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THE ARCHITECTURAL REVIEW

A Magazine of Architecture & Decoration



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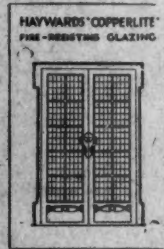
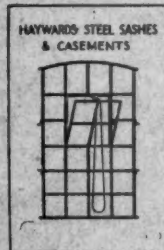
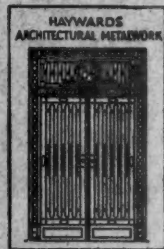
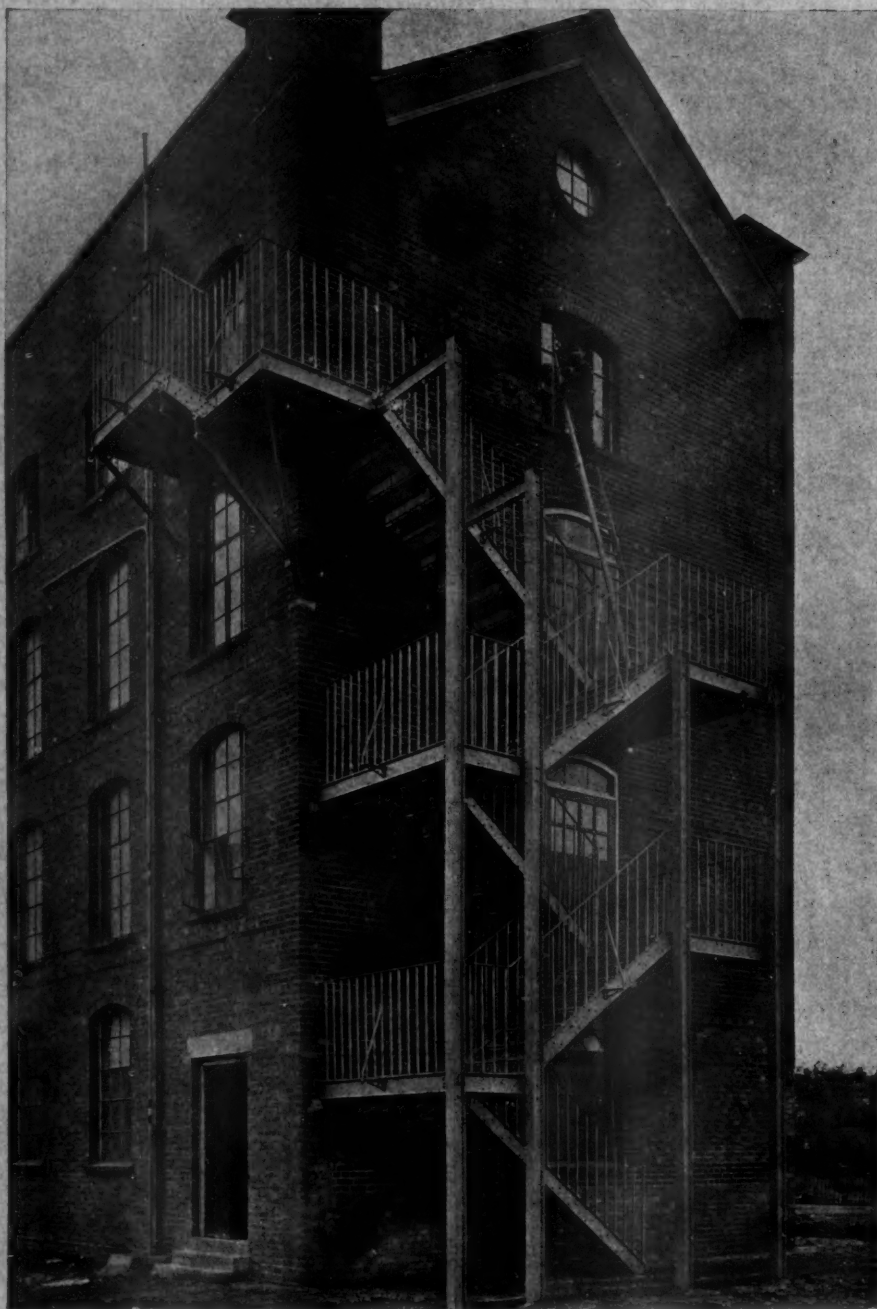
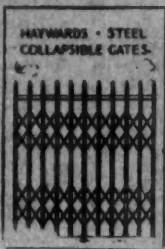
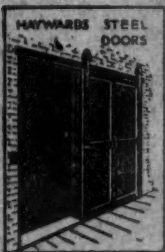
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Plate I.

TRAFALGAR SQUARE, LONDON.

From the painting by William Walcott, R.E.

January 1926.

A Year's Work.

By the Editor.

THE past year has been by no means barren either in ideas or achievement, though it is always well to remember in considering an art so slow and laborious as architecture that the achievements of to-day are the ideas of 1923, and the ideas of to-day will not be bearing fruit until 1927. We have illustrated and commented on buildings so diverse as Adelaide House and Britannic House, the assembly halls for Bristol University and Marlborough College, the Auctioneers' Institute in Lincoln's Inn Fields and the Church for the Deaf and Dumb at Acton, the Wireless Station at Nauen and the extension of the Women's College at Ashburne Hall, Manchester. The year has revealed Regent Street in its new dress; and considerable progress has at last been made with the Quadrant, where the restrained sweep of Sir Reginald Blomfield's adaptation of Norman Shaw's work begins to give a large measure of unity to the junction of this much-discussed architectural scheme with the frank chaos of Piccadilly Circus. On the site of Devonshire House great buildings are growing up; most conspicuous is the stepped and terraced block of flats designed by Mr. Hastings and Professor Reilly, with its rich garter of sculptured amorini. The "old lady of Threadneedle Street" has made her home desolate to build herself more commodious premises. Indeed the year has been marked by a large volume of London building, and there seems to be no reason why the coming months should not prove equally busy.

Of the year's buildings in London, probably Adelaide House will have been the most interesting to architects. It is an attempt, and on the whole a successful attempt, to give outward expression both to plan and to structure—to plan in the sense that it emphasizes on its elevation a series of storeys all of equal importance, and to structure in so far as its external pattern is an echo of the stanchion and slab which really make up its skeleton. It of course does not reveal its skeleton. The outer covering is hung to the bones just as in all steel-frame buildings. But the grid of stonework is in harmony with what is behind, and consciously aims at directing your thoughts to it. The sheer rise of the tower from the river level gives undoubtedly a fine pylon effect, a worthy entry to the City along this historic avenue of approach. That the Fishmongers' Hall is sadly overwhelmed by it is unfortunate. The grace of a past century

lingers about it, and we are naturally reluctant to lose it. This is the eternal difficulty of building in an old encumbered land such as ours. But there can be no doubt that two Adelaide Houses, one on each side of London Bridge, would form a most impressive City gate. It is a pity that the building which stands at the end of the vista is not more worthy of such a position.

We must expect more of these somewhat stark designs in stone. Mr. Sullivan in St. Martin's le Grand, and Mr. Emberton in Red Lion Square, have been thinking along the same lines. We hope, however, that it will not degenerate into the mere copying of a mannerism, as Norman Shaw's obelisk gables were copied, and, later, Belcher's petrified catkin ornament. We must avoid being carried away by a thing because it is new. The first essential in all originality is the idea. If it is a new idea, whether of use or construction, it is legitimate and interesting to underline it. But to run out of the beaten track simply because it is marked by the footsteps of our predecessors, is perversity. What architecture indeed seems to stand most sorely in need of at the present juncture is an agreement on the essentials of shape and expression, so that it can pursue its course and solve its ever-changing problems in an agreed language. The late W. P. Ker, in one of his essays which has recently been republished, puts the matter very clearly when he writes: "There is a convention of a school or a tradition such as keeps the artists from eccentricity, vanity, and expense of spirit, the convention which makes an understanding between them as to what is worth doing, and sets them speedily to work, instead of wasting their time considering what they ought to try next. It is this that makes an understanding also between the artist and his customers, and leads to activity both in production and appreciation." To be wondering and experimenting are, in themselves, no doubt signs of health. But we should do more at this stage if we wondered less. At the same time our clients with their everyday ideas keep in check our exuberance. And this is a good thing. Out of such interaction of ideas something worthy is more likely to come. We have to persuade not only ourselves but the man in the street, or at least in the board-room.

The general sanity and high standard of our smaller domestic work was evident at the recent exhibition of the

Architecture Club. These small houses are in the main unseen about the country, and it was good to see them paraded on the walls of the R.I.B.A. For insufficient attention has been paid to a grave danger, which politicians are unanimous in considering a matter for congratulation. The year has been almost a record year for the number of small private houses which have been built. This is no doubt healthy commercially, but it is growing to the proportions of a disaster to the amenities of the land. For all these little houses are visible. They are strung along the new arterial roads and occupy conspicuous sites on new building estates—these bungalows and gimcrack cottages, with their pale pink roofs, and mixture of materials, their bristling small features and gables, oriels, stained glass, rough-cast and red brick. The speculating builder has shown no advance for sixty years. His style is different, but as execrable as it ever was. And the generally high standard of the state-aided housing schemes has unintentionally contributed to this deplorable state of affairs. Their soberness and reticence are taken to be the mark of communal design, and as such unsuited to the taste of a citizen who can afford to make a free choice. For the sad truth is that the occupiers in their thousands are in love with this sort of thing. Even if the speculating builder repented, how can he be expected to go out of his way to get a good design when his clients prefer the bad?

This lowness of the average taste is serious. Will publicity help? A speaker at a recent architectural dinner said that he wanted more and more publicity for architecture, until the ordinary man could discuss it with as much interest as he would talk about football or racing. But improvement will hardly come in that way. In the case of sport, publicity followed interest, and was not the cause of it. And architecture cannot be written up for the mass, without being unendurably vulgarized in the process. The only hope seems to lie in a continually higher standard being maintained by those who are a little better-to-do. Then possibly taste will gradually improve in the same way and for the same reason as the standard of dress has noticeably risen in the last twenty years. A loud house will come to be considered as much a mark of social inferiority as a loud suit. Meanwhile the mischief goes on, and our country-side grows shabbier each year.

As we go to Press the news comes that the L.C.C., rejecting the recommendation of their sub-committee that the question should be further considered by an independent tribunal, has resolved on the destruction of Waterloo Bridge. Of the loss to the amenities of London it would be superfluous to write. Of the grave traffic congestion which a six-way bridge will cause in the Strand the responsible authorities will no doubt have something to say in due course. To our minds perhaps the most

serious aspect of the matter is the loss of prestige and the lessening of our confidence in the broad foresight of the body which governs London. It will be a tragedy if a Council which has such a fine tradition of care and keenness in the matter of public amenities should lose that tradition and become as indifferent to the civic importance of beautiful things as many provincial municipalities have been in the past.

The acute controversy over the Rima sculpture in Hyde Park has shown a growing recognition of the civic importance of art, that is, of its effect on the mind of the citizen. This is all to the good. With this view the extreme high-brow will have nothing to do. For him art is an exclusive and esoteric matter, hardly understood by its own high priests. If this were so of architecture, many of us would feel that it was not work to which a man should devote his life. It is because of its influence and importance in the lives of all that it becomes worthy of our whole energies and enthusiasm. And feeling this, we feel that it would be a much more striking thing if those revolted by horrors would daub with green paint the gimcrack villa and asbestos bungalow. These really are bad and dangerous. Rima, in her secluded sanctuary, can at worst but scare an occasional bird.

In the realm of ideas the Paris Exhibition will no doubt be having an effect in due course. The architecture, indeed, was frankly experimental, and suffered from the defect of being anxiously different without any particular reason behind it. But in decoration, fabrics, and furniture, with their emphasis on the simple treatment of beautiful materials on the one hand, and on the other their gay and happy way with ordinary materials such as plaster, concrete, or glass, there were many starting points of new inquiry for an alert mind. Our craftsmen must not be left behind. We were leading in these fields a generation and a-half ago, though with more honour and recognition abroad than at home. We are a people sober and balanced enough to be able to afford a little licence in such matters, as a prudent banker may be improved morally by a little indulgence in gambling.

For the notable thing about architecture and its auxiliary arts is that it is world-wide. With national idiosyncrasies it yet speaks a universal language. We do not have to learn a foreign tongue to judge the Stockholm Town Hall, the Tribune Tower in Chicago, Chile House in Hamburg, or the housing schemes of Scandinavia. There is much more opportunity of direct interchange of thought in architecture than in literature or philosophy. This is an aspect which is always kept in mind in these pages. As we go over the whole world, so it is our aim to keep all our readers in touch with the best work of all countries. Yearly the nations grow a little nearer to one another, and architecture is a potent, as it is a universal and unsuspect, ambassador.

Samuel Prout.

By Jane Quigley.

SAMUEL PROUT, who was born at Plymouth in 1783, may be said to have begun his career as an architectural draughtsman at the beginning of the nineteenth century, when he made the acquaintance of John Britton, the antiquarian. Architecture was a vital element in the topographical art of the Early English school to which Prout essentially belonged, but until his meeting with Britton he had had but little opportunity for training, and there is no evidence that he was greatly interested in architecture. Hitherto he had employed his talent for drawing upon the subjects near at hand: the rocks and cliffs and shipping of his native town, with frequent excursions inland to draw rustic scenes. He was one of those artists whose powers develop slowly, unlike Girtin and Turner, the gifted men who preceded him by about ten years, and attracted attention while in their teens by their individual outlook and methods. From the outset of his career, Prout followed in the footsteps of Scott, Sandby, Hearne and other British landscape artists, whose art was mainly topographical.

The records of this artist's life are somewhat meagre, but they suffice for the student who wishes to follow the development of his art. He was very delicate from boyhood, and on that account his father allowed him to follow his bent instead of insisting that he should become, like himself, a "respectable mercer," according to the chroniclers of Samuel Prout's life. The boy became a pupil at Plymouth Grammar School, and often accompanied the headmaster—who was fond of sketching—on his expeditions. Further, he had for fellow-pupil Benjamin Robert Haydon, the future artist, and the lads of similar tastes went about sketching together, thus acquiring a certain facility. Prout is said also to have had lessons from a local drawing master, and his efforts must have been fairly good, since John Britton, in search of an artist to illustrate his book "The Beauties of England," asked the youth, then about eighteen, to accompany him into Cornwall, his expenses to be paid in return for drawings to be made at various places between Plymouth and Truro.

In passing, it is interesting to note the strange career of John Britton, who rose from being a potman or cellarman at a London tavern to an esteemed position as an antiquarian and writer of various books. From cellarman he became an attorney's clerk, meanwhile having published some street ballads, and gradually made his way as writer and publisher of books on antiquarian and architectural subjects. Eventually he received, through Disraeli, a Civil List Pension, and wrote his autobiography, in which he records his first expedition with young Prout. He appears to have been a genuine, if somewhat eccentric person, who did some useful work for the Royal Literary Fund, and improved the existing conditions on copyright.

His first arrangement with Prout, however, was not very

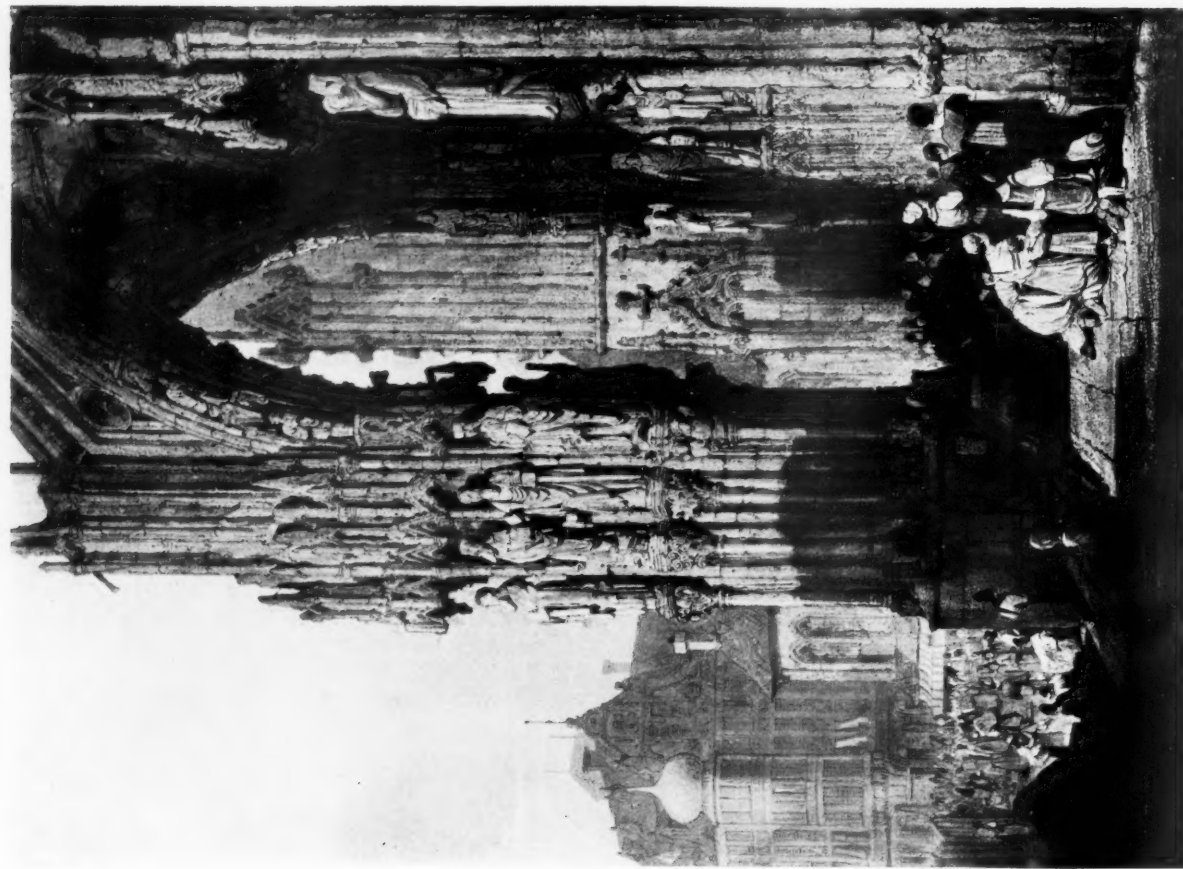
auspicious for either of them. They started out in mid-December—on foot—and soon found that the young artist lacked the technical knowledge essential for his work. He did his utmost, but was in despair, mostly because ignorant of perspective. Some drawings of Druidical remains were satisfactory, but he could not adequately draw the old churches and other ancient buildings which Britton wished to include in his book. So, after many attempts, Prout returned to Plymouth by coach, sadder and wiser, no doubt, but no less determined to succeed. A year or so later Britton had him to stay at his house in Clerkenwell, where he copied drawings by notable artists, and began to sell to dealers his own drawings, at the average price of five shillings apiece, which gave him the satisfaction of earning something for himself. He was introduced to eminent artists, including West and Northcote, and was altogether delighted with London.

