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Plate I.

February 1926

ST. PAUL'S CATHEDRAL, LONDON.

From the painting by William Walcott, R.E.

Frank Dobson.

By Clive Bell.

IT is greatly to our credit, I think, that Dobson should so early have come into reputation. He cannot be much more than thirty, and already he is recognized by cultivated opinion as sharing with Epstein the foremost place in British sculpture. Even Frenchmen whom I met at the show *chez* Durand-Ruel, Frenchmen who are not much given to praising anything that comes from beyond their own borders, and are even less inclined to believe in the existence of artists across the Channel, had a good word to say, and something more than a word, for both exhibits of "ce jeune Anglais." Indeed, one eminent critic, when I told him that Dobson was distinctly better than Gimond, laughed; and after visiting the show upbraided me with not having told him how good Dobson was. So here, for once, is an artist who cannot complain of having had to wait for recognition unduly, seeing that, though from the first his work was remarkable, only in the last year or two has Dobson found himself sufficiently to merit the sort of praise he now most justly receives. Some of the Cardiff city fathers, one guesses, must by this be biting their thumbs: what a chance missed—and missed by so little—of vindicating Celtic prescience: how agreeable to have pointed out modestly that one had been the first to employ on a great public monument the artist whom England and France were to honour later.

For the men of Dobson's generation to have learnt the rudiments not so much of their craft as of art in the school of Cubism is as normal as it was for the men of a hundred years ago to have been educated in the tradition of David. Indeed, the two 'isms—Cubism and Davidism—have much in common. Both provided admirable discipline in that they compelled budding geniuses to control their ebullient temperaments and concentrate on the austere, unflattering task of organization. Both to the unenterprising, virtuous apprentices were fatal, because both purveyed an infallible recipe for making masterpieces. To these, the prize boys, who wanted ambition and the spirit of adventure, who, in fact, could think of nowhere else to go, both were blind alleys: whereas the mere struggle for escape was an inspiration to those who could conceive of quite other worlds to conquer, and the mark left on them by their early education—the conviction that formal coherence is the prime essential in any work of art—was indelible and invaluable. You cannot learn to be an artist. He who allows himself to believe even for a moment that, by making conscientious use of all that he has been taught, he can create that new live thing, which is a work of art, is lost. What you can learn is how to make the most of your proper gifts, to which end nothing is more furthering than an education which plants firmly in the mind this axiom: that the central problem of art is to create a form which shall match an emotion. David and M. Lhôte kept ever before the minds of their pupils the necessity of constructing. Unluckily, they went on to supply them with a box of bricks—and in the case of David with a set of emotions—out of which, according to the doctrine, a work of art was bound to arise. David and M. Lhôte, in fact, are good masters and bad servants.

Some time ago I ventured to suggest in "The Nation" that Dobson was already master of formal organization, and that what next he had to do was to raise his sensibility to the boiling-point so as to fill out his plastic conceptions with the molten stuff of art. To be sure, Dobson needed no advice from me; to wine his water was what he was trying to do, and what, to some extent, he has done. Anyone who will be at pains to examine these photographs will see for himself that from the admirably organized, but rather empty, and therefore rather stiff, forms of his early work, Mr. Dobson has advanced to compositions not a whit less thoroughly organized, but richer and therefore more subtle, more pliant, more beautiful if you will. And observe, please, that what I am talking about throughout is form. It is not that Mr. Dobson has attached a new, literary interest to his old forms; it is that the forms themselves are modified by his enriched experience. It is not that in his latest pieces he has modelled the charming heads of babies, or the magical limbs of Mrs. Maynard Keynes; it is not the beauty of women and children that he has added; it is the forms themselves, the contours, planes, and depressions, which have become more fluent and satisfying. To use a hackneyed phrase—a poor phrase but mine own—Dobson has succeeded in creating significant form. That, in my opinion, is enough to justify us in reckoning him a sculptor of mark. It now remains to consider to what species of sculptors this fine specimen belongs.

Dobson will not be offended, I believe, if I describe him as of the school of Maillol; and I hope Maillol would not be offended if he knew that I was in the habit of describing him as academic—academic, of course, in the good, the correct, sense of the word, the sense in which popular pot-boilers are the least academic of men. Assuredly I do not mean that Dobson is not personal. As to that, perhaps I may be allowed, because it is so very much in point, to tell a story. Only last summer I was dining in a house, full to be sure of charming objects—family portraits of the eighteenth century and furniture to match—but a house in which I had never seen, and never expected to see, a work of modern art. After dinner they fell to playing Mah-jong; and I—as I was the first in England to give up Mah-jong—to spoiling the game by teasing the players and to looking at the pictures. In a corner I came upon an unfinished plaster, damp, half-enveloped in its cerement, and very properly hidden. Instantly I hailed it as a Dobson; and, in fact, by Dobson it was. He was making a bust of one of the children. Now, if anyone supposes that he, or I, or anyone else could recognize, in unlikely surroundings, at the first glance, or at the fiftieth for that matter, the work of an impersonal artist, I have to tell him he mistakes.

Only, to be personal, to be expressive, implies in the academic, or shall I not say the classical, artist, in a Maillol or a Dobson, a much sterner effort than in a picturesque. The picturesque artist can play over a boundless field of tones, the classical must confine himself to an octave. Largely he must depend on semi-tones; and what he lacks in extension he must gain in intensity. Architects will see



THE EARL OF OXFORD AND ASQUITH.
Bronze. 1921.

what I am driving at. Between a building by Wren and a building by an imitator the difference lies in minutiae—in minute variations of proportion and relief. But all those minute variations are conditioned by the passion of a temperament wound up to the breaking point, and behind them lies all the gravity of infinite depth. The picturesque artist, with his far-flung forms, can risk feeblenesses; if his work is charming in parts it will not wholly fail. If he misses with his first barrel of pure form, he may yet knock some feathers out with his second of suggestion and association. Apewise he swings across the trellis of his vast cage, and describes a pleasing arabesque in two dimensions—should he be a sculptor he will very likely give us a silhouette; an architect, he may even sink through flamboyant to *art nouveau*. The classical artist must swing like a heavy pendulum in a confined space, but every inch of his movement will have the significance of a moment of time. That is why the appreciation of architecture and its first cousin, classical sculpture, might be compared with the appreciation of those Japanese wrestling matches, in which the antagonists crouch eyeing one another for advantage of position. That gained, the match is over, for who would care to watch the subsequent rough-and-tumble, the issue of which became inevitable with the decisive move? Seriously, contemplating the finest architecture and sculpture, I am often made to think of those wrestlers in their taut intensity, manoeuvring for the position that shall be inevitably, though by a hair's-breadth, right. On such infinitesimal and hardly-to-be-apprehended subtleties depends art in its purest manifestations; for this very good reason, that it has nothing else to depend on. It has no over-tones, no adventitious interest. The work is just right, or altogether wrong. It is for victory of this sort Dobson contends. If he cannot move us by



In the possession of Samuel Courtauld, Esq.
TWO HEADS.
Red Mansfield Stone. 1921.

exquisite variations on a handful of notes, he will not move us at all; he will be empty, he will be academic in the bad sense. Dobson is of the order of ju-jitsu players.

Young as he is, Dobson is founding a school. I fancy Stephen Tomlin is the most interesting of those on whom he has had some influence; but in the London group and elsewhere I have seen promising work by several very young sculptors. This should be good news for architects; for with architecture picturesque sculpture will never combine happily. Foolishly as the quadriga at the end of the Green Park sprawls across the heavens, it would sprawl more foolishly still across anything less vast. The forms of classical sculpture, on the other hand, make a perfect match with good masonry; only, good it must be if it is to bear up beside the concentration and intensity of its helpmate. Dobson, it seems to me, might be the architect's ideal companion. He is infinitely respectful of his material; so much so that about his finished works in stone and marble seems to cling always some sense of the cube, the pillar, or the ball from which it was hewn. Indeed, so lovingly does he deal with it that one could fancy it was out of sympathy that he sought to express himself with a minimum of violence, keeping recessions and excrescences on the lowest possible scale. Which brings me back to my original argument. Dobson, like all the best artists, despises the brutality of emphasis and depends for his effect on the exact rightness of subtle relations. That, no doubt, is the way to do it. Only, he who has bravely decided to forgo the facile expressiveness of gesticulation must bear in mind the risk, should he for one moment relax his muscles, should he fail to charge every smallest gesture with purpose, of becoming wholly empty and insignificant, of becoming, in fact, in the wrong way, academic.



THE MAN CHILD. FRONT.
Portland Stone. 1921.



THE MAN CHILD. BACK VIEW.
Portland Stone. 1921.



DESIGN FOR WELSH NATIONAL WAR MEMORIAL.
Plaster for Bronze. 1923.



Lent by Colonel T. E. Lawrence.

OSBERT SITWELL.

Brass, polished. 1923. In the Tate Gallery.



In the possession of Maynard Keynes, Esq.

MADAME LYDIA LOPOKOVA.

Bronze. 1924.



In the possession of Samuel Courtauld, Esq.

MARBLE WOMAN.

White Marble. 1924.



Bought by the Contemporary Art Society.

STUDY OF A HEAD.

Clay for Bronze. 1925. In the Tate Gallery.



SUSANNAH.

Clay for Bronze. 1925.



In the possession of George Eumorfopoulos, Esq.

MORNING.

Clay for Bronze. 1925.

Housing in Oslo.

By Georg Bröchner.

OSLO, like a number of other—perhaps most—capitals, has been suffering from a marked shortage of housing accommodation for quite a number of years, and, to the credit of all concerned, be it said that the municipal authorities of the city have done admirable work, and on a large scale, to mend matters and solve a difficult problem in the most satisfactory manner. Not only have they acted with laudable energy and resolution, but they have heeded æsthetic and other considerations, which are being sadly neglected—well, in most great towns.

A short chronological survey may be of interest. The turning point in the building movement in Oslo may be put at the year 1910, inasmuch as the clamouring for more houses then became louder and more insistent and the means of remedying the shortage began to figure in political programmes. In order to view in the right proportion what has since been done, it may be expedient to point out that Oslo would, in England, be considered a medium sized provincial town (some 300,000 inhabitants); in spite of this the municipality up to June of the present year had expended the considerable sum of 130,000,000 kr. (nominally £6,220,000) on the erection of new houses, either in actual building or in loans to persons building.

Taking the last ten years there appears to be a certain anomaly between the increase of the population, the amount of new housing accommodation, and the actually existing shortage. On the one side the increase in the population was only a modest 10,000 persons and at the same time the number of family residences increased by 4,000, that is, a residence for every $2\frac{1}{2}$ persons, whilst the average number of persons per residence in Oslo is $4\text{--}4\frac{1}{2}$ persons. Consequently the new accommodation should have sufficed for the increase in the population, but far from this being the case there are to-day about 4,500 families who crave for housing accommodation, and of whom it is known that at least 1,200 families are lodging with others and that another 1,000 families have been dissolved or scattered on account of the housing shortage.

The solution of this latter problem does not concern us, but already before the war it had been realized that steps would have to be taken to meet and alleviate this hardship, which then began to assert itself. The first move was made, and during the war the work was greatly accelerated, and it is now responsible for the growth of the last sixth of the size of the city.

The pendulum has a way of swinging from one extreme point to another. After the reckless boom, and perhaps more especially in building during the 'nineties, about one-tenth of the residences in Oslo were unoccupied in 1905, when the turn of the tide set in. In the meantime the mischief had been done, Oslo had been filled with a number of vulgar houses, the good old traditions had been brutally scorned,



SCULPTURE FOR THE ULLEVAAL COMPLEX.

and of the Christiania of Christian IV only fragments were allowed to remain.

In the early part of 1911 the Municipal Council passed a number of resolutions, the purport of which was to accelerate and facilitate the building of houses, and a municipal building council was formed. A dozen private building undertakings, some very large, were, during the first ten years, assisted by a municipal guarantee for up to 90 per cent. of the cost, and, facilities were extended to them in other directions.

It was not till 1912 that the Municipality itself considered the housing question, the shortage having then reached an alarming proportion, and it was not until April, 1914, that the municipal building bureau commenced operations. It took several years to get the building operations in full swing, and, needless to say, there were divergent

opinions amongst the leading men which had to be overcome or compromised.

When the municipal building activity commenced, the poorer parts of Oslo, where the labouring classes mostly lived, left almost everything to be desired; an altogether undesirable system which, in the long run, is likely to spell economic losses. But the municipality took for its motto, or aim, the elevation of the residential standards in plans, technically and architecturally. They asked themselves, What should or must a residence comprise? The actual area of the rooms does not exhaust the question; do not, in a town, the green trees one can see from one's windows or during one's daily walks, and the places where children play—do they not form an essential portion of a home?

The majority of the municipally-built houses contain flats or residences of one, two, or three rooms, with kitchen, etc., and they naturally do not offer much scope for variation. According to the legal building regulations, in three-storied houses there is allowed an area of 180 square metres for rooms round one staircase, per story. This allows for the construction of four sets of one room and kitchen, or two sets of two rooms and kitchen, and a set of one room and kitchen, or two sets of three rooms, kitchen, and bathroom. The first of these types is unsatisfactory from several points of view, but the second and the third have been used to a great extent, modified according to circumstances, more especially outside the regular borderline of the town.

It seems to be a traditional idea amongst the Norwegian labourers that they must have a *best room*, wherever it is possible, and as a matter of fact they seem to manage that, where others probably could not. The kitchen then often becomes the dining- and living-room, and what is worse, in some cases even a bedroom. This can be counteracted by reducing the size of the kitchen to a minimum, but then it cannot be used as a living-room. The outer accommodation in the municipal houses has received special attention. There are w.c.s everywhere, to begin with, one for two

HOUSING IN OSLO.



Plate II.

THE ULLEVAAL COMPLEX.

February 1926.





THE ULLEVAAL COMPLEX. TYPICAL HOUSES.



THE ULLEVAAL COMPLEX. THE POND.

sets of rooms; in subsequent buildings each set of rooms has its w.c. Baths are installed on an increasing scale, at the *Ullevaal* complex,* everywhere. A labourer's house should be made as handy and convenient for the occupants as possible, on account of the great amount of work they have to do. Much has been accomplished in this connection both inside and outside the house. At one of the *Thorshaug* complexes, for instance, there is a people's restaurant and a people's kitchen, from where ready-cooked food can be fetched, both for families and single individuals, when both husband and wife work outside the home. Kindergartens, where the children could be left, libraries and meeting rooms have also been planned, as well as homes for accouchement and homes for old people, so at *Thorshaug* it will be possible to follow an inhabitant from the cradle to the grave.

And, says an official report, that is how a complex of labourers' residences should be.

