

MAR 12 1926

THE ARCHITECTURAL REVIEW

A Magazine of Architecture & Decoration



SIR JOHN VANBRUGH

Dramatist and Architect. In 1702 he succeeded Talman as Comptroller of Royal Works, and in 1716 he followed Wren as Surveyor of Greenwich Hospital. He was knighted by George I in 1714.

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Vol. LIX

March 1926

No. 352

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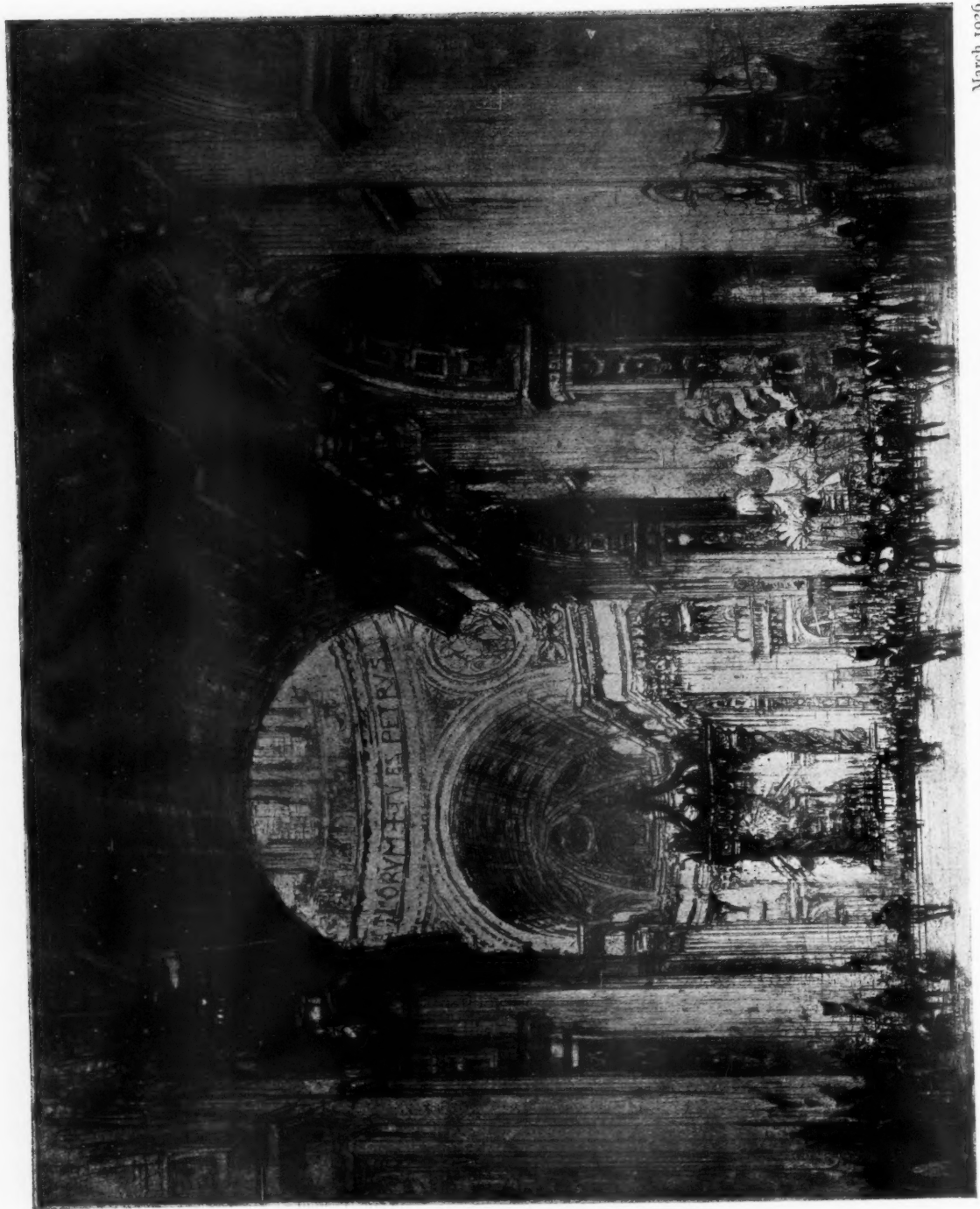
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March 1926.

THE MAJESTY OF THE CHURCH.
From the etching by William Walcott, R.E.

Plate I.

The Majesty of the Church.

By Max Judge.

THE Basilica of San Pietro in Vaticano, or, in our English familiarity, St. Peter's at Rome, is a study in scale, a problem in magnitudes. Every visitor is perplexed by more than a suspicion of disillusion, not due simply to expectations unrealized, but to what would appear to be a definite frustration of them.

In an unpublished diary of the year 1820, in the possession of Messrs. Batsford, Ambrose Poynter, father of the late Sir Edward Poynter, gives an architect's testimony to the illusiveness of St. Peter's real grandeur. "The observation is perfectly true," he records, "that it appears much smaller than it really is. The usual manner of accounting for it, that it is all in harmony, and, therefore, no part can appear colossal in proportion to another, is not founded, because the front, in which all harmony, beauty, and proportion are set at defiance, gives as little idea of its real size as the interior. The fact appears to be, that the eye being totally unaccustomed to such gigantic proportions, is unable to estimate them properly. I have observed precisely the same effect in other places, particularly the baths of Diocletian. The colonnade in front of St. Peter's produces as little effect in proportion to its magnitude as the rest."

There is, in fact, a point in the colossal beyond which our judgment and our imagination, our sense of scale, become confused; and it is not, indeed, through any perfection of harmony, but because we are not in a position to appreciate that harmony fully, that the true scale of composition, the real immensity that the ground-plan, in its conflict between Greek and Latin cross, *does* convey on paper, remain unrealized.

It follows that St. Peter's is no easy building to understand, and the significance of its architecture is quite lost to any superficial view. It is a building to be fathomed with an architect's, an artist's instinct, and a cursory acquaintance with architecture will be of little avail. The eminent American architectural critic, Russell Sturgis, has well said: "St. Peter's cannot be judged in a morning nor qualified in a paragraph. There is in it the work of the masters of the Risorgimento in its very highest flight, and there is, *more visible*, the work of the artists of the Decadenza—of the better and the worse men, of the greater and the more ignoble epochs. A building so vast and of such prodigious variety can only be judged as a landscape can be judged; its details taking shape only after hours of patient looking, and that with a practised eye."

The complexity of St. Peter's is a corollary of its protracted building. Unlike our own St. Paul's, of which not the least notable fact is its commencement and completion by one architect, St. Peter's took in all a century and a-half to construct, and that period covered significant but disconcerting developments and tendencies in all the arts. The completed structure is the outcome of many architectural vicissitudes, of conflicting aims and interests, and the greatness of Michelangelo's achievement can be summed up in the autocratic spirit in which he over-ruled innovators and reverted to, and all but consummated, the original conception of Bramante. "The dome of the Pantheon on the top of the Basilica of Constantine"; that is the essence of Bramante's inspiration, and the Michelangeloesque in

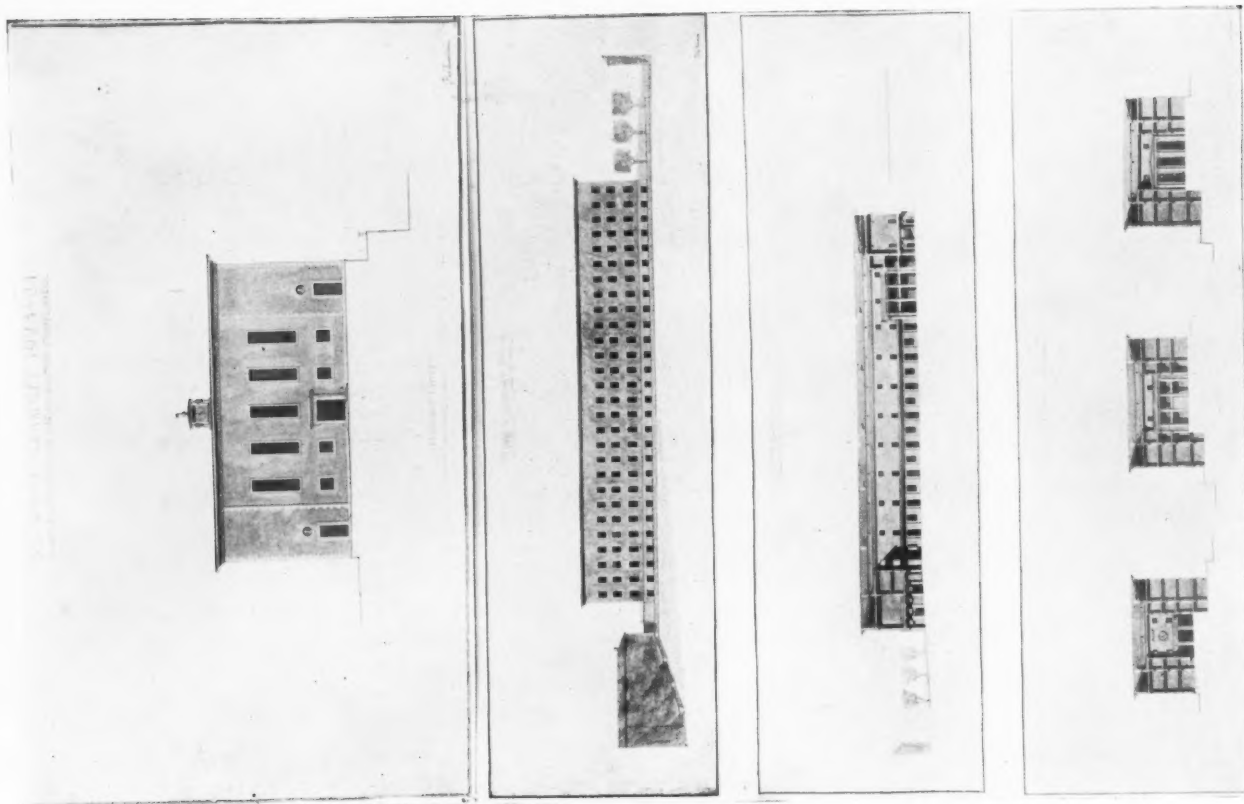
St. Peter's that lies beneath all its theatricality, that remains in the end unaffected by the restlessness and the tension of the *Baroque*, really presents itself as the unsophisticated simplicity of Bramante in its original setting-out, come to full maturity and fruitfulness. In the beautiful simplicity of that early plan, with but a minimum of inevitable reinforcement by a kindred genius, are found the roots of Michelangelo's culminating expression of a great architectural unity—the unsurpassed dome.

Michelangelo's dome is a dome *par excellence*, a dome of intrinsic architectural nature. When all is said and done, St. Paul's is largely a carpenter's dome, but St. Peter's is from beginning to end an architect's structure of solid masonry within and without; not merely a triumph of construction like Brunelleschi's in the Duomo at Florence, the simple brickwork of which is still awaiting its adornment, but a *tour de force* embodying all the richness and the fullness of a complete architectural conception. The uniqueness of Michelangelo is thus emphasized by Quatremère de Quincy, a writer not so well known as he deserves to be:

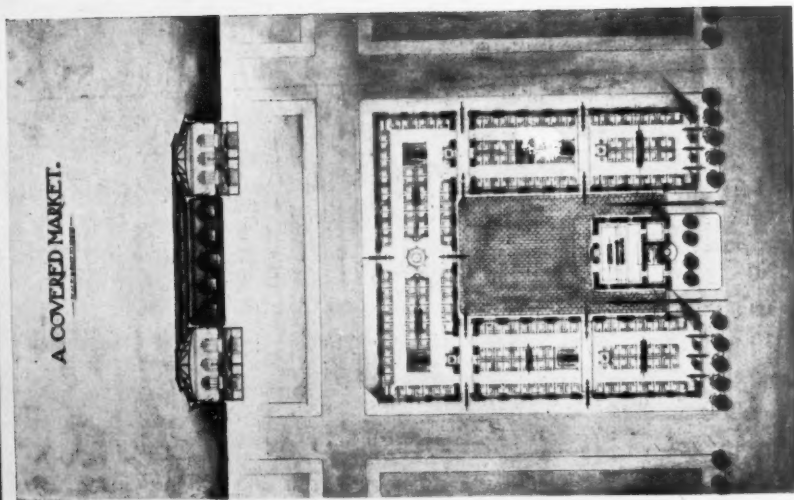
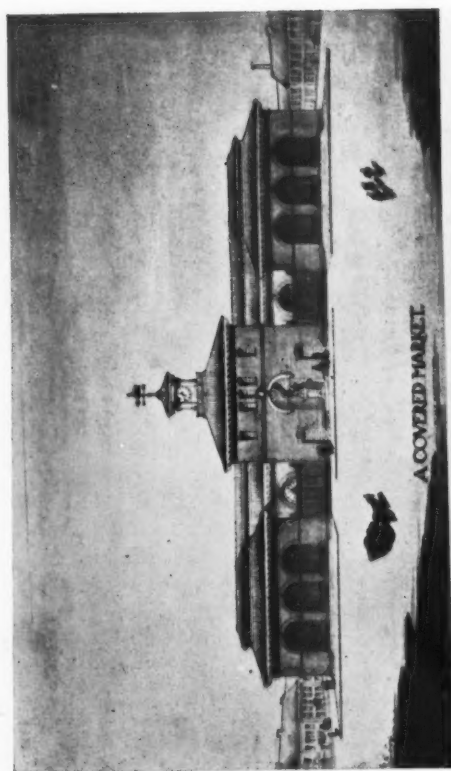
"If all that which had been done and thought, or projected before him in this field, can only dispute with him the prize of invention and originality and can only serve to mark the height of his genius, it seems to us that the numerous cupolas erected all over Europe before him and after him can only be considered as so many stepping-stones calculated to make his superiority better felt and measured."

The essence of Michelangelo's St. Peter's is its insistence on the Greek cross; and what makes the final edifice so complex is the reversion to the Latin cross after his death, when he had all but realized his hopes of placing the fabric beyond the reach of material alterations at the hands of subsequent innovators. Maderno's addition of a nave of three arcades was, therefore, a drastic violation of the master's work, bringing in entirely new relations, and it is this disregard of an original unity in composition which has perhaps most bearing on the vexed questions of scale to which St. Peter's constantly gives rise.

This commentary on so vast a subject is inspired, not by the architecture itself, but by a modern artist's interpretation. Mr. Walcot's plate is no "qualification in a paragraph," but a qualification it is, and that of one whose practised eye gives him an extraordinary capacity to interpret architectural forms. In him we have not only an artist, but an architect who chooses to find the medium for his genius in interpreting the great architectural creations of all ages, and his work has thus a two-fold value. It is a direct penetration to the inner beauty of the architecture, so that the difficulties in which a study of the actual building is involved are immediately obviated. Here, for once, we have the real greatness of St. Peter's made manifest, and we are persuaded that the realization of so great a conception as St. Peter's were in vain without the transposition into another key that art alone can effect. In Mr. Walcot's delineation we find the reality and conviction that we fail to find in the building itself. All extraneous influences have become sterilized in the filter of art, and we are brought into intimate contact with the actual creative spirit of Bramante, of Michelangelo.



THE ROYAL ACADEMY OF ARTS, STOCKHOLM, SWEDEN,
SIXTH YEAR, 1923-4. ARTISANS' INSTITUTE, STOCKHOLM.

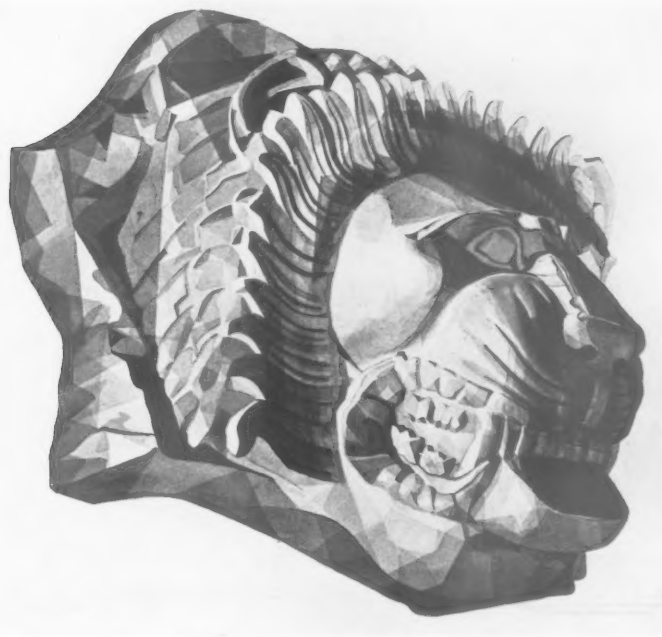


LIVERPOOL UNIVERSITY, FOURTH YEAR, 1920.
Design for Covered Market.

The Report of The First International Congress on Architectural Education.

Held under the auspices of The Royal Institute of British Architects.
July 28th—August 2nd, 1924.

By Maurice Webb.



THE ROYAL ACADEMY SCHOOL OF ARCHITECTURE,
COPENHAGEN, DENMARK.

Lion's Head wash drawing from a plaster cast.

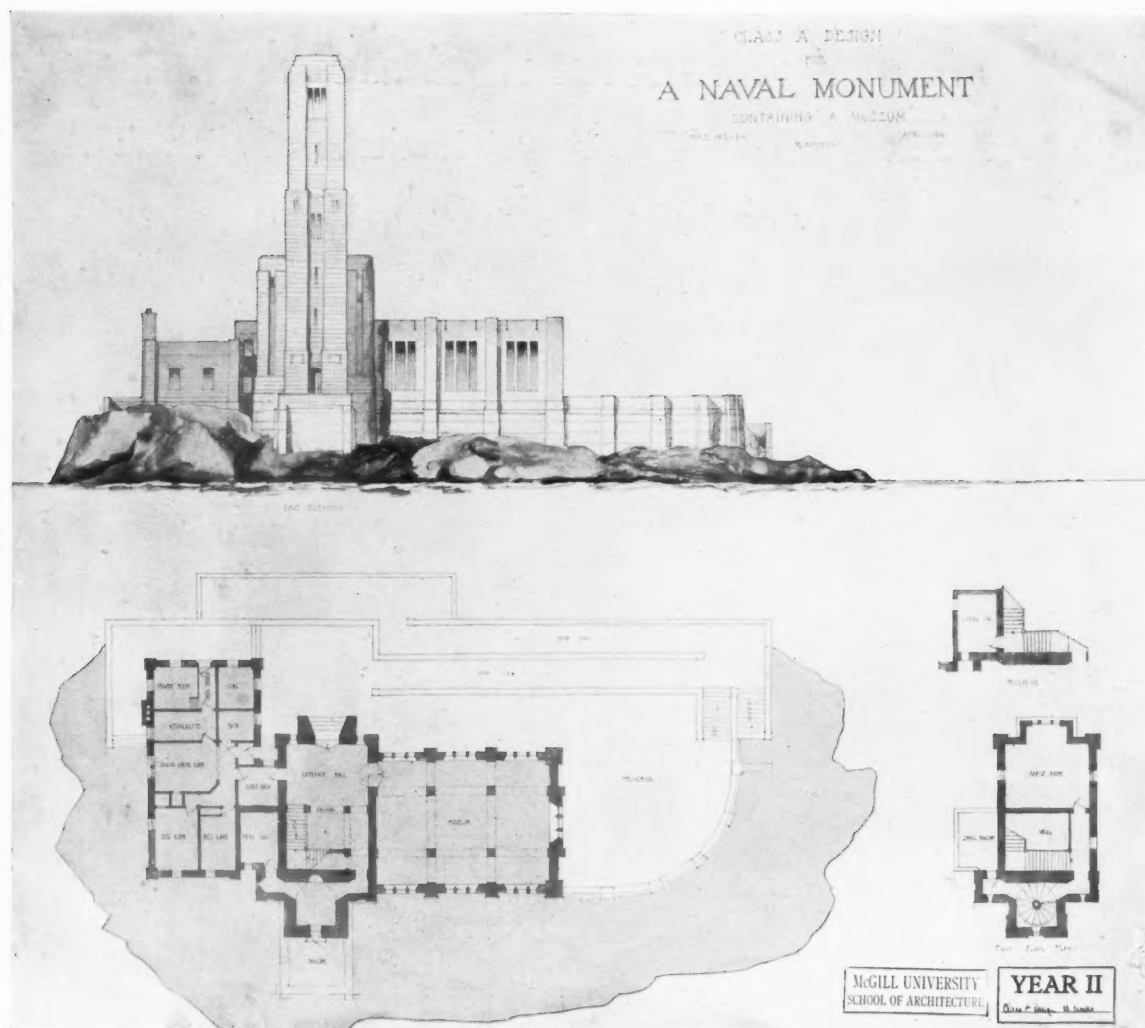
FROM time to time the R.I.B.A. performs the valuable service of calling together International Conferences to discuss questions of importance to the profession and the public, and issues reports of the doings of these conferences. The report on the Town-Planning Conference will be remembered by your readers, and it has now become a standard work on the subject. Once again the Council of the R.I.B.A. are to be congratulated on the very careful and full report upon this the first of such International Conferences on Architectural Education, and also for acting upon the suggestion made by Professor Pite just after the war, that such a conference should be called together.

