czecho-Slovakia, influenced



AN ALTAR CRUCIFIX.

By Alan Durst. Carved in ivory and ebony.

a disgrace. Once more British sculpture has invited contumely and will receive it—quite undeservedly—because of the ignorance and apathy of those responsible for its organization. Not that there is a very extensive or complete representation of sculpture in the other *Sections Étrangères* but what there is is at least interesting. Some distinction, however, is afforded the British Exhibit by the altar set of Crucifix and Candlesticks, by Alan Durst. In a somewhat tawdry setting, these three pieces in ivory and ebony, carved direct by the artist, provide an authentic example of true applied sculpture. The application of sculpture is also

by so great a plastic artist as Bohumil Kafka. Too much, however, of the great art of sculpture must not be expected from this interesting exhibition, for after all, it is a show of the applied arts, and the plastic and glyptic touches must be looked for in the countless subsidiaries: the craft of the ciseleur; those of the iron founder and forger; the workers in gold and silver and other non-ferrous metals; the crafts of the potter and figure-modeller as well as in those of the workers in wood and stone and marble, all illustrated here, sometimes well, and sometimes less well.

KINETON PARKES.

Selected Examples of Architecture.

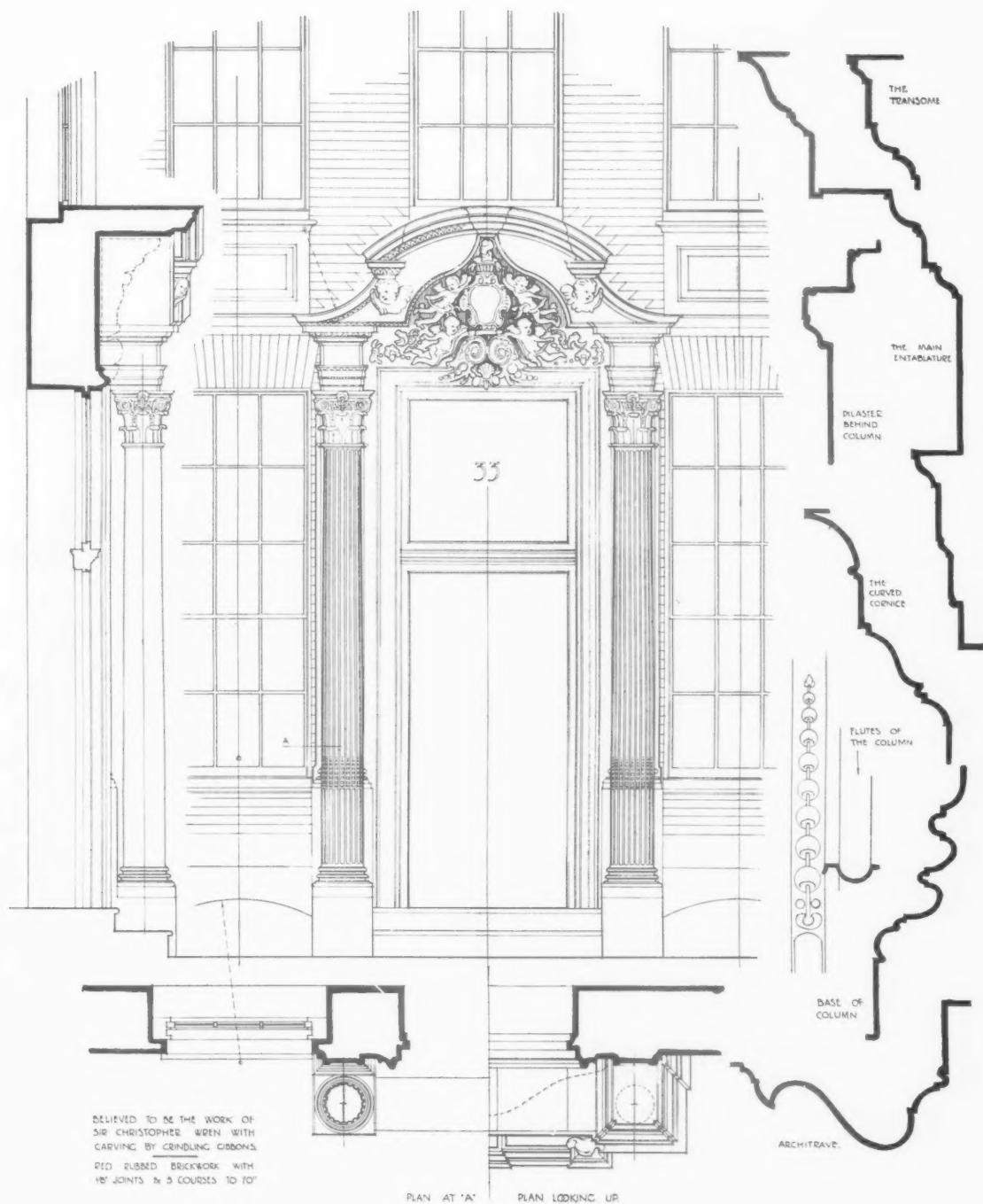
IN CONTINUATION OF
"THE PRACTICAL EXEMPLAR OF ARCHITECTURE."