In 1808 Prout exhibited at the R.A., but just then his health broke down, and he went for a long period to his native county, staying for some time on Dartmoor, and working assiduously, the drawings he produced being purchased by Palser, the well-known dealer, and others.

Prout returned to London, and having established a certain position he married and settled at Brixton. From this time until he went to the Continent in 1819, he exhibited with various societies, sold his works to dealers and private patrons, gave lessons and wrote handbooks on art, and reproduced his drawings by means of aquatints, soft-ground etchings and lithographs. How so delicate a man accomplished so much work is a marvel, especially as he was subject to periodical bouts of headache, which for the moment incapacitated him.

During this period he must have done those water-colours of sea and coast which show a certain affinity with Cotman's work in the same genre, broadly treated, with massed effects of light and shade, and but for medical advice which sent him to work in Northern France, the artist might have made a name by his marine drawings, though it is unlikely that he would have made the same steady, if limited, income. More and more he became pre-occupied with architectural subjects, travelling from France to Belgium, Switzerland, Germany, and Italy, but from time to time he painted landscapes and seascapes, showing the bulk of his work at the Old Water-Colour Society, of which he had become a leading member.

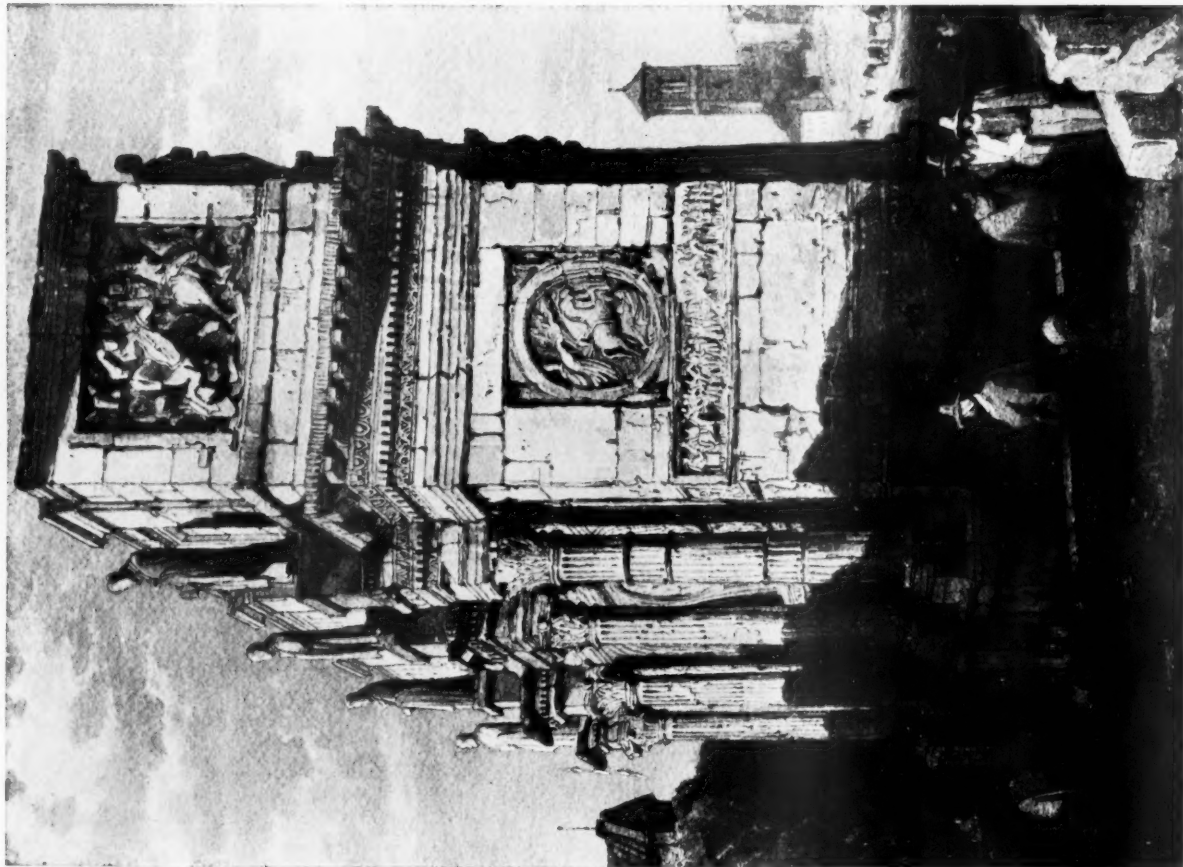
When Prout first began to exhibit in London the Continental war prevented British artists from working abroad, the result being that the art-loving public were shown many of the beauties of this country, instead of the "foreign," scenes, then so popular. This preference for "foreign" art and artist was carried so far that Canaletto was preferred to Prout, and Van Huysum to William Hunt. Cozens, Constable, and David Cox, among others, were essentially painters of pure landscape, but the majority



THE PORCH OF RATIBON CATHEDRAL, FROM A WATER-COLOUR
PAINTING BY SAMUEL PROUT, IN THE ELLISON GIFT.

Height, 2 feet 1 $\frac{3}{4}$ in. Width, 18 $\frac{1}{2}$ in.

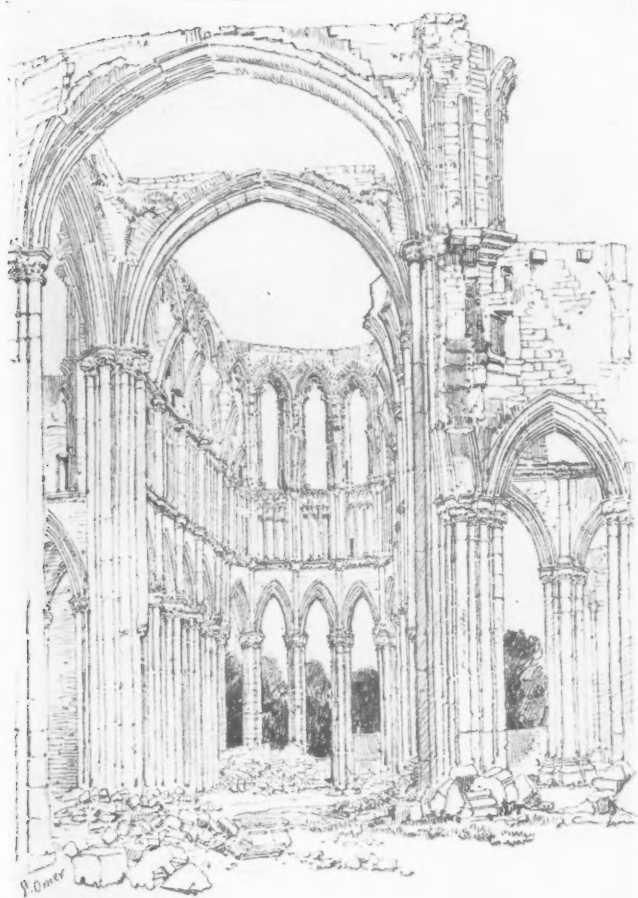
Reproduced by courtesy of the Victoria and Albert Museum



THE ARCH OF CONSTANTINE, FROM A WATER-COLOUR PAINTING BY SAMUEL
PROUT, IN THE TOWNSHEND BEQUEST, VICTORIA AND ALBERT MUSEUM.

Height, 14 $\frac{1}{2}$ in. Width, 10 $\frac{1}{2}$ in.

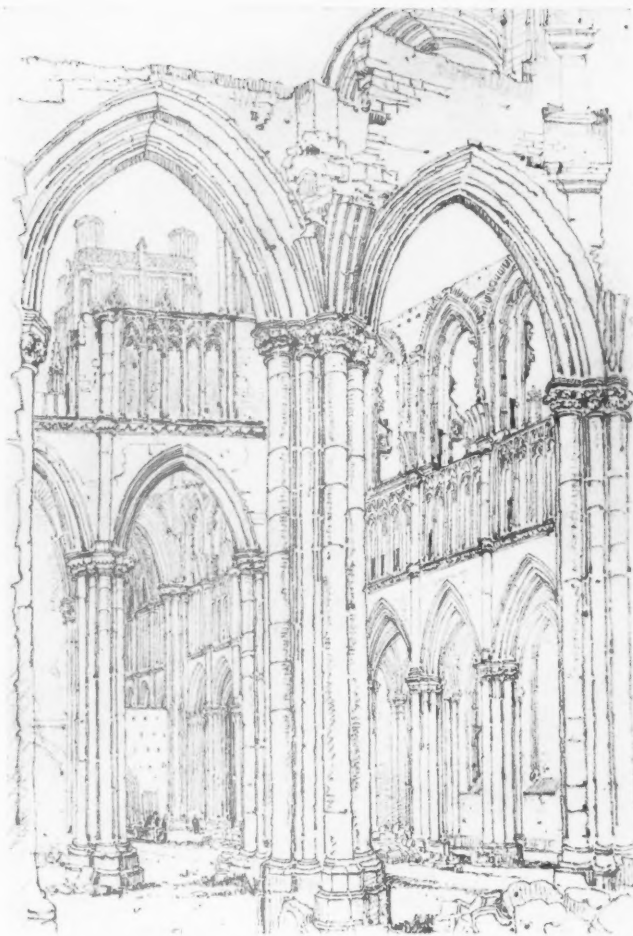
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THE EAST END OF THE RUINED ABBEY OF
ST. BERTIN AT ST. OMER.

Pencil. (Size 15½ in. by 11½ in.)

Reproduced by courtesy of the Victoria and Albert Museum.



A VIEW LOOKING NORTH-WEST OF THE RUINED
ABBAY OF ST. BERTIN AT ST. OMER.

Pencil. (Size 16 in. by 11 in.)

Reproduced by courtesy of the Victoria and Albert Museum.

of their contemporaries were still influenced by the traditions of the Early English school, with its preference for topographical, and incidentally, architectural subjects. The vogue of the Naturalistic school was yet to come, and people were wearying of undiluted British subjects, as various art criticisms of that time inform us, notably the caustic comments of Ruskin, who greeted Prout's continental drawings with fervour. Writing of the monotony of the works shown at the Old Water-Colour Society, he says:

"Copley Fielding used to paint fishing boats for us in a fresh breeze. Off Dover, off Ramsgate, off the Needles, off anywhere on the South Coast, where anybody had been last autumn . . . and on the safe levels of our native soil, the sturdy statistics of Mr. de Wint and blunt pastorals of Mr. Cox, restrained within the limits of probability and sobriety alike . . .

"It became, however, by common and tacit consent, Mr. Prout's privilege, and it remained his privilege exclusively, to introduce foreign elements of romance and amazement into this—perhaps slightly fenny—atmosphere of English common sense."

Such were Ruskin's opinions, which would be very differently received to-day, and one cannot believe that it long remained Prout's special privilege to introduce foreign elements of romance, for in less than another decade Lewis,

David Roberts, and many others were working in Europe and farther afield, bringing back from South and East—Spain and Morocco and Egypt—fresh elements of "romance and amazement." Nevertheless, Prout had his own special subjects and methods peculiar to himself, which make his works recognizable among those of other artists. He adopted the reed-pen and brush-point with which to trace and accentuate the broken stonework of Gothic architecture, using brown ink instead of the indigo usually employed by his predecessors. This use of the reed-pen some critics have dismissed as a mere mannerism, but it was characteristic of Prout, and admirably served his purpose. His art was not exclusively concerned with Gothic architecture, for some of his best drawings are of Flemish town halls and Venetian palaces. But he never surpassed his drawings of Amiens, and it may be that Ruskin's unqualified preference for everything Gothic had a great influence on Prout.

In speaking of this artist's successes, one must not forget that he served an arduous apprenticeship to art before he produced works of real importance, and, having to support a family, and always asking very modest prices, drudgery was inseparable from his routine. Had there been less urgent need to sell, he would doubtless have worked at a higher average standard, but it is inevitable that much of a man's work produced under pressure of circumstances lacks that



THE PALAZZO CONTARINI FASAN ON THE GRAND CANAL, VENICE. A WATER-COLOUR PAINTING SIGNED "S. PROUT" (THE INITIALS IN MONOGRAM). BEQUEATHED BY THE LATE H. S. ASHBEE, ESQ.

Height, 17 in. Width, 11 $\frac{3}{4}$ in.

Reproduced by courtesy of the Victoria and Albert Museum.

delight in art which marks Prout's best drawings. Also, he rarely sold the originals, keeping them for his own use, so that many of the works from his hand, if not copies, are repetitions of a theme which, in the original drawing, was put down with spontaneous enjoyment. But the critics who chose to label Prout a mere copyist because he trained himself, to a great extent, by copying the works of other artists, do him an injustice. In those days training was difficult to obtain, and the copying of works by leading artists commonly practised. Girtin, Constable, Cox, and other artists of independent mind, copied works they admired, and made no secret of it.

As to his methods in water-colour work, they were conventional, and founded on the practice of the pioneers in this branch of art. A quotation from his "Easy Lessons in Landscape Drawing" shows the principles he taught his pupils, and on which his own methods were founded:

"But few colours are necessary, it being the balance of warm and cold colours which produces brilliancy; some of the cold tints being carried into the warm masses, and the warm tints balanced with cold. Light and shade should be distributed in large masses, uniting light and light, and shade to shade, to prevent confusion and distraction to the eye, which is always the effect of a number of prominent objects. There should be a union in chiaroscuro as well as in colour; nothing discordant, every part associating with each other."

Prout does not rank high as a colourist, though there are certain water-colours by him, especially of Venice, in which the colour is rich and glowing. But it is as a fine draughtsman he takes his place, with a great gift for composition and for light-and-shade. He used colour with a certain fastidious appreciation, with that delicate touch which marks all his work, and, although his colour is often dull, it is never discordant.

In his pencil drawings Prout shows unique ability. In fact, he has few rivals in the use of this medium. With regard to his art in general, Ruskin truly said that it was based on the use of "Cumberland lead." Some of the pencil drawings at South Kensington give ample proof of this, and the lithographs at South Kensington and the British Museum show much the same quality; the so delicate and nervous, and at the same time so sure a touch which characterizes even his least important sketches in the notebooks at South



THE CASA D'ORO, VENICE.

Water-colour. (Size 17 in. by 12 in.)

Reproduced by courtesy of the Victoria and Albert Museum.

Kensington. The characterization of his work is always notable, more especially in regard to architecture, and at this point an extract from Ruskin's writings on Prout is too valuable to be missed. In one brief passage he sums up just what one wishes to express:

"Take the little view of Amiens with the distant view of the Cathedral. . . . All this has been abstracted into a few steady lines, with an intelligence and precision and notation which builds the Cathedral as it stood there, and in such accurate likeness that it could be recognized at a glance from every other mass of Gothic in Europe."

Prout was not an imaginative artist. The visible world, as most people see it, sufficed for his art. The "light which never was on land or sea" was not for him, and indeed is foreign to the temperament of an artist noted for "apostolic faithfulness." One cannot, however, deny him a certain poetic quality, especially in such pencil drawings as those of the ruined Abbey of St. Bertin, to be seen at South Kensington, in the pleasant

environment of the Print Room, where also may be studied some of his notebooks filled with delightful little drawings.

At South Kensington there are several excellent water-colours by Prout, including a beautiful one of the Palazzo Contarini at Venice, and of lesser interest, the Porch of Ratisbon Cathedral, excellent in drawing and light and shade, but rather dull in colour, and less atmospheric than the Venice drawings. This collection also includes "The Arch of Constantine," and drawings of Würzburg and Dresden. At the British Museum there are some good water-colours, as well as the lithographs already mentioned. The Tate Gallery has "A Street Scene in Antwerp," and one or two other drawings, which do not show the artist to advantage.

Prout was so modest a man that he doubtless stood in his own light on some occasions, especially where prices were concerned, those by other men of that period, for example by David Roberts, being so much more highly priced. But one feels that he must have had confidence in his own powers as well as a great sense of pleasure in his art. A more sincere, upright, devoted artist than Samuel Prout never lived, and it is sad to think that so deserving a man had to work—in very bad health—up to the day of his death, while after his death his works began to sell for large sums. But this is so common an experience that the mere mention of it is a wearisome platitude. Prout died at his home in Clapham Rise, at the age of sixty-nine.

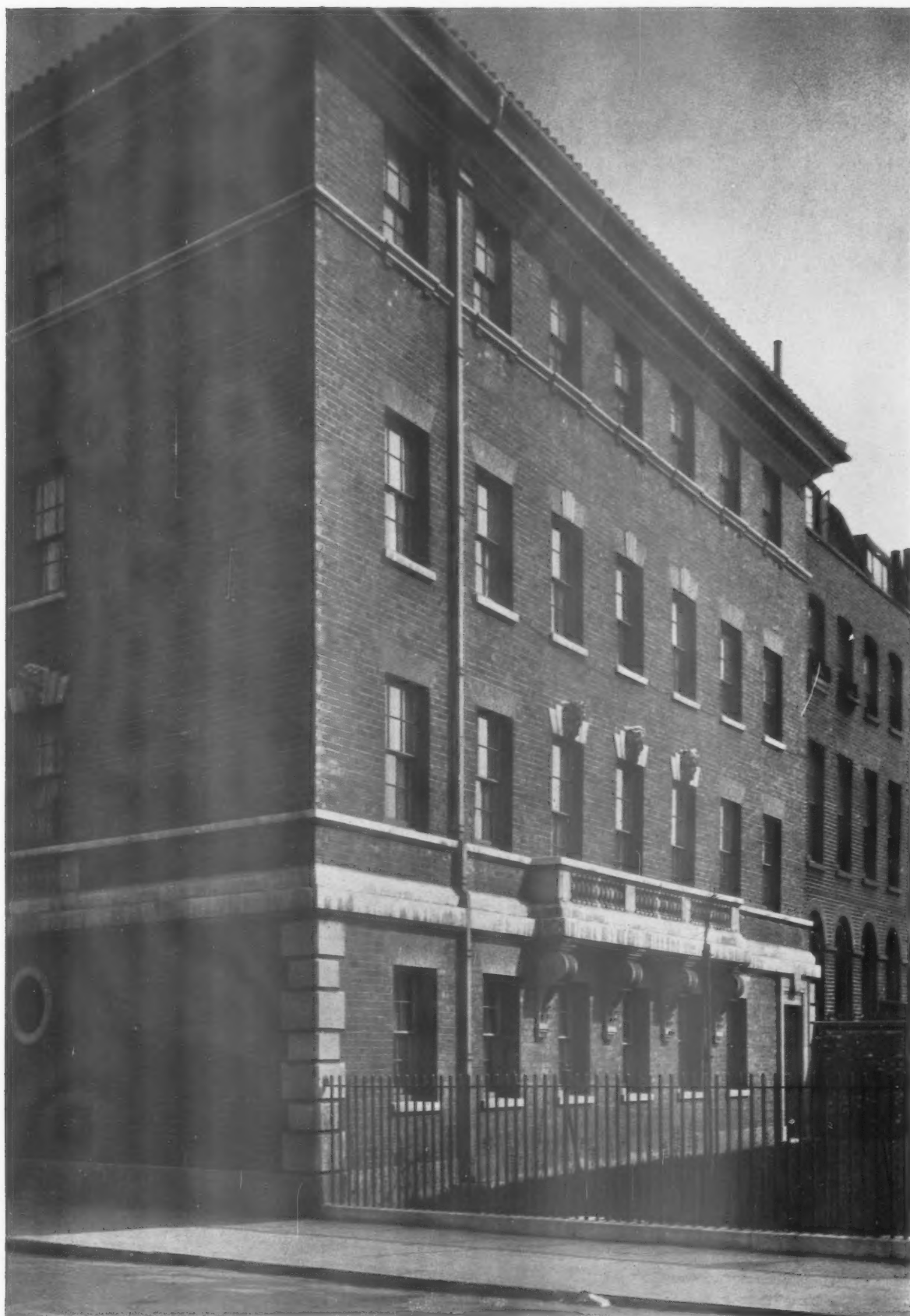
A Doctor's House and Flats

At Kennington, London.