The English garden city or garden suburb system has been adopted at a number of the more recent municipal building complexes in Oslo, amongst them, *Ullevaal*, the *Lille Tøyen*, the *Hafsøyen* complex, and others, whilst other complexes are in the borderland, so to speak, between the garden city and town-like style of building, as for instance, the *Lindern* complex. Others again, amongst them the *Torshov*, the *Asen*, and the *Iessen-lökken* complexes, occupy hitherto unexploited sites in the centre of the city; but here, too, endeavours have been made not to exceed a height of three stories, and the houses have been placed round open spaces of considerable dimensions, laid out as parks or gardens or playing grounds for children.

As the movement expanded so have, apparently, the different flats, though they rarely exceed three or four rooms and kitchen, but they are so planned that should circumstances make it desirable they can be joined up in larger sets. It may be claimed for the Oslo municipal building operations that, although they are confined to a type or types not above the ordinary home standard of a labourer, they have within their scope raised the movement to a new and higher level. The municipality has initiated a wiser and improved regulation of the areas in question, and it has, first and foremost, raised the demand for and the standard of the hygienic and architectural equipment and form of such small homes.

When the municipal building assumed more important dimensions it was found expedient for the municipality to

* A complex is the Norwegian parallel to an English housing scheme.



SCULPTURE ON THE POND.

become its own builder. The work is divided between two departments or sections: the architectural bureau, and the building section, with a connecting bureau to facilitate work between them. The work at the building sites comes under the building section, with managers of the different classes of work, carpentry, house painting, etc., who have their own respective workshops, which supply the finished material, and the municipality has had the initiative to start a factory for the making of doors, windows, stairs, etc. All the purchases of materials are carried out by a special department, and workshops, etc., were eventually installed in a large central building.

It goes without saying that this municipal enterprise caused a fair amount of ill-feeling, and the co-operating building concerns of Oslo even brought a legal action against the municipality for offences against existing laws, but the municipality was acquitted.

The municipality has experienced some violent fluctu-

ations in the price of labour and materials, so that the average cost of one newly-built room rose from 1,800 kr. in 1914 to 5,800 kr. in 1919. Bricks, one of the most important materials, rose from 35 kr. per 1,000 to 70 kr. Other materials rose as much as 100 per cent. in a month and cast-iron goods rose on one day 55 per cent., which all tended to make matters more difficult for the municipality. The system of buying in, however, has entailed a saving compared with private enterprise, whereas the pay for labour per hour perhaps has been at the top; the bulk of the work, however, is piece-work, and with regard to this the ordinary tariff has been adhered to; an advantage for the men in the circumstance that a large staff of hands has been employed throughout the year.

The cost of management has been exceedingly low, as will be seen from the appended table:

Materials, transport, etc.	..	..	..	57.3 per cent.
Wages	..	..	..	37.3 "
Management	..	..	..	5.4 "

The latter figure covers all architectural and engineering work, control of building operations, and the foremen, office expenses, etc.

Our illustrations from several of the municipal building complexes show that able architects have designed them and that much regard has been shown to æsthetic considerations; there are gardens, ponds, statuary for the beautifying of the various colonies, and the effect is entirely pleasing. Red brick—a favourite Scandinavian building material—has been almost exclusively used.



THE TORSHOV COMPLEX.



THE TORSHOV COMPLEX. THE GARDENS.

The Birmingham Hall of Memory.

S. N. Cooke & W. N. Twist, Architects.

By Professor Lionel B. Budden.

A WAR memorial is to-day more subject to general criticism than any other work of architecture. If it be, like the Birmingham Hall of Memory, erected as the result of a competition, there is first the professional criticism of other competitors, who naturally enough are very sensible of whatever imperfections the selected design may possess. Then there is the hostility of those laymen who are unsympathetic to any form of war memorial which does not confer some practical benefit on the living. These gentlemen regard themselves always as the special repositories of the unexpressed wishes of the dead. To them any monument having a purely spiritual value is a waste of public money. The work, however beautiful, affords them no pleasure—it is, in their view, so much dead stone. Finally, there is the uninformed criticism of the public as a whole—a public which, now surfeited with war memorials in countless squares, streets, churches, schools, offices, and clubs, is no longer in a receptive mood, but looks to find rather the defects than the merits of the latest additions to the host.

The authors of the monuments that were built shortly after the war ended were in a more fortunate position. Everyone, or nearly everyone, then looked with a favourable eye upon their work. The monuments themselves might be good, bad, or indifferent—the bad were generously forgiven, the indifferent positively admired, and the good were received with enthusiasm. For in those days the virtue of the thing commemorated sanctified every manner of commemorating it.

In the critical atmosphere that now exists the Birmingham Hall of Memory has been completed and opened to the public. It has had, therefore, to face an ordeal which it would doubtless have escaped had it been built some three or four years ago. But by far the most serious disadvantage with which the work has to contend is its setting. I am not sufficiently well acquainted with Birmingham to know in what part of the city suitable sites might be found for the placing of a war memorial. Nevertheless, I am persuaded, not only that better situations could be discovered, but that a worse one could hardly be conceived. The accompanying sketch-plan conveys no idea of the architectural character of the monument's environment: it merely shows the formless relationship of the neighbouring streets. These are bad enough, though it might be possible at considerable expense to replan the area so as to establish some sort of



THE ENTRANCE TO THE COLONNADE.

consistent arrangement. It is the encompassing background formed by the buildings which line the streets that is so disastrous. From whatever position the Hall is viewed there appears behind it an incongruous and depressing silhouette. To the north extends an area of waste ground. Behind that rises an inchoate mass of factories and factory chimneys. At the western end of the site electric showrooms overtop the colonnaded loggia placed in front of them: and, beyond, a lacquer works proclaims itself. The factories, showrooms, and lacquer works are brick structures. Broad Street, on the south, presents a series of shops terminating at the Esmond Street end in an overwhelming insurance building, conceived in a style for which, as far as I am aware, no

sufficiently expressive term has been invented. The buildings over the shops are relatively low, whilst the insurance block towers above the memorial. Easy Row, the eastern boundary of the setting, is dominated by a homœopathic hospital, a Victorian Gothic creation in brick with stone dressings, and a multiplicity of gables. On either side of it and above some of the shops in Broad Street are a few pleasant Georgian fronts, too modest and restrained for their presence to tell in such company. Nothing short of the replanning of the area, the development of it as a dignified quarter of the city, and the adoption of a comprehensive architectural scheme carefully regulated in its scale—three contingencies which I imagine to be somewhat remote—could give any monument erected upon the site anything like fair play.

Faced with the insoluble difficulties of the existing surroundings, the architects have placed their Hall at the eastern end of the site, where it can best be seen from the most important public approach, namely, the southern part of Broad Street. In that position it also serves to terminate a view down Great Charles Street. The Broad Street approach has definitely been accepted as the one on which to place the main entrance and principal axis of the building. This principal axis, however, intersects obliquely the principal axis of the site itself. With some ingenuity an attempt has been made to reconcile the axial disposition of the building with that of the site, by giving to the building an octagonal shape and so adjusting the octagon that one of its subsidiary diagonal axes coincides with the chief axis of the site. Actually, however, the gain is more one of pattern on paper than of effect in reality. The face of the Hall, through the centre of which the chief axis of

THE BIRMINGHAM HALL OF MEMORY.



Plate III.

February 1926.

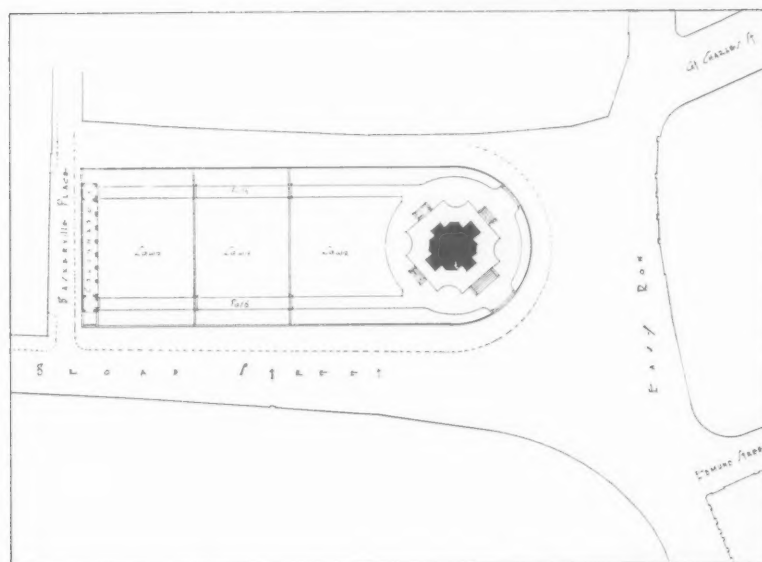
THE HALL OF MEMORY.

S. N. Cooke and W. N. Twist, F.F.R.I.B.A., Architects.





THE MAIN ENTRANCE FRONT.



A BLOCK PLAN OF THE SITE.



THE COLONNADE.

the site passes, is a narrow one, and the masses projecting from the broader surfaces on either side are dissimilar both in shape and treatment. Seen from the central bay of the colonnade a narrow face is, therefore, in direct elevation, the broader side and rear faces appearing foreshortened.

The lay-out of the site parallel to Broad Street is spacious. Here the architects have had their one chance of giving a plain and dignified setting to their building. They have taken that chance, and by their very simple scheme of terracing and wide stretches of level lawn they have stabilized the position of the Hall in relation to the colonnade. This latter feature serves to mask out the lower part of the showrooms already mentioned, whilst at the same time it provides a sheltered retreat against the back wall of which seats are ranged.

The Hall appears larger in photographs than it does in actual fact. But on the other hand the simplicity of the design and the straightforward decision of the massing are qualities which can best be appreciated when viewing the building on the spot. Usually a composition of this kind is the outcome of a much larger programme. To develop a scheme with the dimensions of the Birmingham Hall in a fashion that recalls the Roman Pantheon involves problems of scale that can only be solved by very unusual skill. Of the four major elevations, the one marked by the main entrance is unquestionably the most successful. The lateral projections appear most satisfactory when seen in relation to this front. So also do the two symbolic figures by Mr. Albert Toft. Altogether there are four of these figures, one at the base of each of the narrow external faces of the octagon. They represent respectively the Navy, Army,

Air Force, and the service rendered by women in the war. In this case it can truthfully be said that the sculpture is in harmony with the spirit of the architecture. Neither is violent, extravagant, or small in its parts: and if, to-day, that vein of symbolism seems not entirely significant which exhibits to us semi-nude and classically-robed young men of heroic size, holding Lewis guns or nine-cylindered aeroplane engines, it is incomparably to be preferred to the popular alternative, a pseudo-realism that postures soldiers and sailors in theatrical attitudes of attack or defence.

The solidity which characterizes the exterior treatment of the building is sustained in the interior. Possibly, individual taste may be permitted wider indulgence in the detailed articulation of architectural forms than in composition. To me the exterior cornices appear to be a little thin and to have a slightly excessive projection. In the main, the modelling of the whole design, with its broad planes of Portland stone, is on rather generous lines: so that these, and a few other instances of delicate proportioning, seem the more noticeable by contrast. In craftsmanship the outstanding features are the bronze doors, beautifully cast and chased by the Bromsgrove Guild, and the Roll of Honour, by Mr. S. H. Meteyard, which is displayed in the casket surmounting the shrine.

But the ultimate impression which the work as a whole makes upon the mind is not through its detail, but through its weight and through the genuine simplicity of its form. Its appeal is of the sober English kind, and one could wish that it might have been allowed to make it in a more orderly and dignified place.

THE BIRMINGHAM HALL OF MEMORY.



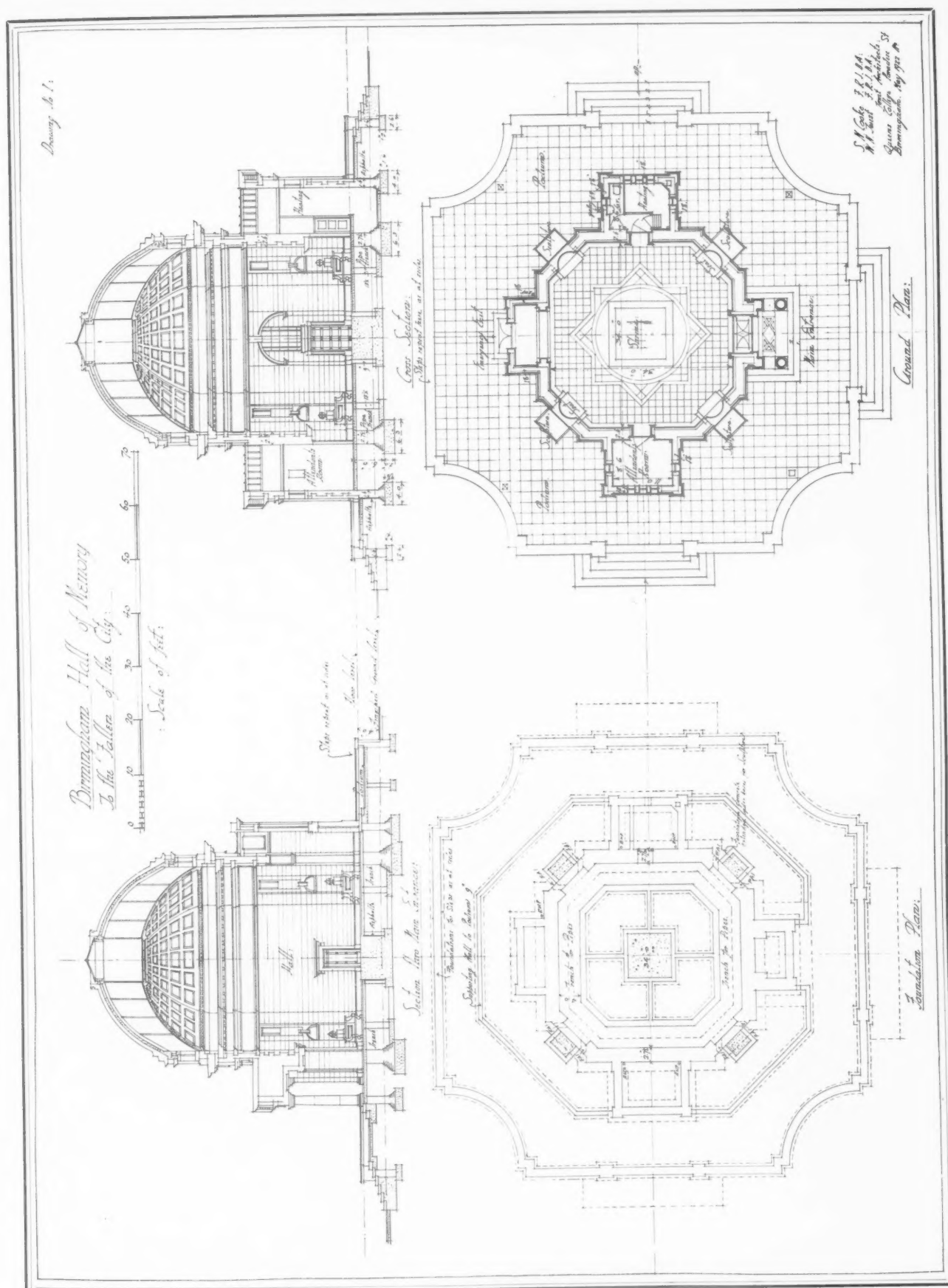
Plate IV.