The volume now issued contains verbatim reports of the lectures, on the past, present, and future, many communicated papers, a large number of illustrations of contemporary students' work from all over the world, reports of the visits to buildings and places of interest, lists of the committees and members, together with a most admirable and impartial summary by Professor Lionel Budden of the views expressed by the various delegates, and useful comparative time-tables of twenty-nine schools by Mr. Martin S. Briggs. Indeed, I can find only one serious omission in the whole volume. There is no reference to the work of Mr. Rudolph Dircks who spent many months in arranging and editing the mass of material at his disposal.

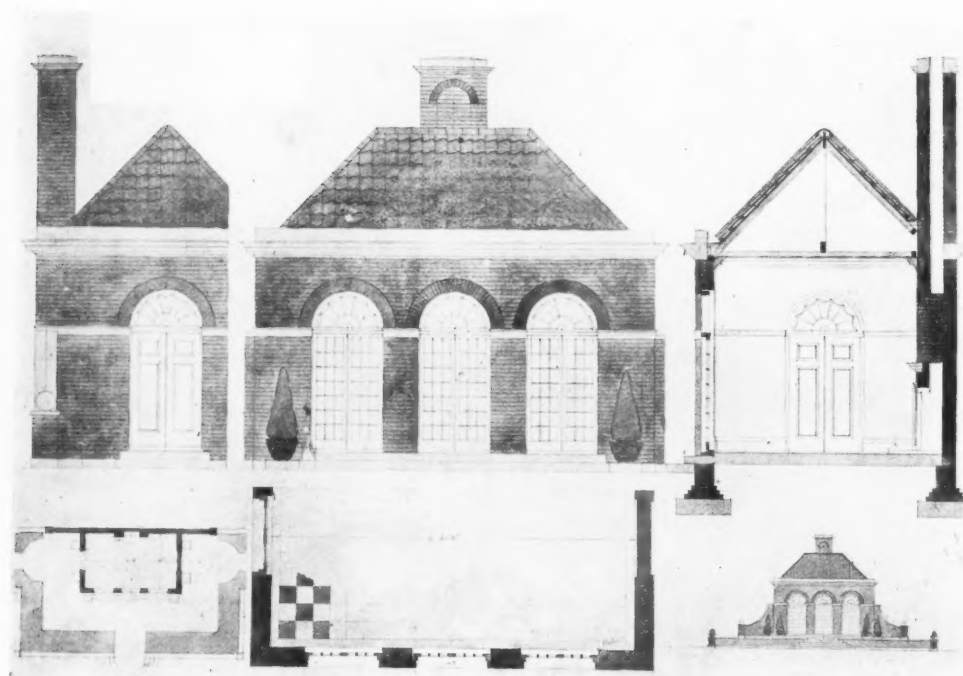
To all who take an interest or an active part in this important work of education the report will prove invaluable, and in some of its aspects surprising. Few, perhaps, realized before that the modern system of training Japanese architects was introduced into that country by an Englishman, and that now this Eastern nation of natural artists, ever looking westward, are concentrating in their schools, not on teaching design, but on problems of the "scientific structure" of their buildings, and even extending the scope of their teaching to the "education and moral uplifting of their contractors and workmen."

In Spain, Professor Otaño of Madrid goes even farther than Japan in one of the most stimulating articles in the report by declaring that "The problem of Architectural Education is not solely that of forming an architect; it is finding and forming an organization, educating the architect, and directing and bringing about the selection, the formation, and the education of all those persons who have to be under his direction."

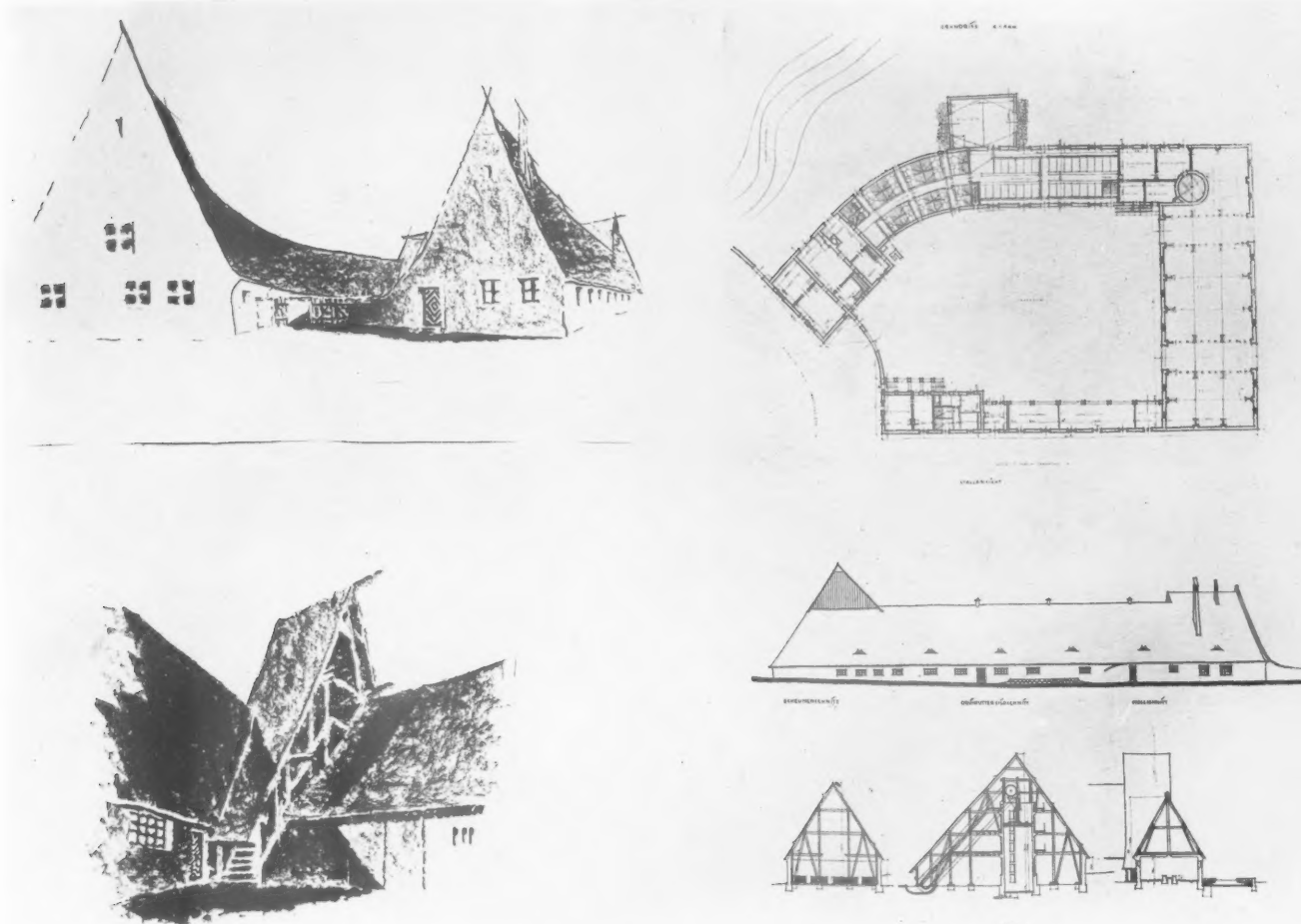
Several trade union leaders have, in recent months, suggested to me that we architects ought to explain to the men the purpose and meaning of the buildings they are engaged upon, and arouse their interest more than we do. Many of the large contractors are sending their sons to English Schools of Architecture, so that the process so naively described as "moral uplifting" by the Institute of



McGILL UNIVERSITY, MONTREAL, SECOND YEAR, 1923-4.
Design for a Naval Monument on a Rocky Island, to be executed in granite.



Design for a Garden Pavilion.



THE ACADEMY OF FINE ARTS, VIENNA, SECOND CLASS, 1924-6.

A Farmhouse in Franconia.

Japanese Architects appears to have its counterpart in the West.

Throughout this book the reader is constantly struck by the convergence of opinion towards a school training, and the divergence of opinion as to what should be taught, but in all a common end is aimed at.

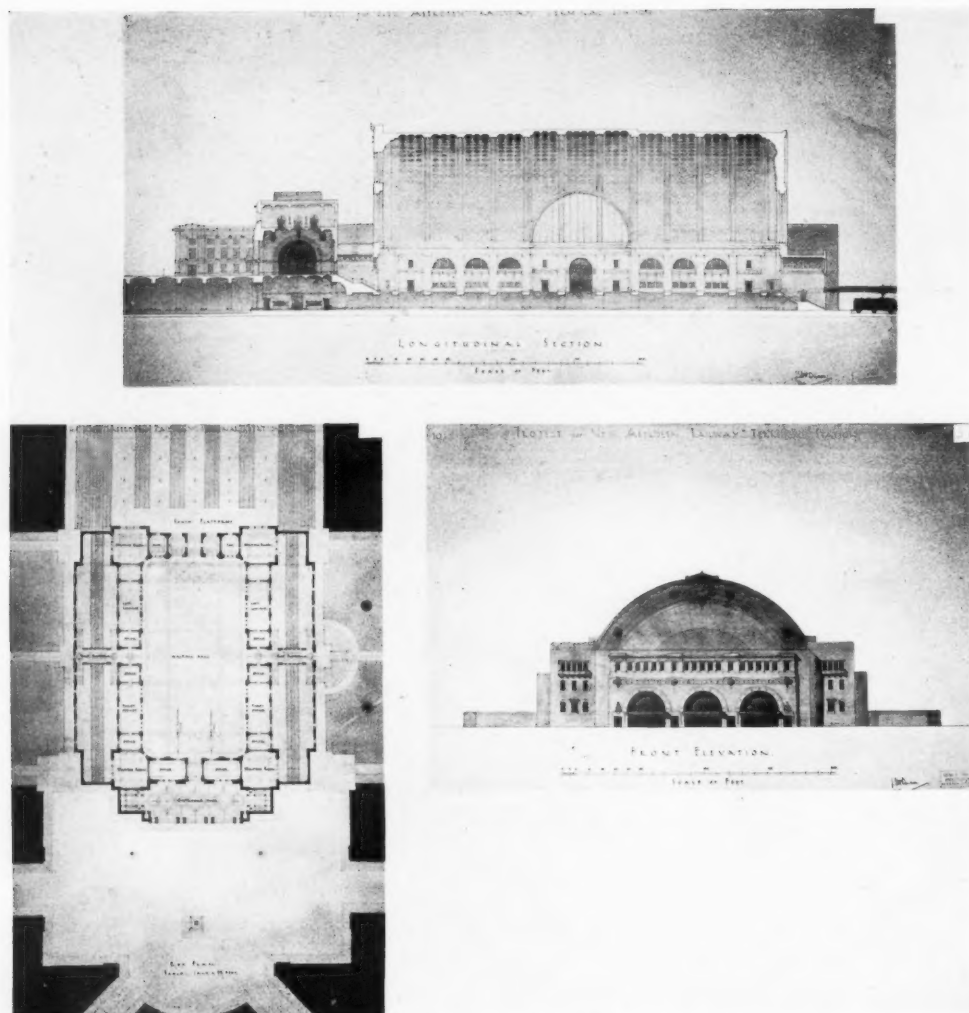
In France there is, through the atelier system, an almost complete fusion between pupilage and school. In England both exist side by side; but pupilage pure and simple, unaided by school training, is slowly dying an inevitable and unregretted death. In Sweden the mornings are spent in the school and the afternoons in architects' offices. In America, where there are over fifty schools of architecture, the normal qualification of an architect is by means of a university degree, and as Professor Budden suggests it may only be a question of time before this qualification is made compulsory. In Austria and Hungary this has actually happened, and the title of architect is protected, but only for those who obtain university degrees or equivalent diplomas. Professor Wilkinson tells us that in Australia "as the schools have developed pupilage has tended to die out." Of Canada, Professor Traquair says that the "apprenticeship system never seems to have worked very well," and that "by 1913 Canada had full provision in her Universities for the training of architects." Professor McConnell points out that Toronto possesses the first and oldest School

of Architecture in the British Empire; an honour which disposes of a controversy between Liverpool and the A.A. Again, Italy and Norway pin their faith to the organized training of architects in schools or universities. Everywhere the school system is superseding pupilage, but is connected in some form or other with practical office experience, or as Professor Lethaby happily puts it in his paper: "Supplemented by direct contact with hard material and real problems."

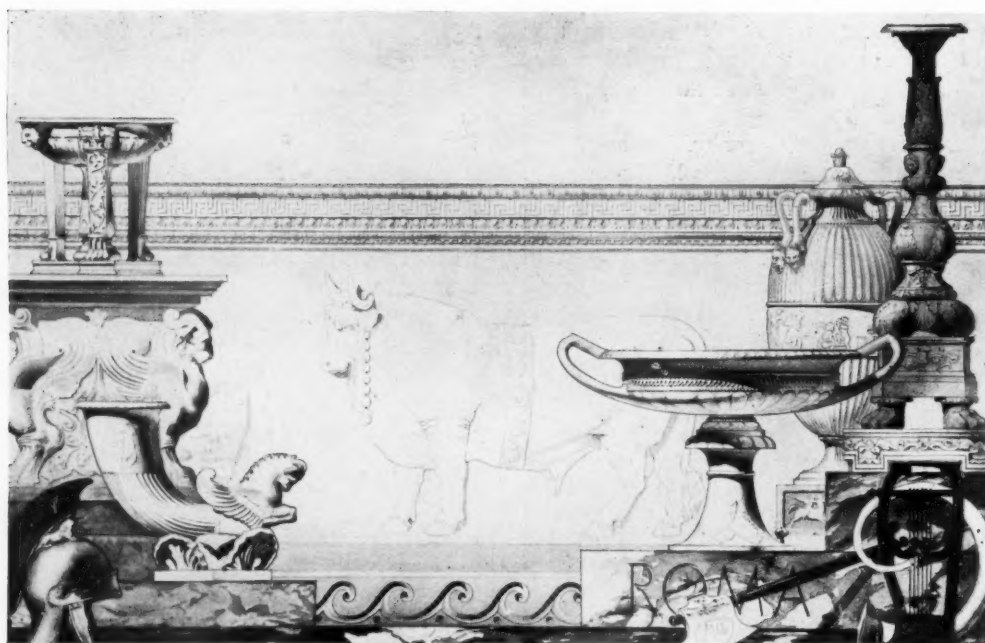
On this side of the question our teachers can gain much useful information from this report. The bearing of a school training upon the likelihood or otherwise of obtaining a measure of legal protection for architects in this country should also not be lost sight of by the committee now drafting a Registration Bill. Much in this report will be of interest to them, for I think it may be taken as an axiom that no government will grant any useful measure of registration unless or until it is satisfied that the profession's house of education is in order.

While this report shows a remarkable unanimity on the broad administrative lines of school training, it is otherwise when the method of attack is dealt with. I cannot do better than quote Professor Budden on this aspect of the Conference's work:

"Traditional and logical factors were alternatively stressed as the more important in architectural training. Architecture



ROBERT GORDON'S COLLEGES, ABERDEEN, SIXTH YEAR, 1923-4.
Design for remodelling Railway Station, Aberdeen.



ROYAL WEST OF ENGLAND ACADEMY, BRISTOL, SECOND YEAR, 1924.
Composition of Roman Detail.



THE TECHNICAL COLLEGE, DELFT, HOLLAND,
FIFTH YEAR, 1918.
Design for a Main Entrance of a Congress Building.

was defined as an art of construction, and the study of design was identified with the study of construction. On another hypothesis, construction was relegated to the position of the servant of architecture, to be regarded as its means and not its end. And, again, architecture was conceived as the resultant product of the building crafts, and the true practice of it was held to be approachable only through training in the crafts."

America bases her courses on the traditions of a past, not wholly her own, but she endeavours to teach her students to modify traditional work, and methods, in strict accordance with the structural and material needs of the present day. In France the cold logic of facts is the basis of her traditional and unbroken method of teaching, from the foundation of Colbert's Académie in 1671 until to-day. Monsieur Defrasse stressed this in his paper in the following words: "Our first care must be to face the realities of the present day, they must dominate over the personality of the students, but they must be their guide whatever may be their tendencies, no matter if these lean towards the past or are directed rather towards the problems of the future—a professor cannot greatly err if he bases his advice on the severe criticism of all ideas which are not based on unanswerable logic."

Holland in contrast to this view, as Professor C. J. Blaauw



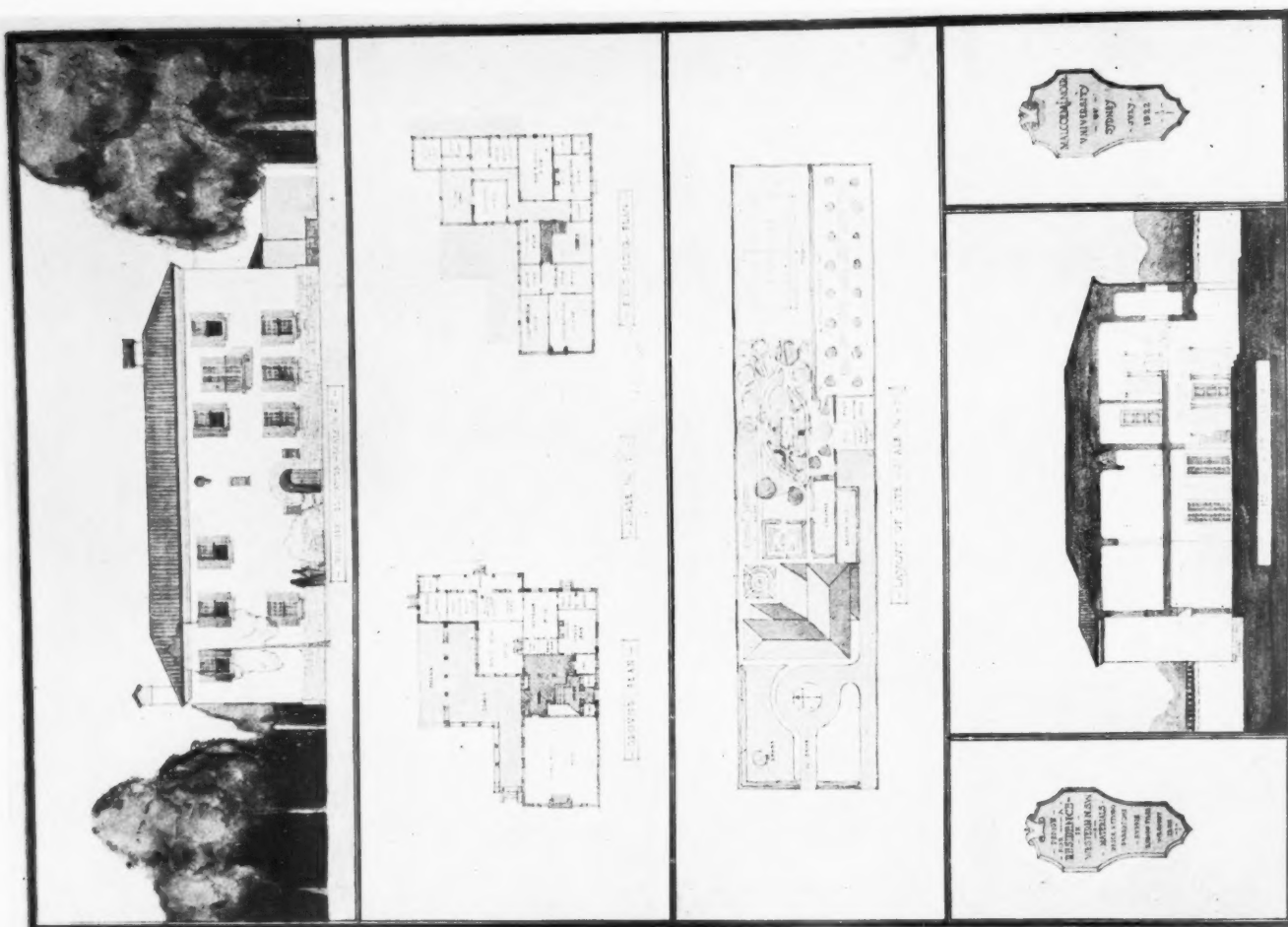
HARVARD UNIVERSITY, CAMBRIDGE, U.S.A.,
THIRD YEAR, 1924.
Design for an Office Building.

explains, "Aims primarily at consciousness, deliberation in bringing architectural form into pure harmony with the construction," and again, "Purity of construction, with pure form, is the foundation and ideal of the architecture Holland is endeavouring to teach to-day."