The Doorway, The Spanish Embassy,
33 Mark Lane, E.C., 1680.

MEASURED AND DRAWN BY F. E. BENNETT AND F. ROSCOE.



THE DOORWAY AT THE SPANISH EMBASSY.



THE SPANISH EMBASSY. 33. MARK LANE E.C. 1680.

M.A.D. 1924

Scale of $\frac{1}{2}$ inch = 1 foot

RE. BENNETT, AND
F. ROSCOE,

MEASURED AND DRAWN BY F. E. BENNETT AND F. ROSCOE.

Modern Details.

A Hanging Lantern, Marlborough College
Memorial Hall.

Designed by William G. Newton.

Made by Esmond Burton



A GENERAL VIEW.

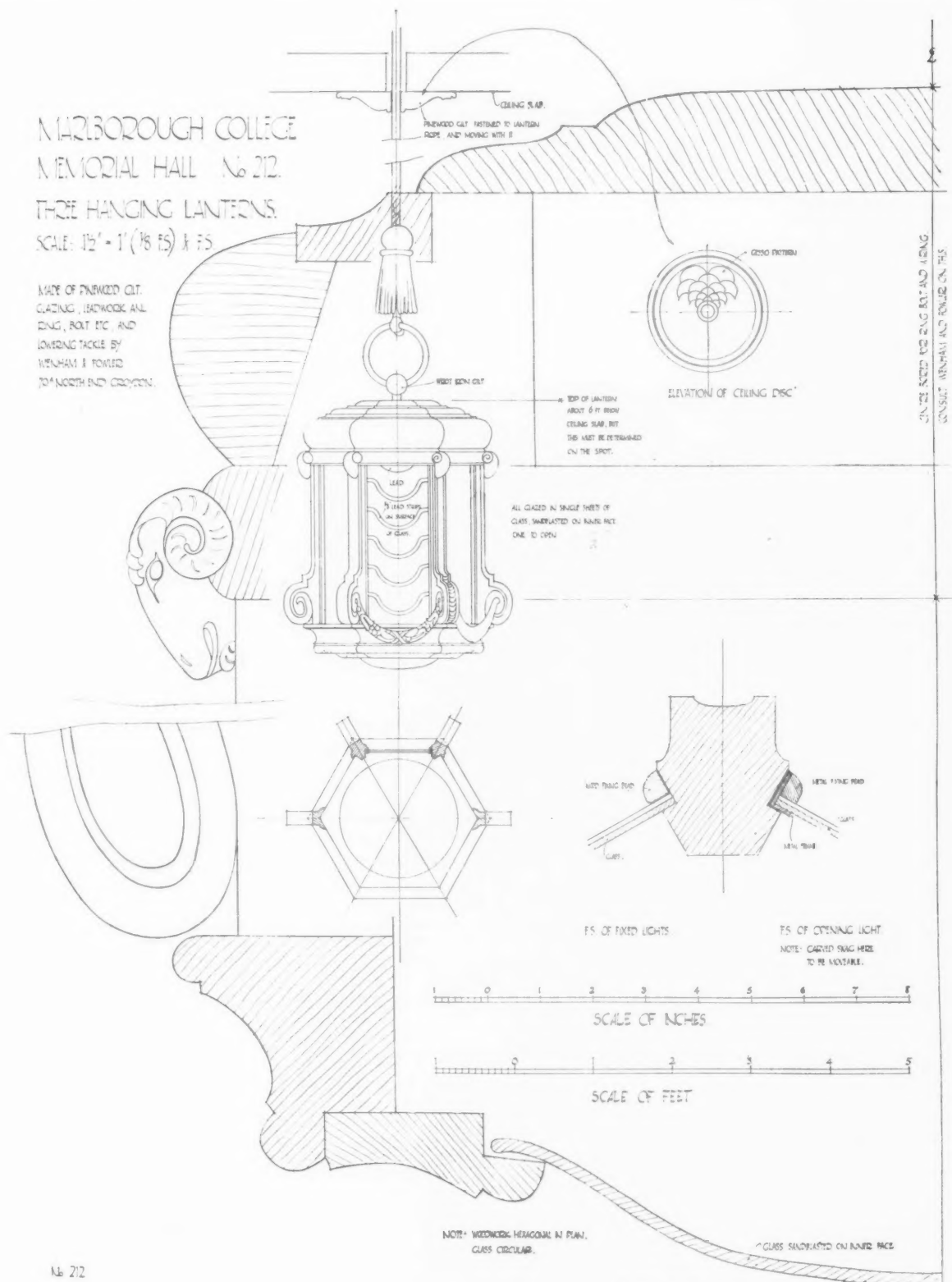
NOTE.—This illustration and the working drawing on the opposite page form the beginning of a new series, on the lines of Selected Examples, illustrating, instead of old work, modern details of design selected from works of living architects.