February 1926

THE HALL OF MEMORY, FROM THE COLONNADE.

S. N. Cooke and W. N. Twist, F.F.R.I.B.A. Architects.

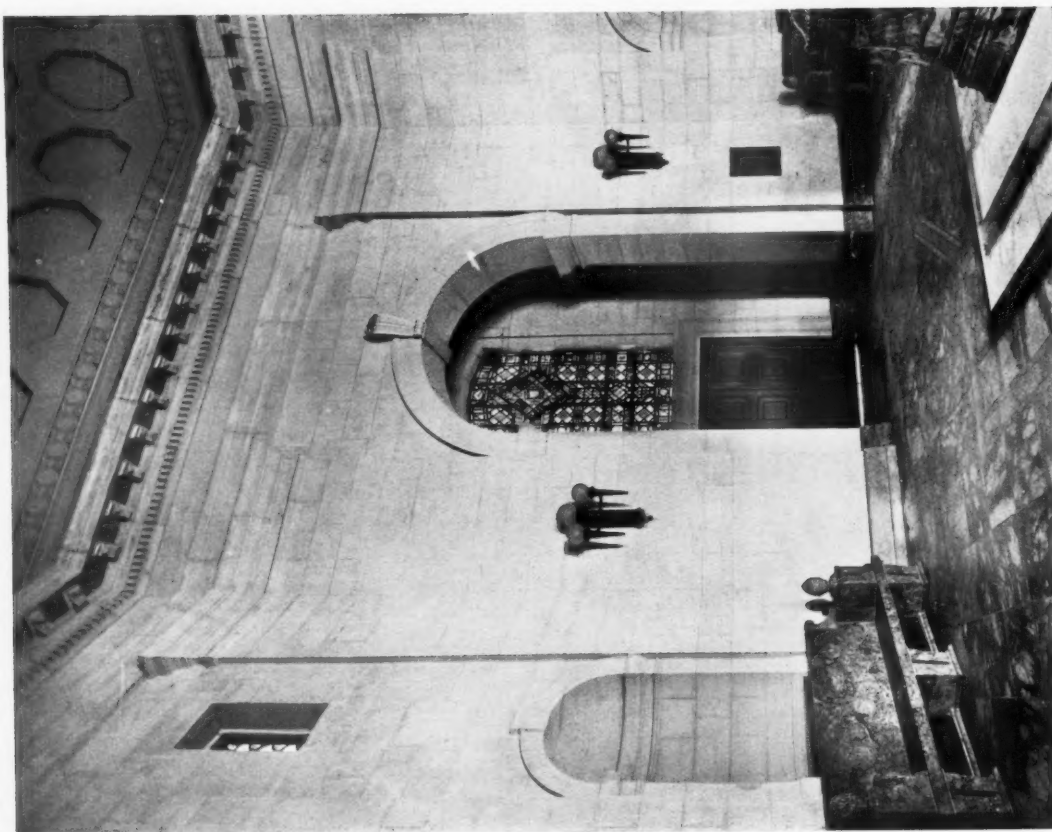






THE MAIN ENTRANCE DOORWAY TO THE SHRINE.

A pleasing effect is given to the interior by the combination of coloured marbles with the Beer stone of the walls. The four seats are carved in "Napoleon" marble. Sienna is used for the paving of the floor and the pedestal of the bronze casket containing the book in which are recorded the names of the fallen. An agreeable warmth and richness are given to the whole interior by the blending of the three colours. Above the entrance and two subsidiary doorways, the reliefs, executed by Mr. William Blythe, of the Birmingham School of Art (they depict the call to arms, a stand-to in a trench, and the sacrifice made by the dead and wounded), are treated in another convention than that of Mr. Tofts. Nevertheless, they take their place well in the internal scheme. Good diffused light is given to the hall from a single opening at the crown of the dome. In addition, a stained-glass window over the exit doorway reinforces the colour values of the central shrine and wall seats. The general effect is quiet and dignified.



AN EXIT DOORWAY.



THE MEMORIAL SHRINE.

The floor, shrine, and seats are of marble, and the casket above the shrine is of bronze.

The Churches of Temple Moore—II.

By H. S. Goodhart-Rendel.

THE chancel of St. Peter's, Barnsley, a building already mentioned, is rich and splendid, but the nave of this church is an example of that austerity which is the distinguishing note of Moore's most characteristic designs. Externally this austerity may seem exaggerated to some, but the exaggeration, repeated afterward in the churches of St. Columba and of St. Cuthbert at Middlesbrough, and of St. Margaret at Headingley (Leeds), is deliberate, and must be reckoned with as inseparable from the force and power which these designs display. St. Wilfrid's, Lidget Green, Bradford (1904), is richer in detail, but hardly more compromising in its sternness of mass, and at St. Augustine's, Gillingham (1914), the architectural asceticism of which Moore generally confined the full force to the exterior of his churches invades the interior also. The same is true of the design for St. Columba's church at Scarborough, recently put into execution by Mr. Leslie T. Moore. All Saints' church at Basingstoke (1915-17) is of more normal, if less characteristic, design; its beauties, though great, do not suggest the fact that it is eight years later in date than the extremely original church of about the same size, which Moore built at Well Hall, Eltham (St. Luke's). All Saints', Canwell, near Sutton Coldfield, is a small church, designed with mastery, and beautifully fitted, but again not peculiarly characteristic of its architect. On the other hand, the church of the same dedication at Uplands, Stroud (1908-10), is among the most typical of his conceptions, in grandeur and originality yielding only to St. Wilfrid's at Harrogate, Moore's masterpiece.

The town of Harrogate, picturesquely placed amidst beautiful natural surroundings, is remarkable even among watering-places for the general hideousness of its architecture. On a ridge of moor, where the villas are at their largest and worst, St. Wilfrid's stretches its great length, dominating the lower town, and reproaching the uncomeliness of its surroundings. It is difficult to believe that it is a recent comer to the place; so much has it the air of a Yorkshire native of older days holding its ground against

vulgar upstart neighbours. Had the architecture of the houses amid which it stands possessed any merit whatever it might have been right to make some concession to their elegant pretensions by the choice for the church of a style comparatively bland; suburban churches as a rule should not frown too severely. But with the architecture of these houses nothing could harmonize save what is positively bad, and no harmony has therefore been attempted.

St. Wilfrid's church is cruciform with long transepts, with aisles to the nave and to the choir, and with eastern aisles to the transepts. Behind the high altar a Lady Chapel, part of the original design, is now just about to be added by Mr. Leslie T. Moore, who is also completing the transepts, which till now have only been partially built. Over the crossing is a low, battlemented tower with a conical capping, and the eastern gable is flanked by small low towers, also battlemented. The nave terminates at the west in a two-sided apse with the central angle bevelled off below a gable trigonal in plan. This curious arrangement appears to be due to the shape of the site, and is extremely effective architecturally. The nave has a wooden vault, its aisles

have lean-to roofs, and the remainder of the building is vaulted in concrete on stone ribs. The style of the whole is that form of early Gothic in which the simplicity and solidity of Romanesque yet remains, while the distinctive English feature of the curved abacus is already developed. The dimensions are large, the materials noble, and the furniture rich and beautiful. The structure is exceptionally massive, and the details are designed with great skill and most fastidious taste. Some there may be who for other than æsthetic reasons find no satisfaction in such a revival of the architecture of the past, who having proved to themselves that this church ought not to be beautiful will deny that it is so. But to deny its beauty they will have to shut their eyes. The forms of pillar, vault, window, and buttress may be of the past—but their combination is of the inspired art which is timeless, that rarely achieved harmony which approaches the eternal.



A CRUCIFIX AT ST. WILFRID, HARROGATE.

The cross is executed in silver, gold, ivory, niello, enamel, and precious stones.

THE CHURCHES OF TEMPLE MOORE.



Plate V.

February 1926.

ST. WILFRID, HARROGATE.
From the North-West.





ST. ANNE, ROYTON (OLDHAM), LANCASHIRE.

From the North.

Moore's principal churches having now been enumerated, it remains to point out the most striking of their common characteristics. Their external simplicity has already been commented upon. Sledmere is, perhaps, the richest of them outside, and the general appearance even of this is severe. Perhaps their most constant peculiarity is the dignity of their aisles. Very seldom has Moore accepted the common formula of unimportant aisles kept low beneath a clerestory. Basingstoke is the only one of the smaller churches which possesses a clerestory at all; at Tooting and Harrogate the scale is large enough for the clerestory to surmount aisles of full development. At Middlesbrough and Barnsley the place of aisles is taken by passages cut through the buttresses of the nave, these churches being of the "single hall" type, not generally favoured by their architect. His normal practice was to plan broad aisles of great height, almost always divided into bays by transverse arches running from the columns of the main arcades to the external walls. At Tooting and at Leeds the aisle bays are separated by screens of two arches supporting the wall plates of a series of transept-like roofs, the arches being carried by slender columns standing down the middle of the aisle. The appearance of this arrangement in perspective is extremely striking.

This full development of aisles results in the arcades being always the ruling element in the internal design of Moore's churches. At Well Hall the arcade appears comparatively low, owing to its wide spacing and the massive oblong piers from which the arches spring, but considering the size of the church its dimensions are prodigious. Usually, however, Moore's arcades seem very lofty, though he never sought

the special effect of exaggerated slenderness so dear to Pugin and to Bodley. Whether as simple as at Harrogate, or as rich as in the new nave at Hexham, the pier and the arch are always beautifully designed, especially in that particular difficulty, the junction of the two at the capital.

Moore, in common with most mature designers of Gothic, eschewed the open timber roof, though few designers have been as consistent as he in using the vault form wherever possible. This makes his defection at Sledmere the more surprising. His vaults are sometimes real ones of stone; where they are mere vault-shaped ceilings he followed medieval precedent in making them of wood. Modern opinion tends more and more to consider the vault aesthetically obligatory in true Gothic, even though the vault be a mere barrel made of a combustible material. At Well Hall such a barrel is proclaimed as carpentry by its treatment; more commonly Moore, when designing a wooden vault, treated the material as an accident not to be allowed to influence the design save in so far as it allowed the omission of the external buttressing which a stone vault would have required. The vault of the chapel at Pusey House is complex, as befits the elaborate style of the building; in general, Moore's vaults were simple and grand. Those in each transept of St. Wilfrid's, Harrogate, show an ingenuity worthy of Pearson in the way a hexpartite bay is made to effect the transition between the design of the nave with its broad, and that of the choir with its narrow aisles.

Another constant peculiarity of Moore's churches is the large chapel placed behind the high altar. Generally this is flat-roofed with important windows. The presence of this chapel causes the normal east end of his church interiors



ST. WILFRID, LIDGET GREEN, BRADFORD.
The East End.

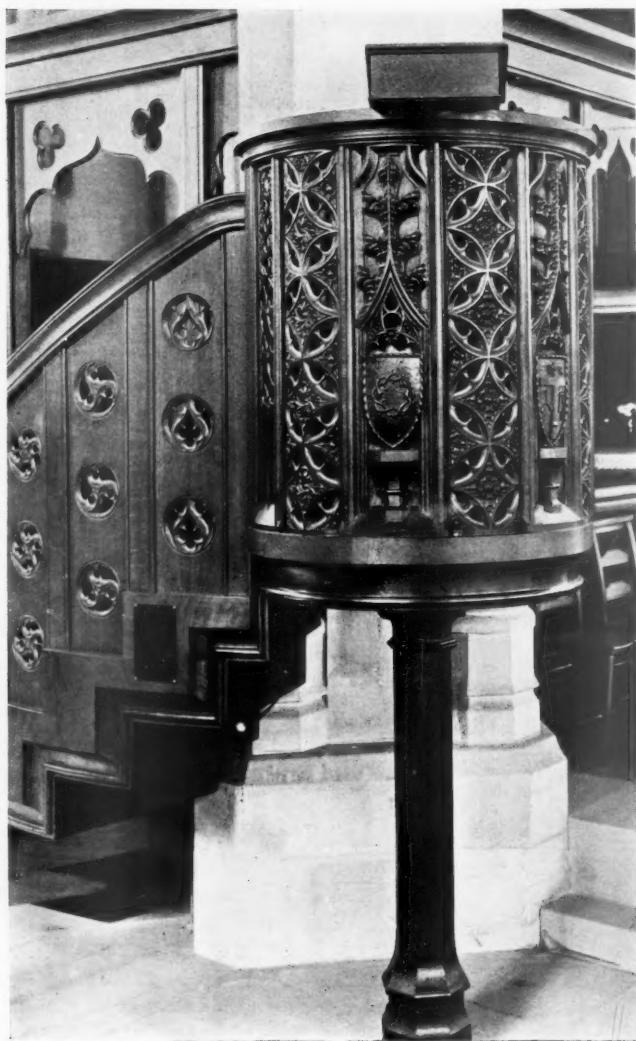
to exhibit an arcade of open arches below the east window or windows.

Other features in which Moore's preferences may be noted are the passages in the thickness of the walls running from window to window and serving primarily for access to admirably placed heating-pipes, and his contentment with small inconspicuous towers. He does not appear ever to have tolerated broad, low-traceried windows, and where height was not available for broad windows of normal proportions he would group small windows together, a two-light window on either side of a separate window of three lights, for example.

His use of materials was masterly and individual; the stonework of the walls at St. Wilfrid's, Harrogate, has the most beautiful texture imaginable, and such tooled ashlar as this, with its irregular courses and bold joints, is constantly to be found in buildings of his design. Rubble he seldom chose, though at St. Anne's, Royton, he has obtained with it great picturesqueness of colour and of surface. The church at Well Hall is faced externally with beautiful red brickwork, that at Tooting with yellow stock brickwork, even more pleasing because more unaffected than the somewhat careful irregularity of the red. Several of his cheaper churches in the north were compulsorily faced with machine-made stocks of the most unpleasant colour and texture themselves, stocks which nevertheless look well as used and combined with other materials by Moore. Round the walls of the church at Basingstoke there runs a dado of thin red bricks which constitutes the only internal use of brickwork by Moore which the writer of this article can remember. Normally, Moore's churches were faced on the inside either with stone or plaster.

The church furniture designed by the master would need an article far longer than this to describe; in altars, screens, pulpits, fonts, and church plate, his fancy and skill were never at a loss. His colouring, both of fittings such as these and also of the fabric of his churches, was not always completely worthy of the forms to which it was applied. At its best it was very good indeed, bold and gay. At its worst, in such examples as the roof at Basingstoke, it was coarse.