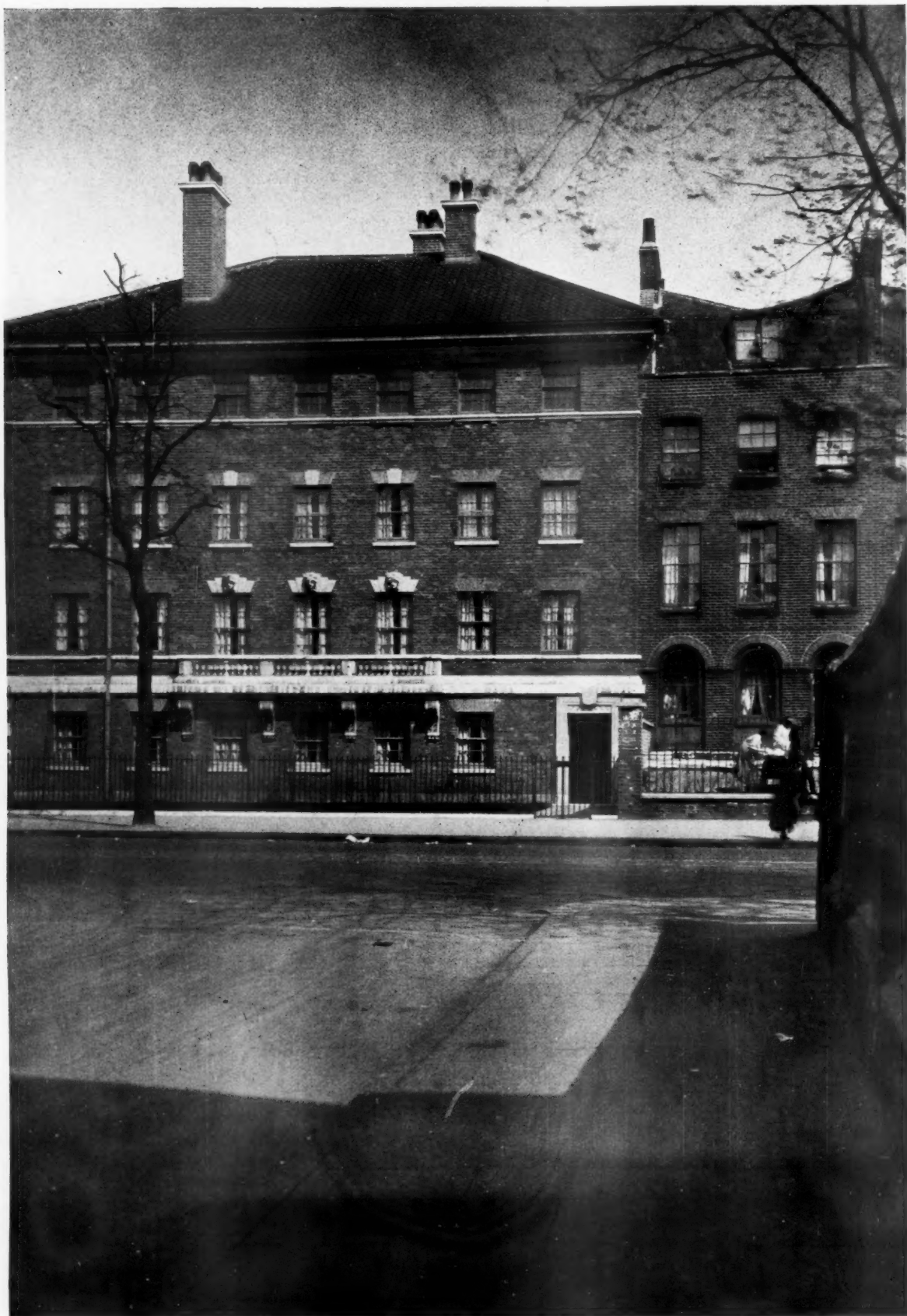
Designed by Adshead & Ramsey.



FROM THE ROAD.



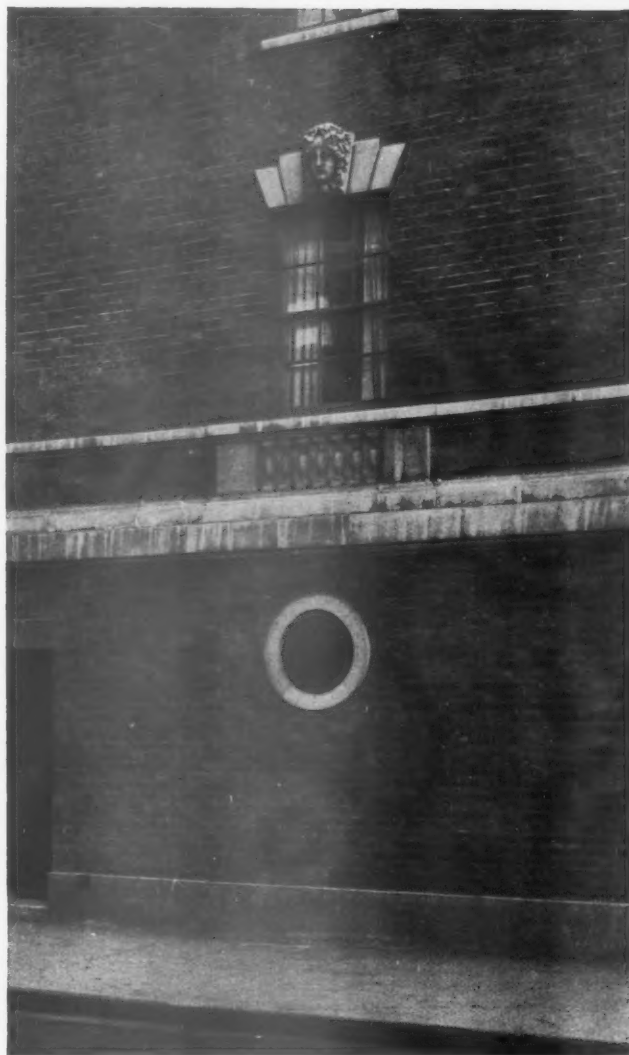
A CORNER VIEW



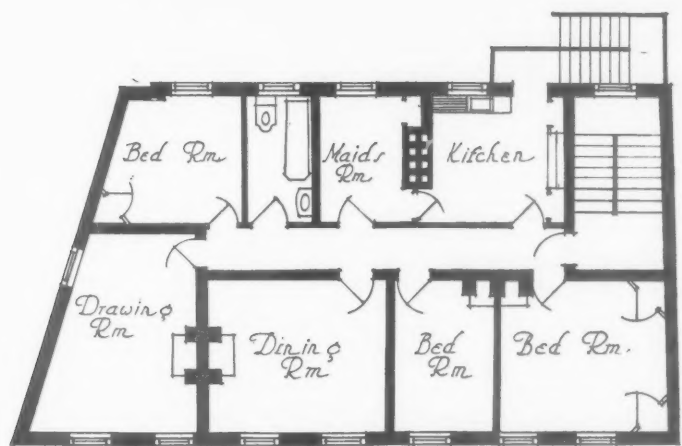
THE FRONT.



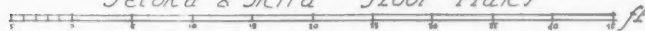
THE BALCONY ON THE FIRST FLOOR.



A WINDOW TREATMENT AT THE SIDE.



Second & Third Floor Plans:



A PLAN OF ONE OF THE FLATS.

The Churches of Temple Moore.

With a Note on the Use of Styles.

By H. S. Goodhart-Rendel.



ST. AIDAN, CARLTON (CHELMSLEY), YORKSHIRE,
1886-1887.

WHEN Temple Moore died, those who knew and loved his work seemed to hear the stroke of the clock which severs the present hour from the hours of the past. At his death there went from us, irrecoverably and for ever, the faith to which—even in this un-Gothic age—all Gothic things were possible. Of his fellow-labourers who remain, not one would pretend to his singleness of intention, to the completeness of his reliance upon the standards of beauty set in the Middle Ages. Great designers may still be among us who bring again to the service of religion those forms which religion has hallowed in the Ages of Faith, but in the work of all of them there is something of eclecticism, call it taint or savour as we will. To Temple Moore any adulteration of the mediæval spirit would have seemed—not blameworthy as to Ruskin, nor witless as to Viollet-le-Duc—but needless and vain. He thought Gothic, and, therefore, he built Gothic, almost as it seems unconsciously; Gothic as real, as spontaneous, as lovely as any which the authentic Gothic Age has left to us.

Now, it may very well be that the practice of Gothic style has been an anomaly from the moment when that style failed to meet the challenge of the Renaissance. It may well be that even its astonishing revival of vigour in the last century was nothing but a hectic prelude to its extinction. These are theses for the historian to consider, and important theses, too; important also to the prophet, and important, above all, to the teacher who would guide future artists along the line of least resistance from external intellectual forces. But no historian, prophet, or teacher can prove that because a work of art is anomalous in point of style it need fail in the essentials of beauty. These essentials transcend peculiarities of style as greatly as the essentials of poetic beauty transcend peculiarities of metre. A poem cannot be without metre, and a building cannot be without style, since if a poem be without conventional metre, and be not mere formless prose, it must be cast in that strictest of forms—free verse; a form in which a thousand metrical temptations

must be dodged or avoided in every line; and if a building be without conventional style, and be not mere artless engineering, it must be veto-bound and prisoned in the strictest of all conventions, that of deliberate stylelessness.

The only proper importance of style to architecture lies in its degree of aptness as a vehicle for the ideas of the artist who uses it. If it hamper him, or take control of his creative imagination unduly, it can do him harm; if it serve him as a ready and elastic means of expression, it can do him nothing but good. Some architects there may be whose inventions are most easily conveyed to the world by means of a stylelessness which avoids all historic associations; the inventions of others are reinforced and enriched by historic associations deliberately invoked. The difference between them is of no great moment if each work with sincerity and freedom. The apple of knowledge has been plucked and eaten; unconsciousness of style can never be regained. In almost everything which the modern architect has to do, he must choose one of many ways of doing it, each way having close positive or negative relation with the styles of the past. However anomalous the way which he chooses may appear on grounds other than those of art, to overestimate the importance of his choice on æsthetic grounds is to persevere in the Victorian error that style is the be-all of architecture.

Critical opinion at the present time considers the most appropriate course for contemporary architecture to be that of rationalizing and refining simple forms and eschewing ornament. "Curiously symptomatic—that thing," says one of Mr. Galsworthy's characters of the Whitehall Cenotaph; "monument to the dread of swank—most characteristic." To people in this mood, it is probable enough that the laws of statics will come eventually to supply sufficient as well as ultimate standards for the judgment of architecture. But, whether the mood be justified or not, it would be hard for critical opinion to maintain that such standards could, or should, have been adequate to guide the bolder ambitions of the Victorians. The various activities,

THE CHURCHES OF TEMPLE MOORE.



Plate II.

January 1926.

ST. MARK, MANSFIELD, NOTTINGHAMSHIRE.

From the South-East.



emotional and physical, of the nineteenth century, threw into the architectural pot a thousand fresh ingredients, ingredients so diverse and ill-chosen that a digestible product became impossible unless the mixture were passed through some sieve of experience. Too many cooks had spoilt the broth, and the old recipe of Georgian days was clean forgotten. As a strainer nothing was likely to serve so well as a limited and defined style, and such styles could only be found in the past. Whatever may be thought of the pointed arches and clustered shafts of the St. Pancras railway station and hotel, it must be admitted that these and the other Gothic forms employed give to the design a coherence which it would not have possessed had Sir Gilbert Scott and his assistants tried to body forth in new shapes their conceptions of the Romance of Steam, the Blessings of Progress, the Necessity of Polychromy, the Immanence of Truth in Beauty, and the Nobility of Labour (hand—, and machine—).

In ecclesiastical architecture this need for a recognized style to serve as a strainer for new ideas was less urgent than in secular, since the new ideas of the time in matters of church-building were relatively homogeneous, and for the most part admissible by logic. On the other hand, these ideas, tending as they did in the direction of mediæval Catholicism, gave of themselves a strong impetus toward the readoption of mediæval "styles." This is not the place in which to trace and recount the effects of this tendency, since for many years it had been completely established when Temple Moore's career began. Moore's position in the movement, however, is sufficiently peculiar for it to be necessary here to summarize briefly the antecedent causes of that peculiarity.

Pugin, the apostle of imitative English Gothic, died in 1852, and was followed to the grave a few years later by Carpenter, his greatest disciple. The undiluted mediævalism of these men was sustained in public favour only by their genius, and even during their lifetimes revolt had shown itself among their followers. Butterfield had set out upon his lonely but determined course, while the general mass of Gothic practitioners were preparing to follow Ruskin into foreign fields. By the year 1865, Puginism had completely disappeared, Ruskinism was waning, and Street and Burges, with their enthusiasm for experimental developments of the Early Gothic of France, were the acknowledged art leaders of the profession. The first designs of Philip Webb, of Norman Shaw, of G. F. Bodley, of Ernest George—in short, of everybody who was to become anybody in later years,



ST. MARY RIEVAULX, YORKSHIRE.

Fragments of the old chapel have been incorporated in the reconstruction.

were all very closely modelled upon the then style of Street, and it is more than likely that if Temple Moore had been half a generation older than he was, he, too, would have spent his artistic childhood playing with coloured bricks and plate traceries. Fate, however, was reserving him to take a leading part in establishing the reaction from these things, which, inaugurated probably by Bodley about the year 1870, was in a short time completely to change the course of modern Gothic. This reaction at first was simply one from foreign models back to those of our own country, and was greatly approved and furthered by the clergy of the establishment, who laid continually increasing stress upon their claim to represent a national branch of Catholic Christendom. Almost simultaneously with it, there took place in secular architecture a reaction not merely from foreign towards English Gothic, but from Gothic of all kinds toward a composite Renaissance style, oddly christened "Queen Anne." Norman Shaw's attempt at Bedford Park to prove the applicability of this style to church building was neither generally approved nor imitated; but as time went on signs appeared that Queen Anne was to have her say in the modification of the re-established English ecclesiastical style. Gothic abandoned "earliness" and came forward as near as she dared to the Renaissance fence. Bodley now lagged behind a little, but Micklethwaite, Somers Clarke, George Gilbert Scott, junior, and J. D. Sedding scandalized their elders by the unblushing lateness of their designs. Immense traceried windows, flat pitched roofs, and spireless pinnacled towers became the fashion of the day.

The two last of these names, George Gilbert Scott, junior, and John Dando Sedding, are those of the respective leaders of the two schools into which Gothic architects now tended to divide. Sedding, whose talents as a designer of ornament misled him occasionally into too cavalier a treatment of architectural problems, was the prophet of eclecticism, an eclecticism free to range over Gothic and Renaissance alike, and even to revisit the foreign fields which had been so lately proscribed. From his initiative are derived almost all the subsequent experiments in "free" Gothic which were so common recently, and even now continue to be made. Scott, with scarcely less talent as an ornamentalist, set himself the harder task of beginning again the development of English Gothic from the point where it had first been arrested early in the fifteenth century.

Scott was Moore's master, and to understand the designs of the younger man it is useful to know something of those



ST. PETER, BARNSLEY, YORKSHIRE: A VIEW FROM THE SOUTH-WEST.

of the elder. The cloud of ill-health which darkened the last years of Scott's life made it necessary for Moore to design parts of several of his master's buildings, and so close was the sympathy between the two men that it is often difficult, without external evidence, to distinguish the work of one from that of the other. The church of St. Augustine, in Queen's Road, Hull (1892-1902), is a building which might be by either: it is in fact by Moore. Scott's style can be well studied by Londoners in the famous churches of All Hallows, Southwark (1880), and St. Agnes, Kennington (1874), the latter completed by Moore *c.* 1889; and if, after these buildings, Moore's church of St. John at Hendon (1896) be inspected the similar outlook of the two architects becomes plainly apparent. Scott's felicitous power of handling Renaissance style, so notable in the Fellows Buildings at Pembroke College, Cambridge (1883), was also shared by his pupil, and early displayed in the fittings of St. Chad's Church, Sproxtun, Yorks, N.R. (*c.* 1879-1880).