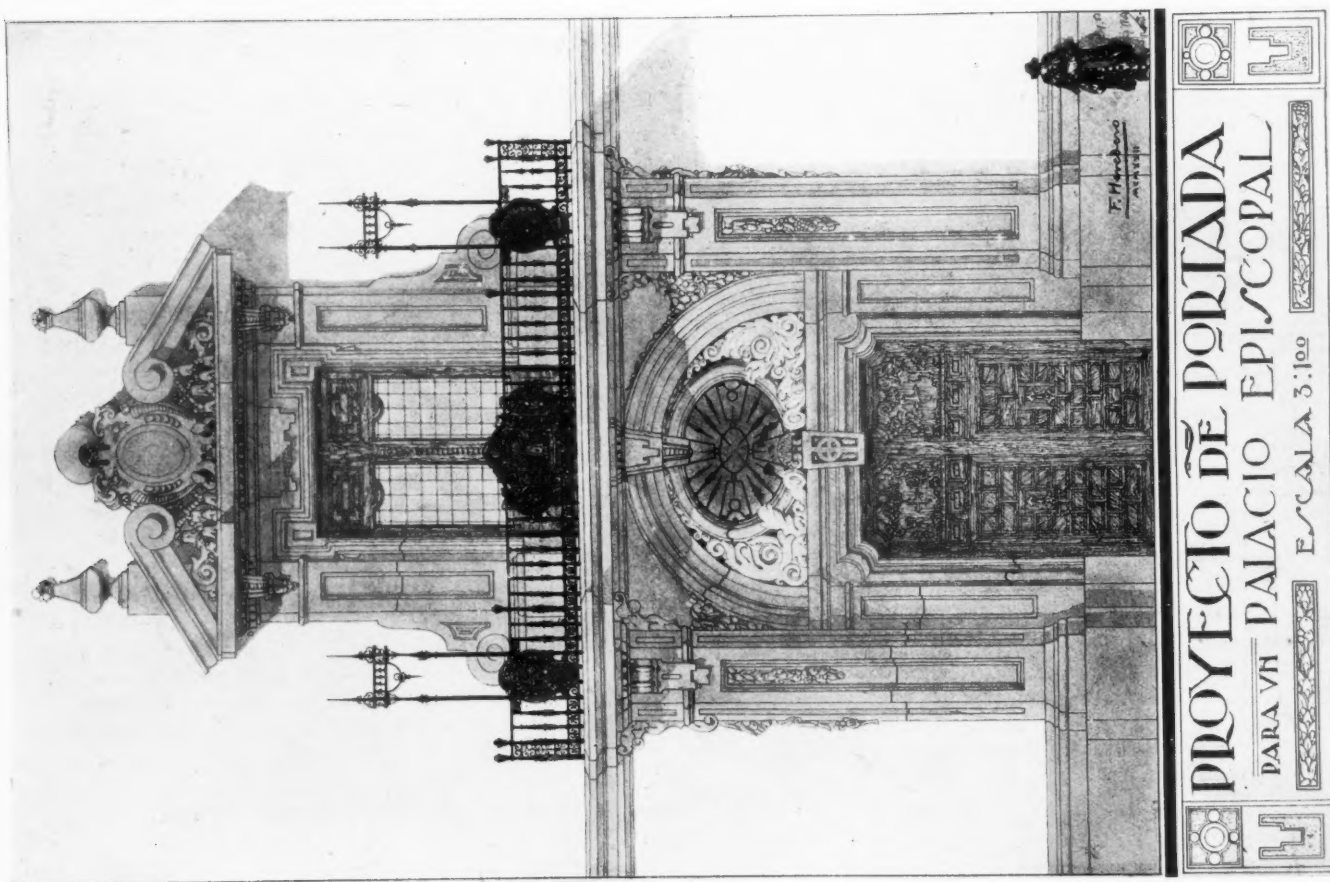
From these few extracts, and from the many illustrations of contemporary students' work which illustrate the report, it will be seen how different is the point of view in different countries, and what scope there is for the future conferences, which are bound to follow on this first one. Whatever differences are revealed, and however much each nation may borrow from others the finer points of their teaching, it remains true that it is neither desirable nor possible to impose the methods of one country upon another, for the mentality of a people will always influence their architecture. Differences of creed, climate, and customs, must in the end prevail, and from the papers and speeches of our architects and professors at the Conference, this was very clearly recognized.

It is evident from these pages that there has not been, and will not be any attempt to model our teaching upon that of any other one country, but rather to refine or improve them where it can be shown that others have found a better way.

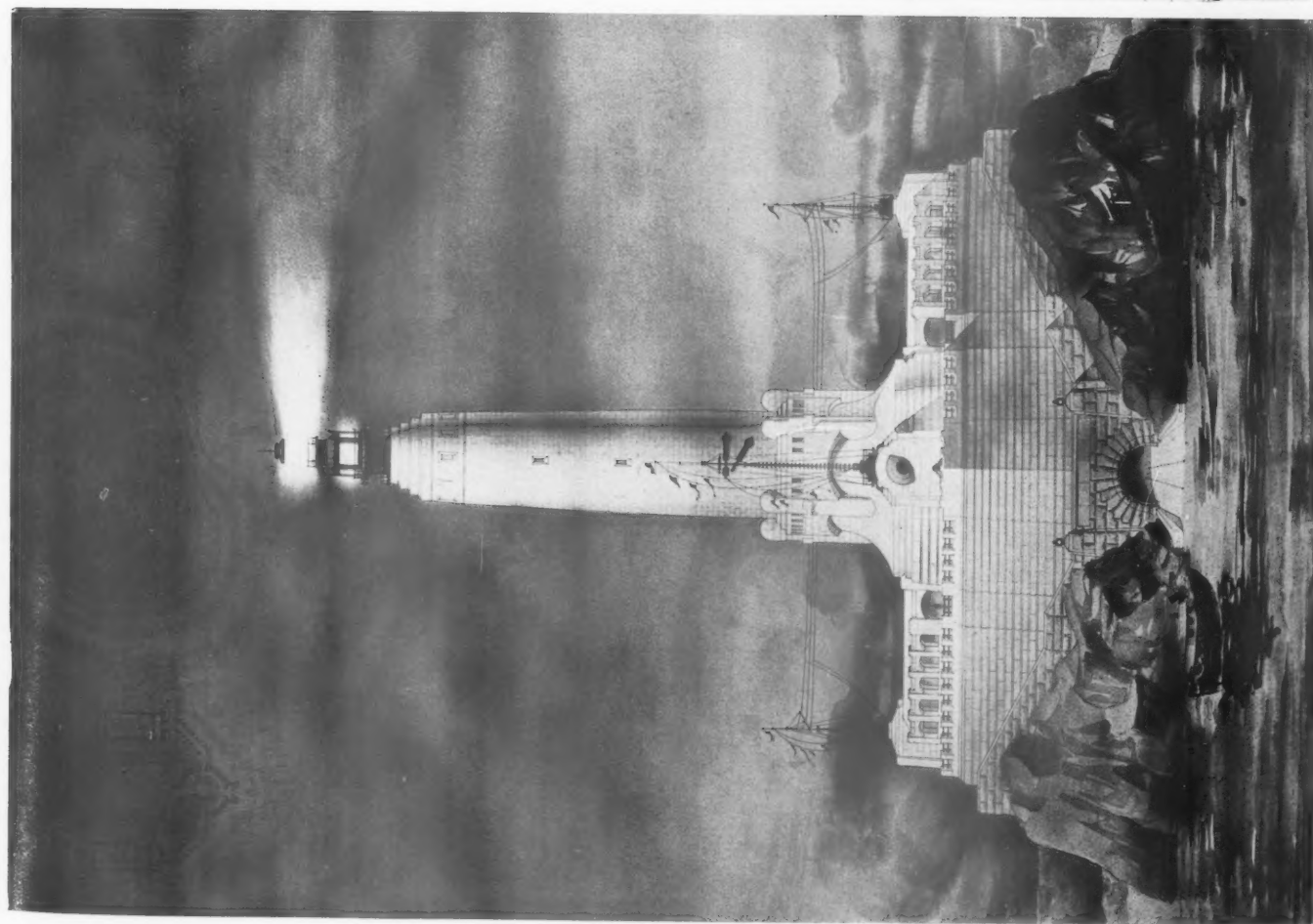
This is altogether a unique volume, and of the greatest value to present and future students of the subject.



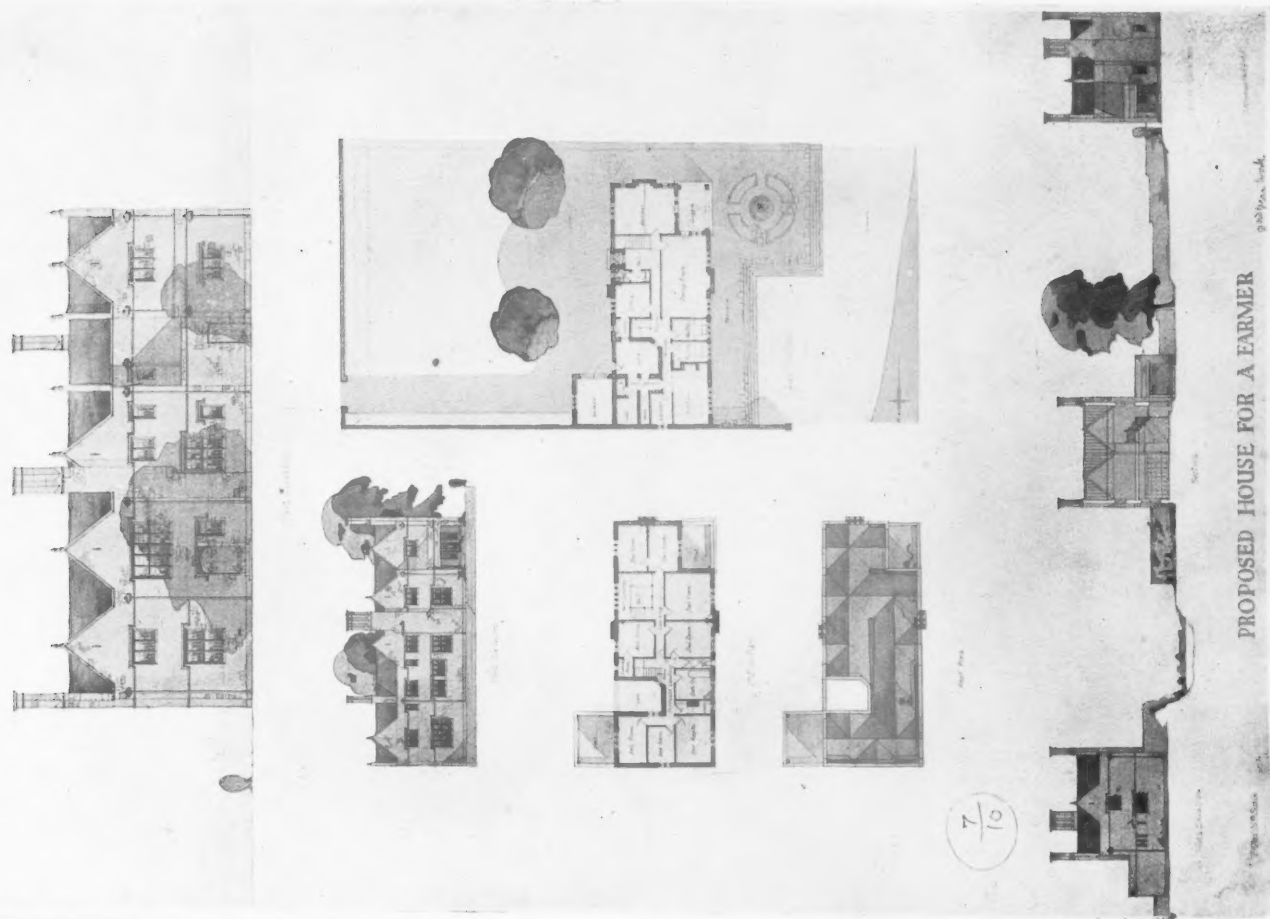
SYDNEY UNIVERSITY, THIRD YEAR, 1922.
Design for a Suburban House in Western New South Wales.



THE HIGH SCHOOL OF ARCHITECTURE,
MADRID, SPAIN.



MASSACHUSETTS INSTITUTE OF TECHNOLOGY, U.S.A., THIRD YEAR, 1924.
A Coast Lighting Station.



PROPOSED HOUSE FOR A FARMER

BIRMINGHAM SCHOOL OF ARCHITECTURE, SECOND YEAR, 1923.
A Small House for a farmer in a stone district.

John Vanbrugh.

Born January 1663-4. Died March 26, 1726.

By Christopher Hussey.



BLenheim PALACE, WOODSTOCK, OXFORDSHIRE: THE SOUTH ELEVATION.

Sir John Vanbrugh, Architect.

"HONEST VAN," we cannot get away from it, was a natural genius, who, without any apparent training, but out of his exuberant inner consciousness, could produce characters and forms of a peculiarly virile significance. "In a fine, manly style," he once described one of his own works—the additions to Kimbolton. That, one believes, is the end to which he strove in all his works, dramatic and architectural, as it is certainly the spirit in which he approached them. It is, too, the only serious reference to his æsthetic intentions that survives in his accessible letters. In them he will write engagingly about anything in the world that interests his correspondents—his journeys, Tonson's eccentricities, the chaos on the Board of Works, or urge the cause of Hawkesmoor for a controllership, or of himself as a suitable Garter King of Arms. But he will never bore his friends with art. He is "honest Van," gay, racy, generous, impetuous, very much at any friend's service. Only in the dismal battle of Blenheim, which a lover of him can scarcely bring himself to read and certainly not to quote, do we see him with the gloves off, deadly serious at last, the wit turned to subtle venom, fighting, cajolling, appealing, bluffing, with his ideals and ambitions at stake, as well as a considerable sum of money. But never does this architect of grandeur seek to impress

that quality of his work on his clients or friends—or enemies. Modesty? Well, yes, but it is the modesty of superb self-assurance, so unquestioned that it simply does not occur to him that people may question with any pertinence.

These are the qualities that got Vanbrugh into the fashionable world, into the company of theatre patentees, and of gentlemen "that are possessed of the spirit of building," as he aptly and approvingly described the aristocracy of Yorkshire. And they are the qualities that account for the nature and the limitations of his art. Colley Cibber, who often acted in Vanbrugh's plays, and to whose own piece, *Love's Last Shift*, Vanbrugh's first play, *The Relapse* (1697), was an infinitely more successful sequel, used to say that "the most entertaining scenes of his plays seemed no more than his common conversation committed to paper," and that none was more popular with the players in that, in the modern phrase, they "played themselves." *The Provok'd Wife* was produced in the same year, and, like *The Relapse*, exhibited a grasp of dramatic construction, and an unforced vigour of characterization and dialogue that kept it a constant favourite for a century and more. There is in the plays none of Congreve's high polish, or of Wycherley's laborious elaboration. The situations were spontaneously conceived and dashed off "in

a fine, manly style." Vanbrugh's architectural dramas were similarly conceived spontaneously in three dimensions. We do not go to them, any more than to his plays, for refined scholarship or subtle relations. But he stands alone among English architects for his supreme grasp of volume. The "movement" that Robert and James Adam so admired in his buildings, the grouping of his masses that Reynolds, speaking as a painter, extolled, and Uvedale Price's fancied union of "the magnificence of Grecian, the picturesqueness of Gothic, and the massive grandeur of a castle," are all different aspects of Van's genius for rendering emotion in plastic form.

Of what kind, then, most probably was his emotion when conceiving a plastic form? We remember that he had been brought up in one of the most picturesque of old English cities—Chester, where his father was a prosperous sugar refiner. From about 1688 he employed his leisure in soldiering. Then in September, 1690, when it seemed to him that he would never climb out of obscurity, he found himself in France, although the country had already been at war with England for a year. He was clapped into gaol at Calais, soon to be moved to the Bastille, and in all he spent some two years in captivity. He became an international incident. So when he was released he found himself a famous man in a small way. To the end of his days he considered his imprisonment as the turning point of his career. He sketched the plot of *The Provok'd Wife* in the Bastille, he called the castellated house he built for himself at Greenwich (which still survives) "The Bastille," and a strain of Piranesian *carceri*—prodigious walls and vast vaults—became for ever fused in his mind with his memories of Colbert and Mansard, of English castles and Renaissance domes. The only description of architecture in his plays is of Sir Tunbelly Clumsy's seat in *The Country House*:

Methinks it looks like Noah's Ark, as if the chief part on't were designed for the fowls of the air and the beasts of the field. . . . Egad, sir, this will prove some enchanted castle—we shall have the giant come out by and by with his club and beat our brains out. (Act iii, sc. 3.)

Are not Blenheim, Seaton Delaval, Grimsthorpe, and Castle Howard "enchanted castles" for different kinds of giants?

"Romantic" best describes Van's impulses. When, in 1721, he was in the north designing Seaton Delaval and the additions to Lumley Castle, he wrote to Brigadier Watkins, his colleague on the Board of Works, that he found there "many more valuable and agreeable things and places to be seen than in the tame south of England." Unusual in his age, he had the romantic affection for old buildings. The genesis of his quarrel with Duchess Sarah was his effort to preserve the old manor house of Woodstock. In 1717 he offered to buy the Holbein Gate to Westminster Palace—"one of the greatest curiosities there is in London, above 200 years old"—then threatened with destruction, if thereby it could be preserved. And half his practice was altering old buildings—Kimbolton, Nottingham Castle, Lumley, Audley End, Dalkeith, "which he is most excellent at," wrote Admiral Delaval. "We all know Van's fondness for Ruines,"