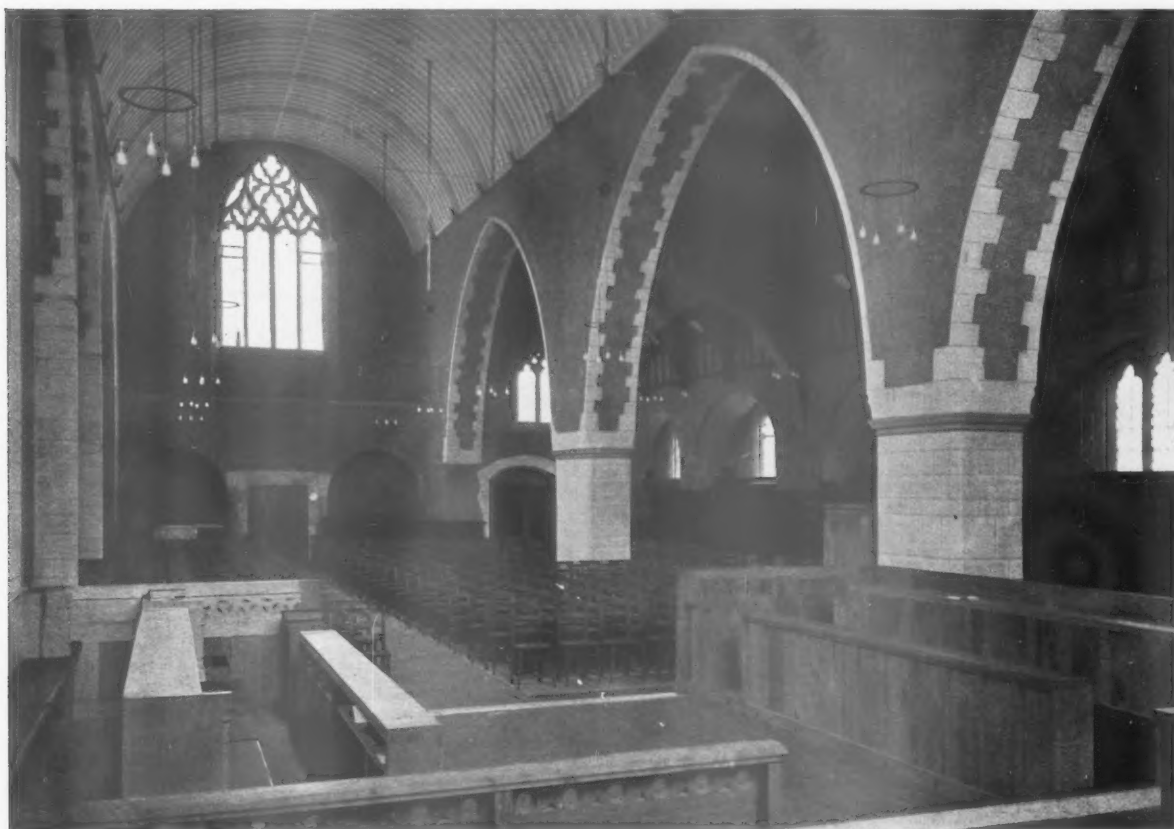
It has only been attempted here to give some account of the church designs of Moore; his domestic work has not been mentioned. It must not be supposed, however, that that work is small in quantity or unimportant in quality. Though primarily an ecclesiastical architect, Moore showed none of the *gaucherie* usually displayed by such architects when called upon to do some house-designing. On the contrary his domestic work is very good indeed. This side of his work must, however, be left for some other writer to describe at some future time. The present article shall close with a list, prepared with much valuable assistance from Mr. Leslie T. Moore, of the ecclesiastical designs of the master. The list is probably not complete, though every effort has been made to make it so.



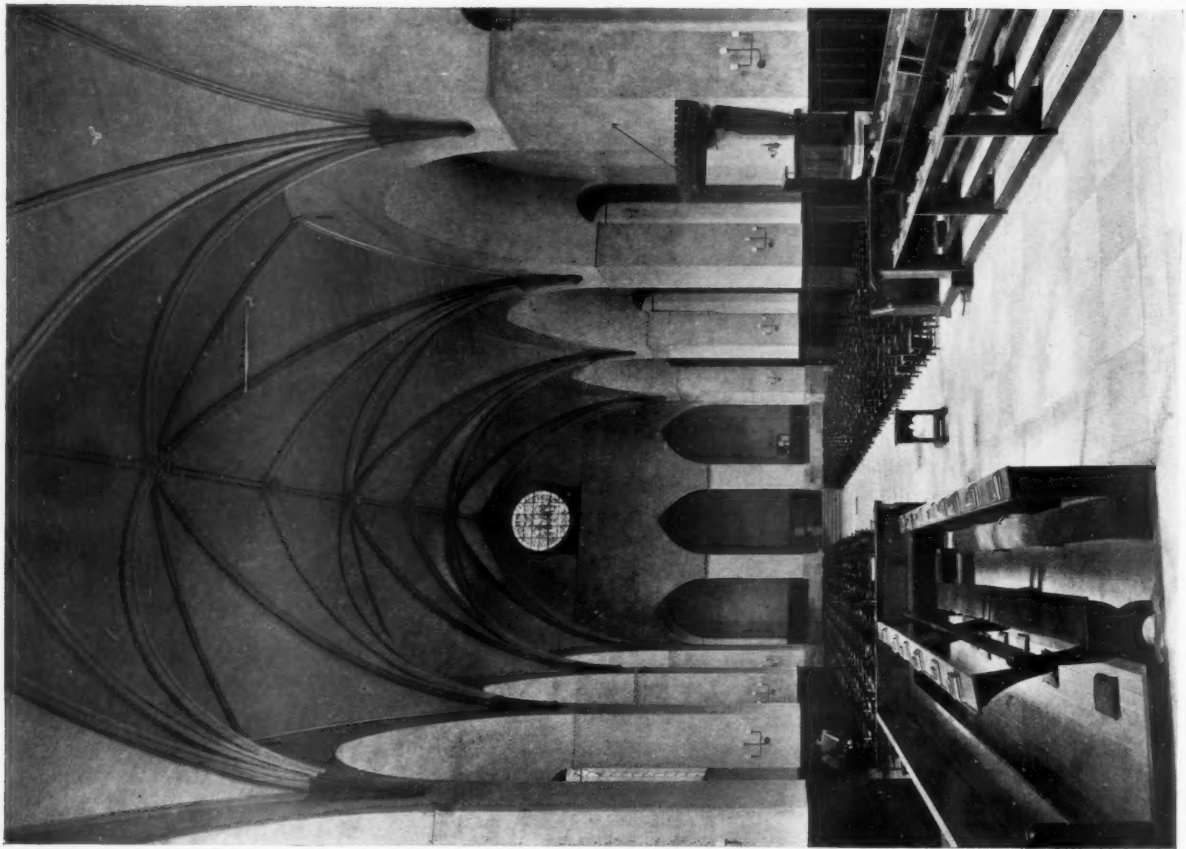
ST. WILFRID, LIDGET GREEN, BRADFORD.
The Pulpit.



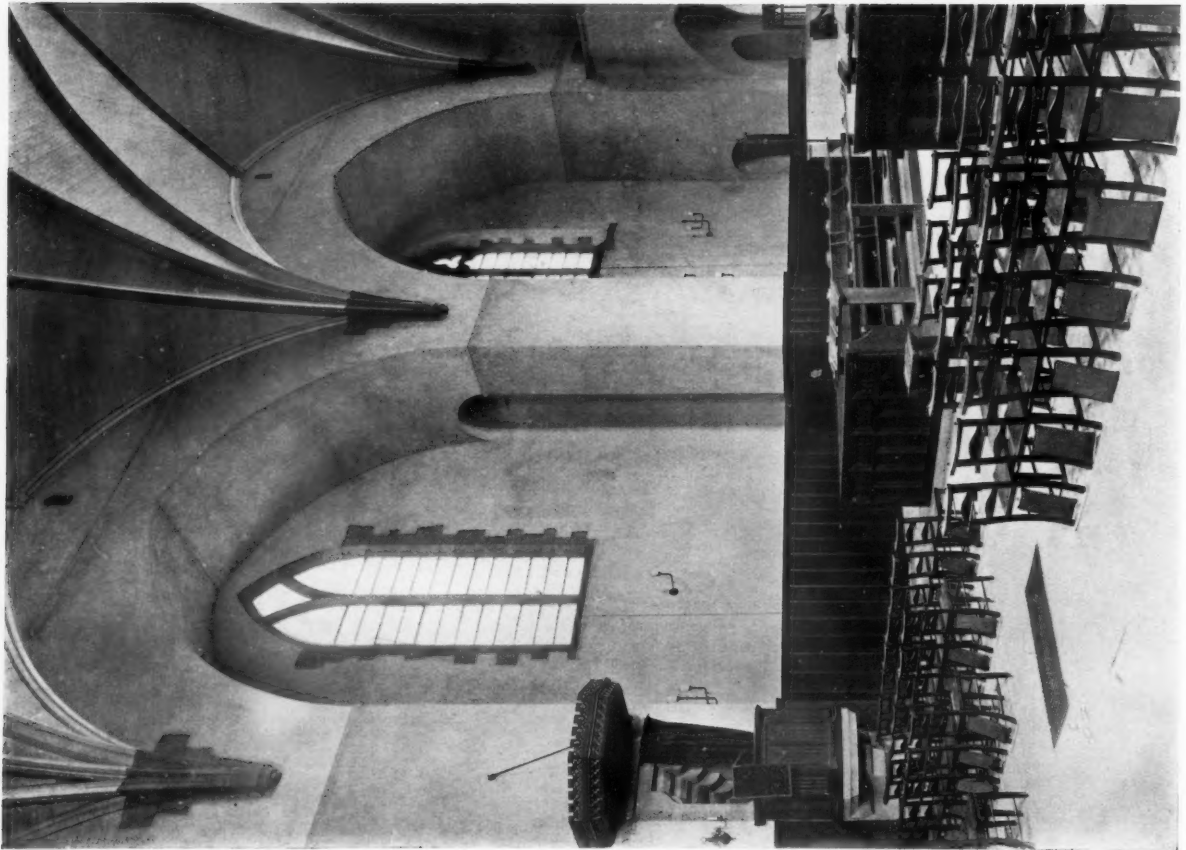
ST. LUKE, WELL HALL, ELTHAM, MIDDLESEX.
The East End.



ST. LUKE, WELL HALL, ELTHAM, MIDDLESEX.
Looking North-West.



ST. CUTHBERT, MIDDLESBROUGH.
The Western End.



ST. CUTHBERT, MIDDLESBROUGH.
Looking North-East.

A LIST OF THE ECCLESIASTICAL WORKS OF TEMPLE MOORE.

NEW CHURCHES.

I.—IN ENGLAND.

BARNESLEY, Yorkshire, W.R.	St. Peter, 1892-1911
BASINGSTOKE, Hampshire	All Saints, 1915-17
BESSINGBY, Yorkshire, E.R.	St. Augustine, 1895
BILSDALE MIDGABLE (HELMSLEY), Yorkshire, N.R.	St. Magnus, 1896
BRADFORD, Yorkshire, W.R.	St. Wilfrid, LIDGET GREEN, 1904
CANWELL (near SUTTON COLD-FIELD), Staffordshire.	All Saints, 1910-12
CARLTON (HELMSLEY), Yorkshire, N.R.	St. Aidan, 1885
CARLTON IN CLEVELAND, Yorkshire, N.R.	St. Botolph, 1896
CHALFONT ST. PETER, Buckinghamshire.	All Saints, 1912
CLACTON-ON-SEA, Essex	St. James, 1913
DOVER, Kent	St. Michael A.A. Mission Chapel, 1884
EAST MOORS (POCKLEY), Yorkshire, N.R.	St. Mary Magdalen, 1883
ELTHAM, Middlesex	St. Luke, WELL HALL, 1907
GILLINGHAM, Kent	St. Augustine, 1914
HARROGATE, Yorkshire, W.R.	St. Wilfrid, 1905-13
HECK (HENSALL), Yorkshire, W.R.	St. John the Baptist, 1895
HENDON, West, Middlesex	St. John, 1896
HULL, Yorkshire, E.R.	St. Augustine, 1892
LAKE (SANDOWN), Isle of Wight	The Good Shepherd, 1892
LEALHOLM (GLAISDALE), Yorkshire, N.R.	St. James, 1902
LEEDS, Yorkshire, W.R.	St. Margaret, 1907-9
LONGSIGHT (MANCHESTER), Lancashire.	St. Cyprian, 1914
MANSFIELD, Nottinghamshire	St. Mark, 1897
MIDDLESBROUGH, Yorkshire, N.R.	St. Columba, 1905
MIDDLESBROUGH, Yorkshire, N.R.	St. Cuthbert, 1901
NORTON (STOCKTON-ON-TEES), Durham.	St. Michael A.A., 1912-13
PETERBOROUGH, Northamptonshire.	All Saints, 1885-1903
PRESTON, Lancashire	St. Cuthbert, 1913
RIEVAULX (HELMSLEY), Yorkshire, N.R.	St. Mary, 1906
ROYTON (LONGSIGHT, OLDHAM), Lancashire.	St. Anne, 1908
SCARBOROUGH, Yorkshire, N.R.	St. Columba (executed posthumously), 1923-4
SCULCOATES (HULL), Yorkshire, E.R.	St. Mary, 1914
SKIRBECK QUARTER (BOSTON), Lincolnshire.	St. Thomas, 1911
SLEDMERE, Yorkshire, E.R.	St. Mary, 1897-8
SUDDEN (ROCHDALE), Lancashire	St. Aidan, 1913
TOOTING, London	All Saints, 1909
UPLANDS (STROUD), Gloucestershire.	All Saints, 1908-10
WALESBY, Lincolnshire	St. Mary and All Saints, 1914

II.—ABROAD.

The Cathedral at NAIROBI	1914
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PRIVATE CHAPELS.

HORBURY, Yorkshire, W.R.	at the House of Mercy
LEEDS, Yorkshire, W.R.	at the Clergy Schools
LINCOLN	at the Bishop's Hostel
OXFORD	at Pusey House

CHURCHES ADDED TO.

(Note.—An asterisk in this and succeeding lists indicates that in these churches there is furniture, etc., designed by Moore.)

I.—Medieval.