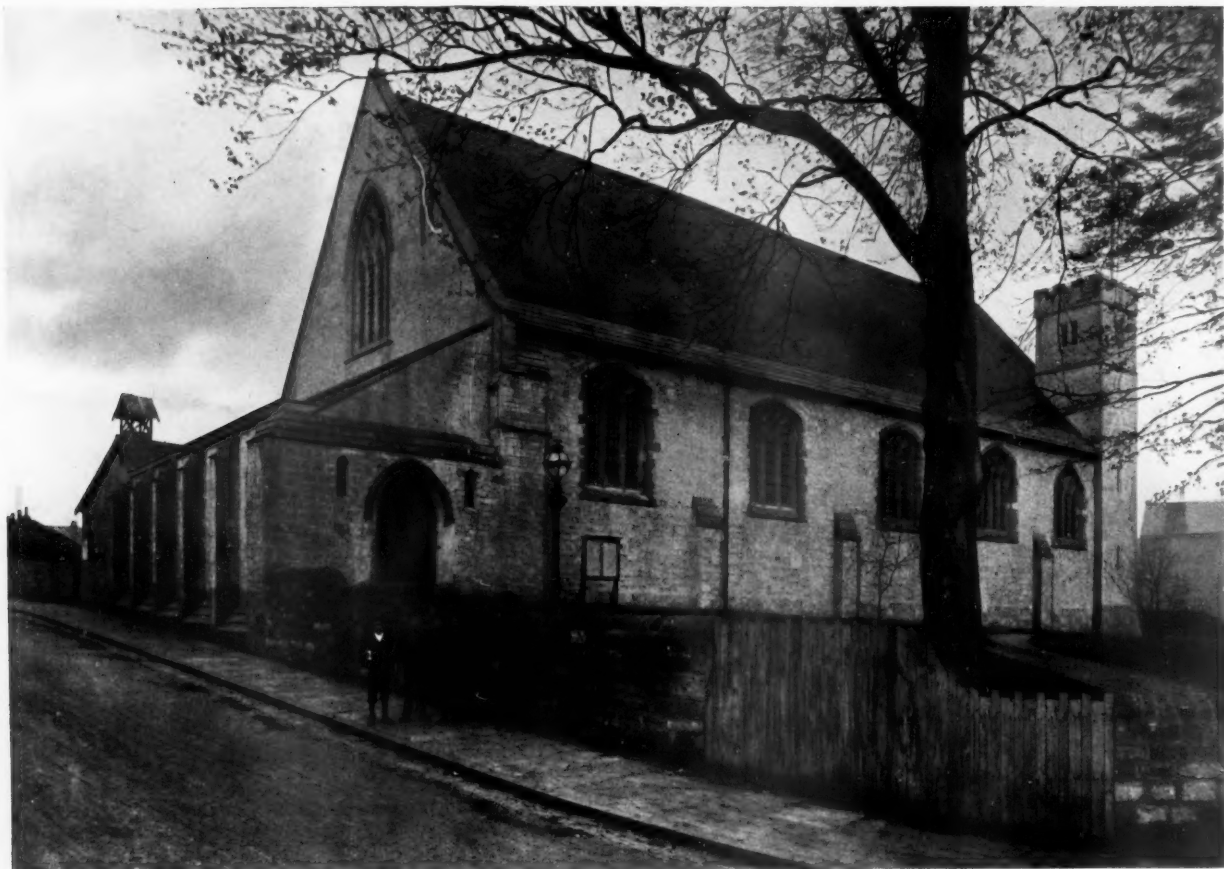
The first church of Moore's of which the writer of this paper has any note is the little chapel of St. Mary Magdalen at East Moors in the parish of Pockley (Yorks, N.R.). This was built, in a wild and remote situation, in the year 1882, and consists of a chancel continuous with a nave to which is attached on the south a lean-to aisle of two bays. The floor of this aisle is two steps lower than that of the nave, and the junction of the nave and aisle-roofs is supported on

horizontal beams instead of the customary arcade. A stone pier sustains these beams and divides the bays. The wooden barrel-vault of the nave and the nearly flat ceiling of the aisle are painted white, black, red, and green, and a little reredos is fitted into the recess below the east window (the latter of three lights with flowing tracery). The west end has a square bell turret supported on two piers, partly external and partly internal, and between these piers is a tall window of two lights. On the north side the building is windowless, owing to the exposure of the site to rough weather from that quarter. On the south side there are two square-headed windows. The materials used in building this chapel are the local stone for the walls, local stone slates for the nave roof, and cast lead (with gutter and gargoyles but no down-pipes) for the roof of the aisle.

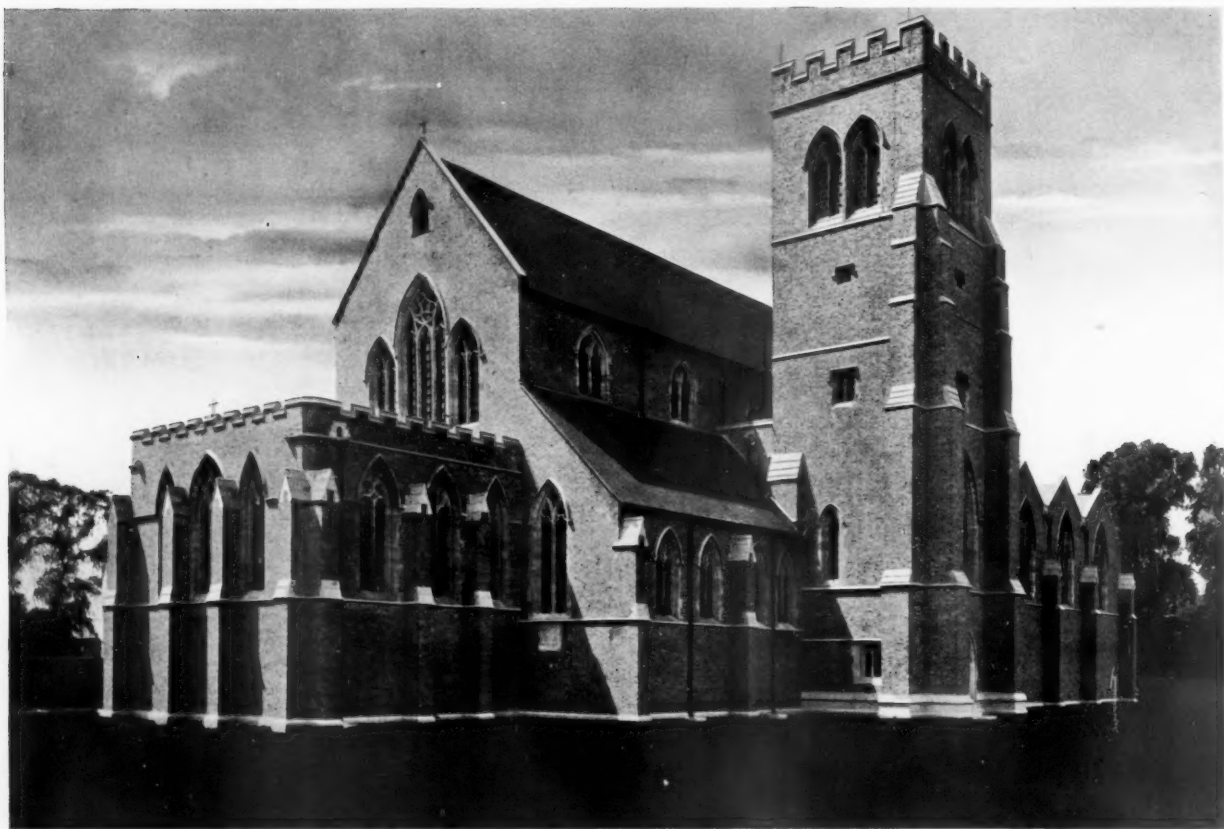
This description may seem needlessly lengthy for that of so small a building, but it is that of a masterpiece. So complete is the absence of any affectation in the design, so reasonable the construction, so just the proportion of every part to the whole, that this little moorland chapel seems ageless, neither old, sham old, nor modern. It seems as though it were the inevitable only possible result of the conjunction of its purpose with the surroundings amid which it stands. Hardly less inevitable is the form, greatly different from that of this chapel, of the little chapel of St. Aidan, built three years later by Moore at Carlton in



ST. PETER, BARNSLEY, YORKSHIRE: THE NAVE.



ST. MARK, MANSFIELD, NOTTINGHAMSHIRE. FROM THE SOUTH-WEST.



ALL SAINTS, UPPER TOOTING, SURREY. FROM THE NORTH-EAST.

the adjoining parish of Helmsley. Here the site is in a hamlet, and the church's duty is, therefore, rather to shelter its neighbours than to seek protection. St. Aidan's braves the wind, thick walled, and lit by the narrowest of lancet windows, and stands up in the form of a long, high parallelogram, ending at the west in a square tower capped by a square cone. Unhappily the roofs here are covered with tiles of better lasting qualities than appearance. At Bilsdale Midgable, near by, is another of Moore's small and characteristic churches, built ten years later than that at Carlton; and ten years later again (in 1906) Moore worked up the walls of an ancient chapel once belonging to the adjoining abbey into what is substantially the little new church of St. Mary, Rievaulx. Neither of these calls for especial comment, save, perhaps, for a passing remark upon the skilful design of the spire at Rievaulx, a spire of small dimensions which escapes altogether the defect usual in such things of looking like a large spire in miniature. Another Yorkshire chapel of peculiar merit was built from Moore's designs in the year 1895 at Heck, near Hensall, in the West Riding. This is the most modest of them all, but in everything as skilfully designed as the rest.

The description of the chapel at East Moors has led naturally to that of other designs of the kind, so that it is necessary now to go back in time to find Moore's first larger church. This was All Saints' church at Peterborough, designed as early as 1886, though not completed until 1903. St. Augustine's, Hull, and St. John's, Hendon, have already been mentioned as belonging to his first period, although both of them date from the succeeding decade. Earlier than either of these is the noble design for St. Peter's church at Barnsley, in the West Riding, which was made about 1891, although the execution of it was continued during twenty years. St. Magnus, Bessingby, in the East Riding, and St. Mark at Mansfield, in Nottinghamshire, are also conspicuous among Moore's earlier designs. It is not possible here to describe these buildings separately, though each is worthy of careful study. When time has established Moore's reputation in the high position which it seems destined to occupy, these buildings will probably be analysed and dissected many times over by those who will seek to learn their secret. In this place it will suffice to let the wonderful church at Sledmere, built in 1897-8, for Sir Tatton Sykes, stand for the whole of its architect's early period, of which it is at once the type and the culmination.

Sledmere church belongs to that small and favoured class of buildings, the architect of which has worked for a rich man who made no count of the cost. Like Clutton at Woburn, like Burges at Skelton and at Studley, like Bodley at Clumber, at Hoarcross and at Eccleston, Moore at Sledmere could do what he chose without any embarrassment from lack of available money. Yet what he has chosen to do is, in its essentials, very simple. A nave and chancel roofed continuously without any dividing arch, vaulted aisles to the nave, and a western tower, the walls of which are partly those of an older tower on the same site, these make up the plan of Sledmere church. The size of the building is not great. Its style is that richest of English Gothic styles which prevailed toward the close of the fourteenth century. The aisles are lofty, and their large tracered windows light the church sufficiently for there to be no need of any clerestory, a feature seldom used by Moore at this period. The nave arcades consist of elaborately-moulded arches, supported by clustered piers with moulded capitals.

The nave roof is of a pointed barrel form, with arched principals. The side windows of the chancel are square-headed and screened by an inner plane of tracery. The east window is of five lights, with tracery of a complicated pattern of reticulation. The interior is faced with fine masonry of rosy-coloured stone, the exterior is of greyish ashlar, save that the rosy colour of the interior is allowed, as it were, to flow out of the south door and lap round its external shafts and jambs. In return for this some greyish stone has found its way into the fittings of the aisle vaults.

In spite of the beauty of the chief materials, however, it must be admitted that the colour of the interior is not satisfying. Every window is filled with good stained glass, one by Messrs. Burlison and Grylls, and the rest by Mr. Victor Milner, but the pitch set by this decoration is not maintained. The oaken furniture, extremely delicately wrought, is neither painted nor gilt, and its brown colour seen against the delicate tint of the stonework seems heavy and sad. In this wonderful church everything that the carver could do for its beauty has been lavishly done, but the painter has scarcely been admitted. Moore has left so many proofs elsewhere of his skill and gusto as a colourist that it is not surprising to learn that he deeply regretted the order of his patron to which this exclusion of painting was due.

Save for the lack of decorative balance between form and colour, little fault can be found in this nearly perfect building of its kind. To many nowadays the elaboration of its style will be a stumbling-block, but to everyone it must at least be a proof of Moore's exceptional virtuosity. Having much similarity with the works of Bodley, it is yet curiously different from them in its underlying sentiment. Everywhere the idiosyncrasy of its designer is perceptible, his delight in rich ornament checked by his mistrust of mere elegance. The wooden roofs of the nave and chancel are, perhaps, difficult to justify in a building where the cost of a simple vault has been spent twice over upon decorative detail. A vault over the nave and chancel, though it would have modified the design of the exterior by heightening the ridge-line of the roof, a modification which Moore would probably not have welcomed, seems logically demanded by the general design. There is, however, plentiful English precedent for the mixture of vaulting and timber roofs, and at the date at which Sledmere church was designed precedent still was allowed overmuch influence in English ecclesiastical architecture.

Only two other churches by Moore can compare in richness with that at Sledmere, and both of these date from the period when his style had more fully matured. The chapel at Pusey House, Oxford, with its beautiful vault and rood-screen, is as ornately perfect as money could make it, and every penny of its great cost has been well spent. The church of All Saints at Tooting Graveney, Surrey, is also more than usually complete and elaborate, fully illustrating all its designer's particularities. Perhaps the stern outline of its exterior brings a little too much of Yorkshire into a Surrey suburb, but internally it is perfectly what it professes to be, a church built without stint to accord with the stately decorum of the Anglican Rite. The chapel at the Bishop's Hostel at Lincoln, though comparatively a small building, may be mentioned with these two for the completeness and dignity of design which characterize it. Detailed more simply than they, it has something of their sober richness, and everything of harmonious and just proportions.

(To be continued.)

Summit House, Red Lion Square, London.

Designed by P. J. Westwood & Emberton, A.A.R.I.B.A.

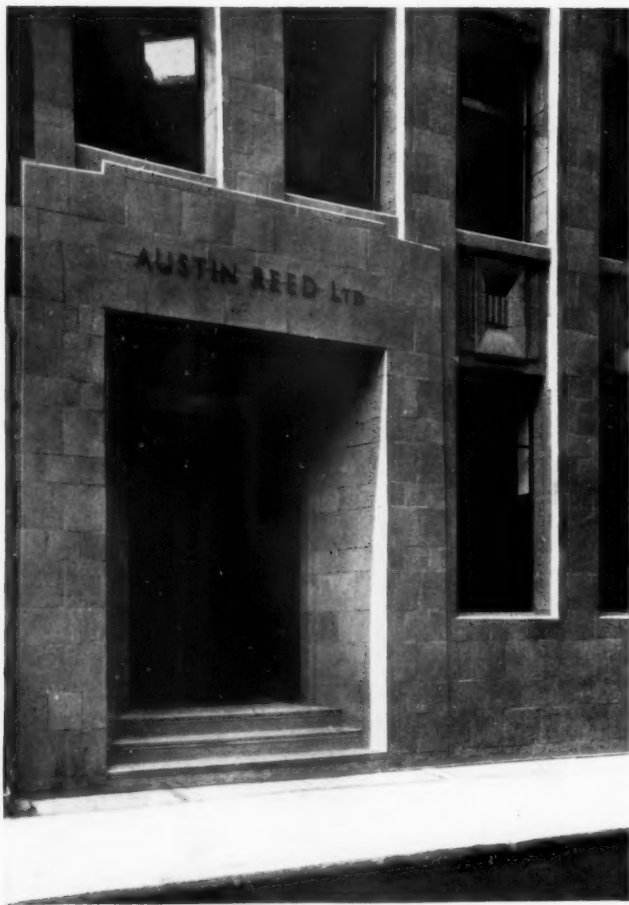
SUMMIT HOUSE is occupied by Messrs. Austin Reed, Ltd., as their head offices and warehouse. The main frontage of the building faces Red Lion Square, with side and rear elevations to Dane Street and Eagle Street, Holborn. The main frontage, which faces north, has not yet been completed, owing to unexpired leases. The elevation to Dane Street is also unfinished, in consequence of the provisions of the Rent Restrictions Act. The drawings illustrated, however, show the finished design, whilst the photographs represent those portions of the building which have been completed.

It is intended ultimately to make additions to the north-west, facing Red Lion Square, and to the east, facing the continuation of Dane Street. The elevation facing south to Eagle Street will also be added later. The various installations in the building have been planned with a view to these additions being made.

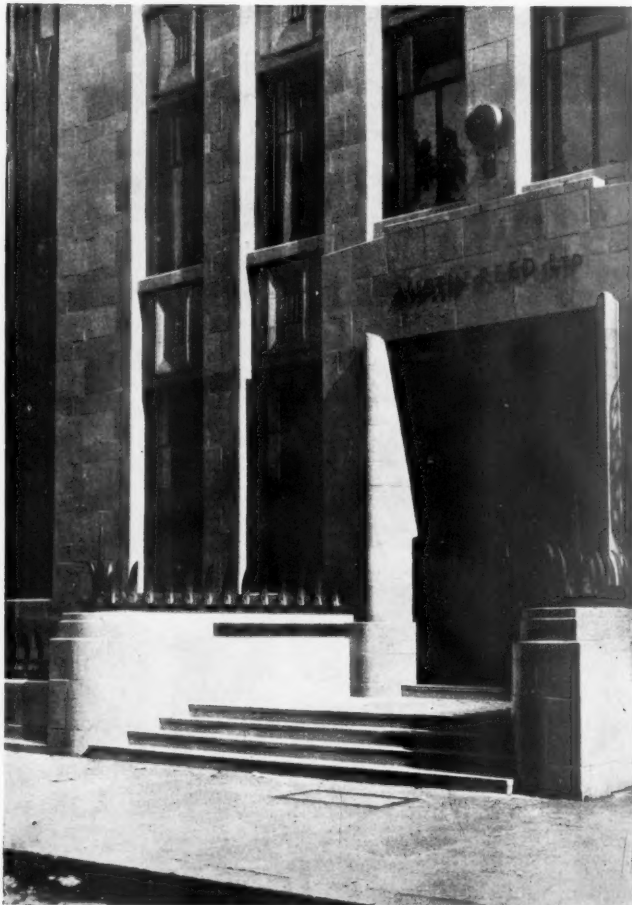
Cream terra-cotta has been adopted for the elevations to Red Lion Square and Dane Street, and similarly coloured glazed brickwork for the Eagle Street elevation, in order that the frontage may be easily washed down, and thus make a homogeneous building when the further additions are completed.

The building is steel-framed, consisting of five floors in all. The front block, facing Red Lion Square, is used as the general offices, buying, and mail order departments, and the rear block, facing Eagle Street, as a warehouse for the distribution of goods to the company's branches. A loading space and garage for motors are provided facing the Yorkshire Grey Yard, with an entrance from Eagle Street.