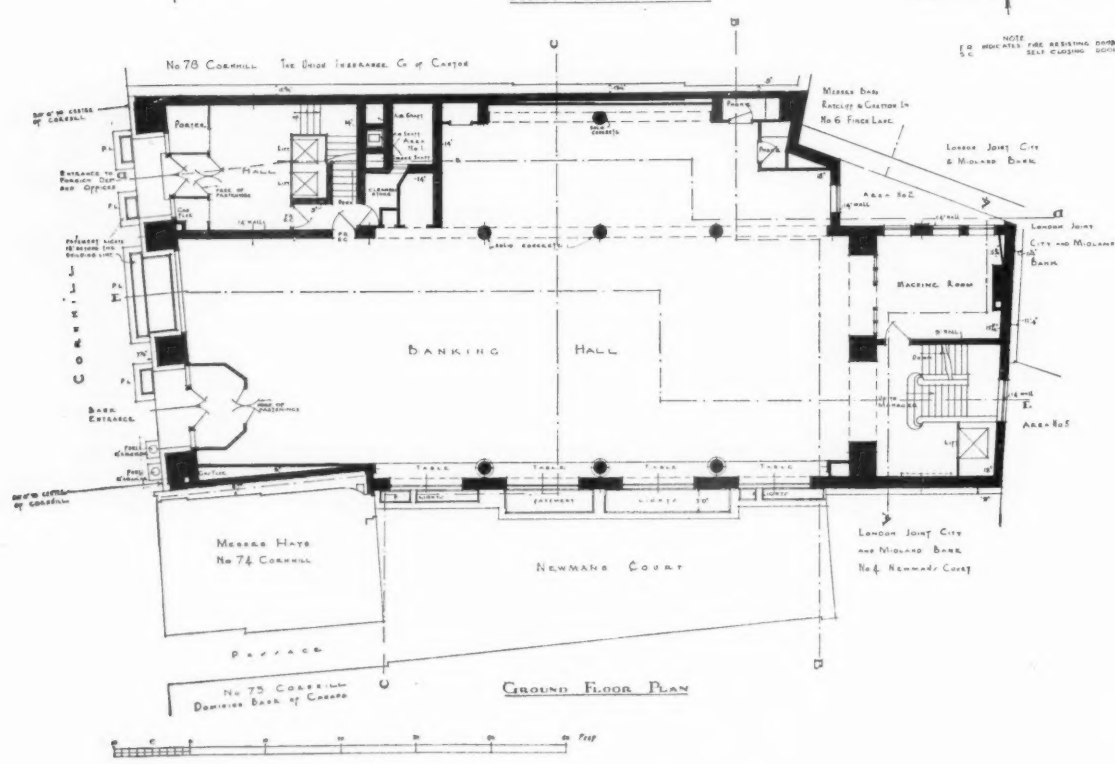
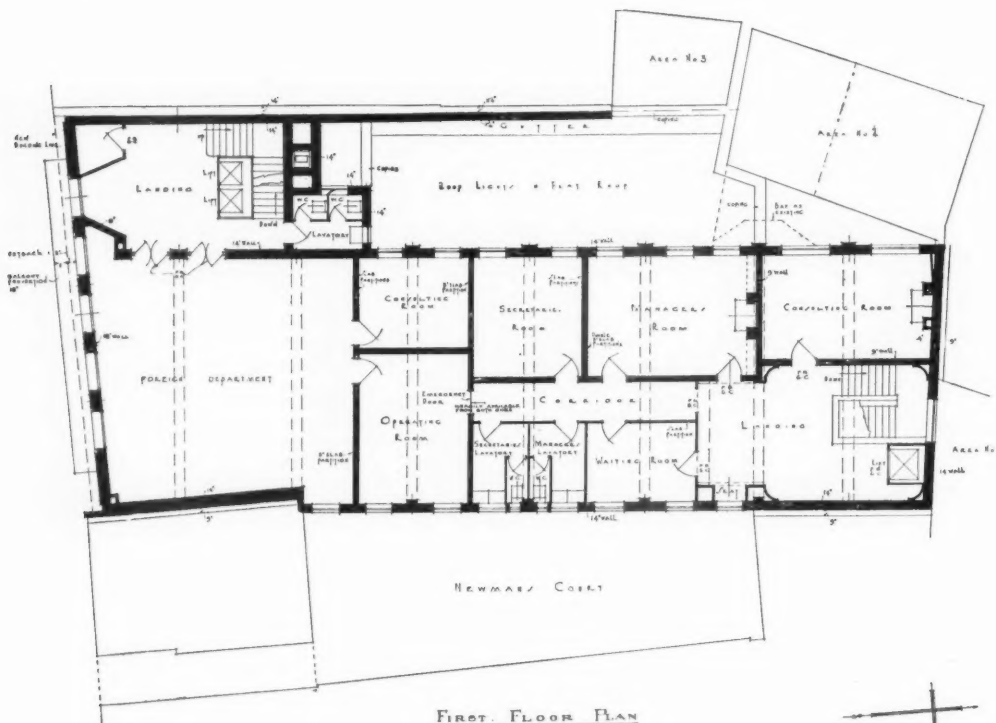
wrote Lady Mary Montagu, *à propos* a flirtation of his with an elderly widow. This element in his work made itself progressively felt as he came into contact with the chief vehicles at that time of romantic sentiment—the landscapes of Salvator Rosa and Claude. Castle Howard, probably designed for the most part in 1699, is his least characteristic building—a pastiche of Versailles and St. Paul's. But Lord Carlisle was one of the first of the *virtuosi*, with a growing collection of Italian pictures, and in laying out the park Vanbrugh seems to have anticipated the "picturesque" vogue initiated by the poets Thomson and Dyer, by reproducing Italian landscapes on Yorkshire soil. In the lay-outs of Claremont, Stowe, and Blenheim he developed this conception, and the romantic ruins and palaces of Claude similarly influenced his architecture. When he became the sponsor of Italian opera in England, in his own theatre on the site of the present Haymarket (opened 1704)—yet vaster visions filled his mind—of mighty courts peopled with gesticulating, surging crowds, their draperies tossed by tempests, staggering beneath the weight of impending disaster, till, in the court of Seaton Delaval above the surging Northumberland coast, we await inevitably the advent of Jove, rolling above the pavilion on his artfully constructed cloud.

That was what Adam, Reynolds, and Price saw in his architecture. The former, as Mr. Bolton has pointed out, not only painted picturesque landscapes, but designed vast piles of Piranesian architecture, for all the world like Vanbrugh's, but which, unlike Vanbrugh, he refined and refined with classic sensitiveness till his typical products emerged. Honest Van had no such subtlety or learning, and his clients had less delicate conceptions of "state and convenience" than Adam's. In his comedies the characters sprang rough from his brain into turbulent life yet were kept subordinate to the whole by his formal genius. Similarly in his palaces, the masses reared themselves into romantic shapes untrimmed by any Palladian rules for propriety, but marshalled by that same genius. His achievements are additionally significant to-day, for we appreciate not only the intensely virile individuality of their designer, but recognize that in Vanbrugh and Wren a distinct English tradition, descending from Perpendicular Gothic, through Thorpe, the Smithsons, and a host of anonymous master masons, attains its climax. In 1712 Shaftesbury wrote his *Letter Concerning Design*, censuring Wren by name and Vanbrugh by implication for "such false and counterfeit magnificence as can be justly arraigned for its deformity, and as retaining too much of the Gothick, by so many knowing men in art." Thence onward, spontaneity and national tradition were suppressed by the "knowing men" for correct Palladian villas of slight individuality. If to-day we take the 'bus to "Vanbrugh Castle," where, not entirely disappointed, and happy in the love of a youthful wife, honest Van died with only one enemy in the world, we may bare our heads a moment before that grotesque structure with the satisfaction that English architecture has recovered at least a little of his supreme virility.

MODERN BRITISH CRAFTSMANSHIP.—The April number of THE ARCHITECTURAL REVIEW will be a Special Issue devoted entirely to the illustration of notable examples of British craftsmanship taken from modern buildings and other sources. The Issue will be divided into sections, amongst which may be mentioned Stonework, Metalwork, Brickwork, Woodwork, Furniture, Stained Glass, Fabrics, Ecclesiastical Ornament, etc. The principal aim of this Special Issue is to emphasize the importance of craftsmanship in the production of fine architecture.

The District Bank, Cornhill.

Designed by Francis Jones & H. A. Dalrymple.



Scale of Feet

PLANS OF THE GROUND AND FIRST FLOORS.

THE DISTRICT BANK, CORNHILL.



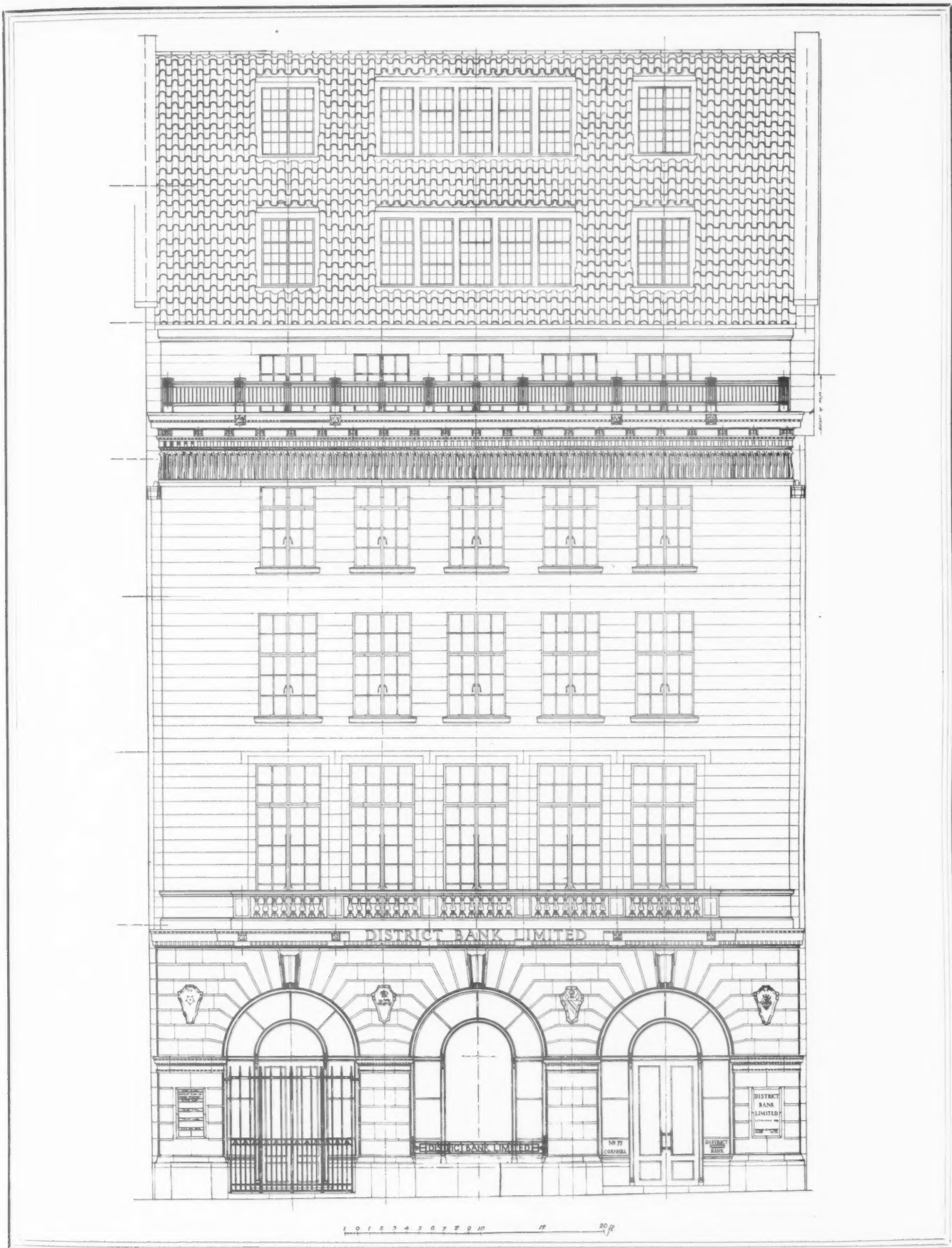
Plate II.

March 1926.

THE FRONT TO CORNHILL.

Francis Jones, F.R.I.B.A., and H. A. Dalrymple, A.R.I.B.A., Architects.



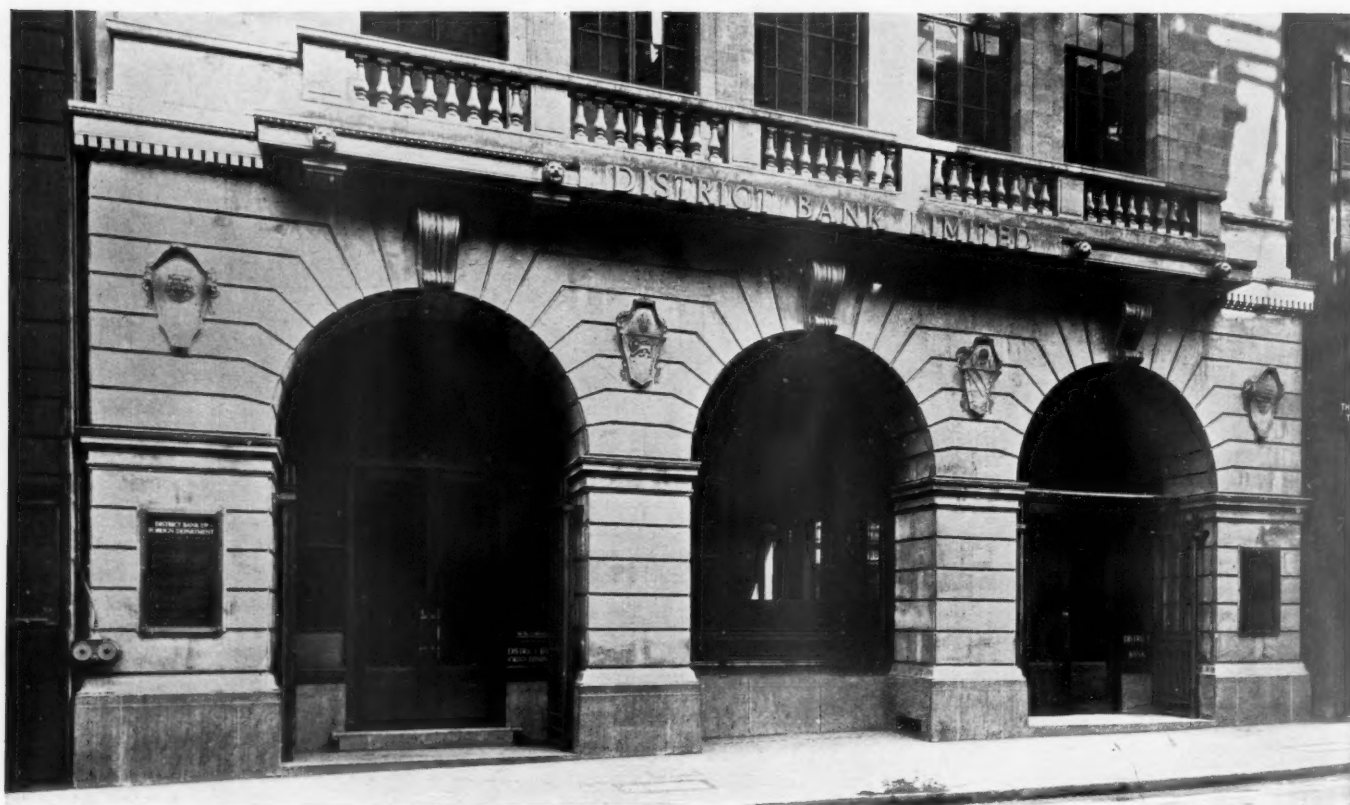


A WORKING DRAWING OF THE FRONT ELEVATION.



THE BANKING HALL, LOOKING TOWARDS THE ENTRANCE.

The Banking Hall is lined with light grey Mazzano marble, with an Ashburton marble base, architraves, and pedestals to the windows.



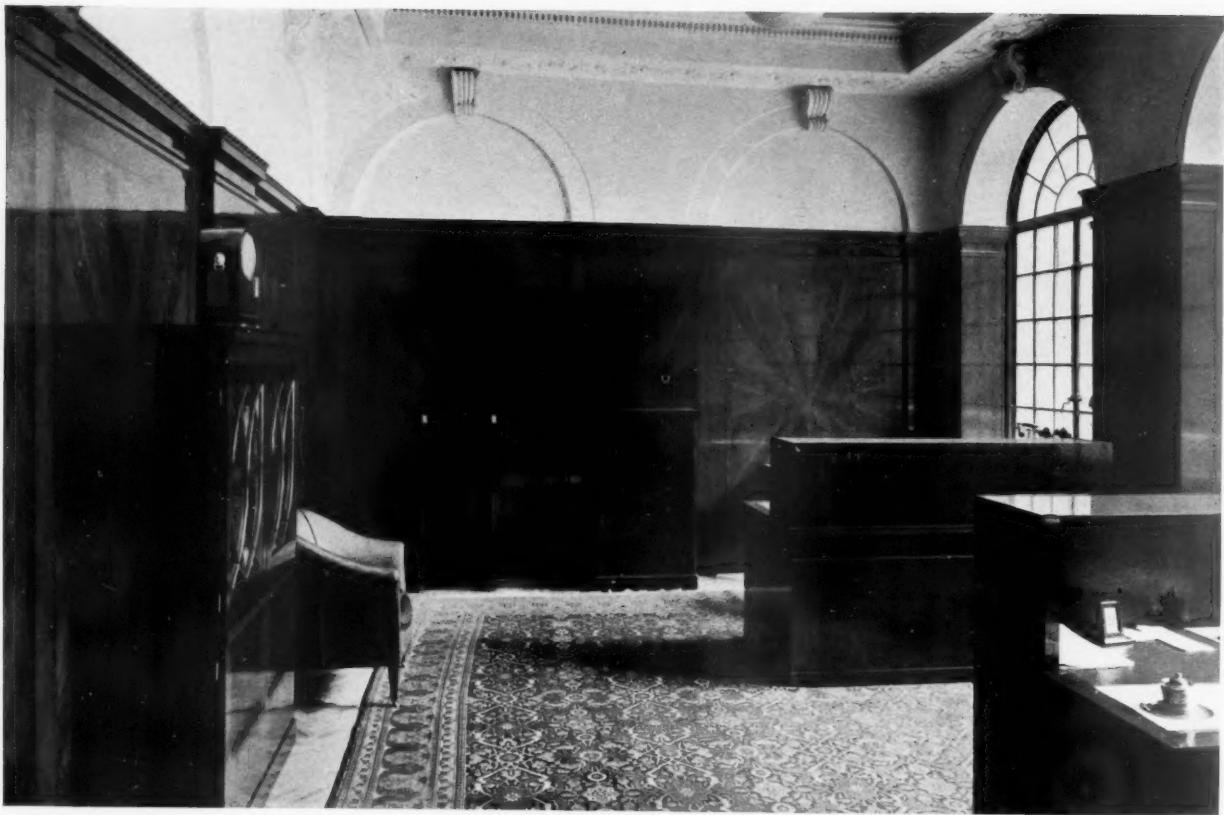
A DETAIL OF THE FAÇADE.

The façade is faced with Portland stone.



A GENERAL VIEW OF THE BANKING HALL.

The bank fittings are of figured mahogany. The counter front is veneered in Cuban mahogany, with ebony and kingwood banding. The vestibule screens, windows, and counter grilles are in toned bronze.

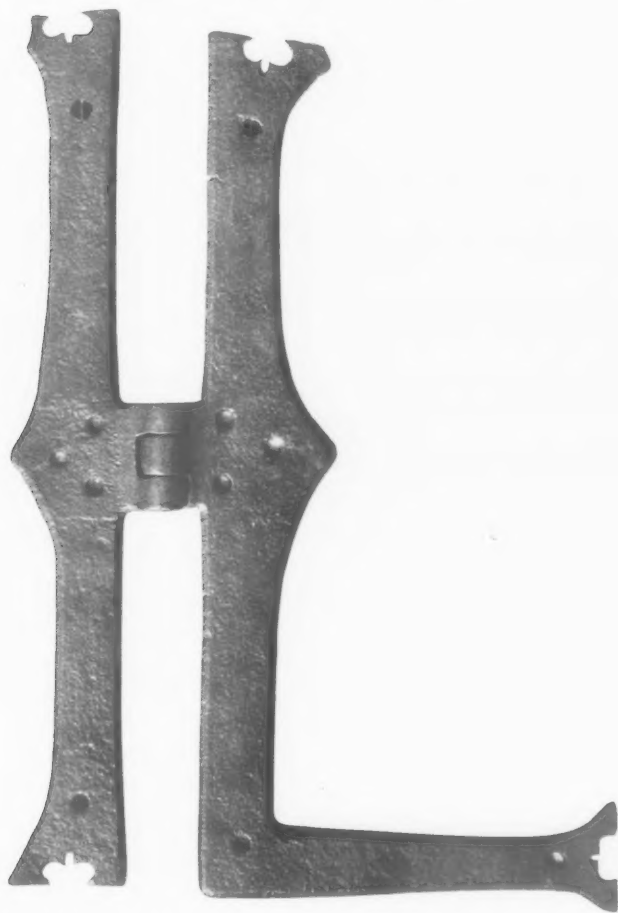


THE DISTRICT BANK, CORNHILL. TWO VIEWS OF THE MANAGER'S ROOM.

✓ Domestic Ironwork.*

III—Door ✓ Furniture.

By Nathaniel Lloyd, O.B.E., F.S.A.



1. H TYPE OF SHUTTER HINGE.

TO the student of what may be termed the major English ironwork, such as survives in creations of the forges of Henry of Lewes, Thomas de Leighton, John Tresilian or Jean Tijou, small details of sixteenth-century and seventeenth-century domestic fittings may appear insignificant. Yet they are actually important factors which, with others produced by various trades, create those charming aggregates of English domestic architecture which are so characteristic of our country and so beloved of our race. Whether the material be stone, brick, oak, or iron, we find a variation in design of the same article which is only less amazing than the high standard achieved by the designers, who (it should be remembered) were not learned or trained surveyors, but simple craftsmen, who with some skill adapted traditional forms to the exigencies of the moment. Such work may be found scattered all over the country in remaining buildings, erected during a period of more than three hundred years. What

is the position now in respect of modern iron fittings made to serve similar purposes? One may visit and examine the best modern houses built after traditional forms without finding any well-designed or well-forged iron fittings. But this is not the worst. The fittings one does find prove, without doubt, that those responsible for them have never appreciated the old craftsmen's productions, probably because they have never studied them. I do not refer to the abominations styled "Art" ironwork, but to less flamboyant attempts to forge details in the old manner; attempts which have failed because of incapacity to understand the material or to distinguish between right and wrong methods of working it. With a view to bringing out the qualities of old ironwork in as comprehensible a manner as is possible in print (the ideal way would be to exhibit actual objects, ancient and modern, and to compare them—but that is not practicable), I have taken many large detailed photographs—some the full size of the objects—so as to show their texture (which

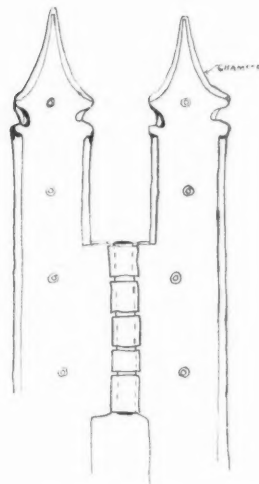
* Mr. Nathaniel Lloyd's previous articles appeared in the issues of *THE ARCHITECTURAL REVIEW* for August and December 1925, and dealt with *FIREBACKS* and *ANDIRONS* respectively.