*DRIFFIELD, GREAT, Yorkshire, E.R.	All Saints, cloister to vestry
FRODINGHAM, Yorkshire, E.R.	St. Elgin, tower completed
HENDON, Middlesex	St. Mary, new aisle and general restoration, 1913
*HEXHAM, Northumberland	Abbey Church of St. Andrew, new nave and general restoration, 1902-8

NEWTON IN CLEVELAND, Yorkshire.	St. Cswald, new tower
*NOTTINGHAM	St. Mary, new chapel and general restoration, 1911
NUNBURNHOLME, Yorkshire, E.R.	St. James, new tower, 1902
ORMESBY, Yorkshire, N.R.	St. Cuthbert, New Tower, 1905
PINNER, Middlesex	St. John Baptist, new vestry, 1911
*RAITHBY, Lincolnshire	St. Peter, 1890, lengthening of chancel, organ chamber, and vestries, reredos and screens
SLIPTON, Northamptonshire	St. John Baptist, new chancel
WELTON, Lincolnshire	St. John Baptist, new vestry, 1912
WILBY, Northamptonshire	St. Mary, new vestry and screens, 1912
*WINESTEAD, Yorkshire, E.R.	St. German, new south aisle and new roofs, reredos and stalls, 1889-90

II.—XVIIth and XVIIIth centuries.

ECCLESALL BIERLOW (Sheffield)	All Saints (1788), new chancel and transepts
GILLAMOR, Yorkshire, N.R.	Dedication unknown (1802), 1882
HAMPSTEAD, London	St. John (1747), new chapel and vestries, 1911

III.—XIXth century.

BALBY, Yorkshire, W.R.	St. John Evangelist (1847), new chancel and general restoration
CROXLEY GREEN, Hertfordshire	All Saints (1872), 1907
FACEBY, Yorkshire, N.R.	St. Mary Magdalen (1875)
HELPERTHORPE, Yorkshire, W.R.	St. Peter (1873), new aisle, 1893
KIRKBY-IN-CLEVELAND, Yorkshire, N.R.	St. Augustine (1815), new chancel and general restoration, 1905
LINCOLN	St. Peter in Eastgate (1869), new aisle, 1913-14
POYNTZ PASS, County Down, Ireland.	New chancel to church, 1891
REDDITCH	St. Stephen (1852-4), new roof, etc., and chancel altered
*SWINDON, Wiltshire	St. Mark (1846), chapel made and chancel extended, 1897 (fitted c. 1890)
WESTERDALE, Yorkshire, N.R.	Christ Church (1874), 1911

CHURCHES RESTORED.

I.—Medieval.

ASKHAM RICHARD, Yorkshire, W.R.	St. Mary, 1890, restored and decorated
CHESTERFIELD, Derbyshire	All Saints, 1901-7
*COPE, Bedfordshire	All Saints, 1880-3
*DREWSTEIGTON, Devon	Holy Trinity, 1916
DRIFFIELD, LITTLE, Yorkshire, E.R.	St. Peter, 1890
EXNING, Cambridgeshire	St. Martin, 1911
FOTHERINGAY, Northamptonshire	St. Mary and All Saints, new nave rod
GOODMANHAM, Yorkshire, E.R.	All Saints
*GREAT AYTON, Yorkshire, N.R.	All Saints, 1902
GUISBROUGH, Yorkshire, N.R.	St. Nicholas
HARPHAM, Yorkshire, E.R.	St. John of Beverley, 1913.
HAYTON, Yorkshire, E.R.	St. Peter or St. Martin
HENDON, Middlesex	General restoration of parish church of St. Mary, 1913 (see also "Churches added to")
*HEXHAM, Northumberland	General restoration of Abbey church of St. Andrew, 1902-8 (see also "Churches added to")
HOLME - ON - SPALDING - MOOR, Yorkshire, E.R.	All Saints, 1904-11
KEMPLEY, Gloucestershire	St. Mary, 1912-14
KEMPSTON, Bedfordshire	All Saints, 1899
*KIRBY SIGSTON, Yorkshire, N.R.	St. Lawrence, 1890, new roofs
KIRKDALE, Yorkshire, N.R.	St. Gregory, 1907
LEAKE, OLD, Lincolnshire	St. Mary
LITTLEHAM, Devon	St. Swithin
LOCKINGTON, Yorkshire, E.R.	St. Mary
MALTON, OLD, Yorkshire, N.R.	St. Mary
*MILLINGTON, Yorkshire, E.R.	Dedication unknown, 1883, reredos, 1890



ST. WILFRID, LIDGET GREEN, BRADFORD.
The West Front.



ST. ANNE, ROYTON (OLDHAM), LANCASHIRE.
From the South-East.

I.—*Medieval*—cont.

NAFFERTON, YORKSHIRE, E.R.	All Saints, 1883
NEWARK-ON-TRENT, Nottinghamshire.	St. Mary Magdalene, restoration of tower
NEWTON-IN-CLEVELAND, Yorkshire, N.R.	Dedication unknown, 1899, new vestry
PICKWORTH, Lincolnshire	St. Andrew, 1919
*RADWINTER, Essex	St. Mary, restoration of porch
*ROOS, Yorkshire, E.R.	All Saints
SHELFORD, GREAT, Cambridgeshire.	St. Mary
THWING, Yorkshire, E.R.	All Saints, c. 1900
TRENT, Somersetshire	St. Andrew
TUAM, Ireland	The Cathedral
*WALKINGTON, Yorkshire, E.R.	All Hallows, new porch and fittings
WORTHINGTON, Leicestershire	St. Matthew
*YAXLEY, Huntingdonshire	St. Peter, 1904-8, restoration and new screens, etc.

II.—*XVIIth and XVIIIth centuries.*

*BADMINTON, Gloucestershire	St. Michael (1785)
BRANDSBY, Yorkshire, N.R.	All Saints (1767-70), 1905
*DANBY, Yorkshire, N.R.	St. Hilda (1789), new arcades added in nave and general restoration
DERBY	All Saints (1725), 1904-5, restoration of tower and decoration
INGLEBY-GREENHOW, Yorkshire, N.R.	St. Andrew (1741), 1906
LEEDS, Yorkshire, W.R.	St. John (1634), 1903
SEATON ROSS, Yorkshire, E.R.	St. Edmund (1789)
*SPROXTON, Yorkshire, N.R.	St. Chad, 1879-80, church removed from another site

III.—*XIXth century.*

FARNDAL, Yorkshire, N.R.	St. Nicholas (1831), 1907-14
KIRKBY-IN-CLEVELAND, Yorkshire, N.R.	St. Augustine (1815)
*SANDGATE, Kent	St. Paul (1830)
*SHIPTON, Yorkshire, N.R.	Holy Evangelists (1848), 1883-7, new pulpit

CHURCH FURNITURE AND FITTINGS.

(See also churches marked in preceding lists with an asterisk.)

I.—IN OLD CHURCHES.

ADWICK-LE-STREET, Yorkshire, W.R.	St. Lawrence, stalls, 1907
ARMAGH, Cathedral of	St. Patrick
BAKEWELL, Derbyshire	All Saints, reredos, 1882
BELTON, Suffolk	All Saints, reredos
BILSTHORPE, Nottinghamshire	St. Margaret, reredos and decoration, 1910
BOWDON, Cheshire	St. Nicholas, choir stalls
BRACEBRIDGE, Lincolnshire	All Saints, reredos, 1920
BRAMLEY, Hampshire	All Saints, reredos, etc., 1881-85
COLCHESTER, Essex	St. Nicholas, reredos, etc., 1920
COVENTRY, Warwickshire	Holy Trinity, chapel reredos, etc.
COVENTRY, Warwickshire	St. Michael, screens, 1914
DEWSBURY, Yorkshire, W.R.	All Saints, reredos, 1912
DRIFFIELD, GREAT, Yorkshire, E.R.	All Saints, screens, 1904
EDLASTONE, Derbyshire	St. James, lychgate
ETTON, Yorkshire, E.R.	St. Mary, reredos, 1910
FLANSTEAD, Hertfordshire	St. Leonard, pulpit
GIVENDALE, Yorkshire, E.R.	Dedication unknown: font cover
HATFIELD, Yorkshire, E.R.	St. Mary, stalls
HELPRINGHAM, Lincolnshire	St. Andrew, reredos, 1920
HIGHAM FERRERS, Northamptonshire.	St. Mary, organ loft screen, etc.
HULL, Yorkshire, E.R.	St. Mary, chancel screen, etc., 1911
HUTTON CRANSWICK, Yorkshire, E.R.	St. Peter, reredos, 1919
ISLIP, Northamptonshire	St. Nicholas, screen
KIRK ANDREWS, Cumberland	St. Andrew, fittings and decoration, 1892
KIRKBY-MOORSIDE, Yorkshire, N.R.	All Saints, screens and reredos, 1917

KIRTON, Lincolnshire	SS. Peter and Paul, screen, 1914
LEICESTER	St. Martin, reredos, 1916
LONDESBOROUGH, Yorkshire, E.R.	All Saints, screen and east window, 1884
MERROW, Surrey	St. John Evangelist, chapel altar, and panelling, 1914
NAVENBY, Lincolnshire	St. Peter, screen and rood, 1910
NORWICH, Norfolk	St. Mark, 1913
RIPON, Yorkshire, W.R.	The Cathedral, chapel fittings
ROCHESTER, Kent	The Cathedral, 1913
ST. ALBANS, Hertfordshire	St. Peter
SHEFFIELD, Yorkshire, W.R.	The Cathedral, reredos and stalls, 1920
SHELFORD, GREAT, Cambridgeshire.	St. Mary Virgin
WILLESDEN, Middlesex	St. Mary, formation of chapel and screens, 1915
WINTRINGHAM, Yorkshire, E.R.	St. Peter
YORK	St. Mary Bishophill, reredos and decoration, 1889

XVIIth and XVIIIth centuries.

WESTMINSTER, London	St. James, Piccadilly (1680-4), outside pulpit
WORKSOP MANOR, Nottinghamshire.	Screens in chapel

II.—IN MODERN CHURCHES.

ALEXANDRIA, Egypt	St. Mark (c. 1845), reredos
ALVESTON, Warwickshire	St. James (1839), stalls, 1905
BARNESLEY, Yorkshire, W.R.	St. George (1820), reredos, 1914
BATLEY CARR, Yorkshire, W.R.	Holy Trinity (1842), panels, 1918
BLOOMSBURY, London	Reredos in chapel of St. John's and St. Thomas's House, 1910
BOURNEMOUTH, Hampshire	St. Ambrose (1897-1907), reredos and font cover, 1914
BOWNESS, Westmorland	St. John (1886)
BRADFORD, Yorkshire, W.R.	St. Bartholomew Bowling (1872), reredos and rood
BRAMPTON BIERLOW, Yorkshire, W.R.	Dedication unknown, rood screen
BRIDGE HILL (BELPER), Derbyshire.	Christ Church (1849), reredos and canopy
BRIGHTON, Sussex	St. Michael (1863-94), altar, 1914
CHELTENHAM, Gloucestershire	All Saints (1868-9), chancel ceiling, canopy, and reredos, 1909
CROYDON, Surrey	St. Michael (1871), stalls, 1911
DUNMORE, Ireland	Reredos in church
FRITTENDEN, Kent	St. Mary (1848)
HAMPSTEAD, London	St. Stephen (1876), stalls, 1911
HEADINGLEY, Yorkshire, W.R.	St. Michael (1884), reredos, 1905
HECKMONDWIKE, Yorkshire, W.R.	St. James (1831), reredos, 1912
HELMSLEY, Yorkshire, N.R.	Duncombe Park, decoration and fitting up of chapel
HIGHGATE, Middlesex	St. Michael (1830), reredos and chapel, 1903
HURSTPIERPOINT, Sussex	Reredos in chapel of Hurstpierpoint College
KIRBY KNOWLE, Yorkshire, N.R.	St. Wilfrid (1873-4), pulpit
LANCING, Sussex	Chapel of SS. Mary and Nicholas College, two chantries and altars, etc.
LINCOLN	St. Martin (1871-2), reredos and ceiling in Lady Chapel
LOFTUS-IN-CLEVELAND, Yorkshire, N.R.	St. Leonard (1902), screen 1914
MALVERN LINK, Worcestershire	St. Matthias (1844), panel (St. Christopher) 1917
NICE, France (A.M.)	Holy Trinity
OVERTON, Yorkshire, N.R.	St. Cuthbert (1855)
*PLYMOUTH, Devon	St. John (1851-5), reredos, 1913
TORQUAY, Devon	St. Mary Magdalen (1846), organ case and screen, 1903-6
WESTMINSTER, London	Church House, Great Smith Street, fitting up of chapel for Society for the Propagation of the Gospel
WOLD NEWTON, Lincolnshire	All Saints (1862)

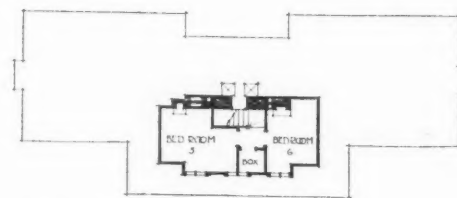
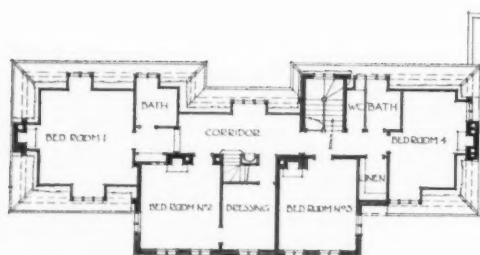
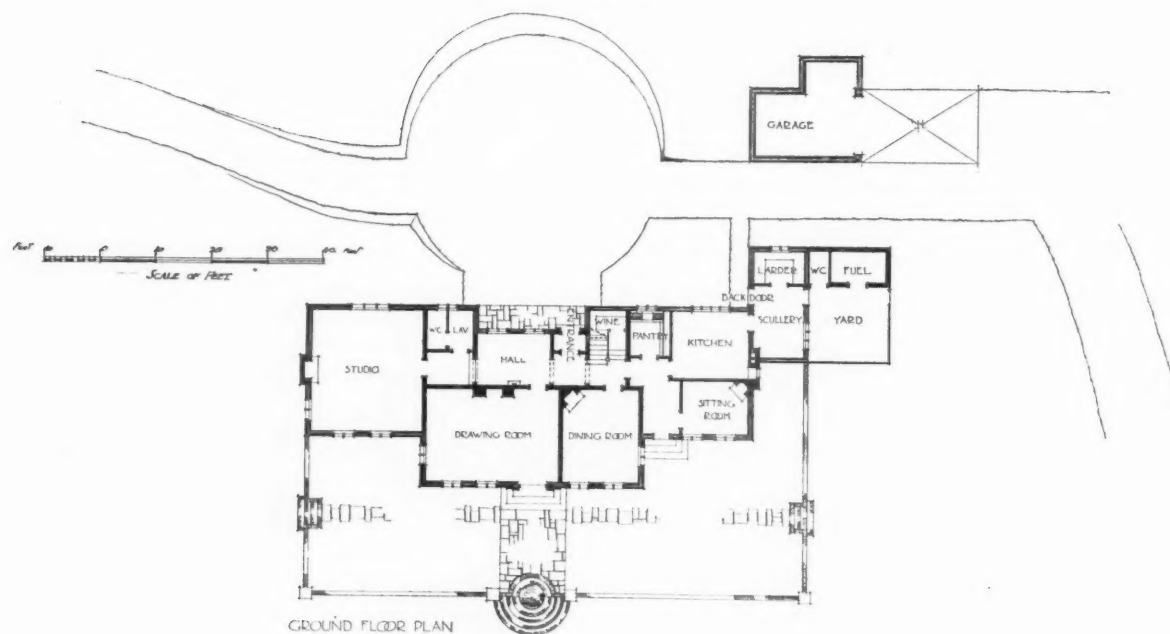
[In many cases it has proved impossible to get exact information as to these works, but the above list is as full and as correct as pains can make it. The dates given in brackets are those at which the churches altered or adorned by Mr. Moore were first built or in some cases rebuilt.]