Fire-resisting materials have been employed throughout the construction. Many irregularities in internal planning will disappear as the site is developed.



ENTRANCE DOORWAY IN DANE STREET.



THE MAIN ENTRANCE.

SUMMIT HOUSE, RED LION SQUARE, LONDON.



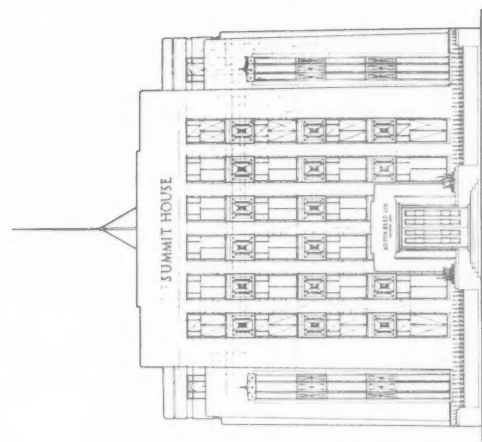
Plate III.

January 1926.

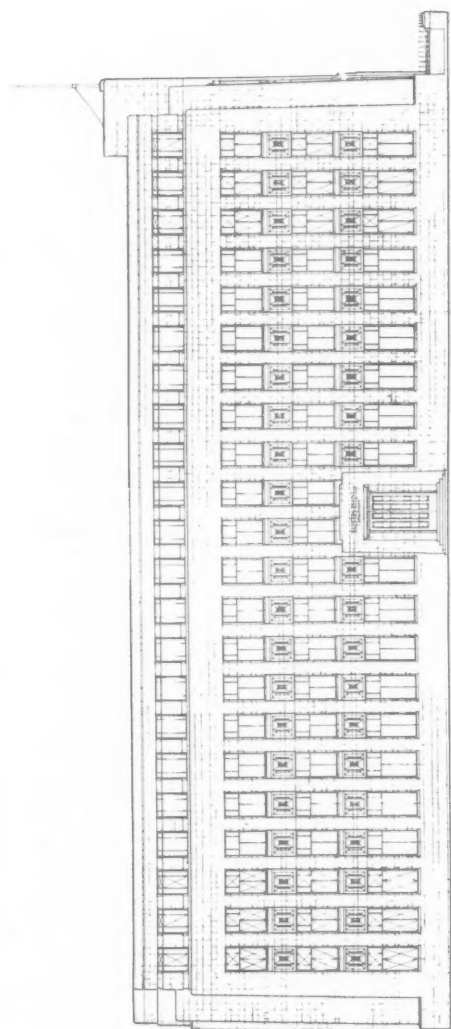
SUMMIT HOUSE, RED LION SQUARE, LONDON.

P. J. Westwood and Emberton, A.A.R.I.B.A., Architects.

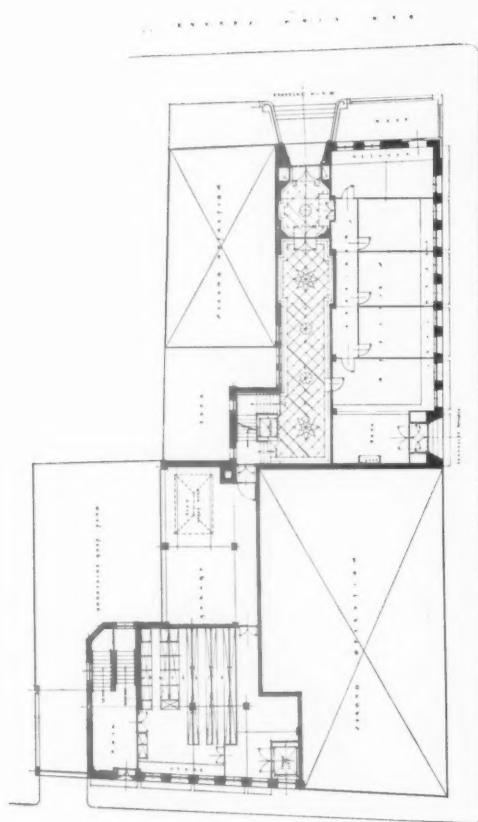




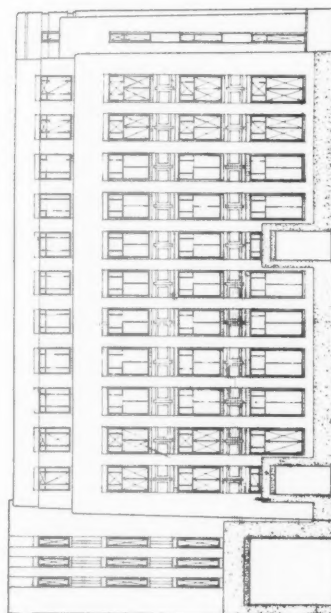
Front Elevation.



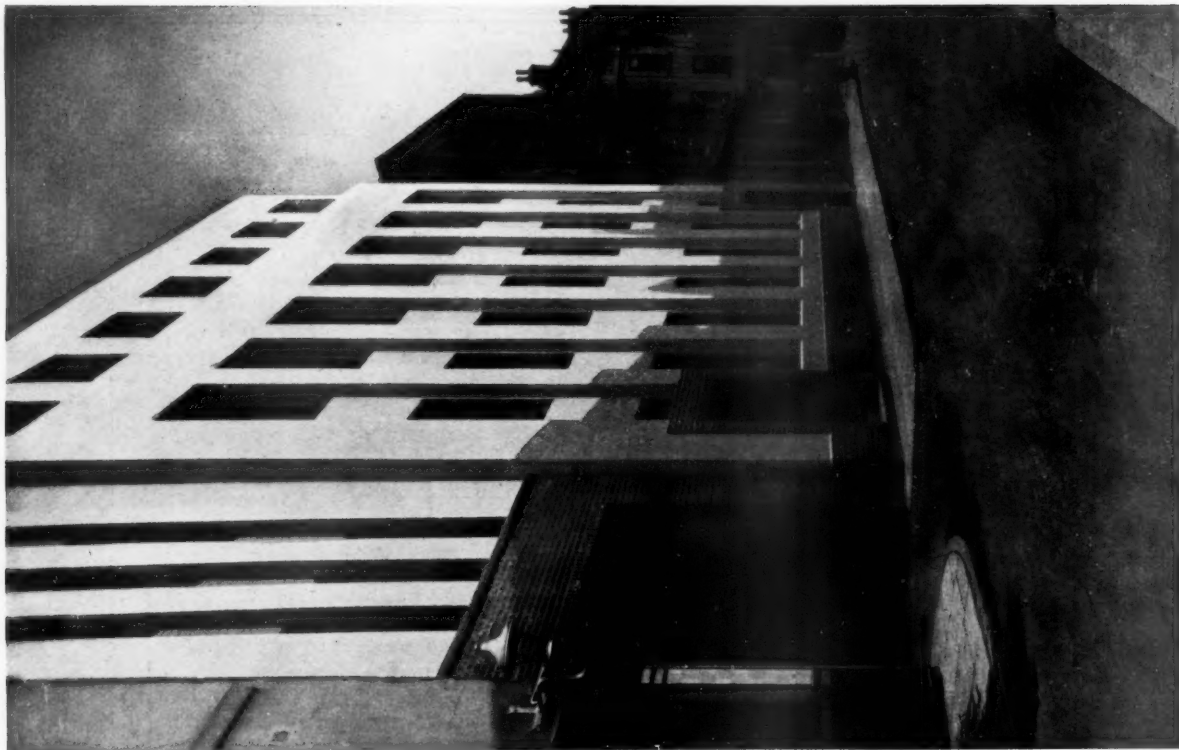
Elevation to Dane Street.



Ground-Floor Plan.



Elevation to Eagle Street.



In Eagle Street.

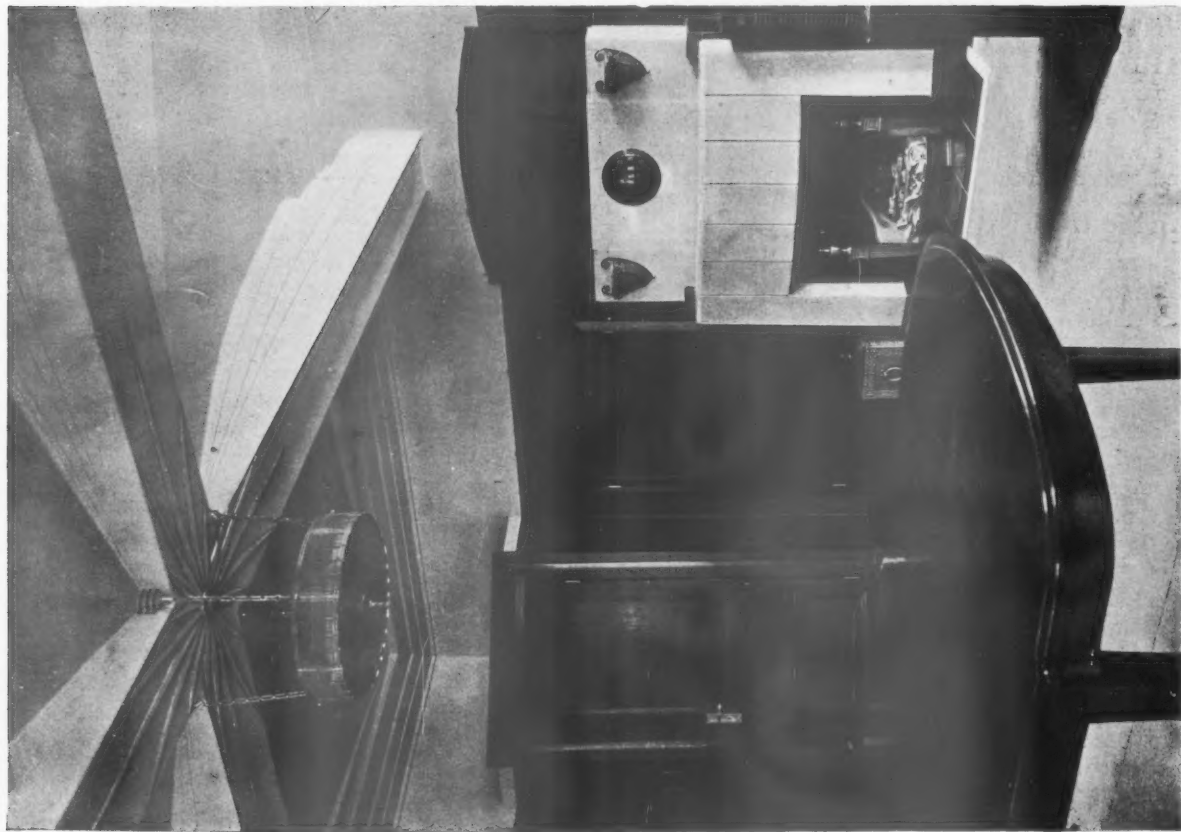
SUMMIT HOUSE, RED LION SQUARE, LONDON.



In Dane Street.



The Main Hall.



An Interior.

SUMMIT HOUSE, RED LION SQUARE, LONDON.

Some Romanesque Churches in the Auvergne.

By Louise M. Richter.



1. THE CHURCH OF ROYAT.

THE curative springs of the Auvergne are justly famous, and every year the valleys nestling amid the volcanic hills of Central France are visited by an increasing number of those who are in search of renewed health. But there is another reason why this ancient province should attract our attention, and that is the great treasure-store it reveals of Romanesque art in its most attractive and suggestive forms, which, it is no exaggeration to say, is an indispensable study to anyone who wishes to have a correct picture of its development.

The church of Royat (Fig. 1), a watering-place which was at one time visited by the late Lord Salisbury, stands on a hill commanding a valley which descends to Clermont-Ferrand. The fine octagonal tower reared above the square of the transept forms a wonderful silhouette viewed from afar, giving an impression of solidity and strength. As a matter of fact it was a fortified post in the twelfth century, when it was built. The interior is noteworthy for its narthex, and the apse. On one of the beautiful columns of the apse is a capital offering an interesting example of the skill with which the Auvergne craftsmen knew how to embellish their architecture. M. E. Mâle describes it as representing Ezekiel cutting his beard and hair and then making three parts of it: one destined for the fire, another to be thrown to the winds, and a third to be kept in his mantle, as a symbol of the coming ruin of Jerusalem and the punishment of the people of Israel.

From this church, commonly known as Saint Léger, an avenue flanked by elegant villas leads to Clermont-Ferrand, which in Gallo-Roman times was known as Augustonemetum, on account of its sanctuary dedicated to

Augustus. It was also the birthplace of Vercingetorix. Later, in 1005, the celebrated Council of Clermont was held within its precincts, which led to the first Crusade. It also gave birth to Blaise Pascal, to Dulaure the historian, and other celebrities. The Cathedral of Notre Dame is closely related to that of Limoges, and superseded a Romanesque church erected on the same site. But far the most important building is the church of Notre Dame du Port (Plate IV and Fig. 4), which is considered by common consent the most perfect example of Romanesque art in the Auvergne that has come down to us. M. Marcel Aubert, referring to it, stated at the recent congress of the French Archaeological Society, that it can be regarded as the prototype of most of the Romanesque churches in the South of France. It was founded in the sixth century by the bishop, Saint Avit, dedicated to the Virgin, and frequented by numerous pilgrims. The greater part of the architecture dates, however, from about the tenth century. The church has one vaulted nave preceded by a narthex. The square of the transept is surmounted by a cupola, and the choir surrounded by four chapels. The interior is enveloped in a mysterious semi-darkness, the same being the case with the crypt, which is under the choir. There are no decorations except on the capitals of the columns. They can be divided into three categories: one, purely decorative, recalls ancient types with acanthus leaves; another represents winged female figures recalling the victories on Trajan's column, griffons, and winged genii; lastly, there is the kind which represents scenes from the Old and New Testaments. Some of these are signed with the name "Robert," and can be assigned to the end of the twelfth century, whereas those that are cruder in design apparently date from an earlier period. Passing to the exterior, we can

ROMANESQUE CHURCHES IN THE AUVERGNE.



Plate IV.

January 1926.

THE CHURCH OF NOTRE DAME DU PORT, CLERMONT-FERRAND.





2. THE CHURCH OF ORCIVAL.



3. THE CATHEDRAL OF LE PUY.

note the south portal (Fig. 4) with its quaint sculptures on the tympanum, representing the vision of Ezekiel announcing the Holy Conception, God the Father enthroned in the act of blessing, between two seraphims, and surrounded by the symbols of the evangelists. They bear a resemblance to the above-mentioned ornaments of the capitals, and might be assigned to the same artist, Robert. But it is the apse which, amid so many attractions, stands pre-eminent. It has the remarkable quality of seeming to make the exterior also reveal the interior parts, a device which was repeated in various other churches of the Auvergne, and is one of the secrets of their beauty.

At Issoire, the great church of St. Paul reproduces the plan of Notre Dame du Port, and even more so the church of Saint Nectaire (Fig. 5), admirably situated on the top of a steep hill, which it crowns with its three towers. Its western façade, severe in its simplicity, has a singularly impressive character. The paintings on the columns of the interior date back to an early period, and especially noteworthy is one of the twenty-two representing the tomb of Christ, which is an interpretation of an antique mausoleum. Of the rich church treasure which Saint Nectaire once possessed only three pieces have survived: the jewelled plates of a book-binding, the shrine of the bust of St. Baudine, being a Limoges work of the twelfth century, and the statue of the Virgin known as Notre Dame du Mont Cornadore, the former name of the locality. She is represented seated,

her head covered with a veil, holding the Infant Christ between her knees. Her hieratic pose, the grave expression of the Child recall, as M. Mâle rightly observes, the great Virgins on the mosaics of the East, and is closely related in its majesty to the Sainte Marie mentioned in an inventory of the tenth century in the cathedral of Clermont-Ferrand. One can note similar types of Holy Virgins at Notre Dame des Tours, at the museum in Rouen, and in other French towns.

Worthy of especial mention is the fine abbey of Mozac near Riom, founded in the seventh century, but destroyed by the Normans, and reconstructed later on, according to its original plans. Here again the ornamented capitals of the columns are most remarkable, and clearly show, as M. Jean Verrier in his recent article in the "Gazette des Beaux-Arts" points out, that the artist in composing them must have profited by seeing the ornamentations of Notre Dame du Port, which he even surpassed in artistic merit. Among the church treasures of Mozac we must draw particular attention to the *châsse* of St. Calmin, which is one of the most magnificent works that Limoges produced in the twelfth century. On one side is represented the Crucifixion, with the Virgin and St. John; on the other the history of St. Calmin, the Governor of Auvergne.

Another excellent example of the Romanesque style



4. THE DOOR OF NOTRE DAME DU PORT, CLERMONT-FERRAND.

ROMANESQUE CHURCHES IN THE AUVERGNE.