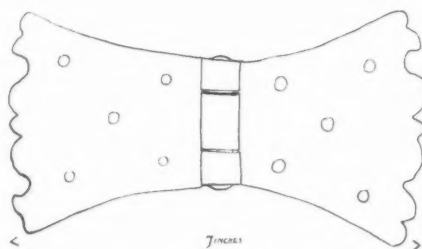
2. TAPERED IRON HINGE.

Splayed at the end, which is folded back.

is partly the work of time) and their substance. I think the commonest faults found in modern work are the extremes of excessive thickness or excessive thinness. The former results in grossness, the latter in cut-card effects. When the old smith required substance for strength he chamfered the edges. Where he worked with thin plate (which he had to hammer out thin) he left a sharp or slightly rounded edge. The result was that his thick iron did not look coarse, and his thin metal did not appear as though it had been cut out with scissors. A glance over the illustrations will demonstrate this. All the objects shown are ancient. One illustration (Plate III) is not domestic work, inasmuch as it is Danish ironwork removed to a later church door, but it is interesting to note how forms persisted for many hundred years. Here are straps forged before the Norman Conquest, the terminals of which have their counterparts in strap hinges of the sixteenth century (Fig. 5). The early smith's skill is remarkable as shown in the zigzag borders of the straps, their whorled terminals, and in the fish-head terminals of the crescents, etc.



3. H TYPE OF HINGE.



3A. A BUTTERFLY HINGE.

Iron door hinges are found of two marked types, strap and H pattern. Generally speaking, the former were used for heavy doors, the latter for light ones. Strap hinges (hung on hooks, driven into oak posts, or built into stone or brick) were either concealed between the boards and ledges of the doors, or were exposed to view, and it is these latter which were ornamental. A favourite device was to split the end of a strap into two or more branches, which could be shaped as fleur-de-lis (Fig. 5), or twisted into two or more whorls, as that in Fig. 4. A simple but effective finish to a more tapered strap was the folded end (left full round in the middle and flattened at the angles) shown in Fig. 2. Sometimes the straps were broader, and branches were cut from the sides, which were twisted into spurs or tendrils, but splitting the ends to form terminals was the smith's standard formula. The straps themselves were beaten out thin, and chamfers (the width of which seems to have varied with the thickness) were worked on the edges with a hammer. Files were not used. The nails with which they were fastened to the door were clinched on the other side. Heads

DOMESTIC IRONWORK. III.—DOOR FURNITURE.



Plate III.

March 1926.

DANISH IRONWORK REMOUNTED ON A LATER DOOR.

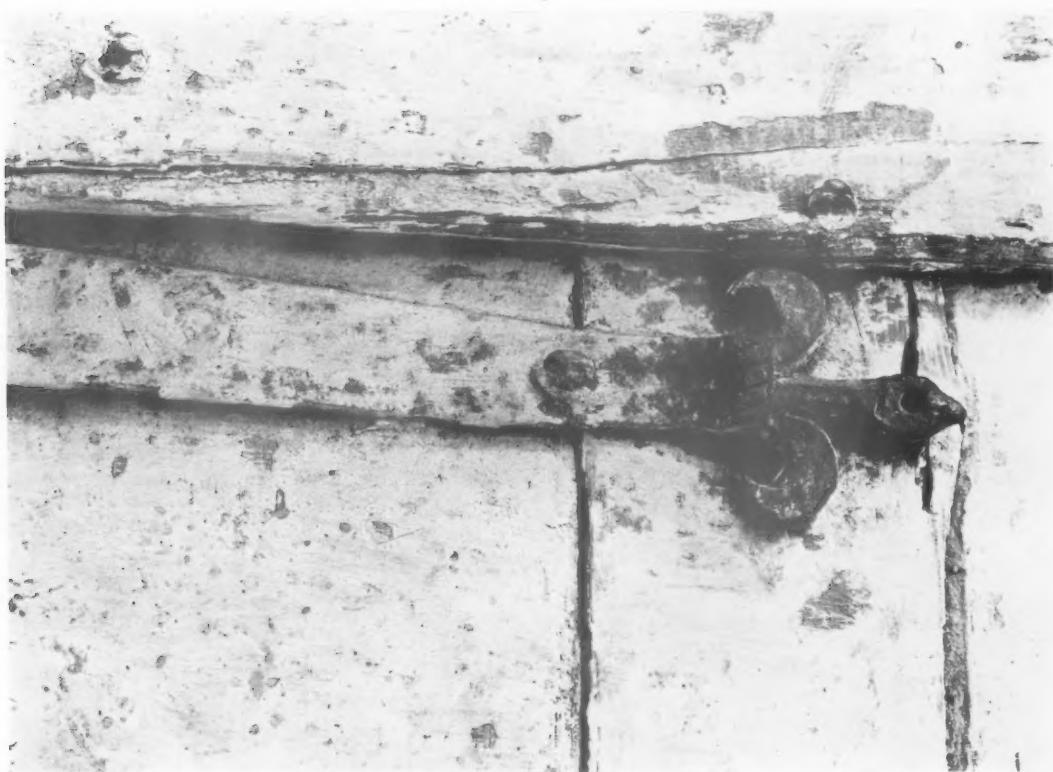
Skill in handling the material is shown in the variety of the terminals and in the zigzag borders of the straps.





4. THE CHAMFERED STRAP.

Splits into two whorls, the edges of which are not chamfered.



5. IRON HINGE TERMINAL.

The thin metal of the strap suddenly curves outwards to double thickness where the four incised lines come, and dies away again in the hooks. The increased thickness is maintained in the spike until the nail hole is almost reached.

6. EARLY H TYPE OF HINGE. *Circa 1525.*

were round, rose, or diamond-on-square, such as were used to nail the ledges to the boards, but smaller. Light doors in panelling and on movable furniture were generally hung with one form or other of the **H** hinge, which one occasionally finds used for heavy doors also. Fig. 6 is an original hinge on panelling, which is known to have been made *c.* 1525, and which is still in its original position. The inner edges of the uprights are straight, but the outer edges are swept in long shallow curves, the extremities being more sharply serrated. Two types of nails may be seen, some of which fit into the holes, through which they pass, so as to be flush with the surface of the hinge, as if the holes had been countersunk. Probably the nails are of two periods, but the hinge has not been moved since it was first fixed. Fig. 1 is a later shutter hinge, where the same ornament has been developed with considerable ability. It is a simple but admirable piece of work, well adapted to its purpose

and having considerable decorative value. Fig. 7 is one of many varieties of the cock hinge, so called because the terminals resemble a cock's head and comb. This was, perhaps, the most popular hinge design. The **E** hinge is only another form of the **H** type. That illustrated in Fig. 8 was tinned (as many of these old hinges were, to protect them from rust), a practice which has been revived of recent years for small ironwork. Fig. 9 is a later pattern of **H** hinge, where only the ends are ornamented. A more interesting and probably earlier design (also tinned) is outlined in Fig. 3. The chamfers and the way in which they are stopped are worthy of attention. The butterfly hinge (Fig. 10), used for small doors and for desks and boxes is usually undecorated, relying upon the curves of its hollow sides for effect. Another (Fig. 3A) has rudely-cusped ends. In some instances faceted nail-heads provide an ornamental touch to butterfly hinges.

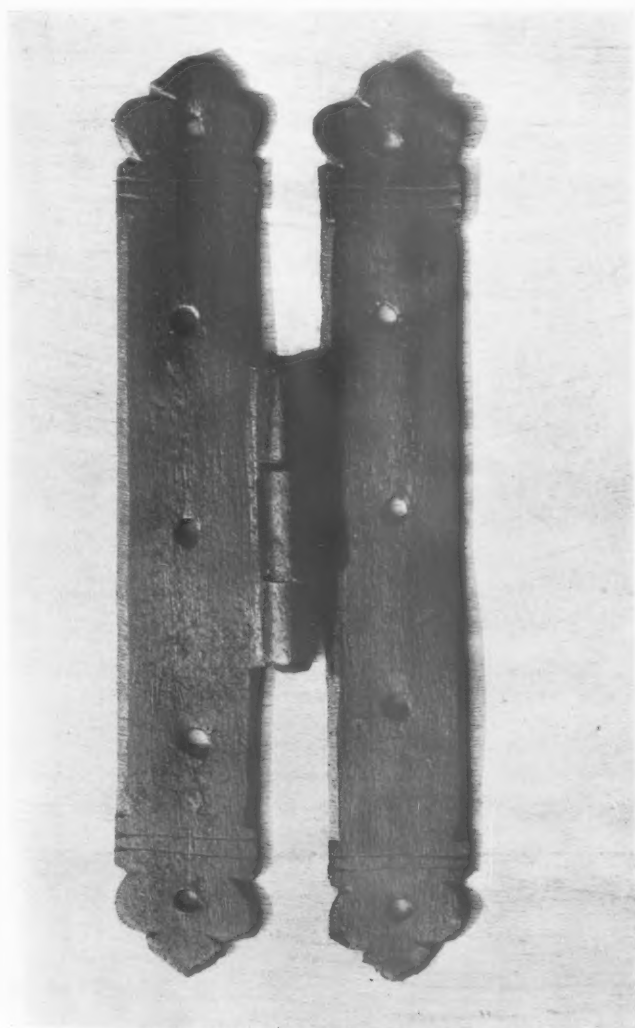
(To be continued.)



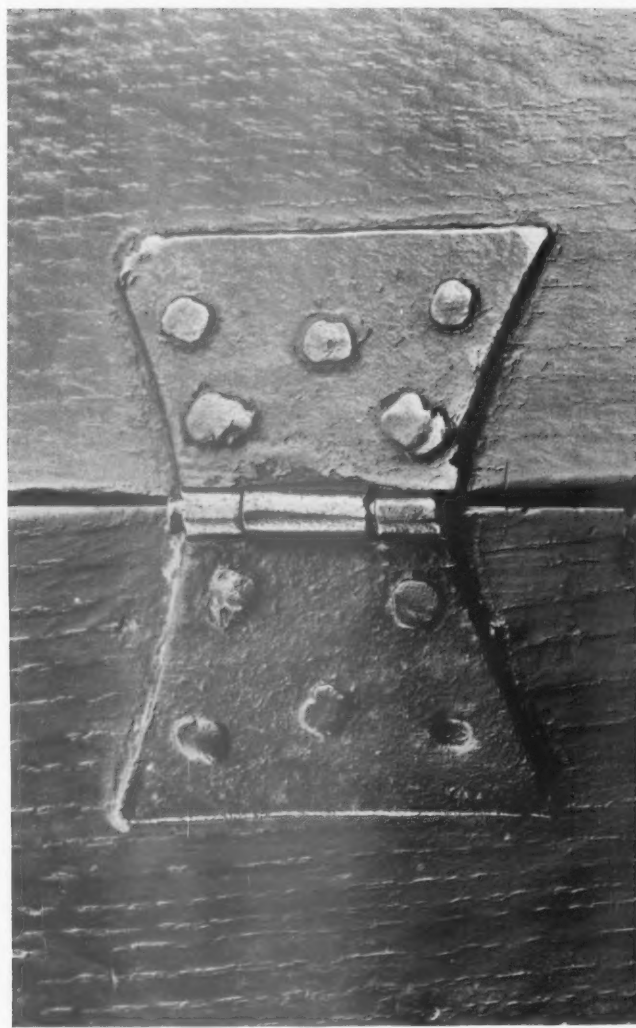
7. H TYPE OF HINGE.
The Cock variety, with original nails.



8. H TYPE OF HINGE.
H variety, tinned.



9. H TYPE OF HINGE WITH TREFOIL TERMINALS.



10. A BUTTERFLY HINGE.

East Cliff, Gloucestershire.

The House of G. L. B. Francis, Esq.

Designed by Eric C. Francis.



A VIEW FROM THE ROAD.

THIS house, completed early in 1925, stands in a strikingly picturesque position, 300 ft. above the gorge of the River Wye, which divides the counties of Gloucester and Monmouth, and passes a few miles beyond into the Severn estuary. Glorious views are to be had to the west and south-west.

There is some fine timber on the site, which is that of an old garden, where a house once stood.

The materials used are: A delightful orange-brown local sandstone, Corsham stone dressings, stone tiles for the roof, and thick local stone tiles are introduced as keystones to the various arches and to form drips over the windows, sills, etc.

Within, all the fireplaces are of the open kind, either of Corsham stone or narrow bricks. The chief floors are of koko wood, while the staircase is of light Indian mahogany, with treads of koko.

Gas is used for cooking, and central heating is installed, the boiler-house being under the kitchen.

Hot and cold water is laid on to all bedrooms, the basins being in tiled recesses, with cupboards above. Each bedroom also has a clothes cupboard.

Mr. M. H. Moulton, of Chepstow, was the builder, and did his work in an excellent and painstaking way, showing the utmost interest.

EAST CLIFF, GLOUCESTERSHIRE.

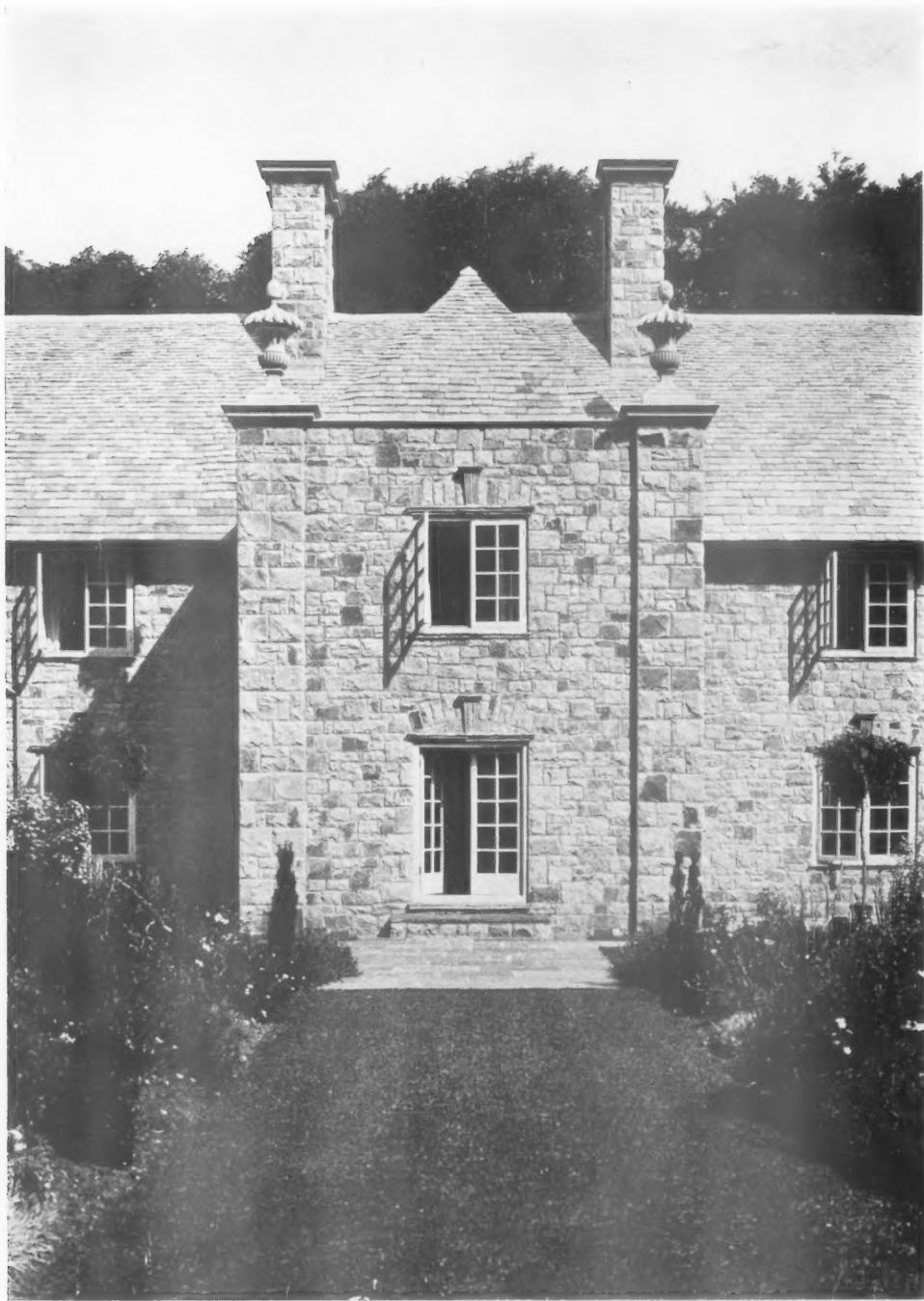


Plate IV.

March 1926.

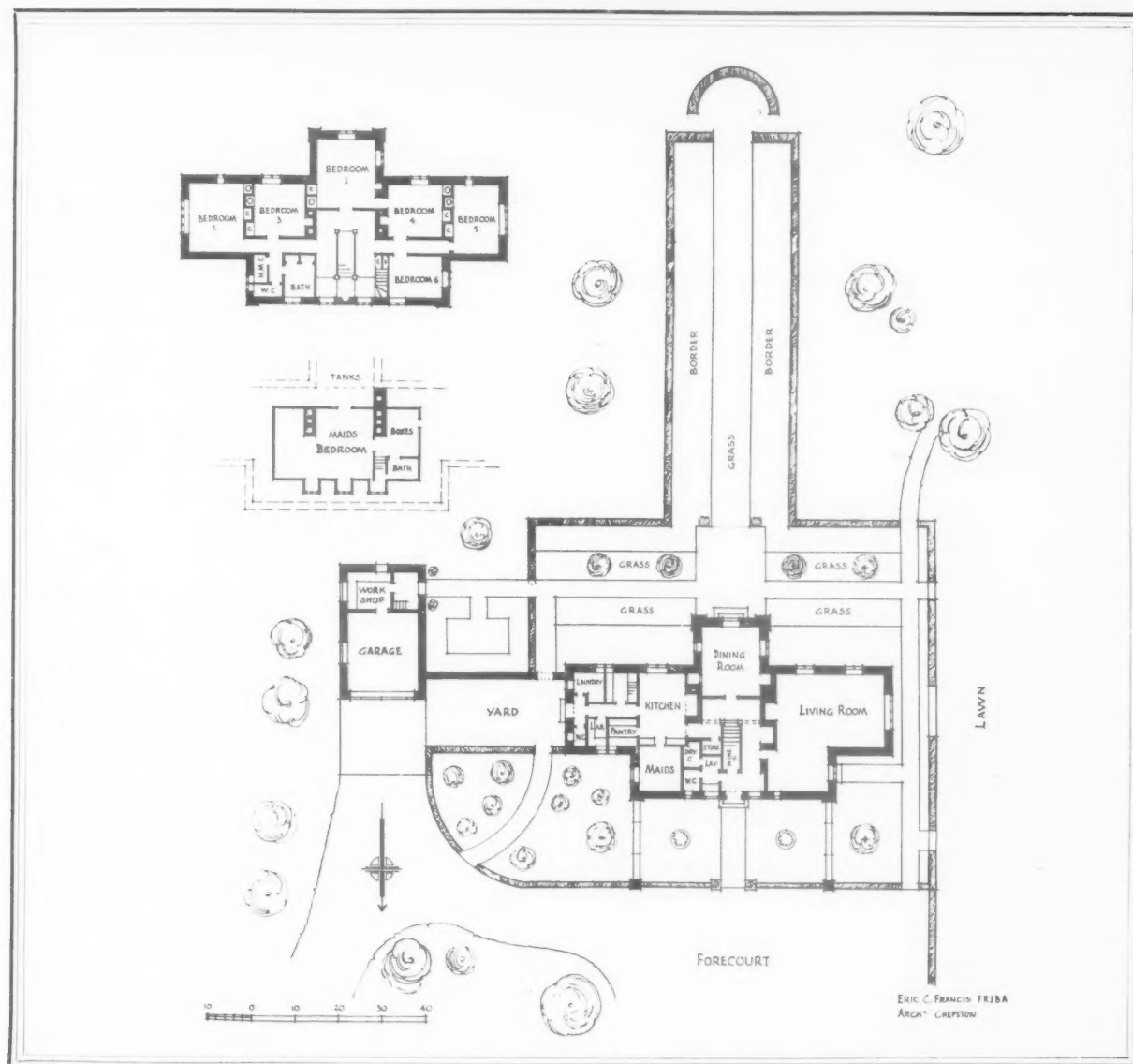
THE GARDEN ENTRANCE TO THE DINING ROOM

Eric C. Francis, F.R.I.B.A., Architect.