Two Houses.

By Alan Brace.



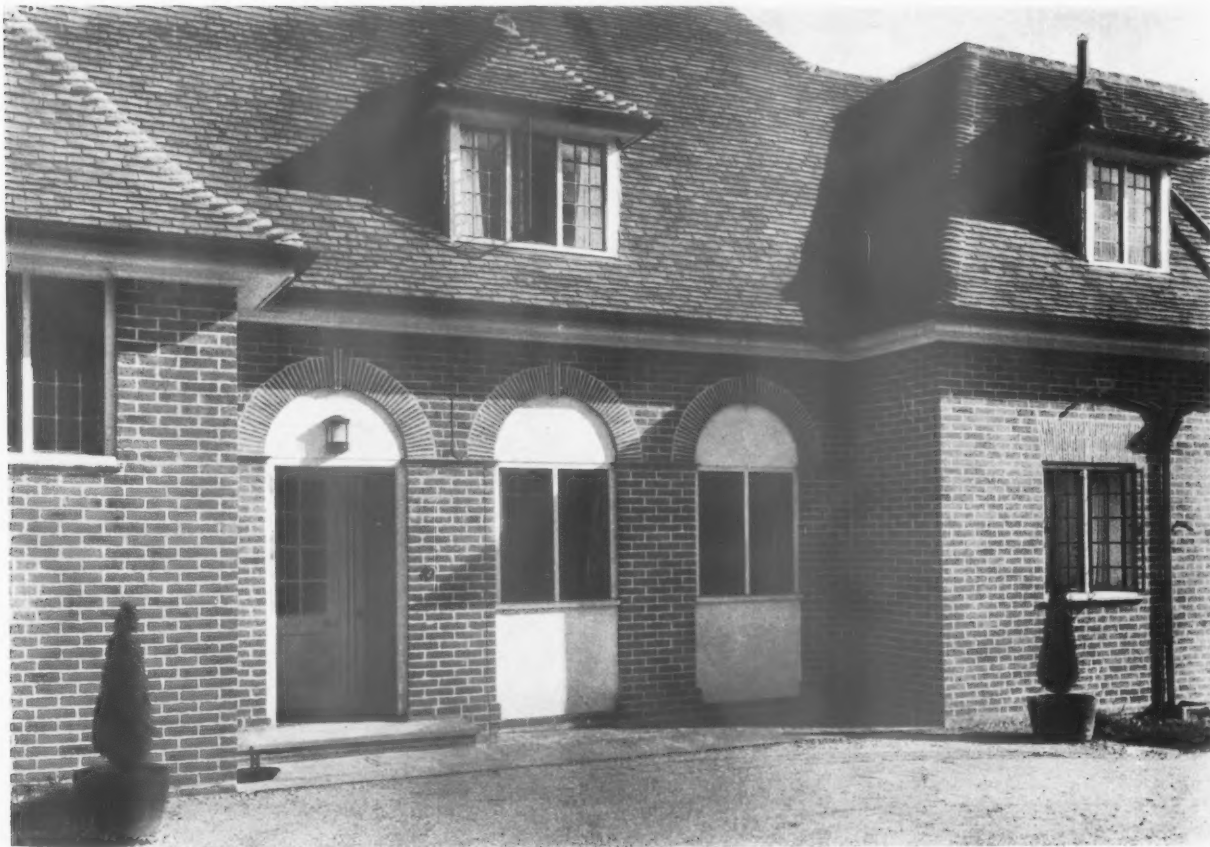
A HOUSE AT WINCHESTER.
The Entrance Front.



PLANS OF THE HOUSE AND GROUNDS.



THE GARDEN FRONT.



THE ENTRANCE DOORWAY,

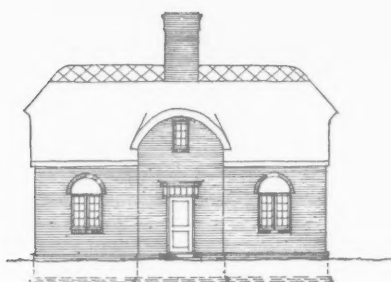


A COTTAGE AT PRESTON CANDOVER.

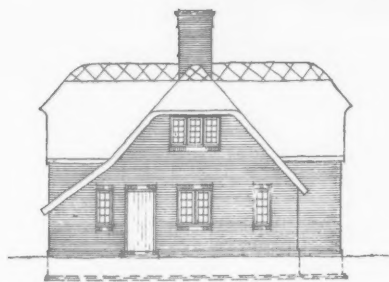
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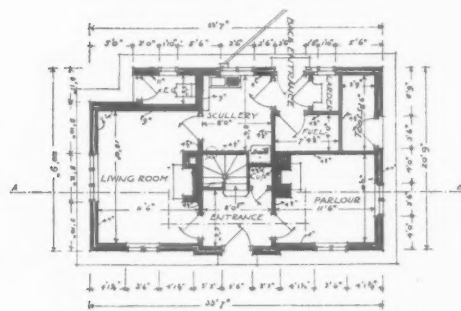
FROM THE GARDEN.



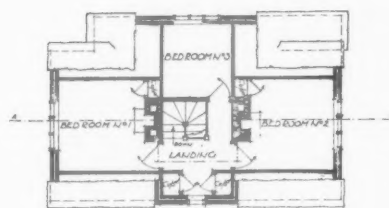
FRONT ELEVATION



BACK ELEVATION



GROUND FLOOR PLAN



FIRST FLOOR PLAN



Scale of feet.

ELEVATIONS AND PLANS.

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.

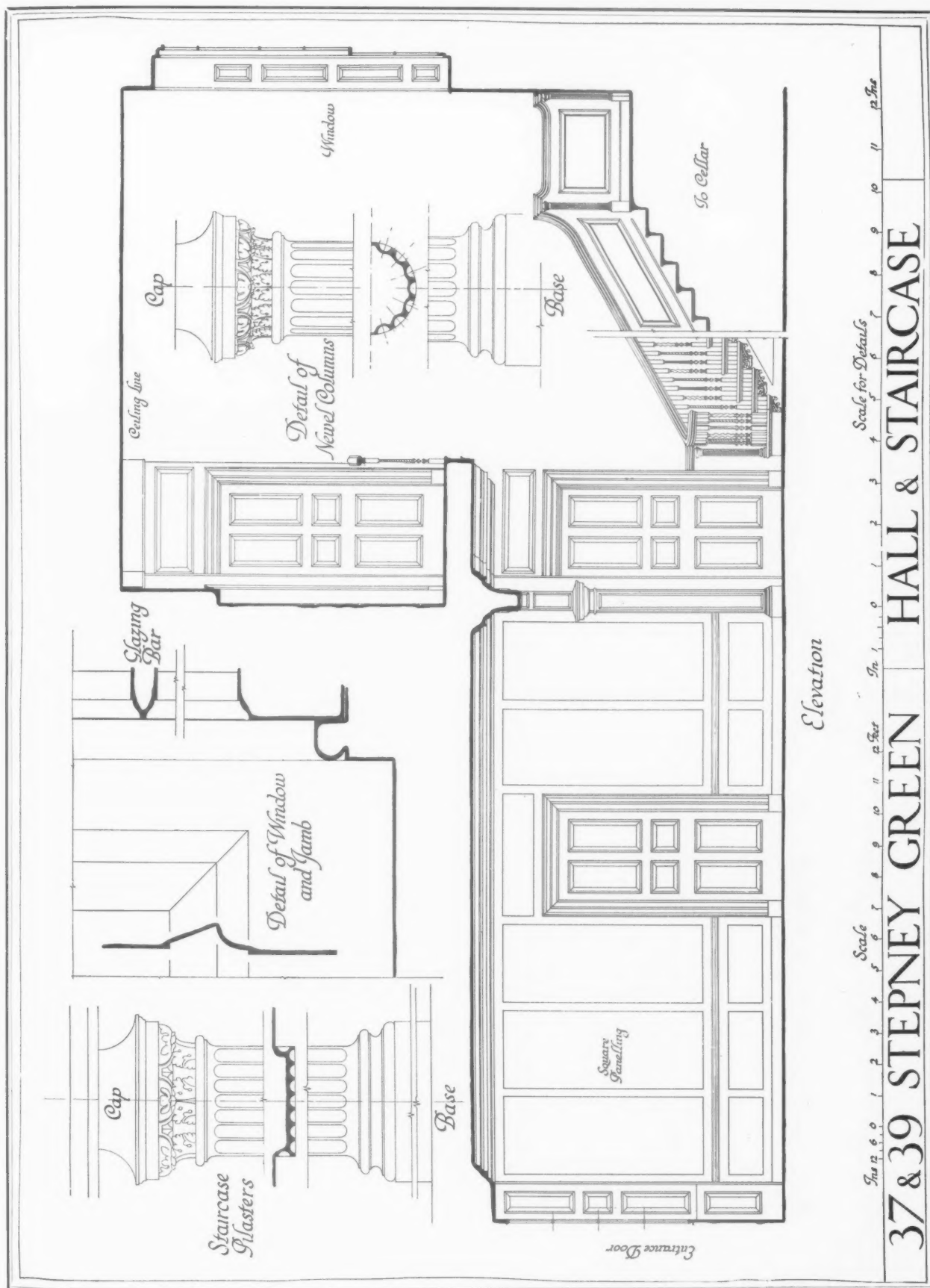
BY TUNSTALL SMALL AND CHRISTOPHER WOODBRIDGE.



Reproduced by permission of the London County Council.

THE STAIRCASE.

The exteriors of this house were illustrated in the January issue of THE ARCHITECTURAL REVIEW.

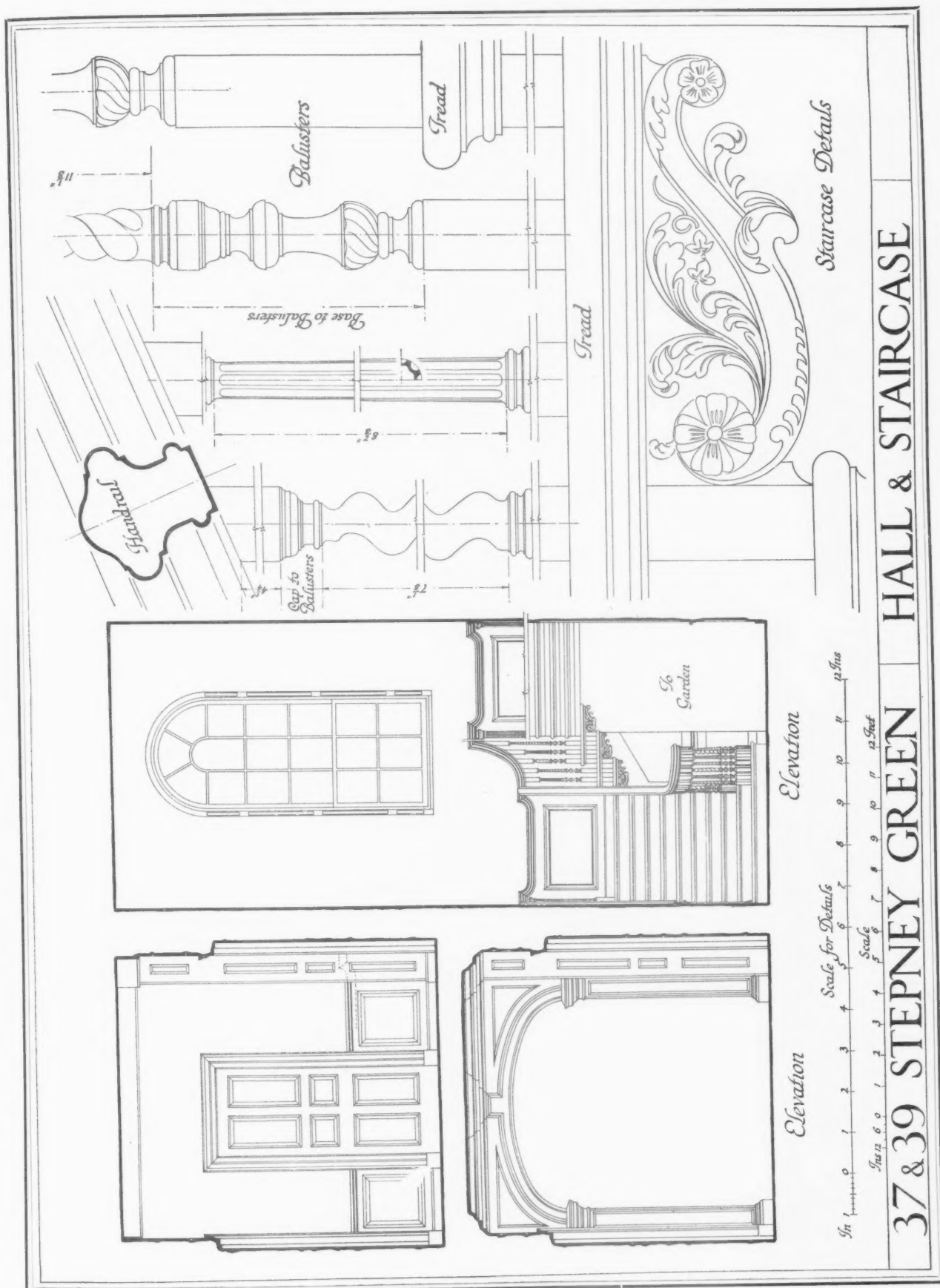


A SURVEY OF SEVENTEENTH- AND EIGHTEENTH-CENTURY ENGLISH DOMESTIC ARCHITECTURE.



Reproduced by permission of the London County Council.