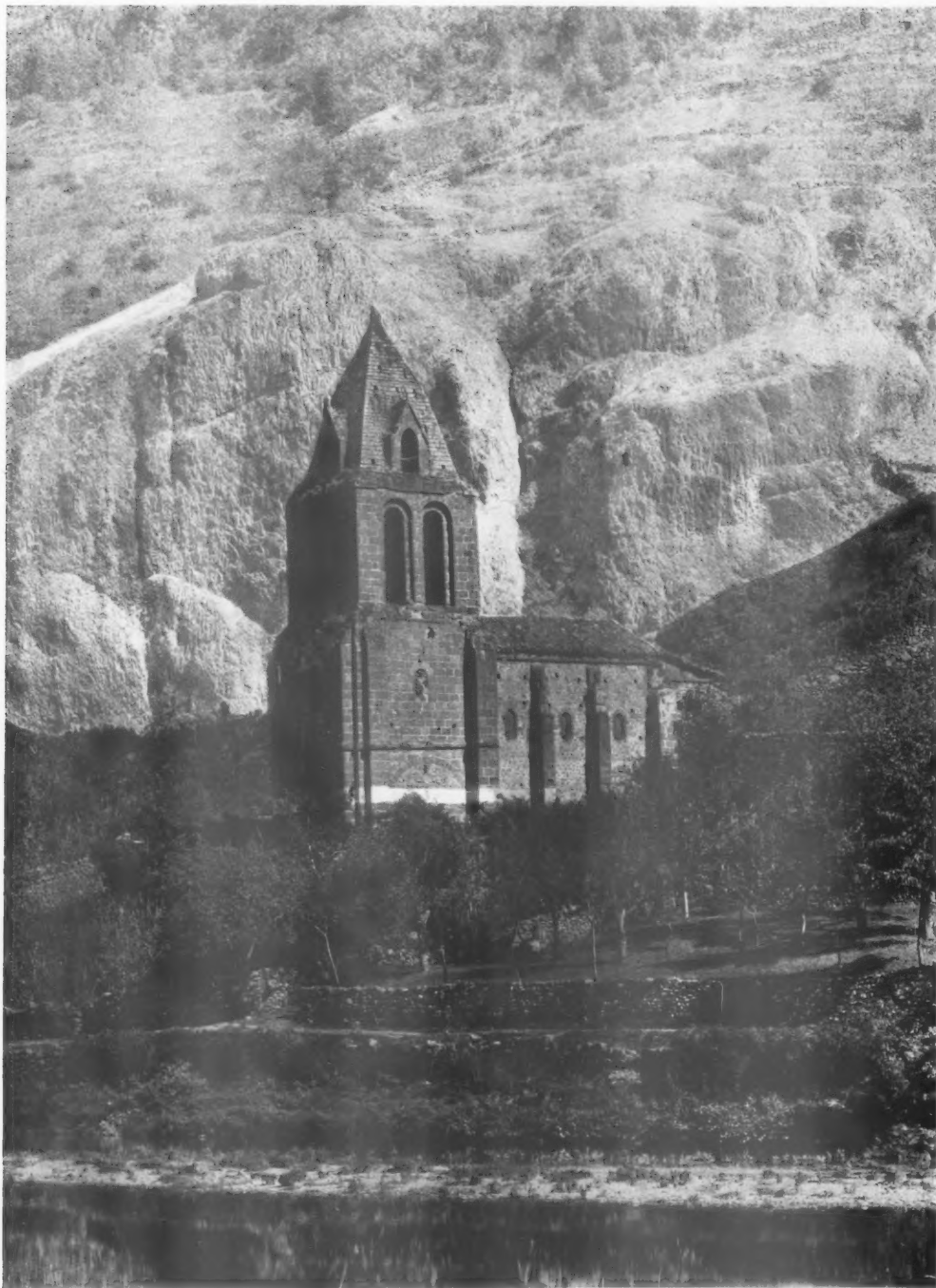


Plate V.

SAINT MARIE DES CHAZES.

January 1926.





5. THE CHURCH OF ST. NECTAIRE.

of architecture of the Auvergne type is the church of Orcival, lying between Clermont and the Mont-Dore. Fig. 2 shows the admirable apsis from outside, as well as the octagonal tower, raised, as at Royat, on the square of the transept. The choir has fine proportions, and the crypt is one of the largest in Auvergne. Remarkable, also, are its rich incrustations of coloured stones. A seated Virgin, carved in wood, has been the subject of pilgrimages since remote times.

The cathedral of Le Puy is admittedly one of the most noteworthy and beautiful edifices of the Romanesque period, though it is little visited by tourists, being remote from ordinary traffic. Perhaps on account of this circumstance the cathedral-town is among the most picturesque in France. From the narrow streets steep stairs lead direct to the magnificent façade, decorated with many arches, and resplendent with multifarious colouring. It may fairly be supposed (Fig. 3) that the architecture here was subjected to Hispano-Moresque influence, due to the pilgrimages to the so-called "Black Virgin" within, which at one time was greatly venerated. The trilobated coloured arches of the façade recall certainly those in the mosque of Cordova. The interior is most impressive with its cupolas and solid pilasters, and its somewhat austere decoration.

The exterior is worthy of note for its wooden porches dating from the twelfth century, with reliefs showing scenes from the life of Christ. On one of the locks of these wooden doors is written: "Gauzfredus me Petrus fecit edi. . .", which leads us to attribute the building to Bishop Peter (1145-1155), as M. Verrier suggests. On the north side of the cathedral there is a magnificent cloister, again an excellent example of Romanesque work. An imposing effect is gained by the black-and-white arcades, the ornamented capitals, and the white-and-red cornices.

We must not conclude this study without making reference to Saint Marie des Chazes (Plate V), situated amid beautiful surroundings, and containing a Virgin carved in wood, with ivory eyes. It is largely due to these venerated Virgins that the architects of the Auvergne were able to raise the means for erecting these numerous Romanesque churches of which so many have come down to us from the remote ages, whilst the comparative inaccessibility of their situations before the advent of the railways helped to preserve them in their pristine beauty.

Moreover, the ruins of a temple of Mercury, which had been erected in Roman times on the highest summit of the Puy-de-Dôme, greatly adds to the picturesqueness of the scenery.

Modern Details.

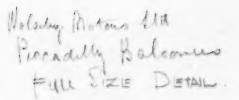
The First Floor Balcony, Wolseley House, Piccadilly, London.

From a Design by W. Curtis Green, A.R.A.



THE BALCONY.

A photograph taken from within the offices of Messrs. Imperial Airways.



Copy of Original

Yard of Asphalt floor

THE BALCONY

From a drawing by W. Curtis Green, A.R.A.



A SURVEY OF SEVENTEENTH- AND EIGHTEENTH-CENTURY ENGLISH DOMESTIC ARCHITECTURE.
37 & 39 Stepney Green, London.

Selected Examples.

IN CONTINUATION OF "THE PRACTICAL EXEMPLAR OF ARCHITECTURE."

A Survey of Seventeenth- and Eighteenth-Century English Domestic Architecture.

37 & 39 Stepney Green, London.

BY TUNSTALL SMALL AND CHRISTOPHER WOODBRIDGE.



THE STEPS.

OF the many fine houses of the seventeenth and eighteenth centuries, No. 37-39 Stepney Green is known to few. This is probably due to its situation off the Mile End Road, through Hayfield Passage, a few minutes' walk from Stepney Green railway station.

The house is on the north side of the Green, and is adjoined by some interesting examples of eighteenth-century terrace houses.

During the seventeenth and eighteenth centuries this part of London, from the People's Palace to Stepney Green, was known as Mile End Old Town, and was considered a highly respectable residential suburb of London, especially for seafaring men, and it is said that Captain Cook was a resident of this part.

One important occupier of this house was Michael Geere, a person in authority at the Trinity House Almshouses for Seamen in Mile End Road, and his monogram is contained in the overthrow of the wrought-iron gates. Apart from being used as a residence, this house has served many purposes, having been a Home for Aged Jews, later an arts and crafts school under the London County Council, and is now used by the latter as the medical centre for the district of Stepney.

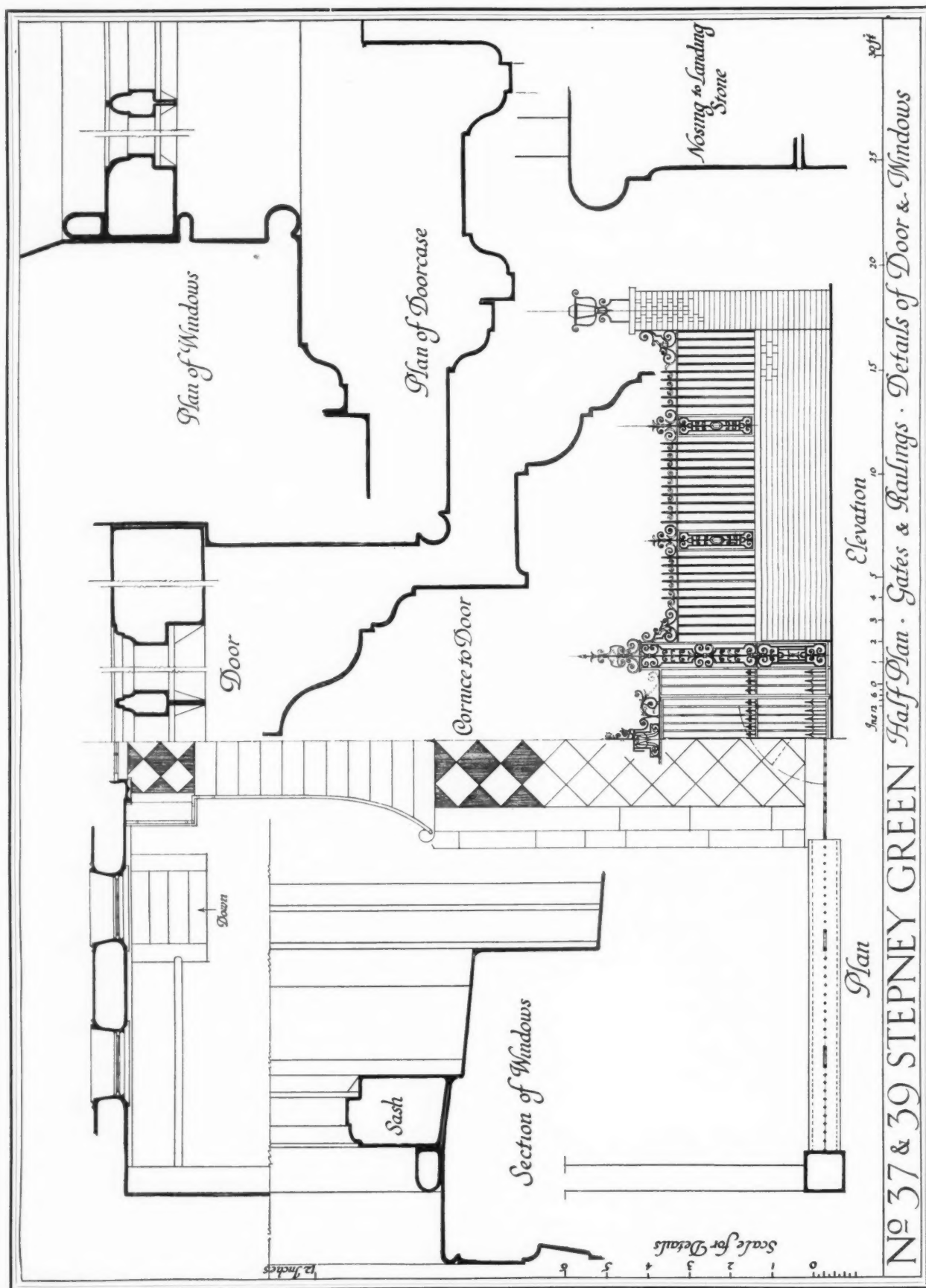
The approach to the house from the Green is through a very fine wrought-iron gate, with the monogram previously mentioned above. On each side of the gate there are pilasters with

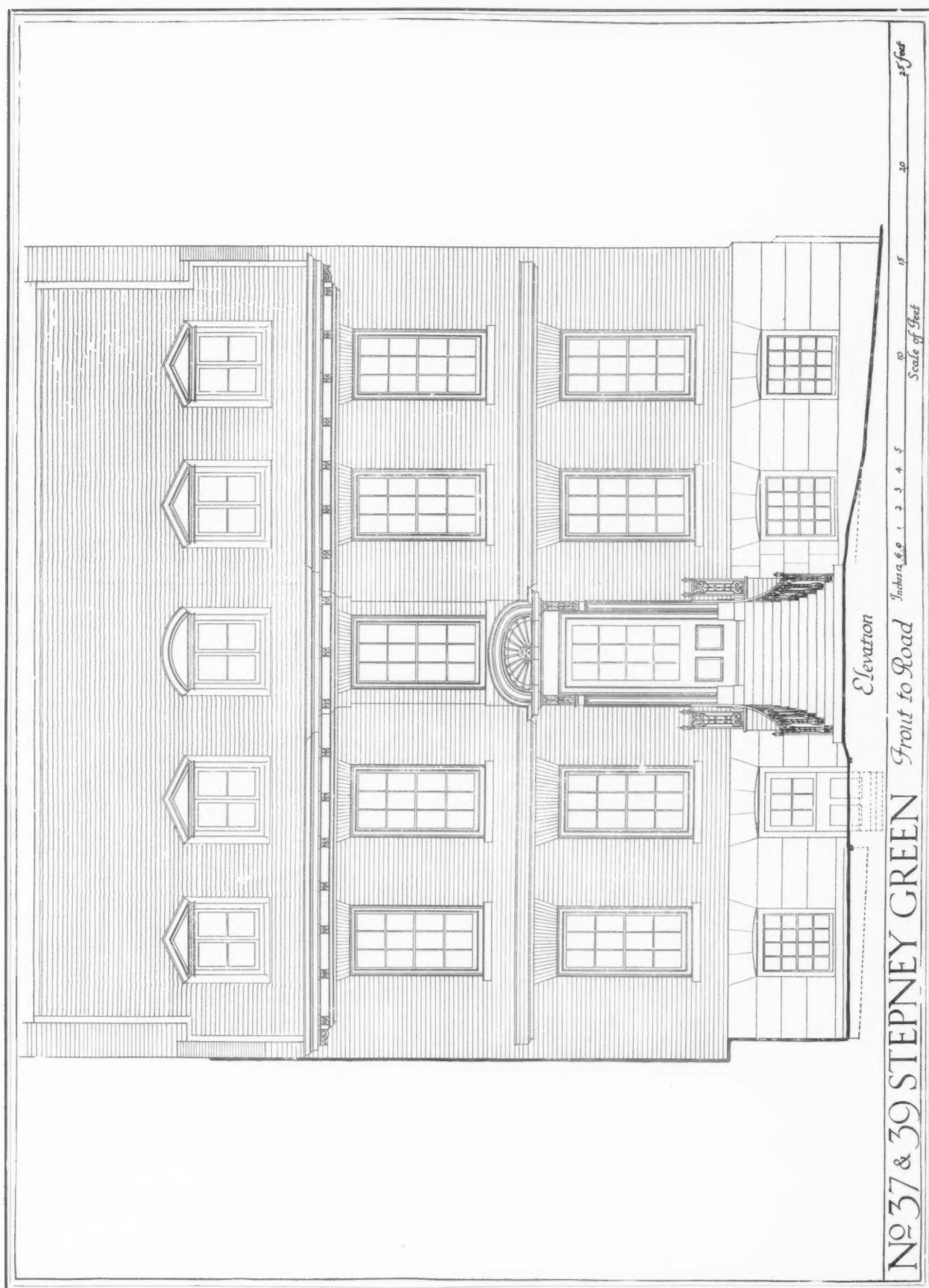
pyramidal tops. The railings on the dwarf wall on either side of the gate have centre panels, and at each end are very fine "G" scrolls connecting up to the pilasters on the gate side and the brick piers at both ends. The piers have interesting lamps with scroll-work resting on the stone caps. Unfortunately, the general condition of the ironwork is bad and much ornamental work is lost. Care has been taken, however, to keep the work intact with iron strengthening bars, which do not improve the general appearance.

Leading from the gate to the graceful flight of steps, with their very fine wrought-iron balusters, is some excellent square black and white marble paving laid diagonally. At the top of the steps the landing is similarly paved, and on each side is railed in with fine scrolled ironwork panels.

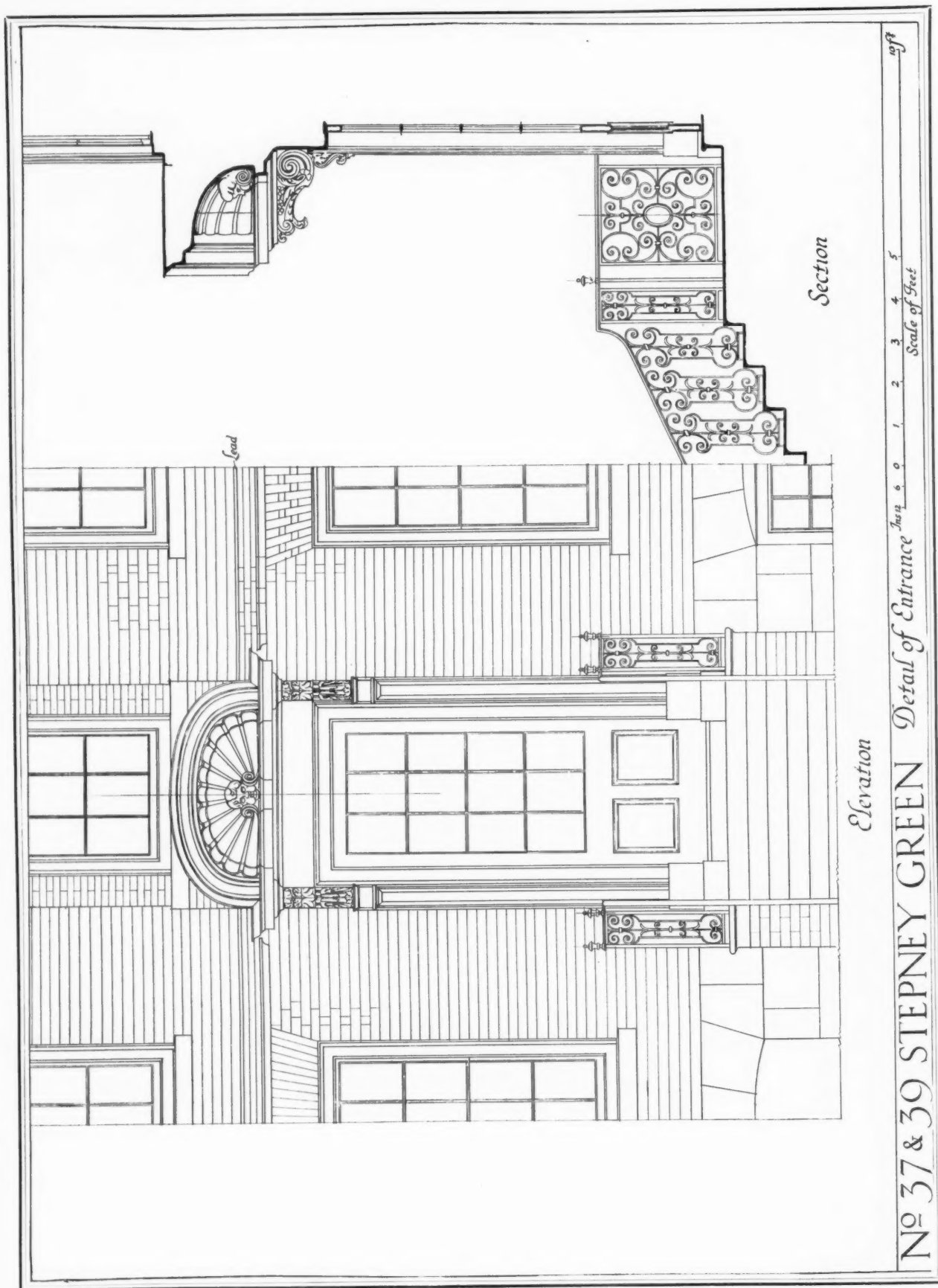
The brick front of the house is excellent in its proportions, and is in its original state, except that the stone semi-basement has at some time been rendered in stucco. It has a pleasant wood cornice with carved brackets, and is finished with a typical tiled roof of the period. The centre brickwork above the door hood is in gauged brick. This also applies to the window arches and stringcourse, the latter returning on itself at either end.