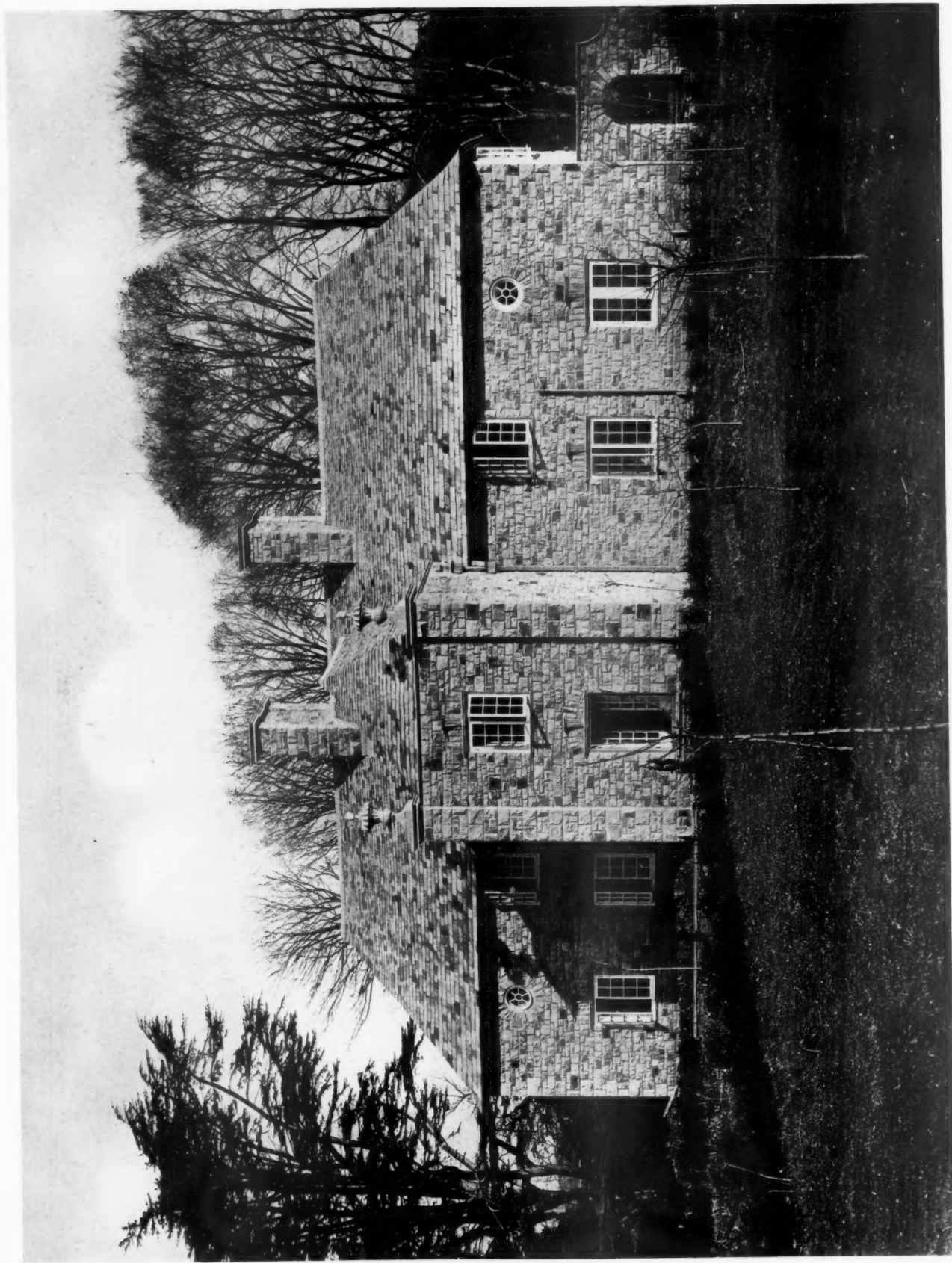




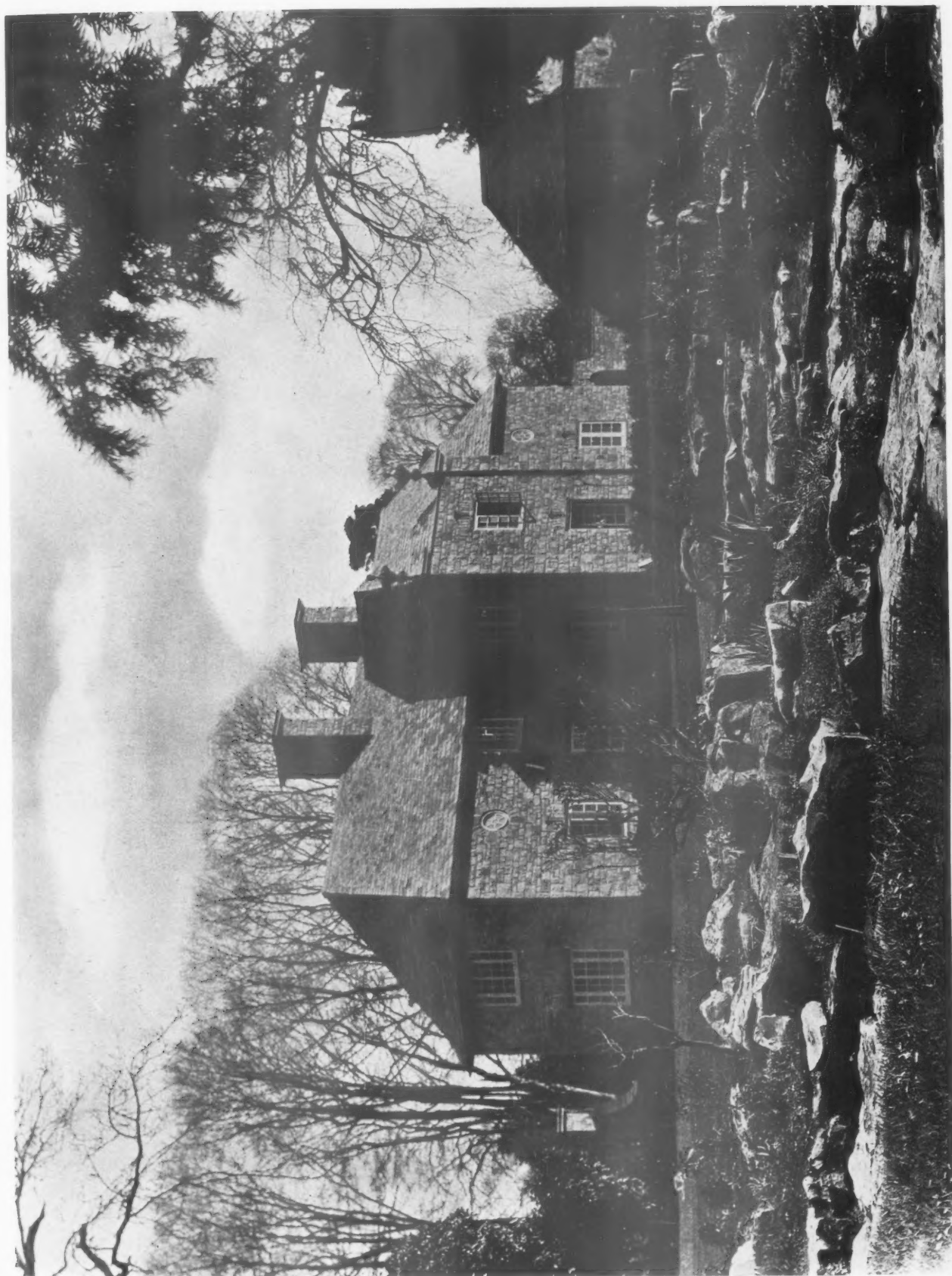
FROM BEYOND THE GROUNDS.



A PLAN OF THE HOUSE AND GARDENS.



EAST CLIFF, GLOUCESTERSHIRE. THE GARDEN FRONT.



A VIEW FROM THE ROCK GARDEN.

Lordship's Close, Stapleford, Cambridgeshire.

Designed by W. J. Kieffer and H. S. Fleming.



THE HOUSE FROM THE FORECOURT.

THE house is situated in the village of Stapleford, about five miles from Cambridge, on a level site surrounded by trees on the sides and back, the front facing north and overlooking the "Gogs." In setting out the plan the architects were asked to provide separate bedrooms for a number of children, arranged in such a manner that the intervening partitions between the rooms could be removed at a later date. Separate cloak-room accommodation was also arranged for on the ground floor. All the bedrooms face south. The composition of the plan was largely controlled by these factors. Provision has

been made in the plan for the future extension of the play-room, loggia, and billiard room to balance the garage wing.

The external walls of the house are composed of old Ely bricks of mellow colour, relieved by the use of orange and purple bricks in arches, flush quoins, and pilasters, etc. The roof is covered with old red tiles.

The dining-room is panelled, and opens into the drawing-room with sliding doors.

The general colour scheme is old ivory and primrose, with the woodwork painted to tone with the walls. The floors are stained black.

LORDSHIP'S CLOSE, STAPLEFORD, CAMBRIDGESHIRE.



Plate V.

March 1926.

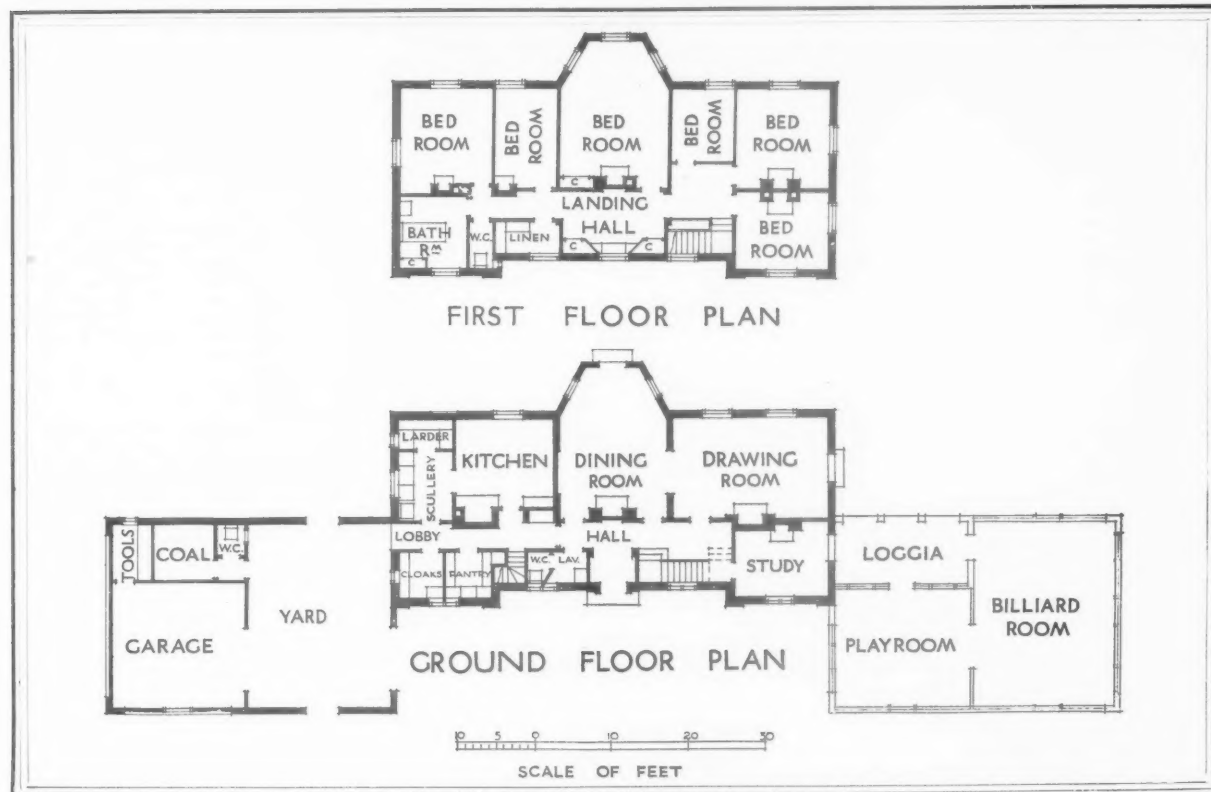
A DETAIL OF THE GARDEN SIDE.

W. J. Kieffer and H. S. Fleming, A.R.I.B.A., Architects.





A VIEW FROM THE GARDEN.



PLANS OF THE GROUND FLOOR AND FIRST FLOOR.

A Venetian Palace of the Fifteenth Century.

By The Contessina Lisa Scopoli.

THE fifteenth-century building I had the pleasure of visiting lately in Venice offers a peculiar interest through the fact that its most characteristic features are those of a small town-castle rather than of the usual Venetian palace.

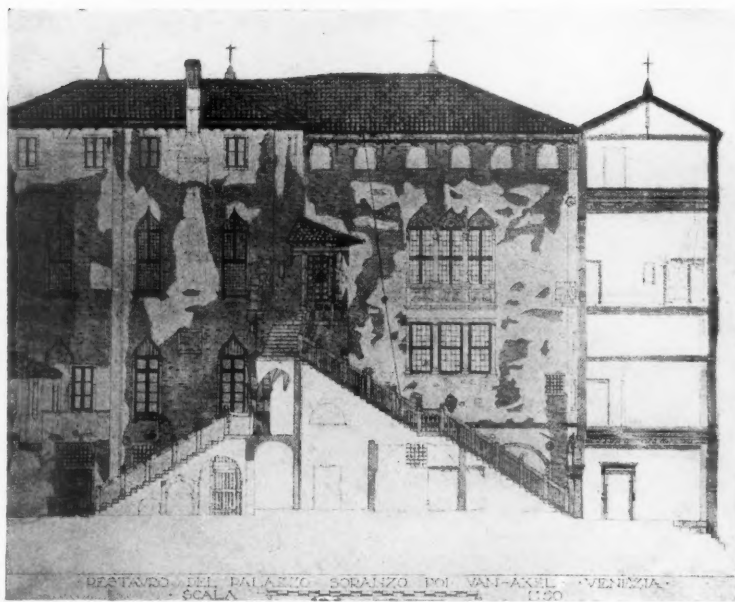
It was erected about the middle of the fourteenth century above the ruins of a Byzantine house, some cornice and friezes of which, besides portions of the walls, are still existing. The name of the builder is unknown; he must have been one of those excellent craftsmen, architects, and sculptors in one, who, after the homely custom of the time, called themselves just "tajapiere" stone-cutters.

In his description of Venice, Sansovino (1581) praises it "for its size and commodity, and for its rare and singular ornaments." Five centuries later another Italian writer, D'Annunzio, described it and chose it as a fitting background to some of his most dramatic passages in the "Fuoco."

In our eyes one of its chief charms lies in the fact of its having undergone but very slight restoration, and in its handing down to us such a wealth of admirable details (thanks also to the intelligent and constant efforts of its present owner, Count Dino Barozzi) as can be found in very few houses of the early Renaissance; but of the rooms and the objects they contain, we will speak later on; let us look first at the outside.

The house, of Gothic style, stands near Santa Maria dei Miracoli, two of its sides overlook the water, Rio della Ca Widman and Rio della Panada, but the entrance, which in its artistic and romantic charm far surpasses the other two, is the small door looking towards the sleepy and picturesque "Fondamenta delle Erbe." In his "Stones of Venice" Ruskin describes it as a jewel of workmanship and the old carved oak door as one of the best preserved in Venice. Its perfect condition is due mainly to its situation at the end of a narrow blind alley where it is consequently out of the way of all who do not go up to the palace or issue from it.

In observing Venetian art and architecture it is well never to lose sight of the practical elements which were a natural expression of the character of the people. For instance, I



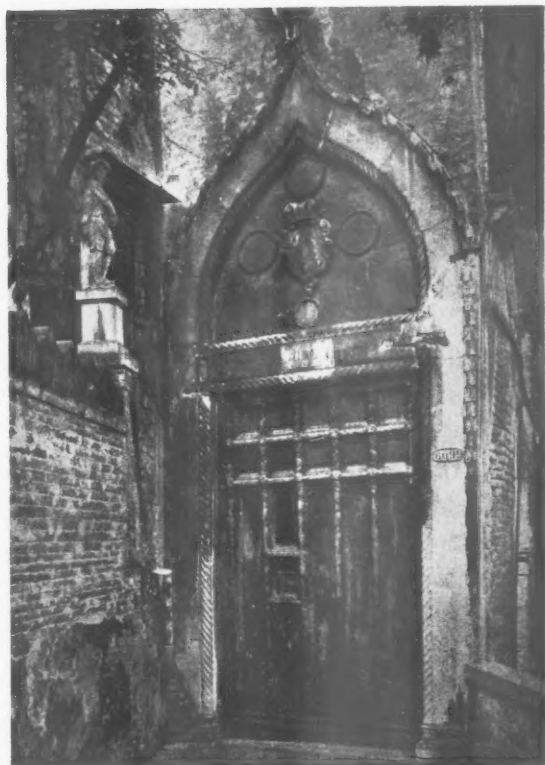
A SECTION OF THE PALACE.

had often wondered at the small, somewhat incongruous square openings, high up between the fine pointed windows on the front of Venetian palaces, until I learnt that they were opened high up in the walls of bedrooms, so that they could be left unbarred in the night to admit the earliest light of dawn without in any way endangering the safety of the house.

Particularly successful and complete is the refurnishing of the lady's bedroom. The fine lintel above the alcove was traced by Count Barozzi to a farm in the country, and he des-

cribed to me the thrill he felt when, on trying to replace it, he found that its ends fitted exactly the empty holes in the wall, proving that it was really the same carved beam, which after many vicissitudes had come back once more to its old home. The two small windows above the alcove gave light to the garret where the lady's maids slept, so as to be ready to reply to her lightest call. The mistress of the house used to sleep alone or with her youngest child; near the bed is a lovely cradle of painted and gilt wood, with carved lions and dolphins, symbolizing the qualities that should adorn the child resting in it: strength of limb and love of the sea.

In the "studio," attention may be drawn to the small staircase with the charming open woodwork, most skilfully repaired, which connects the lower with the upper room. The floors are in "terrazzo" partly covered with Oriental carpets. In old times such was the wealth of carpets imported to Venice from the Near East that during winter the walls of the rooms were hung with them; in the spring-time they were cleaned and stored away. The gorgeous effect of their warm tints and velvety thickness must have made the vast halls look warm and comfortable, since the heating was then limited to some brass braziers, and the inmates wore ample coats lined with fur. In regard to this subject I was much amused by a rather ingenious contrivance for keeping the hands warm. It was on the table in the lady's bedroom and looked like a thick prayer-book, but instead of holy words, it once contained hot water; the pious lady walking to church and carrying her "livre d'heures" pressed against her bosom was in fact thinking of the comfort of her body more than of the welfare of her soul.



THE ENTRANCE DOORWAY.

The beauty of this remote corner is enhanced by the tree boughs which stretch from the neighbouring walls and overshadow the doorway.



A FLIGHT OF STEPS.

The balustrade is decorated with carved heads, set at intervals according to Venetian custom, probably as supports in mounting or descending the staircase.



THE PRINCIPAL COURTYARD.

The well-curb in the centre of the courtyard bears the arms of the Soranzos, owners of the house from 1402 to the end of 1500. The porch is supported by columns in Istrian stone, with carved capitals.



THE LADY'S BEDROOM.

The quaint model of the ancient Venetian ship hanging from the ceiling is worthy of notice. Each patrician house owned a small merchant fleet to carry goods to and from the East.



THE DINING-ROOM.

The wall fountain is a typical fourteenth-century example. Water was introduced in medieval dining-halls, probably in order that the diners, who then made small use of the knife and fork, could, on rising from the table, dip their fingers in the running water.