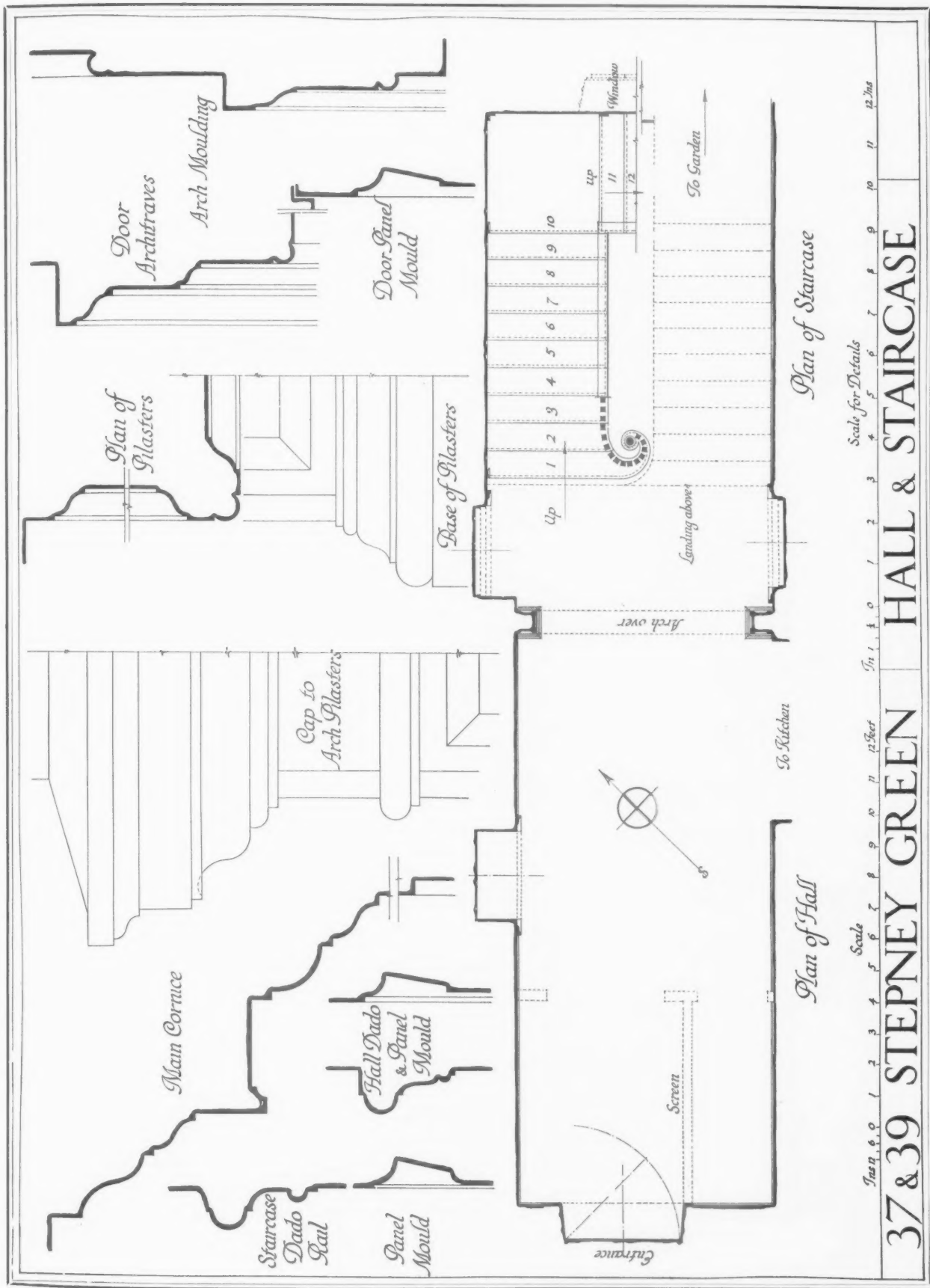
AT THE BEND OF THE STAIRCASE: THE CARVED CONSOLES.





FROM THE LANDING.

Reproduced by permission of the London County Council



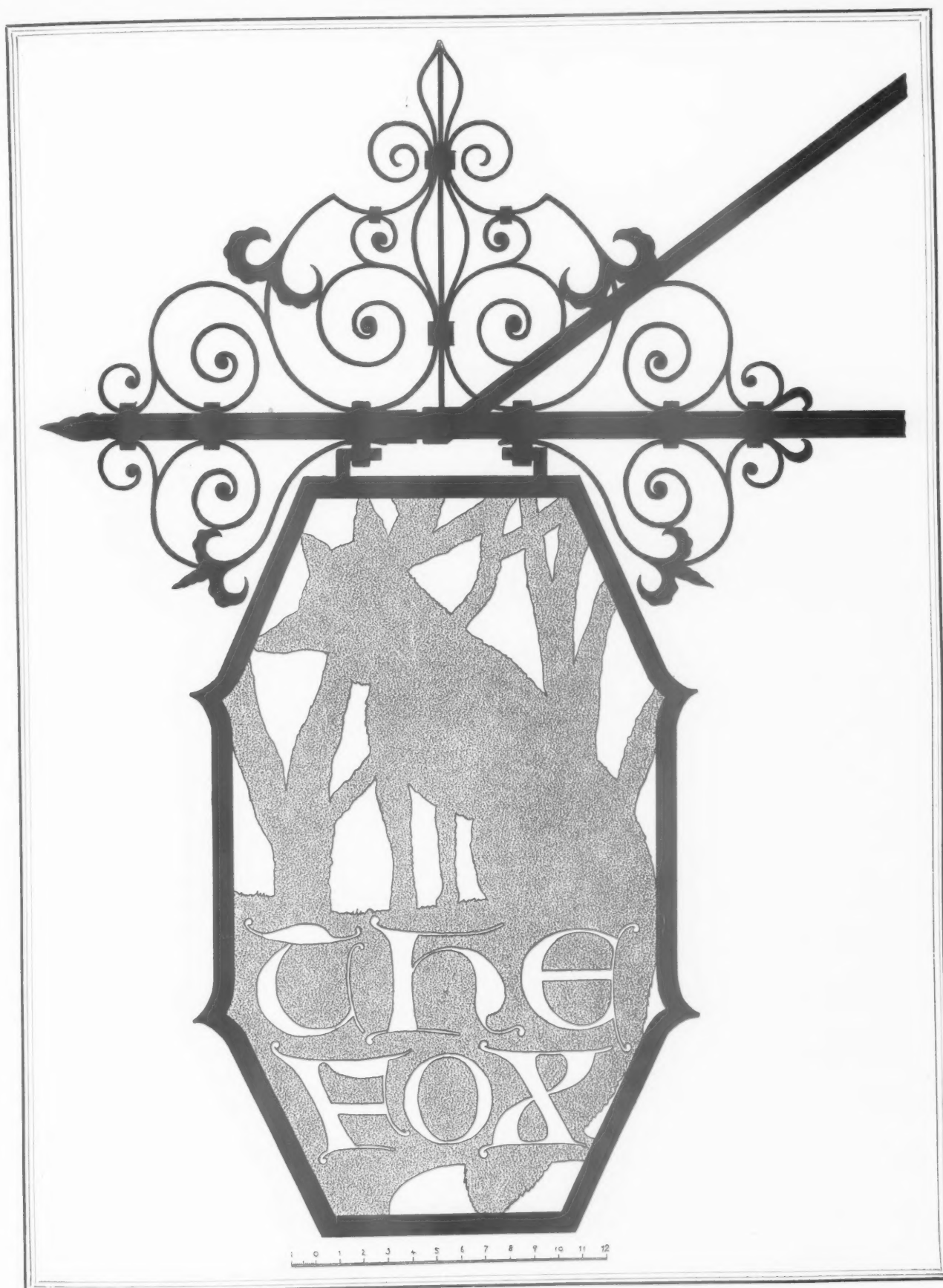
Modern Details.

The Inn Sign, "The Fox," Eastgate Street, Bury St. Edmunds.

From a Design by Basil Oliver.



THE INN SIGN.

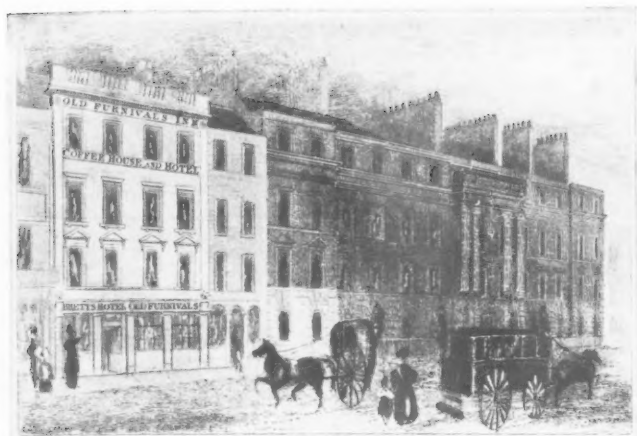


A WORKING DRAWING.

By Basil Oliver.

Tallis's *London Street Views.*

XXV—High Holborn (*continued*).



FURNIVAL'S INN.

IN order to continue towards the east, on the north side of the thoroughfare, and thus to link up the present section with the last, we must begin at No. 44, at the left-hand of the third row of elevations counting from the top, a house then occupied by Seare, an engraver and bookbinders'-tool cutter, as Tallis's Directory informs us. Thence, passing the Crown Coffee House at No. 41, we come to Warwick Court which perpetuates the one-time mansion here of the Earls of Warwick, and is described by Tallis as a "broad handsome court." It was formed about 1708, and in it may still be seen some eighteenth-century brick- and timber-work.

Beyond this the houses, until we pass No. 31, do not call for any special notice, although beneath No. 34 we can see the narrow entrance into Fulwood's Rents, a court only open to pedestrians, and in Tallis's day, full of ancient houses in a dilapidated condition. They took their name from the ground landlord, Christopher Fulwood, of the time of James I, whose daughter, sharing the royalist sympathies of her brother, was at last reduced to live in extreme poverty in these very rents. But their more important memory is the fact that Bacon once resided here, while he had chambers in Gray's Inn. The area in old times enjoyed the right of sanctuary, and was known, in the vernacular, as Fuller's Rents. Strype speaks of it, in 1720, as being "a place of good resort," and certainly it seems to have been full of wine- and coffee-houses and so forth, in some of which notable political clubs of the time of Charles II were accustomed to meet. Ned Ward who, by the way, has written about them, here kept a house famous for its punch, and here died in 1731.

Returning to the main thoroughfare, we notice Nos. 30 and 29 because of their low and picturesque elevations, relics obviously of an earlier day. The former was, in Tallis's time, occupied by Charles Jewell, a shell-fishmonger, and the latter was the Coach and Horses Wine Vaults kept by one Tucker. The adjoining house, Hooper's the confectioner's, appears quite gigantic beside these cottage-like premises. Next door was the Castle Tavern, and next to that, again, we see Henekey & Co.'s Gray's Inn Wine Establishment. The entrance to Gray's Inn, with its bay windows rising one above the other over it, must not be allowed to delay us, as if we once entered its precincts we should never get away from the combined historic and legal associations of Bacon's own Inn of Court where the remains of the catalpa tree he planted may still be seen bearing a charmed life, with trophies of the Great War now resting supinely beside it.

Next door is No. 20, the Gray's Inn Coffee House, chiefly notable, I always think, because it was there that David Copperfield put up, and learned from the waiter news of his friend Traddles, as readers of Dickens will remember.

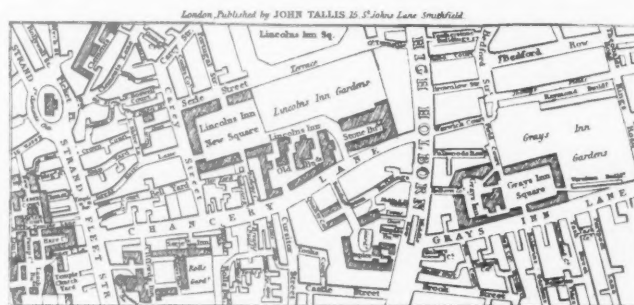
There is nothing noticeable now until we arrive at Gray's Inn Lane, long since metamorphosed into the busy tram-lined Gray's Inn Road; but beyond this, one or two old houses, such, for instance, as No. 149 (for this is now Holborn Bars, and the numbering is changed), and the tiled roofs of Nos. 145 to 142 should be observed. Here we reach Brooke Street on the site of Brooke House, the Greville's Mansion, where Fulk Greville was murdered by his man-servant in 1628.

Crossing the roadway, and beginning at Castle Street, on our return journey westward, where the art-loving Lord Arundel once lived, and Lady Davenant and Secretary Thurloe died, we pass the little turning known as the Blue Posts (not in this instance a tavern as the name might suggest), and come to the famous old houses which mask Staple Inn, and whose Elizabethan façades, spoilt as they are by the insertion of modernized shop fronts, make this part of Holborn so picturesque. As we see, even in Tallis's day their character had been thus spoilt, Nos. 3 and 4 being occupied by one Moon, who carried on business as a tobacconist in one portion and as a watchmaker in the other. The subsequent houses from this point were then called Middle Row, and the numbering (exceedingly erratic, as may be seen) runs from 13 to 29, independently of that in the main thoroughfare. This row stood in the middle of the roadway, splitting it into two very narrow streets at this point, but in 1867 the houses were cleared away at a cost of just over £60,000. These structures, with the exception of the narrow No. 17, do not seem to have had any marked characteristics for which we might regret their loss, as they had obviously been rebuilt.

Beyond Middle Row we take up Holborn proper again at No. 326, and pass a number of shops whose trades can be seen by the lettering on the elevations; No. 322, not so marked, being Griffith & Sons, the whip makers. Southampton Buildings was formed on the site of the gardens of old Southampton House, once the residence of Lady Russell, and it was when passing it on his way to execution that her husband, William, Lord Russell, was seen to wipe away a tear—the only emotion he showed on that fateful day. No. 315 beyond was in Tallis's time kept by one Waterman as the Chancery Coffee House, and next door, as can be seen, was Spencer's Circulating Library and book-shop, with its double front.

Chancery Lane, or Chancellor's Lane as it was once termed, would require an article to itself, and a long one at that, to do justice to its interesting associations, but I may at least note here that in ancient days it contained the house of the Bishop of Chichester (hence Chichester Rents), that the great Lord Strafford was born in it, and that the beautiful old gateway from it into Lincoln's Inn is a hardly less admirable example of the brickwork of Henry VIII's day than is that of St. James's Palace. Beyond this bare allusion Chancery Lane hardly concerns us here, in a notice of Holborn, the remainder of the houses and shops in which thoroughfare, as exhibited by Tallis, are of no special interest, except in so far as their elevations, compared with those now substituted for them, may give rise to varied reflections.

E. BERESFORD CHANCELLOR.



PLAN OF HOLBORN AND THE SURROUNDING DISTRICT.

Exhibitions.

THE LONDON GROUP.—The exhibition of works by this group of artists was held at the R.W.S. Gallery in Pall Mall, and was quite an interesting one, though most of the exhibits were either imitative or derivative or both.