NOTE:—The Interiors of this House will be illustrated in the February Issue of THE ARCHITECTURAL REVIEW.



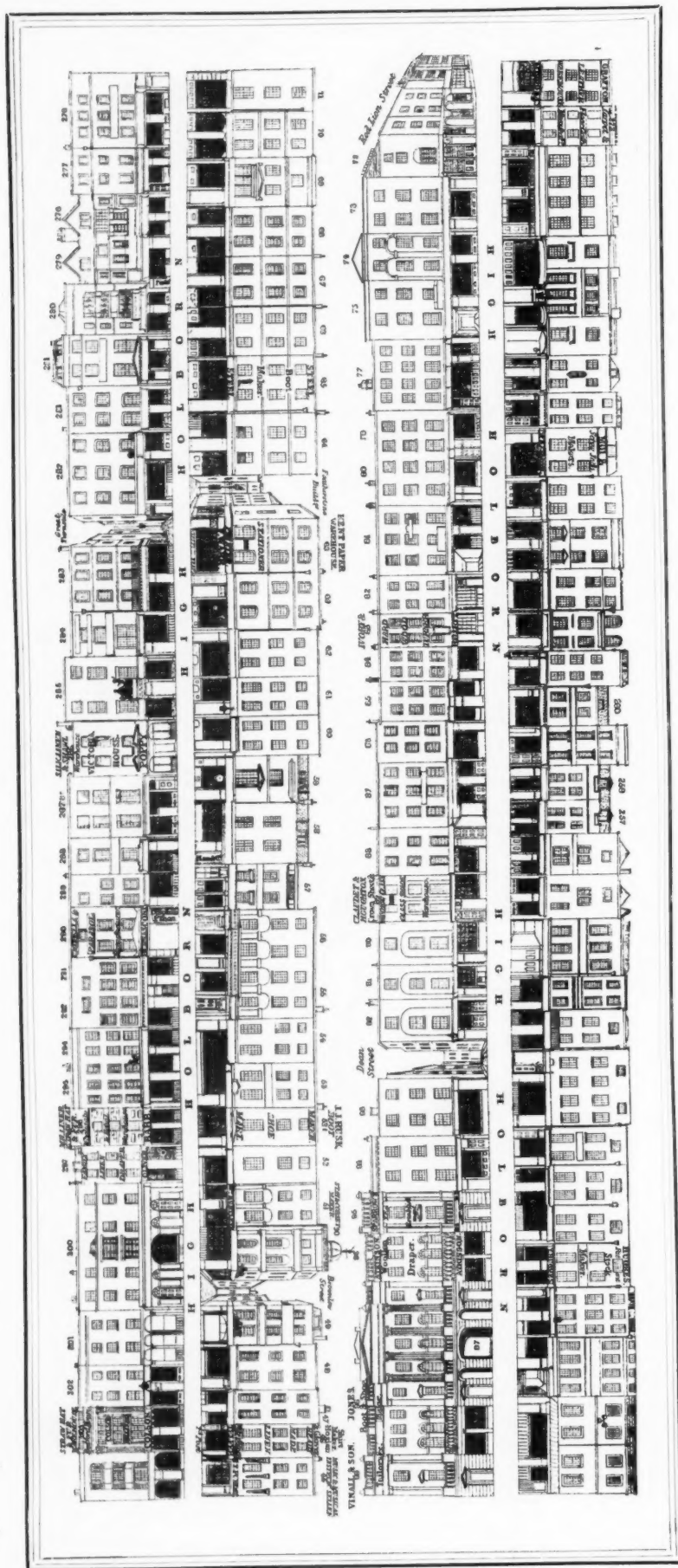


A SURVEY OF SEVENTEENTH- AND EIGHTEENTH-CENTURY ENGLISH DOMESTIC ARCHITECTURE.





THE FRONT DOOR.



HIGH HOLBORN (continued).

(No. 11 in Tallis's "London Street Views." Published about 1830.)

In this section Tallis describes High Holborn as a "long noble street, and crowded thoroughfare." "Great Turnstile" is a narrow passage for pedestrians, conducting to Lincoln's Inn Fields. A large and noble square composed of stately houses. The northern side is called Holborn-row, and the southern Portugal-row. Several of the houses were built by Inigo Jones, and he gave to the ground plot of the square the exact dimensions of one of the pyramids of Egypt. A better mode of conveying to the imagination a sense of these enormous piles could not have been better conceived. If the passenger stops for a few moments in the bottom, and terminating in an apex of gigantic slanting sides, the size of the square in the bottom, and terminating in an apex of gigantic height, he may form some slight conception of these magnificent wonders of the world. The eastern side of the square is occupied by a high wall dividing it from Lincoln's Inn Gardens. Of this wall and the square, Gay, a century ago, gives the following account and caution:

"Where Lincoln's Inn, wide space is railed around,
Cross not with venturous step, there oft is found
The lurking thief, who while the daylight shone,
Made the wall echo with his begging tone;
That crutch, which late compassion moved, shall wound
Thy bleeding head and fell thee to the ground,
Though thou art tempted by the linkman's call,
Yet trust him not along the lonely wall:
In the midway he'll quench the flaming brand,
And share the booty with the pillaging band.
Still keep the public streets, where oily rays
Shot from the crystal lamp, o'erspread the ways."

Lincoln's Inn Fields is celebrated as being the place of execution of the unfortunate Lord William Russell. He was beheaded in the year 1683 . . . convicted of an alleged conspiracy to seize the king's guards and put him to death. The conspiracy was called the Rye-house plot, but it was not proved that his lordship ever heard of the place which occasioned the name, and he was condemned upon allegations which would have destroyed him had no such place existed. The Rye-house was a farm near Hoddesdon, in Hertford-

shire, belonging to one of the alleged conspirators; near this house was a by-road through which the king was in the habit of passing on his return from the races at Newmarket. It was said that he was to have been assassinated in this road, but that his return had been hastened by a fire in that town, which had occasioned his passing before the conspirators had time to assemble.

The particulars respecting the fate of this unfortunate nobleman, the efforts made to save him, his magnanimity, and that of his amiable wife, Lady Rachel Russell, whose pious and beautiful letters have been given to the public, are generally known. He protested his innocence of designs against the king to the last, and met his unmerited fate as a man and a Christian.

Six years after the death of Lord Russell, James II who, as Earl of York, was a principal agent in his destruction, was obliged to abdicate his throne, and had the mean-ness to apply to the Duke of Bedford, the father of the patriot, for assistance in his distress. "My lord," said the king, addressing the earl, "you are an honest man, have great credit, and can do me signal service." "Ah, sir," was the answer, "I am old and feeble, but I once had a son." It is said James was so much overcome by this answer that he remained silent for some minutes.

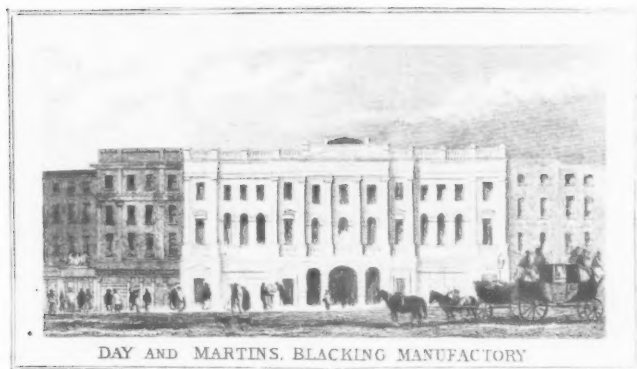
Lamb's Conduit Street takes its name from a reservoir or conduit built by one William Lamb, "citizen and clothworker," who "drew some springs together, built a conduit, and laid two thousand feet of pipe." This was to supply the City with water at a cost of £1,500.

Dean Street leads to Red Lion Square, which "is so called from its having been built upon the site of Red Lion Fields. Here formerly stood an obelisk, built by a subscription of the inhabitants, which was pretended to cover the bones of Cromwell."

Brownlow Street gets its name from its having been built upon the site of Sir William Brownlow's house. Harper Street and Bedford Row are erected upon the ground which once comprised the Harper Estate. Tallis tells us: "It was conveyed by Sir William Harper, Knight, Lord Mayor of London, in 1561, and Dame Alice his wife, in 1566, to the corporation of Bedford, where he was born, with a school house in that town, towards the maintenance of a master, usher, and for other uses mentioned in letters patent granted by Edward VI."

Tallis's *London Street Views*.

XXIV—High Holborn (*continued*).



DAY AND MARTIN'S. BLACKING MANUFACTORY

DAY AND MARTIN'S.

THE arrangement of the various sets of elevations in Tallis's views is not always on a systematic plan, and in the section here given it is necessary to begin at No. 99, at the left-hand of the third row from the top, then to reverse the plan and continue along the row next to it; this will enable us to resume the north side of the thoroughfare, going towards the east, at the point we left it in the previous instalment, or from No. 99 to No. 45; and in the same way from No. 304 to No. 244 on the south side shown on the two outer sections. I may note, too, that Tallis has here shaded the shop windows, a characteristic which appears in only a few of his views.

The first interesting frontage we come to is No. 97, which remained as here shown till quite recently. In Tallis's day it was the office of Day and Martin, the famous blacking manufacturers, and is described in the text as being then one of the finest buildings in London devoted to mercantile purposes. Dean Street leads into Red Lion Square, its lower end at this time being known as Leigh Street. At its east corner, No. 92, was the "Bull and Anchor" tavern, next to which was the Adelaide Coffee House, so named, of course, from William IV's queen. No. 94, now the well-known premises of Messrs. Batsford, publishers and booksellers, was then occupied by one Beauchamp, who is described as a British plate manufacturer. At No. 87 was another tavern known as "The York Arms," and the opening under No. 81 led to the Greyhound Livery Stables, a similar yard farther on being that of Hopkinson, the coach-builder. No. 72, at the corner of Red Lion Street, was occupied by the tavern bearing that name.

There is no necessity to say anything about Red Lion Street here, as Tallis devotes a special set of elevations to it, to which, in due course, we shall come in these reproductions.

Reversing the plan we find No. 69, with a noticeable window on the first floor. This was the shop of Cant, a clog-maker (where have all the clogs that once clattered about the London streets gone to, one would like to know?), and a few doors farther east is Featherstone Buildings, at that time, we are told, "a good street of genteel houses without a thoroughfare for carriages," which took their name from Cuthbert Featherstone, Gentleman Usher of the King's Bench, in the reign of James I. The "Three Cups" inn was once a noted hostelry in this street, which preserves still some of its old picturesque features. At No. 59, Weale had his Architectural Library, and two doors off is Hand Court running under No. 58, the "Hand in Hand" tavern being at its east corner. The house next to Brownlow Street, with its cupola and balcony, was that of an optician named Harris. The thoroughfare on which it abuts was so named because it was formed on the site of the

residence of Sir William Brownlow, just as the Brownlow Street, Drury Lane, derived its name from Sir John Brownlow.

We may here conveniently cross High Holborn, and proceed back to the spot whence we started, beginning at No. 304. We shall observe some interesting shop-fronts, notably at Nos. 301 and 300, and the umbrella-maker with the unusual name of Bernasconi, at No. 290, which premises have the tiny Dolphin Court running under them. Beyond this there is nothing to arrest us till we get to Great Turnstile, which had a book-shop in it in 1636 as it has several now, but in early days for the most part was filled with shoemakers and milliners; Bagford, the antiquary, once being one of the former here before he turned bookseller, both without much success. At the beginning of the reign of George III, Smeaton, who was to build the Eddystone Lighthouse, had an instrument shop in Great Turnstile, and in it, too, was an eating-house frequented by that curious person, the Chevalier D'Eon.

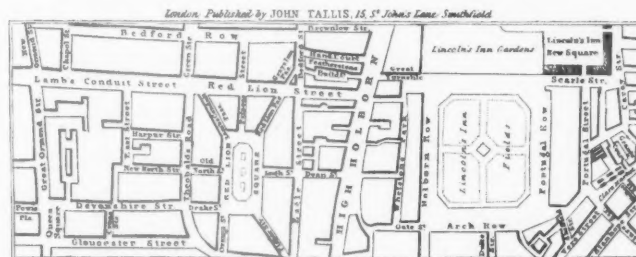
In Holborn, the classic façade of No. 281 shadowed the "Robin Hood" tavern; and little Titchfield Court is shown running under premises at No. 280, whose bay windows are worth remarking. Nos. 279 and 278 (misprinted by a 6) are also noticeable as architectural relics of an earlier day, apparently untouched but for the modernization of the ground-floor windows into shop-fronts.

By the way, balconies are not very usual in Holborn, but we have passed one on the front of No. 283, as we did at No. 252, on the opposite side of the street. The general effect of the portion of Holborn from No. 274 westwards to No. 244, is more broken up and picturesque than that with which we have dealt. For instance, there is a less uniform skyline; there are evidences of old roofs still existing; and one or two of the shop-fronts are distinctly attractive, notably that of No. 270, then the "George and Blue Boar," with its rounded front and the adjoining entrance to its stable yard. The tavern was once known *tout court* as "The Boar," and here it was, as tradition has it, that Cromwell intercepted the so-called "Saddle Letter," written by Charles I to his queen.

Under No. 261 will be noticed the small entrance to Feathers' Court, and a little farther west, No. 256, was then a tavern called "The Stag's Head." Two doors from this (No. 254) were the headquarters of the London Fire Establishment, with the opening leading into the yard where the then relatively exiguous engines were kept.

The three balls hanging in front of No. 243 (which should be No. 244), indicates the pawnbroking establishment kept by one Benton; and the opening under No. 245 next door, then in the occupation of Phipps, the saddler, probably communicated with the timber yard (fancy a timber yard in Holborn!) of Mr. Robins, whose shop-front it was, which is given on the elevation as No. 244, but should be No. 243. Here and there in the thoroughfare may be discovered an old roof indicating a structure that has survived from Tallis's day; but for the most part Holborn has been rebuilt in a most drastic way.

E. BERESFORD CHANCELLOR.



A PLAN OF THIS PART OF HIGH HOLBORN

Exhibitions.

THE WHITECHAPEL ART GALLERY.—When I first looked in the catalogue of the Exhibition of Canadian Art, and saw that so many names of the exhibitors had R.C.A. or A.R.C.A. attached to them, I had a distinct vision of hundreds of students of the Royal College of Art emigrating—perhaps even chartering a steamer to Canada; and upon further acquaintance with the work upon the walls—its good quality as a whole—I then thought that these emigrating students had found the promised land, a land which had liberated their thought and freed them from their hide-bound traditions.

I saw this hoard of eager painters pitching easels upon various vantage grounds and staking out claims, and expressing themselves with a freedom which had been denied them here. I was further contemplating this pleasing vision, and was thinking that perhaps there was something after all in an academic training which could produce such artists, when, alas! I found a note in the catalogue which informed me that R.C.A. meant a member of the Royal Canadian Academy of Arts, and that A.R.C.A. meant an Associate of the same.

Undoubtedly Canada is more advanced artistically than any other of the Dominions or Colonies. Whether this is because of the leavening of those of French extraction or not, the fact remains: there is enthusiasm displayed in the work too; already one can recognize a distinct Canadian school of painting.

The Canadian artist seizes upon the snow and realizes its decorative qualities; he appreciates its colour and the various colours thrown upon it and cast by it. He has this advantage over English painters—the colour of his country is more vivid: he can see colour objectively, while the English artist has to be introspective; he has to find it from within; but he scores in this way, that when he produces colour it has weightier qualities; more thought is necessarily compressed into it; the Canadian is inclined to be sometimes a little photographic.

The obvious fault is that there is rather a sameness about the subjects treated by the artists; take away their snow and you deprive them of their chief means of artistic expression.

One supposes that the Canadians have had their battles against artistic reactionaries, but not much trace of it shows in their art; they appear to have started on a journey which will inevitably lead them to a more complete artistic freedom.

Everywhere in art circles one sees the definite move away from mere representation; the diehards of the old school try to stem this direction of art, but it floods over them and leaves them kicking, and perhaps, after picking themselves up, they start running more or less lamely in the same direction.

And now, perhaps, I may be permitted a word or so on the Whitechapel Art Gallery itself. This particular exhibition will be over by the time this notice appears, but there are often interesting shows held here, and they are free to the public, so that those wandering along the drab Whitechapel High Street can obtain relief from the monotony by taking refuge in this gallery and getting glimpses of bright colour and sunny landscapes. But the gallery needs funds, so visitors who can afford it will be contributing to a good work if they put what they can in the box provided for the purpose.

Why shouldn't we have an Old Vic of Art? As a matter of fact the Whitechapel Art Gallery is doing something of the same sort of service for Art as the Old Vic is doing for Drama.

THE MAYOR GALLERY.—Mr. Ivon Hitchens—a painter who is new to me—had an interesting show of his works in this gallery.

In his method of trying to realize things purely as shapes in relation to other shapes, he is more consistent than most British artists who attempt to do this kind of thing. Here and there, as in the paintings in which he introduces a plaster cast, he has rather mixed his styles; to what extent realism and symbolism can be united within the same frame remains for the artist to demonstrate; in the case of Mr. Hitchens, where he has done this, one is immediately conscious of it, and therefore he cannot be said to have successfully accomplished the blend. One cannot in the same picture take liberties with the forms of certain things for the purposes of design and at the same time rigidly adhere to the exact rendering of other forms. But perhaps I had better not

push this point too far, but be thankful that there were a number of this artist's paintings which gave me great pleasure.

Mr. Hitchens definitely controls his colour-schemes, and he uses pure colour here and there to focus attention, from which point radiates, in more or less subdued colours, the rest of the picture.

This painter has a fondness for depicting the *fatness* of things; he delights in the bloated self-importance of a cushion.

Mr. Hitchens does not seem so sure of himself in his landscapes as he does in his interiors. His landscapes are a little dry, and do not always create the impression which their titles indicate they should.

"The Miller's Cottage," the reproduction of which in the catalogue denotes very strongly the influence of Cézanne; in the actual painting this is not so apparent; it is gloomy in effect, and painted almost in monochrome.

"The Green Table" (4) and "The Double Bedroom" (15) appear to reach the highest point of this artist's present development.

Mr. Hitchens is a very interesting painter, and we will watch with interest his further movements along the path he has chosen: it is only to be hoped that it does not turn out to be merely a blind alley.