MAZEBOROUGH COLLEGE
MEMORIAL HALL No. 212.

THREE HANGING LANTERNS.

SCALE: 1 1/2" = 1' (1/8" F.S.) & F.S.

MADE OF PINEWOOD CUT.
GLAZING, LEADWORK AND
RING, BOLT ETC. AND
LOWERING TACKLE BY
WENHAM & POWELL
70 NORTH END CROYDON.



No. 212

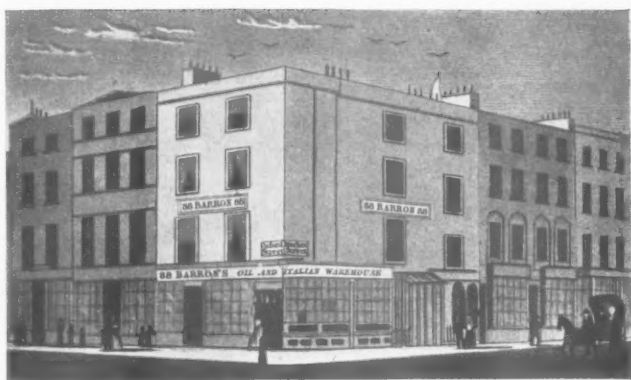
EDMUND NEWTON & SONS ARCHT.
4, CROYDON BUILDINGS, CROYDON
SURREY
JUNE 1924.

A WORKING DRAWING.

NOTE.—The bowl was altered in the working out of the lantern.

Tallis's *London Street Views.*

XIX—Oxford Street (*continued*).



GEORGE BARRON'S OIL AND ITALIAN WAREHOUSE,
No. 88 OXFORD STREET.