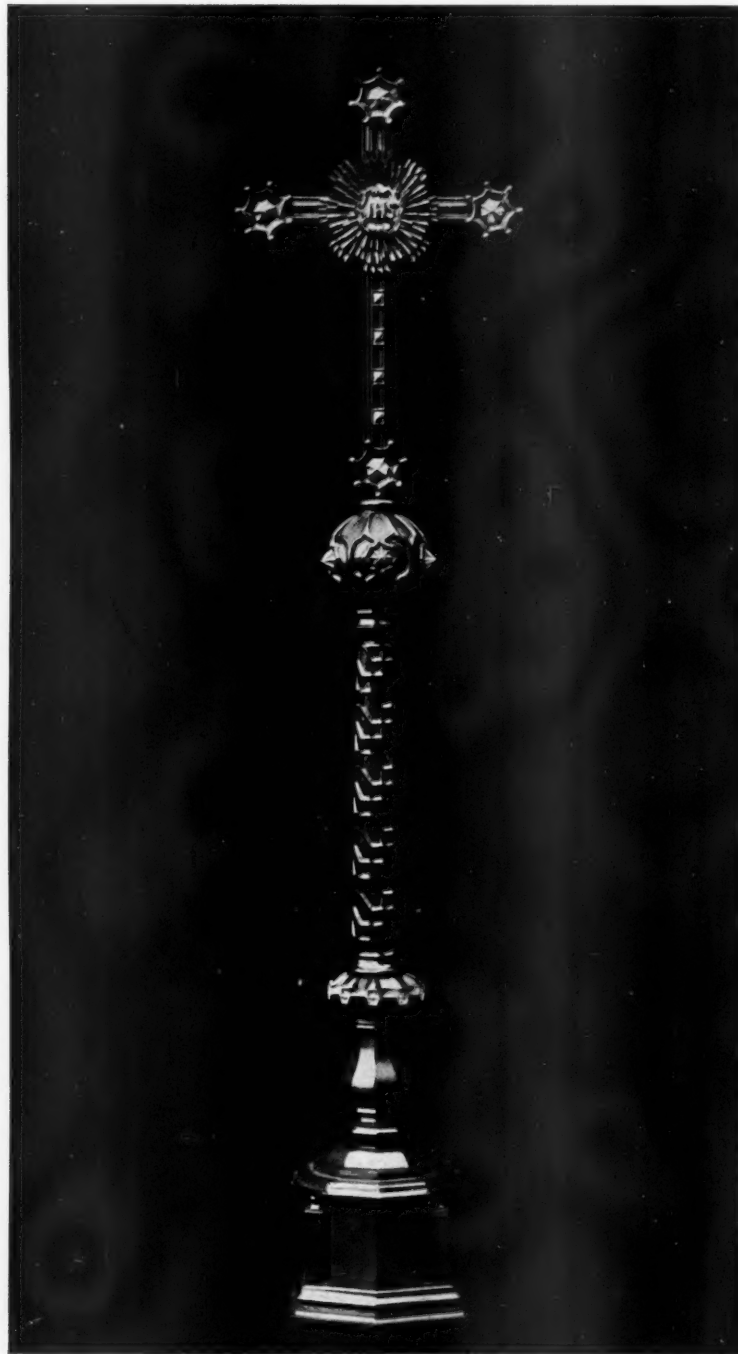
THE STUDIO.

Attention may be drawn to the small staircase with charming open woodwork, which has been skilfully repaired. The floor is in terrazzo, partly covered with Oriental carpets.

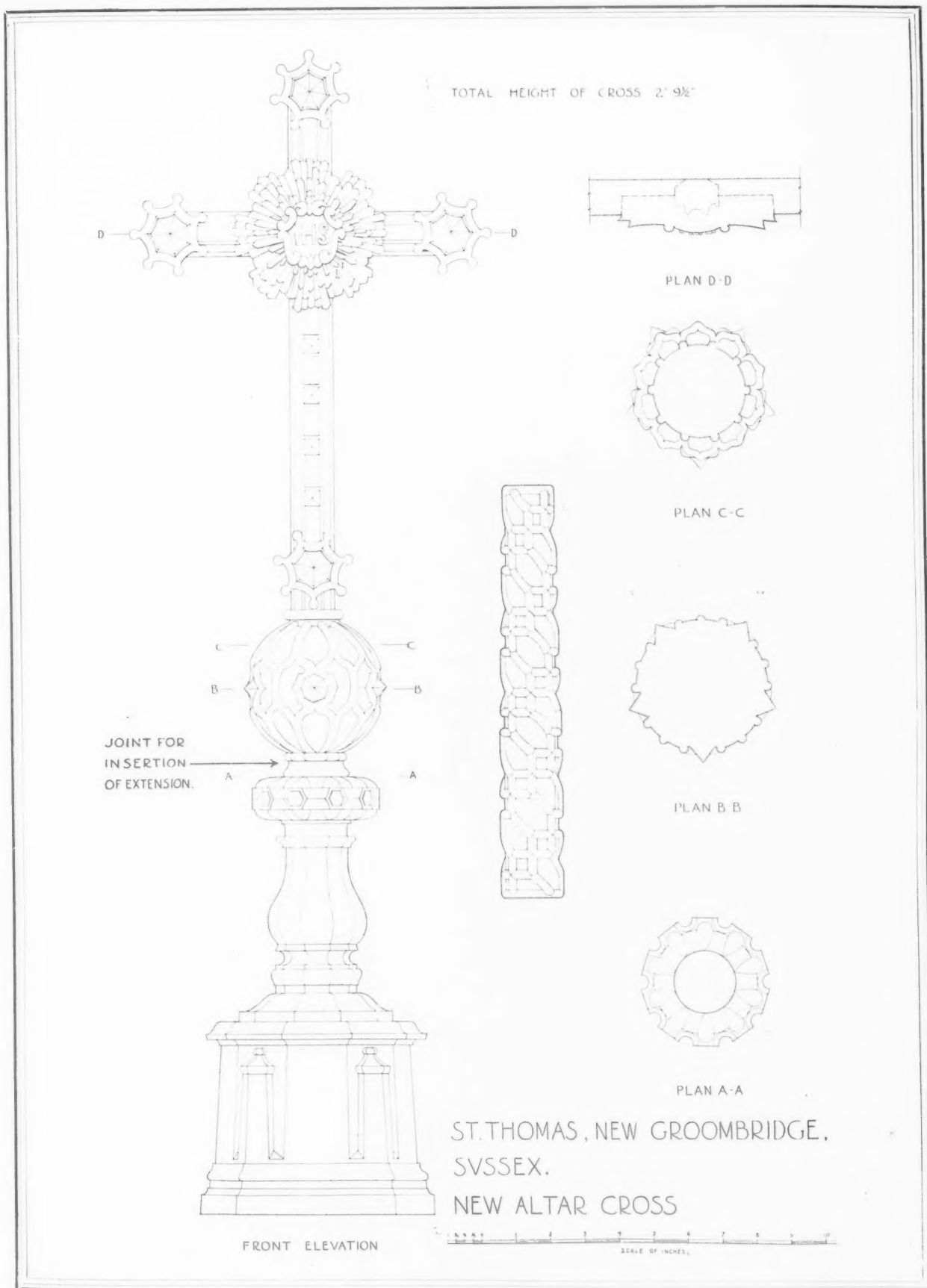
Modern Details.

The New Altar Cross, St. Thomas, New Groombridge, Sussex.

From a Design by H. S. Goodhart-Rendel.



THE ALTAR CROSS.



A WORKING DRAWING.
By H. S. Goodhart-Rendel.

Selected Examples of Architecture.

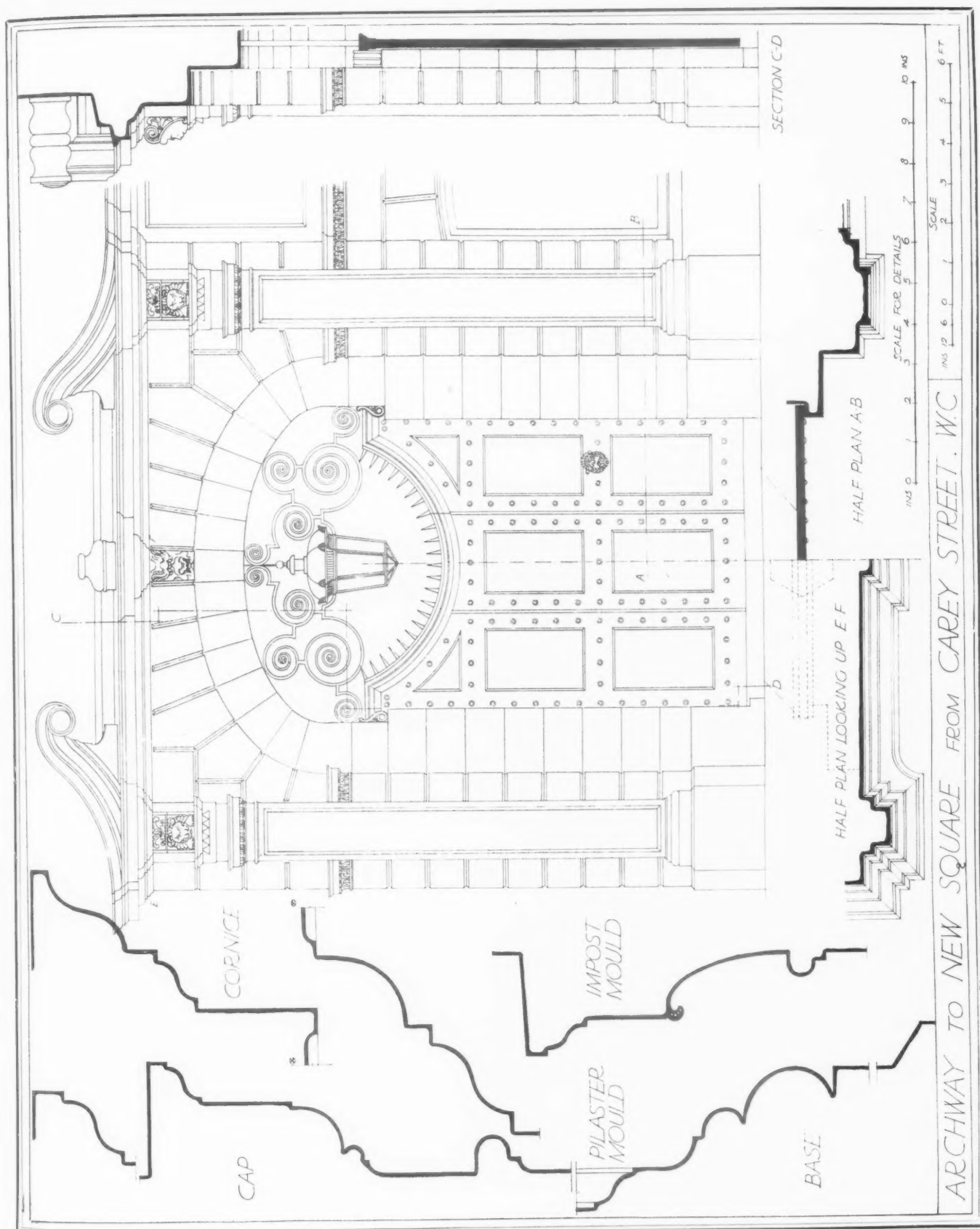
IN CONTINUATION OF
"THE PRACTICAL EXEMPLAR OF ARCHITECTURE."

The Archway to New Square, from
Carey Street, London.

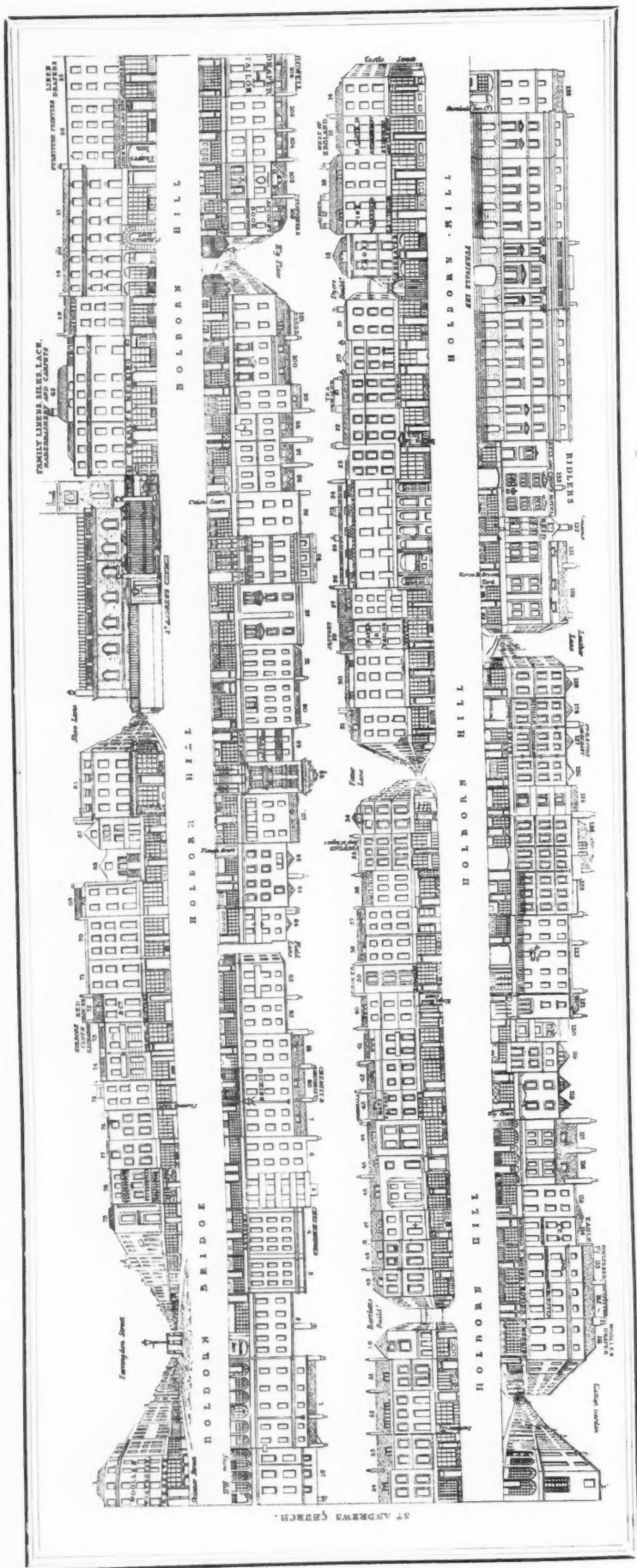
MEASURED AND DRAWN BY CHRISTOPHER J. WOODBRIDGE.



THE ARCHWAY.



THE ARCHWAY TO NEW SQUARE, LONDON.
Measured and Drawn by Christopher J. Woodbridge.



HATTON GARDEN TO FARRINGTON STREET.

No. 3 in Tallis's "London Street Views." Published about 1839.

"Farringdon Street" says Tallis, "was originally called Fleet Market, prior to the removal of the shambles at the time of the contemplation of Farringdon Market. It is now in contemplation to open a continuous line of street to Islington, by taking down the houses opposite, and removing those miserable abodes of poverty and filth, at the back called Chick-lane, Black Boy Alley, etc. The method pursued by the inhabitants who were called the 'Black Boy Alley gang' was to entice the unwary by means of prostitutes, then gag them thus disabling them from giving the alarm, after which the nefarious wretches dragged their victims to one of their depositories, robbed and murdered them, and cast their dead bodies into the ditch. Their atrocity, however, grew notorious, and the government pursued the offenders so effectually that no less than nineteen were executed at one time."

"St. Andrew's Church. This beautiful church, rebuilt by Sir Christopher Wren, is without the walls of London, but within the liberty or freedom. The tower was first erected in 1447, during the reign of Henry IV. and repaired in 1704. Its interior is finely ornamented, it is embellished with some good paintings, and its windows are exquisitely stained."

"Ely Place occupies the site of the ancient palace of the Bishops John de Kirkely, who died in the year 1290, and bequeathed it to his successors. The gardens of this place were laid out in a very extensive manner, and the productions were forwarded here than in any other plantation about London; a proof of this is to be met with in the best historians, as it gave occasion to the cruel Duke of Gloucester, afterwards Richard III., to cloak his design upon the life of Lord Hastings. At a privy council, summoned in the Tower, the 13th of June, 1483, the Duke paying some compliments to Morton, Bishop of Ely, on the good and early strawberries he raised in his garden at Holborn, begged the favour of having a dish of them. The prelate immediately dispatched a servant to bring some, meanwhile the protector left the council as if called away by some other business, but shortly returning, summoned his guards, and pretending that Hastings had plotted

against his life, seized the unfortunate nobleman, and immediately after beheaded him on a log of timber which lay in the court of the Tower."

"Hatton Garden is a broad, handsome street, composed of private residences, and respectable wholesale warehouses. . . . Bearing the date of 27th October, 1706, there is a will made by Samuel Wilson, Esq., late of Hatton Garden, in which, in addition to other bequests, he leaves the sum of twenty thousand pounds, as a perpetual fund to be lent to young men who have been set up one year or not more than two years, in some trade or manufacture in the city of London, or within three miles thereof. Satisfactory security was to be given for the payment of the loan. One per cent. interest was to be paid for the first year, and two per cent. for the remaining period the parties may keep the sum. Among other stipulations, too numerous to mention, he desires that no part of the money shall be lent to alehouse keepers, distillers, or venders of distilled liquors."

"Bartlett's Buildings is the residence of a number of respectable families. . . . In it are held the meetings of the society for promoting Christian knowledge, and that of the patrons of the anniversary of the charity schools."

"Fetter Lane. On the 5th of July, 1643, Nathaniel Tompkins, Esq., was executed opposite the end of this lane in Holborn. He was one who adhered to the parliament, while its measures were moderate, but on finding it pursued a plan of treason and rebellion, he with Chaloner, Walter the poet, and other gentlemen of distinction, not only returned to their allegiance but formed associations to resist the prevailing faction. The project failed, Messrs. Tompkins and Chaloner were executed for the alleged conspiracy, and Walter was to live upon a pardon at the purchase of £10,000."

"Furnival's Inn. This inn took its name from the noble family of Furnival, who came from Normandy in the reign of Richard I. . . . In the reign of Edward VI, it was sold to the society of Lincoln's Inn for the seemingly inconsiderable sum of £120."

Tallis's *London Street Views.*

XXVI—Holborn (*concluded*).



ST. ANDREW'S CHURCH.

THE present section of Tallis's elevations carries us from Furnival's Inn to Farringdon Street (the Viaduct, of course, was to come later), and thus concludes Holborn. Furnival's Inn has gone through a variety of transformations, architectural and otherwise. So early as 1408 it was occupied by "professors and students of the law," and down to about 1818 it was an Inn of Court attached to Lincoln's Inn; from that period, however, its chambers were let out to all and sundry, and ceased to have any special connection with legal practitioners. In 1640 the inn, as described by Stow, was demolished, and a new structure, designed by I. Jones, was erected in its place; this was in existence till the end of George III's reign, when, in its turn, it was taken down, and the building as here shown (in which, by the way, Dickens lived and wrote "*Pickwick*") was erected from the designs of William Peto.

The picturesque character of the "Old Bell and Crown" tavern next door is worth notice, and between it and Leather Lane the yard of the "Horse and Groom" will be observed. Leather Lane was noted for its abundance of taverns in Strype's time, and large additions were made later to the list he gives; it was an unsavoury thoroughfare. In Holborn itself we come a little farther to the "Old Bell Inn," then kept by one Joshua Staley, and next it are some little tenements, under the last of which runs Ely Court, which, like Ely Place farther on, takes its name from the Bishops' Hostel, which once stood here, and is further indirectly perpetuated by Hatton Garden, so named from Hatton House, built by Sir Christopher Hatton on the site of Ely Place garden. Hatton Garden has too long a history for me to attempt to record it, but I may say that Wycherley's Countess of Drogheda once lived here, and consented to marry the playwright; while Mirabeau, when visiting England in 1784, lodged in one of its houses. A few doors farther east is Ely Place, and Ely Place became the London residence of the bishops of that see, when one of them, John de Kirkaby, who died in 1290, bequeathed his property to the see for that purpose. Here, in 1399, John of Gaunt died; here, in 1549, under the presidency of the Earl of Warwick, the plot was hatched which destroyed the Protector Somerset; here Shakespeare places a famous scene in his "*Richard III.*" Later, Hatton obtained a lease from Cox, Bishop of Ely, much against the latter's will, as he was made to comply by Queen Elizabeth, who wrote a famous letter (since regarded, however, as apocryphal) to him on the subject, threatening to unfrock him if he did not do her behests. Here Hatton was often visited by the queen, and had to endure the hen-pecking of his wife. At a later date the Spanish Ambassador, Gondomar, occupied the place, and quarrelled with Lady Hatton over questions of right of way. In 1762 the property reverted to the Crown, and subsequently the buildings on it were demolished, and

the land let on lease; the chapel of St. Ethelreda alone remaining from the once extensive structure, ramparted about by the red-brick Ely Place, in one of whose houses Sir Charles Barry began his architectural career, and in another of which a famous legal firm is domiciled.

Beyond Ely Place there is not much in the elevation that calls for remark, except, of course, the entirely different character of the thoroughfare in those days from what it is now, when the Viaduct and the destruction of the old buildings have changed it out of all seeming. I may note, however, the little Union Court running under No. 95, formerly called Scroope's Court, where W. H. Toms, the engraver, once lived; and Field Lane, once a terribly low resort, but made for ever famous by Dickens's description of it in "*Oliver Twist*." The coming of the Viaduct happily wiped it out of existence.