One supposes that there are a great many artists at the present time wondering what their work is all about, and whither it is leading. It is not possible that they can rest with any sense of satisfaction or contentment with the arbitrary shapes and tentative fumbling with which so much of their time seems occupied. They are certainly not satisfied with the old methods—the self-satisfied records of naturalistic effects: it was Whistler who said that some time art would be as free as music; this time is approaching, and artists are beginning to record their thoughts, and some are attempting to penetrate the meaning that lies behind things seen.

After all, it is what the artist thinks about things, whichever way you take it; and though his method of work has in some measure become more abstract, it is not on that account more free from guile or more pleasant, nor is it perhaps more nearly art than it was before. What is occupying an artist's thought is very easily determined by his works; in fact, there is nothing half so self-revealing as a painting or a drawing. Painters are, perhaps, not sufficiently aware of this, or they might be more careful.

Mr. Bernard Meninsky is one of the few artists who are able to retain a first impression unspoiled by subsequent paintings. His colour is not altogether satisfactory, his sitters having sometimes rather a contused appearance. But he is able to get into a portrait some idea of the mood which has impressed him as characteristic of the person he is portraying, whether it be sadness, petulance, weariness, childishness, or what not. His "Seated Boy" (34) is a good example of an expressive attitude, and his "Oriana" (22) is, surprisingly enough, something like a Goya.

Mr. Ethelbert White's oil paintings are altogether too arid and mechanical; they all appear to be turned out from a recipe; there is an unsympathetic, tinny quality about them; they are landscapes which only Robots would feel at home in.

Miss Anne Estelle Rice's "Houses and Garden" (42) shows careful selection of forms, yet is not too intellectual or "heady," as so much modern work is; and she has not departed from natural shapes, but, as an artist should, has exaggerated the impression these shapes have made upon her, though where a shape is naturally satisfactory to her, she does not hesitate to leave it as it is.

Mr. W. Richard Sickert's "Battistini" (82) suggests very well the movements of a singer in the act of singing and labouring under the emotional effect the music is having upon him. This painting is in a way an achievement. One would like to have seen it carried farther, but then, perhaps, the effect would have been lost; we cannot have it both ways.

In England we suffer from a surfeit of pictures inspired by Italian landscape (this may be partly because of the British School in Rome, and the Rome scholarships) so that we are inclined to become impatient when confronted—as we so frequently are—with pictures of hut-like houses sticking limpet-like on the side of hills. Mr. Allinson is one of the latest English artists to discover Italy, and in his "Spring in Aulicoli" (38), has done no worse, if he has not done better than his fellow explorers; but there is a very tiresome familiarity about it.

"The Window" (62), by Mr. W. Ratcliffe, which is an attempted glorification of suburbanism, is technically excellent—but why try to idealize a type of architecture which should be condemned off-hand?

Mr. Sydney Carline's "Head of Girl" (63), is simple and attractive, and not at all London Groupish—that is, in the sense that it would not look out of place in the R.A.

Mr. Chantal Quenneville shows works which are sometimes attractive in design but are invariably of a rather bloodless character.

Mr. Brodzsky, in showing his "Anniversary Group" (61), is surely deliberately inept; what might have been its redeeming feature, humour, has somehow missed fire, and "we are not amused."

Among the water-colours, Mr. Richard Carline's "French Village" (133) is interesting in a mild way. Mr. Elliott Seabrooke's "Colebrookes" (116) suffers from an overdose of Cézanne, besides being rendered rather null and void by repetitions of patches of the same value.

Mr. Roger Fry shows some pen drawings, and among other exhibitors are Mr. F. J. Porter, Mr. Epstein, and Mr. Allan Walton.

When seeing so many exhibitions of pictures, one is often puzzled to know what eventually becomes of them; what do artists do with their pictures? Comparatively few people visit exhibitions, and even then, paintings which might be sold are too expensive, for artistic appreciation and wealth do not necessarily go together, as some painters seem to think they do. Works which are priced at fifty guineas or so, the painter would probably be willing to sell at five or ten—provided the output was sufficiently large. The person who buys a picture for a fairly large price is paying for all the pictures which the painter has not sold. Would not a more even distribution of prices be better? After all, the chief thing that concerns a worthy artist is that he should be kept busy experimenting with the art he loves. There must be stacks of pictures leaning against walls in nearly every studio, and this is discouraging to further productivity.

Speaking to a teacher at a well-known school of art on the subject of the accumulation of paintings, he admitted that this condition did exist with his students, and said (what I at first took to be a daring solution of the problem), "I say to my students, 'make a parcel of your pictures and take them into the city and visit all the offices of business men you come across and sell your pictures to them—and don't bring any of them back with you!'" This audacious scheme took my breath away, and I asked eagerly, "What sort of success have they?" "None of them do it!" was the somewhat disconcerting reply.

THE BEAUX ARTS GALLERY.—An exhibition of recent work by Mr. William Walcot was held in this gallery.

Mr. Walcot the meticulous architectural draughtsman does not compromise with Mr. Walcot the emotional artist, who is impatient with the strict and painstaking draughtsman; so much so, that when he is freed from this restriction he gives way to unrestrained expressions of emotional impressions. These two natures do not mix in Mr. Walcot's pictures; the architectural draughtsman remains aloof, while the emotional artist roams about the pictures with entire independence.

Mr. Walcot is very brilliant when dealing with architectural facts; he has a marvellous eye for the niceties of architecture, and his knowledge of perspective is impeccable. His understanding of construction, and his ability to reconstruct plans in three dimensions, setting them firmly upon their feet, as it were, are astonishing; he is an engineer—well, wasn't Leonardo da Vinci an engineer, too? But where forms are not definitely assessable, I feel that Mr. Walcot becomes mystified, and is unable to find form in movement in the sense that Bergson said that "form is the outline of movement."

This can be seen where Mr. Walcot essays pictorial adventures among ships. As long as he is dealing with the mechanical construction of a ship he is on safe ground, but when his dexterous hand passes the water-line, he is, as it were, at sea, and appears to imagine that a full brush swept over the paper is all that is required to give the effect of water in movement; but this is not so, for, if he will look for them he will find just as definite forms as those he so readily recognizes and records so skilfully in his pictures of buildings.

THE ROYAL INSTITUTE GALLERIES.—The Pastel Society in association with the Pencil Society held their annual exhibition in these galleries.

Recent Books.



From "The Golden Age of the Medici."

"The Golden Age of the Medici."

The Golden Age of the Medici. By SELWYN BRINTON, M.A., F.R.S.A., Barrister-at-Law. Pp. 234 and 33 illustrations. Methuen & Co., Ltd. Price 15s. net.

In "The Golden Age of the Medici," Mr. Selwyn Brinton has hit upon a most alluring title, and his luminous dealing with the blaze of art of this period does not belie its promise.

Within the golden frame of Florentine life under the Medici, he reveals a glowing picture of the manifold art developments in the freedom-loving City of the Lily. Neither before nor since, and in no other single city, has the spirit of art, expressing itself alike in painting, sculpture, silverwork, and architecture, so permeated the whole air in which the citizens of Florence lived and worked. There have been many notices appreciative of Mr. Selwyn Brinton's treatment of those manifestations of the art-spirit which have their expression in painting, carving, and sculpture, but our particular interest lies in the prominence he rightly gives to the art of architecture and to master architects like Brunelleschi, his rival Ghiberti, his friend Alberti, and his brother in art Michelozzo. Their achievements in architecture, in the designing of a cupola, of palaces, of churches, of loggie, of civic buildings, did not cut them off from expressing their genius through other mediums, and indeed all this group, together with Donatello, the sculptor, and Luca della Robbia, are known as "sculptor-architects." Each could challenge the other in his own special art, as when Brunelleschi, the architect, taunted Donatello, the sculptor, that his "Christ" was a "rustic put upon a cross," Donatello retorted, "Take a piece of wood and do one yourself." The figure that Brunelleschi produced in reply was so masterly that Donatello owned himself beaten. This instance is typical of the many-sided genius of the artists of that great period, and the author lays due emphasis on this aspect of Florentine creative art of those days.

Then, architecture and sculpture went hand in hand. Just as you cannot think of the sculptor Donatello apart from his friend Brunelleschi, so you cannot think of Donatello's sculpture-group of Judith and Holofernes apart from the architecture of the protecting Loggia dei Lanzi.

The heading of the first chapter, viz. "The Advent of the Casa Medici," suggests architecture as the mother art. There can be no great family without its "house," its casa; in fact, so

important is the building which is the home of a family, that the very term "House" is often used as synonymous with "family," and we speak of the "House of Windsor" and the "Casa Medici." The Medici built themselves a lordly palace, not as magnificent as Brunelleschi designed it, but on the simpler lines of Michelozzo, so as not to excite envy in the citizens!

The Medici set an example of how art patrons and artists should be interdependent the one on the other, one appreciating and encouraging, the other initiating and achieving by reason of the opportunity that was offered him. For in architecture, unlike other arts, you cannot start out to produce your work of art without a reason for its use. You can buy a canvas and a paint-box, and produce a picture that may or may not be wanted by anyone; but an architect, however intense his desire to create, cannot take a piece of ground, employ workmen, and produce a building for which there is no call. He is more at the mercy of individual patronage and public requirement than any other artist.

This community of art demand and supply is clearly shown by Mr. Selwyn Brinton's searching analysis of the multifarious art creation, and of the powerful influence which operated as an incentive in those golden days in the sunny city of Florence. Florence owed it practically to the power of the Medici trio, which secured peace in their time, that the Renaissance of art in Italy had its rise in that busy city.

Mr. Brinton calls attention to the emergence into pictorial art in Florence of the new study of perspective, and here again we realize that the prominence then given to architecture was responsible for the use of this new science, in pictures and in Ghiberti's bronze panels of the Baptistery Gates.

There were, indeed, giants in art in those far-off days, and perhaps the most striking individual achievement was that of Brunelleschi, whose audacity enabled him, after much popular opposition and doubt, to raise on high the great Cupola of the Duomo, "without," as Alberti records, "the help of beams or the strengthening of wood."

Mr. Selwyn Brinton has achieved a great success in making his book throb with human life, and in giving a most comprehensive and readable account of the great new movement which then started in Florence and was spread, even during the Medici period, throughout northern Italy.

BANISTER FLETCHER.

Caricatures.

Caricatures by H. de C. London: The Architectural Press. Price 2s. 6d. net.

The art of caricature, like the art of parody, is one which some people appear to dislike. This has always seemed to me a curious attitude to take up, when it is considered how invariably your caricaturist or your parodist regards his subjects with reverence if not with affection. Mr. Max Beerbohm on the one hand, and Calverley on the other, have proved that their efforts in this direction have had nothing whatever to do with what a character in one of Ben Jonson's plays calls "a parodie! to make it absurder than it was."

So far, indeed, from doing this your caricaturist, whether it be in literature or art, does but accentuate essential characteristics, and so produces something which has the power of revealing the features of a face or the points of a poem or prose-piece, which are admirable and not at all necessarily absurd. The caricaturist may accentuate the size of a nose, but he also concentrates on the width of a brow or the firmness of a chin.

Such thoughts, and others which I have not space on which to enlarge, occurred to me in turning over the pages of a little volume, admirably got up, of "Caricatures" by H. de C. (under which initials their producer modestly conceals his identity).

The artist (for he *is* an artist) has caught his subjects, as he tells us in his amusing preface, at such gatherings as those of the R.I.B.A., the Architectural Association, and so on, and thus those figuring (as the film people say) in this tenuous book, are chiefly architects or those whose interest in the art have drawn them into an architectural *aura*.

There can hardly be an outstanding designer who is not dealt with here; and it were invidious perhaps to particularize; but I would select, from the point of view of freedom of touch and a quality of accuracy of portraiture combined with a quite remarkable power of caricature, those of Mr. Herbert Buckland, Professor Adshead, Sir John Simpson, Sir Edwin Lutyens, and Professor Rothenstein; while the portraits of Mrs. Peel and Lord Crawford are admirable in their suggestiveness.

It seems to me that here we have the work of a caricaturist of power, because underlying their more obvious intention these drawings indicate (what is often rare enough in some caricaturists' work) a knowledge of artistic treatment. If H. de C. does not go far in this direction, it will be simply because other and more serious efforts of art may claim him, which, unless he combines the two, would be a thousand pities.

E. BERESFORD CHANCELLOR.

Books and Theatres.

Books and Theatres. By E. GORDON CRAIG. London: Dent and Sons. Price 7s. 6d. net.

Perhaps Mr. Gordon Craig is rather a difficult person, but whether the fault lies with him or not, it is our misfortune that we have so little opportunity of enjoying his genius for setting and producing plays. His drawings and models we know, but not the full-staged reality. He, too, is bitter about it and, in the preface to this book, considers it a pity that an unemployed artist of the theatre should have to dip into history and write the essays which follow. Rather a discouraging opening! But the book is for the most part good reading and none the worse for being a little cantankerous. The only sustained essay is that in which the author skims over the whole sixty years of John Evelyn's diary and makes what he can of the references to seventeenth-century theatres and performances which Evelyn saw in Italy and in England. Some fine illustrations are added, including one charming plate of a wall-painting or perspective to enlarge a room or courtyard, and Mr. Craig has sewn together the diarist's fragments with a good deal of learned commentary. His comments also tend towards the provocative. Evelyn is in Rome and sees the Baldacchino in St. Peter's: "It is the work of Bernini, a Florentine sculptor, architect, painter and poet, who, a little time before my coming to the city, gave a public opera wherein he painted the scenes, cut the statues, invented the engines, composed the music, writ the comedy, and built the theatre"; and Mr. Gordon Craig adds, "As, of

course, anyone will have to do in the future who would create a drama all of a piece." Well, if Mr. Craig is looking for a modern Marcenias who will let him go all that length. . . .

The remaining essays are of slighter stuff. Mainly they deal with old books about theatres or old booksellers who sold the old books. All are in Italy; Mr. Craig has, we fear, not much use for England and the English. But the wander-essays are well done; they are worth reading even in a field which is already occupied by Mr. Norman Douglas and Mr. Aldous Huxley. Strangely, there is one essay of Mr. Craig's which clashes with one in Mr. Huxley's new book. Both have described their rather gloomy visits to the Teatro Olimpico in remote and dirty Sabbioneta.* Both seem to think that they are almost the only pilgrims who have ever been to see this ancient theatre. Both were disgusted to find a cinema installed inside, but here the authors part company. In 1923, Mr. Craig, according to his own account, wired to Rome and had the offending machine for ever removed by Government edict, but Mr. Huxley, on a presumably later visit, found it still there. Really, these Anglo-Italian writers should co-ordinate a little!

R. C. DAVISON.

* See ARCH. REVIEW, Dec. 1923.



Clough Williams-Ellis.

From "Caricatures" by H. de C.