IT is necessary to reverse the elevation in order to begin at the point to which we came in the last section, at Nos. 88 and 89 Oxford Street, which it will be observed, although included in the former set of elevations, are duplicated in the present one. The little turning next to No. 92 (which, by the way, possessed an elaborate balcony, and was then occupied by Snieder & Co., furriers) is Market Court, reminiscent of Oxford Market, but not otherwise of special note. A little farther on we come to John Street, which is shown in a plan of the Marylebone estate as it was when purchased by the Duke of Newcastle, in 1708, as the southern continuation of Portland Street, but the whole of which combined thoroughfares are now known as Great Portland Street. Between Market Court and this thoroughfare, the varied elevations of the houses, all then, as now, occupied as business premises, should be noted and compared with what obtains in their place to-day. No. 100, it will be observed, the shop of Robertshaw, hosier, traded under the name of its earlier sign, "The Golden Leg"; probably one of the few that did so in Queen Victoria's reign. The entrance between Nos. 107 and 106 is Unicorn Yard, where Nash's livery stables had their headquarters; while between Nos. 109 and 108 is the opening into Bell Yard — the premises of one Bryant, post master, as Tallis's Directory gives him. This brings us to Regent Circus, where Nash's great and splendid roadway can still be seen, now, alas! a relic of the past, blotted out by the vast warehouses (many of them very decorative and architecturally adequate ones), which have superseded the earlier restrained dignity of the buildings which made that splendid thoroughfare so homogeneous and satisfying. The pre-Nash buildings begin again at No. 119 at the corner of Prince's Street, which Tallis describes as "a broad street of highly respectable tradesmen's shops," and which Lamb makes the birthplace of Elia in his inimitable "Postscript to the Chapter on Ears." The shops and houses between this point and Holles Street do not call for any special notice, architectural or personal; but we see Holland trading, under the sign of the "Golden Canister," as a tea-dealer, and Lavenne, with his fancy goods "from Paris"; while No. 122, with the lamp over the door, was then the Great Western Railway office, which thus preceded the present G.W.R. terminus by some twenty years.

Holles Street, at which we end the north side of the Oxford Street of this section, is so called after Henrietta Holles, heiress of the Duke of Newcastle, and wife of Harley, Earl of Oxford. Once it was composed entirely of private houses, and in one of

them, No. 24, Lord Byron was born in 1788, as a tablet erected by the Society of Arts duly testifies.

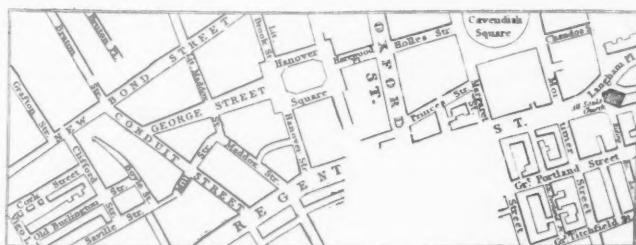
On the opposite side of the thoroughfare we begin with some rather erratic numbering at what, according to that on the former section, should be No. 346, but is here 343, going on to 345, 350, 349, and then another 343! Queen Street, which runs between Nos. 340 and 344 (the latter followed by yet a third 343), was at that time chiefly composed of private houses, and is innocent of any annals whatever. Two houses, Nos. 337 and 336, between it and Argyle Street, are worth noting, because of an attempt at architectural decoration, generally absent throughout the thoroughfare. Argyle Street, formerly "well-inhabited," as it was termed, can boast of having had Lord Lyttelton (the *good* as differentiated from the peer who was called the *bad*), and Mrs. Thrale, after she had given up the Streatham abode; while James Northcote once lived at No. 39, Madame de Staël lodged at No. 30, in 1813, and Sir Joseph Banks was born in the street just seventy years earlier.

Passing the end of Regent Street, we come, adjoining No. 325, to a narrow alley called Swallow Passage, a name which, together with Little Swallow Street, recalls the fact that in Tudor days this area belonged to one Thomas Swallow, and was called Swallow Close or Field; a portion of Regent Street, before Nash's reconstruction, was formerly known as Swallow Street. A little farther on, between Nos. 319 and 318, was another by-way called Dolphin Court. Between Nos. 316 and 315, a considerable gap is noticeable. A large block of buildings had evidently been demolished about the time Tallis's elevation was made, but it is a curious thing that the numbering is not interfered with, No. 316, on one side of the opening, being followed by No. 315 on the other. By the way, this No. 315 embraces, as will be seen, four distinct establishments. In the Directory, however, the most westerly of these is numbered 314½, and is shown as then being occupied by Purdy, the famous gun-maker.