THE FINE ART SOCIETY.—Miss A. K. Browning's exhibition of her works showed her to be possessed of extraordinary dexterity in the handling of oil-paint. Very often her exuberance overrides her judgment; that is to say, in the excitement of making a record of something that has attracted her, she quite overlooks the question as to whether the subject was worth doing at all; after her excitement has cooled this question must often arise in her mind.

From time to time the work of this clever artist is to be seen at various shows. Her talent is a Franz Hals-like one; it is, therefore, perhaps not for us to protest that we would prefer something showing more considered composition; something with a greater sense of pattern; something showing definitely a subjective grasp of colour; something which denoted a painter not so easily fascinated by external effects.

No amount of clever handling will compensate for unsatisfactory composition; there is often an absence of significance in the forms Miss Browning selects for her pictures; representation is evidently to her the main object, and in this she is quite successful, for she is quick-witted in realizing the effects of things and scenes that are before her.

We would like to see this artist paint a large group, something after the manner of Franz Hals, which would give scope for her method of treatment. It would be an advantage, too, if she painted her portraits in a higher key.

COLNAGHI & CO.—The second exhibition of the work of The Guild of Potters was held in the Colnaghi Gallery, New Bond Street.

On the whole it was an interesting show, and one welcomes exhibitions of this nature, showing as they do the interest that is being taken in this kind of art.

Technically, most of the work is exceedingly good; that is to say, in finish and general appearance. On the other hand, it strikes one that in most cases it is too realistic, too representational. Here and there where there is evidently a desire to avoid too great a sense of realism, natural shapes have been *deformed* in a rather self-conscious and objective manner; no original impulses have demanded as necessary certain specific forms in order correctly to interpret ideas. This applies to some of the works of Mr. Wilfred Norton; though he can on occasion be convincing, as in the nude figures of a mother and child called "Maternity."

Miss Stella Crofts is one of the best potters we have. Her work is very beautifully carried out, and her composition is always good—well-rounded and self-contained. She cannot, though, escape the accusation of being sometimes rather too naturalistic.

Among other members who also sent work were Mr. Charles Vyse, Mr. W. S. Murray, Mr. Stanley Thorogood, Mr. W. B. Dalton, Miss Christine Gregory, and Miss Sylvia Fox-Strangeways.

RAYMOND MCINTYRE.

Recent Books.

Ernest Newton.



THE LODGE, OVERBURY, WORCESTERSHIRE.

From "The Work of Ernest Newton, R.A."

The Work of Ernest Newton, R.A. Edited by WILLIAM G. NEWTON. With an Introduction by SIR REGINALD BLOMFIELD, R.A. London: The Architectural Press, 9 Queen Anne's Gate, Westminster, S.W. 1. Price £3 3s. net.

This is a pleasant, indeed a delightful, book, the record, not only of a gifted and lovable man, but of an epoch. Nor is it only a record, it is a stimulus, and one may hope a prophecy—a sign that we are about to settle down to a steady development of reasonable building customs, leaving behind all wild excursions and alarms in design.

The volume consists mainly of plates, but these are preceded by an account of Newton's life and development which itself raises many interesting points and considerations in regard to contemporary modes of building design and workmanship. The plates are of excellent photographic views and drawings, together with plans, details, and original sketches.

Some examples of church work are included, but in the main it is a book of house building. Many sizes and types of houses are illustrated, from a little cottage to the stately mansion. All sorts of materials have been used in the buildings, stone, flint brick, tile, wood black-boarding, plastering, each as the locality and character might determine. Many lessons may be gathered from turning over the plates. Those that come to me are of the sweetness and humanness of mere building; the sense of home given by a good, honest roof, and by sturdy chimneys; the kind expression that seems to smile out of friendly-looking windows; the fact that house designing is only a preliminary to home building and living.

For those engaged in the everyday work of planning and erecting dwellings, small or big, this volume would assuredly be a valuable possession. Apart from actual use of the accumulated experience of a man of great tact and judgment, the mere turning over of the leaves would stimulate the imagination and help to decide the mind. This book, indeed, makes one hope that our country house-building practice is more or less decided, and that it will only change by slow, natural evolution, not by sudden reactions, whims, and fancies.

The account of the man, Ernest Newton, by his son is admirably done, representing him as his contemporary friends knew him, but, of course, with fuller knowledge, and I have read it with sad sympathy. Some words on principles I should like to quote. "For him more and more the foundation of all design [for building] came to be the demands which had to be met in convenience, sunshine, weather-tightness, a sense of home. The solution of these demands was always being refined upon. The design grows out of simple and workable shapes of windows, doors, chimneys, roofs. He seemed to aim more

and more at expressing the spirit of the problem, of which the main factors are site, affecting shape; the client's view, affecting plan; and locality, affecting material.

"He was attracted to the view that architecture was going to develop more surely from below upward, from the skill and interest of those whose work in combination makes up the building processes, rather than from above downwards, starting from styles imposed *à priori*, and often by amateurs. If the great mass of smaller architectural work done to-day is simple and pleasing we must not forget how much we owe to the pioneers who worked without prestige and without much reward; and by what they did rather than by what they wrote and said, helped to make clearings in the jungle of false ideas and ugliness and phrase-making. . . . He was thinking in terms of wall and roof while others were still thinking in terms of style and period." That seems to me to be *that*, and I don't think a modern theory of building could, in short, be more clearly stated.

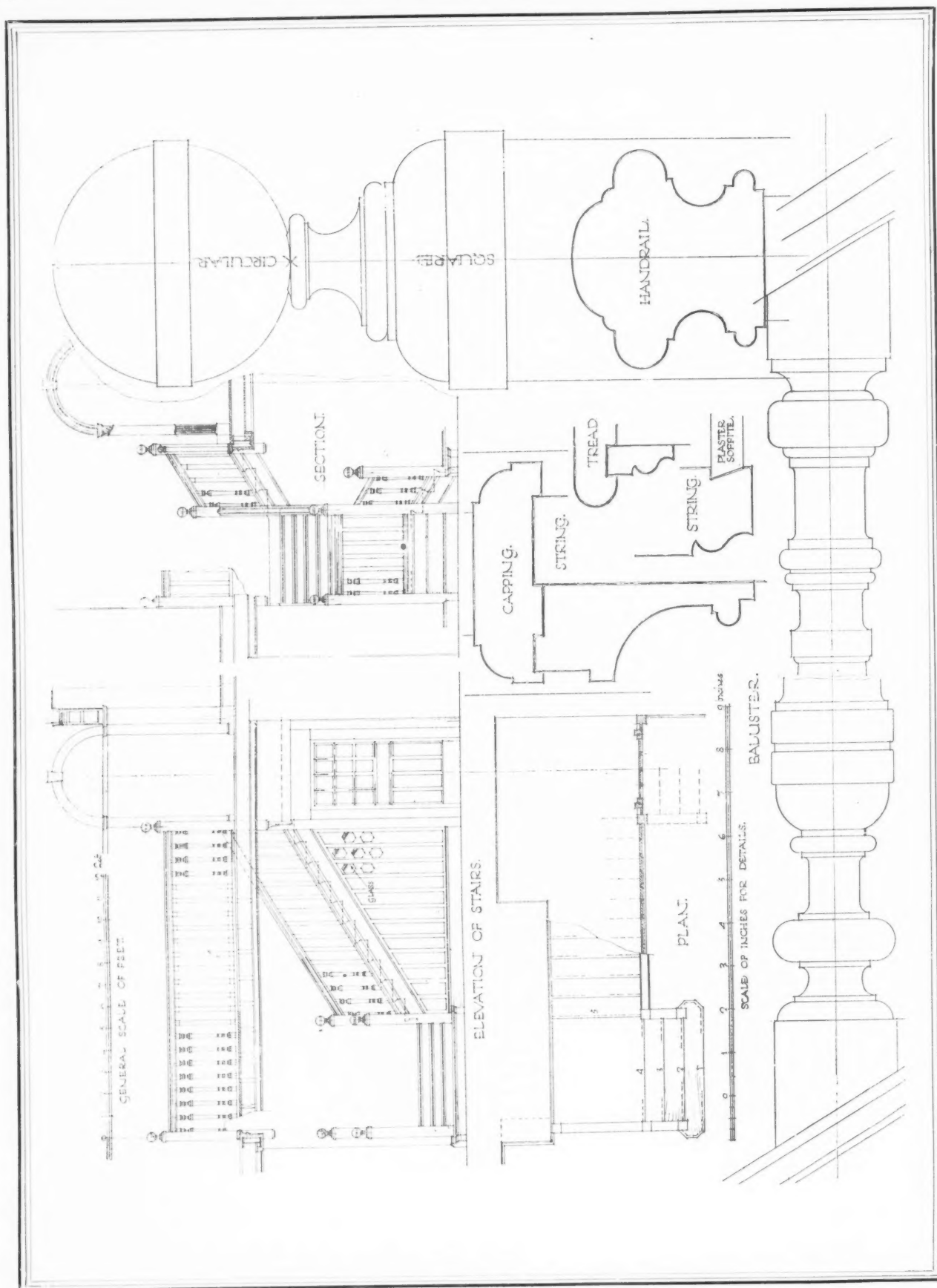
The book opens with a brief "Introduction" by Sir Reginald Blomfield, who says some words—which would be echoed by all the old "us" who knew him—of Newton's "unusual capacity for friendship; cheerful, sympathetic, humorous, and tolerant." The book closes with a list of works, beginning in the year 1878, with one "Alteration," and continuing the next with three "Alterations"; this was the year in which he left Norman Shaw, and I first met him, now forty-six years ago. Altogether there were full forty years of practice, and the total tale of work is very large. With the personal care he gave to it all, for he never had a highly-organized office, the strain must have been very great. Then came the war and harder public work—it was too much.

W. R. LETHABY.



BULLER'S WOOD, 1889.

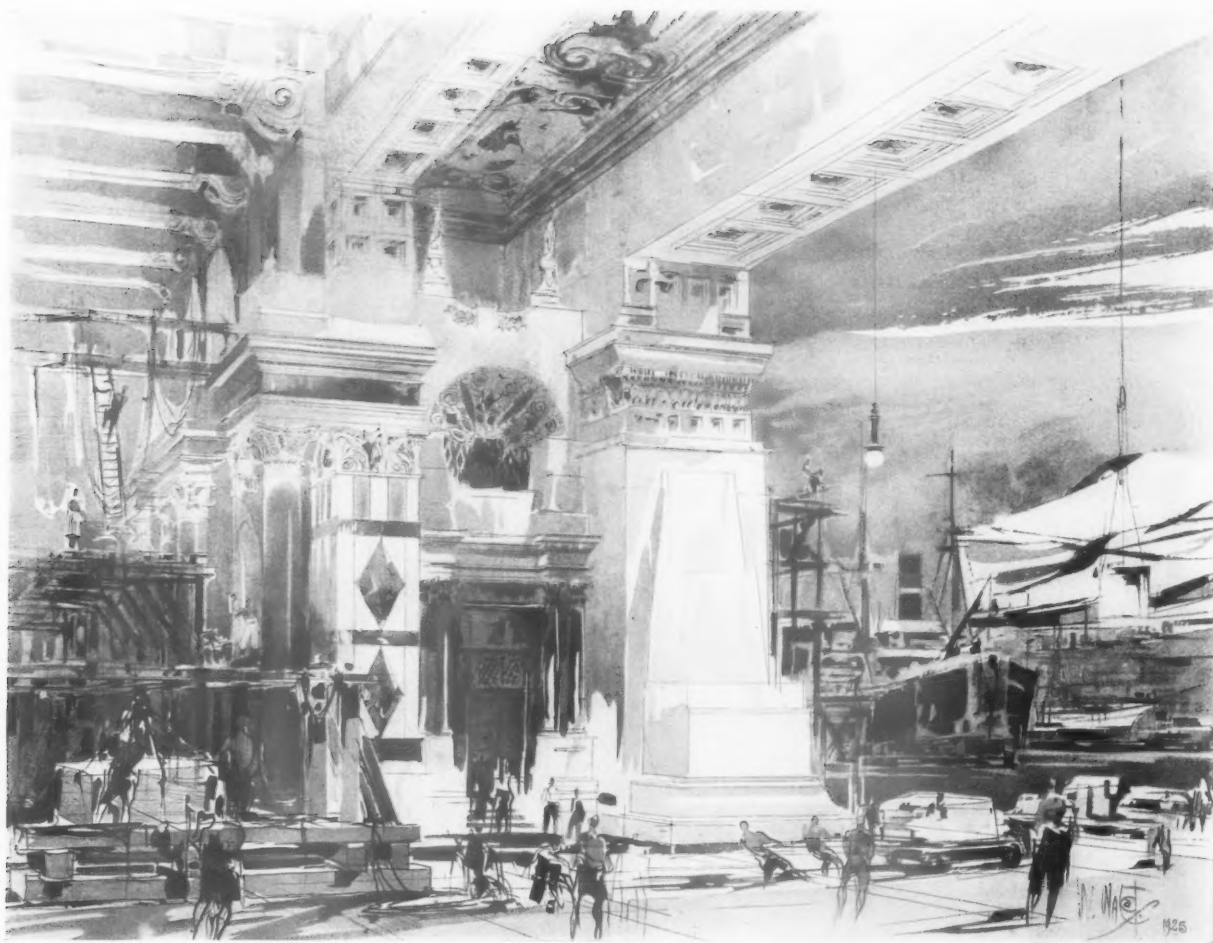
From "The Work of Ernest Newton, R.A."



STAIRCASE DETAILS AT THE GREENWAY, 1910.

From "The Work of Ernest Newton, R.A."

THE ARCHITECTURAL REVIEW.



*Marble Quarries, Transport,
Craftsmanship and Architecture.*

*From an original
watercolour by W. Walcot.*

J. WHITEHEAD & SONS, LTD.

Marble Experts,

64 Kennington Oval, London, S.E.11.





LUCKLEY, WOKINGHAM, 1907.

From "The Work of Ernest Newton, R.A."

Historic Costume.

Historic Costume. By FRANCIS B. KELLY. Randolph Schwabe.

"Le portrait de Mme. Récamier sous sa chlamyde transparente. N'est il pas infiniment plus instructif que toutes les documentations écrites?"

The authors of this most useful book on costume, taking to heart their introductory quotation, have gathered together illustrations that not only represent their periods, but are in themselves very interesting examples of the costume described. The drawings too are excellent, the detail admirably drawn. The text is clear, and the matter given is undoubtedly the result of long and careful research.

It would have been interesting had a little more stress been laid on the difference between the English, German, and Franco-Flemish dress of the same period, and it is difficult sometimes to tell of which country the authors are writing. Nevertheless the book is one that should appeal to all those interested in the history of dress, and since to gain a comprehensive idea of the period we need the costume of other people as well as that of the "beau monde," we hope that the authors may be "encouraged to follow this book with kindred works" detailing other walks of life. The patterns are extraordinarily interesting and will be most useful to producers and performers of pageants, and to all kinds of "period" productions.

The history of costume is one that should not be neglected by architects. If we go back through the historical styles, we shall find that dress and house go together in miraculous fashion, except perhaps for that one period when Inigo Jones returned from his travels in Italy to design Raynham Hall in Norfolk, in 1636, and Coleshill, Berkshire, in 1650.

Here the architecture jumped a long way ahead of the costume, which was more suitable to that of Blickling Hall of 1619.

It is perhaps a good test of architecture to regard it as a background against which people can move in harmony with their surroundings.

If the girl of 1925 can be regarded as an expression of femininity sufficiently permanent to establish itself as an historical type, one wonders if the architects are giving her an appropriate background. We saw a collection of her some while ago, dancing. The heads were shingled and the gaily-coloured frocks were not only simple in line, but of a length calculated to give plenty of freedom to slim silk-stockinged legs.

There was no affectation here, nor any self-consciousness of style. Looped round the walls were gaily-coloured balloons, and the whole effect was joyous, but it would have been puzzling to know how to frame an architectural background to the picture.

Perhaps some of the modern Swedish work will give the right setting. We wonder.

MARJORIE AND C. H. B. QUENNELL.



OLDCASTLE, FROM THE SOUTH-WEST, 1910.

From "The Work of Ernest Newton, R.A."

Oxford.

Oxford Renowned. By L. RICE-ONLEY, illustrated by A. B. KNAPP-FISHER. Methuen, 18s. net.

Oxford, like London, never lacks enthusiasts to discant on its obvious beauties and to rescue its hidden memorabilia (if any now be hidden) from Time's unimaginable and destructive hand. But many as are the books devoted to the city of dreaming spires, one never tires of re-reading its old, old story, and thus anything new on the subject cannot fail to be welcome—especially when it exhibits such an intimate and loving knowledge as does this last contribution to Oxford's history. For Mr. Rice-Oxley is evidently endowed with what is too rare in these days—enthusiasm. He loves Oxford, and he is not ashamed to let his devotion peep out continually from pages that are full of knowledge and discrimination, and are, too, so often eloquent, as words only can be when the writer is telling us of what he wholeheartedly admires and understands.

The dominant note about this book is one of pleasant ease (as how should Oxford's story be told otherwise?) and a not less pleasant discursiveness of treatment, which must commend it even to those who have never come wholly beneath Oxford's charm. The very beginning is alluring. How the author loiters, as it were, over the various ways thither, as if savouring the first faint promise of beauties soon to be revealed. I, who never can tire of those approaches, be they which they may, who can never

become staled by custom to the *aura* of the place, have read much about the Oxford of my earlier days, but I do not remember to have quite found its essential atmosphere so well expressed as here—where the dear old station's charm is insisted on, as much as is that of the incomparable staircase to Christ Church Hall; and Lewis Carroll (with an excellent reproduction of his portrait), whom I used so often to meet coming from his rooms in Tom Quad, is referred to with as great a gusto as are those historic personages who have rather a habit (I cannot but think) of sitting a little heavily on the 'varsity and its charms.

The fact is we have here a personal record, and although the writer does not allow himself too insistently to get between the reader and the subject, at the same time his interest and delight in the place colour his facts, and shed on them enlightening facets that often cause them to gleam with a fresh significance.

I would recommend anyone, even if he knows every book on Oxford hitherto written, to read this last contribution to the eternal theme; if he is a lover of the place, his love will be intensified; if not, he will learn how to love it, and will understand the feelings of those who do.

The illustrations by Mr. Knapp-Fisher are particularly interesting, for he has in them combined artistry with architectural exactness; as pure pictures David Roberts might not have disdained to sign the one of Magdalen Tower, or Bonington (him even!), that of the Jolly Farmers.

E. BERESFORD CHANCELLOR.