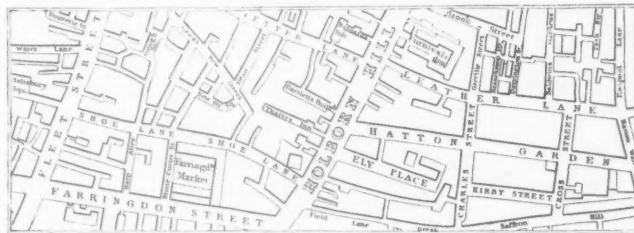
Reversing the elevations, it will be convenient to begin on the south side opposite Furnival's Inn, at Castle Street, whence we come after passing five houses to Dyer's Buildings, a cul-de-sac at that time of "respectable houses," which took its name from Sir John Dyer, on the site of whose one-time residence it runs. It was gained through an iron gate surmounted by a lamp, as we can see. A little east is the entrance to Barnard's Inn, once called Mackworth's Inn, after Sir John Mackworth, who lived here. Subsequently a certain Barnard leased it, and it was thenceforth known by his name. The inn possessed a little red-brick hall, the smallest of those belonging to any Inn of Court.

Fetter Lane, which Stow calls Fewter Lane, and once one of London's most important thoroughfares, is, of course, full of historic and literary interest, on which I have no space, unfortunately, here to enlarge; but Bartlett's Buildings farther on should be noticed, and visited by those interested in Georgian architecture, as, in spite of much desecration, there still remain here some interesting specimens of old matured red-brick work.

Under No. 56 will be observed the entrance to Thavie's Inn, once an Inn of Court attached to Lincoln's Inn but sold to a Mr. Middleton in 1771. It takes its name from a John Thavie, who owned it in the fourteenth century, but it is after all in the pages of "*Bleak House*" that its real immortality is enshrined, for did not the Jellyby family once live in it?

St. Andrew's Court, under the next house, brings us to St. Andrew's Church, of which we have here an excellent little picture, then level with the roadway, which at this point, began that descent which was so difficult for vehicles to negotiate, and whose dangers caused the Viaduct to be formed. The present church was built by Wren in 1676 on the site of an earlier structure. In it Richard Savage was baptized and Chatterton was buried; an interesting fact, when it is remembered that the former died at Bristol and the latter was born there, and both were poets and unfortunate ones. Thence onward all this part has been pulled down, including little Plumtree Court, and instead of running, as it did in Tallis's time, down to Farringdon Street, Holborn is carried high above it on the Viaduct, where the Prince Consort prances on his iron steed. Considering all things, there are few more interesting thoroughfares in London than Holborn.

E. BERESFORD CHANCELLOR.



A PLAN SHOWING HOLBORN HILL AND ITS NEIGHBOURHOOD.

Exhibitions.

ROYAL ACADEMY WINTER EXHIBITION.—The winter show at the Royal Academy consisted of a very comprehensive exhibition of the works of the late John S. Sargent, R.A.

This exhibition has proved of immense interest to the public, to such an extent that it has sometimes been rather difficult to see the pictures; and, judging by the catalogues visitors are holding in their hands as they go up the steps, this is not their first visit.

The works exhibited fill eleven rooms, and consist in all of 630 examples—paintings, drawings, and sculptures. One is struck by the amazing energy of this artist, and when we consider that an exhibition consisting of some two hundred of his works is at the same time being held in America, we can get some idea of the extent of his output.

Upon a first glance, perhaps the chief impression is of the dreadful taste in dress and methods of wearing the hair of a few years ago, and one wonders with something of a shock, if our own period will look as horrible a few years hence; as one who believes that women have never looked so well as they do at present with bobbed or shingled hair, I cannot think they will ever appear quite so hopelessly shapeless and untidy. This belief can easily be explained by the undoubted fact that portraits of women by Leonardo and other early Italian painters look much more of our period than Victorian portraits; the general shapes of the head and figure are respected, and the contours, always within a certain margin, follow these shapes; and modern women, in the way they wear their hair and in the way they dress, do conform more to the shapes of Nature than women did in the Victorian period; therefore, as long as human nature is what it is, these shapes can never become out of date.

Sargent was not an artist in the sense that Monet or Renoir were. He was no poet; he never appears to have felt very deeply; he painted what he saw, and he saw things very much in the same way that the average man sees them; with the difference that no barrier stood in the way of his recording them. His vision was therefore rather commonplace, and had none of the distinction which differentiates the artist from the rest of mankind.

Sargent had a steady hand, and because he was not much moved by what he saw, he was able to record appearances steadily and sometimes rather mercilessly. He did not flatter, but, on the other hand, one is inclined to think that he might have sometimes taken the trouble to bring out the best in people; there was often a calculated indifference in his attitude towards his sitters. Therefore he does not make us feel very strongly, though he sometimes provokes us to laughter by his sitters' pretensions; but this is by the way, and apparently unintentional, for no conscious sense of humour appears anywhere in his paintings or drawings.

In the ability to set down what he saw, some of his portraits reach an astonishingly high standard; they look almost as though they had been created without the intervention of brushes and paint.

"Lady Agnew of Lochnaw" (25) is truly remarkable for its perfect accomplishment in this respect; the natural grace of the sitter is depicted with the utmost degree of leisurely and effortless ease; at least, that is the effect it gives, for no sense of labour appears in it at all to mar its unruffled surface. This painting surely reaches the peak of the particular talent for which Sargent was famous.

"The Countess of Rocksavage" (46) is another example of clean and definite painting, and the composition is also exceedingly good—which cannot always be said of Sargent's portraits.

Of the men, the portrait of "Coventry Patmore" (58) is a character study of vivid and life-like actuality; the "Sir Philip Sassoon, Bt., M.P." (33) is good, too, and from the portrait "Sir Frank Swettenham, K.C.M.G." (322), there emerges out of the redundant accessories a very attractive personality.

The sharp and incisive handling of paint, which is to some people the chief attraction of Sargent's work, somewhat disappears after the lapse of years; the clever and attractive touches being amalgamated into the general tones, the work thus becoming almost indistinguishable from that done by other artists contemporary with Sargent. Here and there among his

works a beautiful patina is forming, but the effects of age upon others is rather devastating; they are cracking, and some are very yellow and uncomfortably hot in tone. It is fortunate and also interesting to note that the best pictures are the best preserved.

Two paintings in the exhibition, "Fishing" (403), and "Madame Gautreau: a Study" (451), give a hint of what Sargent might have done if he had stuck to art, and not merely followed the line of least resistance. This may sound rather sweeping, but most artists and others who are not hopelessly fascinated by his dexterity, will understand and agree with me.

It has been said that Sargent preferred to paint landscapes, and as often as he could, escaped from his work as a portrait painter in order to do so. Therefore, can we not determine something of the trend of thought of the real Sargent from his landscapes? He was not in a position where it was difficult for him to do what he wished—he was free to paint what he liked. As a matter of fact, he was not so good a landscape painter as he was a portrait painter. Many of his landscapes were shown, and they are extremely ordinary; they looked like the actual scenes in the same way that a coloured stereoscopic photograph does; everything stands out amazingly. But this has not necessarily anything to do with art; they are like those illustrations that are to be seen in some of the American magazines, excellent in their way, but simply illustrations. This is really what Sargent was—an illustrator of facts.

This painter's water-colours are always rather flashy; with their exaggerated perspective and splashy washes of colour they dazzle for a moment, and then flicker out; they cannot permanently interest, because the mood in which they were conceived was satisfied with anything as a subject so long as it served as an exercise in draughtsmanship; like a musician playing a detached *cadenza* to show off his skill.

I have never been able to treat Sargent seriously as a decorator. Figures, nude and draped, and placed in various attitudes, no matter how well drawn they are, do not necessarily decorate. A person who could not draw at all in the way Sargent could might make a pleasant pattern upon the wall by a series of rightly-placed lines held together by appropriate colours; "correct" drawing in the sense this word is used has really nothing to do with the matter; though these two in conjunction might have.

It is as a portrait painter that Sargent will stand in the future; his portraits will inform future generations of the *physical* appearance of his sitters; and in this connection Sargent may be said to stand almost in a class by himself.

W. B. PATERSON'S GALLERY.—The exhibition of water-colour drawings by Mr. J. J. Joass and Mr. A. N. Paterson proved to be a mild array of quite modest works.

It was apparent at a first glance that Mr. Joass is an architect—his precisely ruled lines declared him as such immediately.

His drawings have in them that charm which exact knowledge of a subject always gives; in this case it is of the construction of buildings. But the styles have been sometimes rather mixed; the somewhat independent and formless washes of colour, for example, in the shadows in "Cottage at Wivenhoe" (66) should have been put down with the same meticulous neatness as the rest of the drawing.

Mr. A. N. Paterson is not so obviously an architect, but in his "Old Tours, Rue de la Paix" (14), a charming little street scene, his intimate knowledge of architecture has not interfered with his freedom of expression, both quite intimately combining.

His other works—chiefly landscapes, are inclined to be lacking in contrast, and not positive enough in composition; generally speaking, there is not much concentration of interest, the washes being insufficiently opposed in tone.

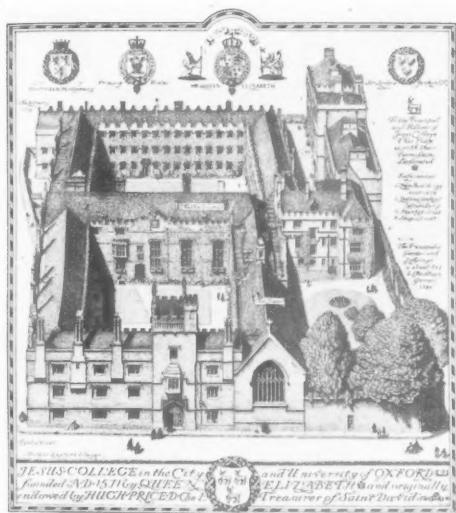
ST. GEORGE'S GALLERY.—A memorial exhibition of prints and drawings by Francis Unwin was held in this gallery.

They show that he was a most painstaking and conscientious draughtsman; this is very apparent in his etchings, which, at first, were rather like Henry Rushbury's, but later, as in his "Yerdley Farm" (43), his line became more free and open.

RAYMOND MCINTYRE.

Recent Books.

The Colleges of Oxford.



JESUS COLLEGE, OXFORD.

Jesus College, Oxford. Pembroke College, Oxford. By E. H. NEW.

Mr. New gives us two more of his extraordinarily delightful and historically important series of the Oxford Colleges, though not of two of the most interesting in themselves. Neither retains much of the original character, and both show considerable differences from the Loggan engravings with which they inevitably provoke comparison from both an architectural and an artistic point of view.

Mr. New's version of Jesus is more attractively given than Loggan's, and his plate is adorned with heraldic accessories and lettering which the seventeenth-century plate cannot touch.

His point of view is better, his method more attractive and less mechanical, and he has the advantage of Loggan in a more important group for his subject and in accidents of time, upon which he has seized, to help the composition, though he has been denied the intriguing formal garden of Loggan's time.

If the new buildings along Market Street are not among the happiest in Oxford, the clever arrangement of the plate minimizes them without departure from accuracy—and accuracy as a recorder of Modern Oxford is one of Mr. New's great merits.

The history of the various transformations of the frontage to the Turl make an interesting study in the three well-known drawings which now exist of the front of the college, and Mr. New has to deal with the nineteenth-century skin given to it by Buckler—not, perhaps, at his best, for he was an architect of knowledge and ability, as well as an excellent and prolific draughtsman.

When Loggan's view of Pembroke was published in 1675—just about half a century after the rebuilding of Broadgates Hall as the new college—the single quadrangle was still wanting half its north front. The remaining half was not completed until 1691, so Loggan had to supply it, and his version is an intelligent but inaccurate anticipation.

He assumes a central gate tower and repeats the then completed half upon the other side, instead of placing the gate as it was ultimately carried out, at the west end of the range, where the great doctor held undergraduates with his conversation and made them forget their lectures. It is not likely that this front was begun without some idea as to its completion, and it is curious that Loggan should either not have taken the trouble to find out

what the intention was or prefer to give his own version of what he thought it should be. On the other hand, the original intention may have been changed when the extension came to be carried out. I have not had an opportunity of ascertaining the facts.

Mr. New's plate shows the building in its third state, raised and Gothicized, the original double pedimented gateway changed to its nineteenth-century modern Gothic form. His drawing of detail and fenestration is delicate, and the second quadrangle is added. It is not only a delightfully rendered view of the college, each part having its full value, and the group more interesting than could have been expected, but the charming insets and the tastefully arranged heraldry, lettering, and notes make the sheet a pleasure to look at and to study.

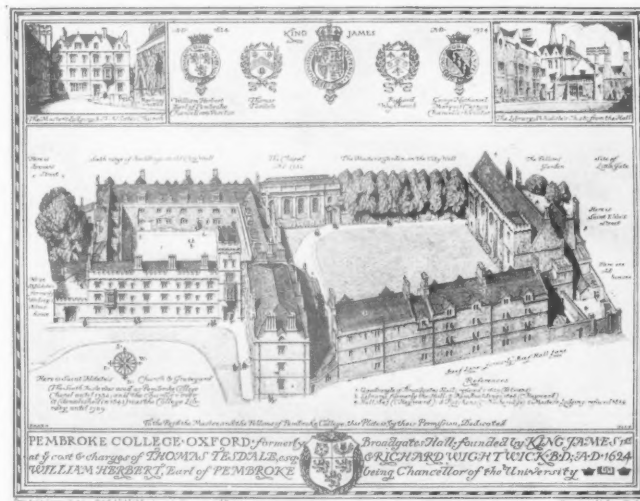
PERCY S. WORTHINGTON.

The Early History of Piccadilly.

The Early History of Piccadilly, Leicester Square, and Soho. By W. L. KINGSFORD, F.S.A. Cambridge University Press. 12s. 6d. net.

No one is better qualified than Mr. Kingsford to write with authority on such a subject as is dealt with in this book. His profound knowledge of the London of the remote past is sufficiently known for anyone to realize that here is a work in which every statement has been subjected to the most careful test. The results are of the greatest value to future topographers, for with the help of the hitherto almost unknown plan of London, dated 1585, Mr. Kingsford has been enabled to identify localities and to trace the sites of ancient buildings which have till now often puzzled the inquirer. The exact position of Shavers Hall, and the windmill (from which the street of that name is so called), and other landmarks, for instance, are here for the first time accurately "placed." Besides this, the author has, by careful study and the collation of contemporary records, succeeded in producing a homogeneous account of what is probably the most historically and socially interesting area in the west end. That west end is through the gradual expansion of London, becoming its centre; and as the tide of population moves ever westward, will in time be absorbed, one supposes, in a vaster east end of the city. Anything, therefore, that helps us to know its history more thoroughly is specially welcome; and this beautifully printed and illustrated volume will be a permanent treasure among the bibliographical records of our amazing city.

E. B. C.



PEMBROKE COLLEGE, OXFORD.

Brangwyn and Urushibara.

Ten Woodcuts. By URUSHIBARA. From drawings by FRANK BRANGWYN. Edition limited to 270 copies, of which 250 are for sale. Price £6 6s. John Lane The Bodley Head Ltd.

Surely the two are strange bedfellows—Brangwyn, great in every sense of the word, to whom no obstacles seem to exist, upon whom the gods have bestowed that rare and precious gift *Le Feu Sacré*, and who revels in huge canvases and cartoons—and Urushibara, meticulous in the good sense of this latterly much-abused word, self-contained, but a master in his way, whose colour-prints have met with the liveliest appreciation. But the co-operation of these two opposite poles, so to speak, has led to the happiest results, as this volume will evidence.

Mr. Lawrence Binyon has written a short but very interesting and elucidating text in which he eulogizes the great Japanese masters in the realm of colour-prints in the past, and accounts for the part Urushibara has in the renaissance of this delightful art.

The sumptuous volume under review, beautifully printed on beautiful paper, contains ten original woodcuts by this distinguished Japanese artist from original drawings—with one exception in colours—by the great English master, a charming gallery which, within its limited scope, gives fresh proofs of Brangwyn's genius and power of imagination. Every print has its innate charm, and the subjects cover a wide range, east and west, north and south, a Scutari resting-place, a stately mosque, a dock teeming with commercial activity, a group of picturesque trees from Montreuil (reproduced here), Dutch fishing boats, and so on.

To them all M. Urushibara has done the fullest justice; it has been rather a strenuous task which has taken more of the artist's time than he perhaps would like to own, but the consummation should prove an ample reward.

GEORG BRÖCHNER.

A Record of Ten Years' Theatrical Enterprise in Europe.

The New Spirit in the European Theatre, 1914-1924. By HUNTLEY CARTER. London: Ernest Benn, Ltd. Price 25s. net.

Mr. Huntley Carter has set out to make us thoroughly ashamed of ourselves, at least those of us who have any respect for the arts, and particularly the art of the theatre. He chronicles most vividly the utter degradation into which the English theatre fell during the war under the clutch of the octipetal trust which flung its tentacles in all directions. Every kind of evil passion was exploited in the theatre: hatred, obscenity, crime, lasciviousness, sexual suggestion, interspersed with vulgar and vapid futility. Those of us who visited England, and particularly London, on all-too-infrequent leaves, cannot but have noted how the theatre wallowed deeper and deeper in the slime of its own creation until there was scarcely a theatre or music-hall whose threshold a rational and healthy-minded person could cross. That is England's theatrical record during the war, and even during the peace which immediately succeeded, and such a record compares shamefully and unfavourably with that of the countries against whom we were engaged. Let us take our own great national dramatist, Shakespeare. During the season 1916-17 there was one play of Shakespeare which ran for twenty-four performances—it was Mr. H. B. Irving's revival of "Hamlet"; yet in Germany,

Austria, Poland, and Hungary, Shakespeare was being performed in various towns consistently. During one week in the autumn of 1919 there were, in Berlin, seven Shakespeare performances at various theatres of four different plays.

However, Mr. Carter's main concern, as the title of his book implies, is with the new spirit in drama which he has discovered in the theatres of Germany, Austria, Czecho-Slovakia, the new Balkan States, Russia, Poland, France, and to a very limited extent in England. This new spirit, he maintains, is the spirit of the workers. "As for me," he writes, "I dream of a regenerated theatre that shall come newborn from the workers. If I say so it is because I feel that the workers do not need regeneration, but are the regenerators." Certainly during the brief period of the Labour Party's tenure of office there were encouraging signs that some sort of theatrical regeneration was about to take place, and attempts were made, which might have proved successful, to start municipal theatres which should give performances of plays of some value instead of plays which merely pandered to low instincts and to mean intelligences. "The object of the dramatist is to create in his characters living men who embody, or come into conflict with, the fundamental forces of life." Few, indeed, are the plays fulfilling this definition which are to be found in a contemporary London theatre list.

Mr. Carter has gathered so much material in the course of his travels and investigations that he has apparently found some difficulty in condensing it within the space at his disposal, and in his attempt to do so he has indulged in complicated systems of grouping, which are not only difficult to follow but which would also appear to be arbitrary and confusing. However, the book is a valuable record of ten years' theatrical achievement in various European countries. Moreover, if it can inspire the land of Shakespeare and the Restoration dramatists to endeavour to cease lagging in the rear of European theatrical enterprise it will indeed have performed a fine service.

H. J. B.

Masterpieces of Spanish Architecture.

Masterpieces of Spanish Architecture: Romanesque and allied styles. By JOHN VAN PELT, F.A.I.A., A.D.G.F., New York: Pencil Points Press, Inc. 9x12, 100 plates. Price £6.00 post paid.

The Spanish Romanesque churches always had an air of the fortress about them; their effect was produced by massive walls and deep-sunk doors and windows, beautifully proportioned, but with hardly a blind arch or a carved head anywhere to be seen. Ornament, however, when it did appear, was sharp and clear-cut; it added a fine, almost classical finish to the whole building, so that the result suggested not only power, but intelligent power—a thing often lacking in the Romanesque work of other countries. These Spanish churches escaped being barbarous or archaic, and their style could be used with little alteration for a bank or a power-house in a large city of to-day. The engravings themselves are wonderfully complete—an almost ideal set of measured drawings; even the cracks are carefully rendered on the stones, and the one thing missing is truth of atmosphere: for that one must wait for a new Piranesi. There is no mention of what stone the buildings are made of, but it seems ungrateful to complain of omissions, for this reprint at last makes it possible to see the style as a whole, without wading through the eighty-eight huge, unindexed portfolios from which the plates have been collected. A new branch of the Romanesque style is now opened up to the modern architect, and the Pencil Points Press must be congratulated on having made such a thing possible.

L. S. ELTON.



A STUDY BY FRANK BRANGWYN FROM "TEN WOODCUTS" BY URUSHIBARA.