This section closes with Harewood Place, then, and for many a long year after, protected by the iron gates shown by Tallis. Harewood Place took its name from Harewood House, in Hanover Square, where the Earl of Harewood once lived, and, later, the Duke of Roxburghe collected his great library. In our own day it was demolished (after the Royal Agricultural Society had occupied it for a time), and a block of flats was erected on its site.

It would be beyond my scope to say anything here about Hanover Square, into which Harewood Place enters, and whose trees can be seen down the vista, a vista Wordsworth is said to have considered the finest view in the pre-Nash London of his day. The square has innumerable memories, and has been the home of many illustrious people, among them the Duchess of Brunswick, the mother of the unfortunate and indiscreet Queen Caroline.

E. BERESFORD CHANCELLOR.



PLAN OF THE PART OF OXFORD STREET ILLUSTRATED.

Exhibitions.

THE GIEVES GALLERY.—Mr. Bernhard Österman, the famous Swedish portrait-painter, held an exhibition of his works in this gallery, consisting mainly of portraits. This was a welcome opportunity of becoming more fully acquainted with his methods of work, which in some respects can be likened to that of Sargent, but is not always as direct in handling.

Mr. Österman is seldom fortunate in his sitters, but in the King of Sweden he had a subject worthy of his brush, whose distinguished personality he has painted in a very distinguished manner. The white portions of this picture are beautifully cleanly painted: this can be said generally in regard to his use of white.

In some of the portraits a rather unpleasant hot colour is present; in fact, colour is not one of the strong points of this artist: his drawing and sense of character are his greatest assets.

The full-length portraits of the late Lord High Steward at the Royal Swedish Court, Count Baron Essen and of General Weygand, are good examples of this artist's ability to accomplish works on a large scale. The portrait of the French author, Albert Méret, shows the painter in a more quiet and contemplative mood, proving that he can adapt his treatment to suit his subject.

The two portraits of the artist's wife, and that of the Bishop of Lund were also interesting as sincere pieces of unaffected painting. Mr. Österman is very successful in his treatment of the hands in his portraits, practically in every case they are well arranged and painted.

And now a few words as to the hanging of pictures, especially of portraits. In this gallery the *line* is too high. It is quite wrong to place a full-length portrait so that the knees are about on a level with one's eyes, and the face so high up that, quite apart from the fact that a glitter is often upon it, it is in a position which foreshortens it. Portraits cannot be seen to advantage under these circumstances. One is even inclined to think that a full-length life-sized portrait should be placed upon the floor, so that the eyes of the portrait would be about even with those of the observer, as they would be in nature. After all, the boots are not, or at least should not be, the most important features in a portrait.

THE KNOEDLER GALLERIES.—The exhibition of Chinese and Japanese landscapes, painted by Mr. Stewart Carstairs, gives a very good impression of what it is probably like in these countries. This artist's attitude towards what he saw is to be highly commended, because he has placed before us landscapes painted in the same manner he would use if he were painting English landscapes, that is to say, he has made no attempt, because he was in China or Japan, to do as the Chinese or the Japanese do, but has observed from the point of view of the European; he has painted solidly in a more or less objective way; he has not tried to do with fewer dimensions than usual: he has thus made us familiar with these countries in a way no other artist has done, for Japan especially is always approached with an affected air of what this country is supposed to be like.

After having looked at Mr. Carstairs' landscapes we feel that we have been in the countries he has depicted; we feel that they are very human and solid places, and that we could be quite at home in them; that they are habitable and natural, like other places we know. In fact, some of the landscapes are not at all unlike parts of Normandy in colour, and as this artist's method of painting has been influenced by the French impressionists, this illusion is the more striking.

THE SOCIETY OF GRAPHIC ART.—This society held its fifth exhibition in the Royal Institute Galleries. It showed in a remarkable way how many competent black and white artists there are, but they are all, with few exceptions, labouring under the belief that a more or less photographic truthfulness is all that is required of them. What is nearly always missing is a vital and direct method of work, work recorded from direct observation; to see how effective such work can be, one only has to glance at some of the French daily papers, where quick sketches, perhaps merely records of gestures, are sufficient to conjure up the individuals depicted in a most vital manner. The average black and white artist does not select sufficiently, he has allowed himself to

habitually record facts which are not factors. He allows himself to be bothered by a conscientious sense of proportion instead of exaggerating the essentials. But first of all he must accustom himself to quickly sum up that which is essential, and discard everything else.

Miss Elsie Henderson, in her drawings of tigers, and Mr. Steven Spurrier and Mr. George H. Rose, show an alert and alive sense of drawing, and among the etchers, Mrs. Hartnell and Mr. H. Cutner show good work.

THE GOUPIL GALLERY.—The 1925 Summer Exhibition was chiefly interesting because it included the designs made by Mr. William Nicholson for the costumes in Mr. Massine's ballet, "The Rake," in the revue "On With the Dance."

These designs are very interesting because we are, in a measure, enabled to see the way in which this artist approaches his work. We see the first spontaneous sketches, sometimes a few expressive lines will be sufficient for him to hang his costumes on, as it were. We feel the designer's thought directly in contact with the pen and paper, transmitting his feelings in regard to the rhythms and poses of the figures which he subsequently decorates with the variously coloured costumes they are to wear.

Mr. Nicholson is one of the greatest of British artists: all his drawings show an instinctive sense of design; everything which he does, means something. We do not see enough of Mr. Nicholson's drawings, we are therefore grateful for the exhibition of this series.

There were also a collection of oil paintings, among them pleasant and freshly-painted little works by Miss Vera Ross, "Dorset Farm" (47), and "A Sudden Squall" (3), and a rather curiously early Victorian picture of a group called "The Visit" (55), by Mr. Rodney Burn, and a painting by Mr. Robin Ross called "Conversation."

There were some rather highly finished paintings by Mr. Mark Gertler, and among other exhibitors were Mr. James Pryde and Mr. Walter Greaves and Mr. Augustus John. There were also two charming little works by Mr. Henri Le Sidaner.

In one of the galleries upstairs there was a rather monotonous array of quite efficiently painted portraits by Mr. Charles Tharp of "Lord Cowdray and his Colleague Directors of Messrs. S. Pearson and Son, Limited." The uniformity of the size has been determined by the spaces they are meant to occupy permanently in the offices in Whitehall.

MANSARD GALLERY.—In this gallery at Heal and Son, was held an exhibition of the works of artist-potters.

The exhibitors included the famous Copenhagen Pottery Works, and there were some exhibits from Vienna and from the Royal Berlin and the Royal Meissen works. The latter showed what could be done with very simple means, that is to say, in regard to colour, most of the exhibits being white, sometimes a slight tint of colour being added, serving to enhance or emphasize certain parts and to relieve any monotony.

Among the Viennese exhibits was a "Prancing Steed," most simply and amusingly carried out: the pleasure of the modeller in manipulating the clay, and the fun that he got out of it is clearly expressed and thus communicated. There is nothing didactic or academic about it, as there is so often in this kind of thing.

Among the Copenhagen pottery work, credit is given to individual craftsmen and artists—a thing that is not often done by other firms—so that the interest in them is more vivid and personal. The works of Mr. Hans Hansen and of Mr. Thylstrup are especially noticeable for their design and beauty of surface.

Among the British artist-potters Miss Stella Croft's manner of work is exactly suitable to its purpose; she has mastered the requirements demanded in designing, or rather perhaps interpreting, animals, so that they will be suitable for the medium of pottery.

There were also on exhibition some decorative pots by Carter Stabler and Adams, and Doulton of Burslem.

This was a very interesting and stimulating show. Credit should also be given for the intelligent manner in which the exhibits were arranged.

RAYMOND MCINTYRE.