john hicks of kinson

EMORY

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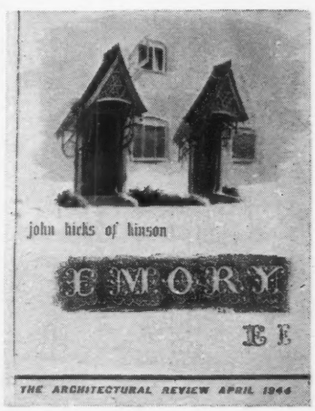
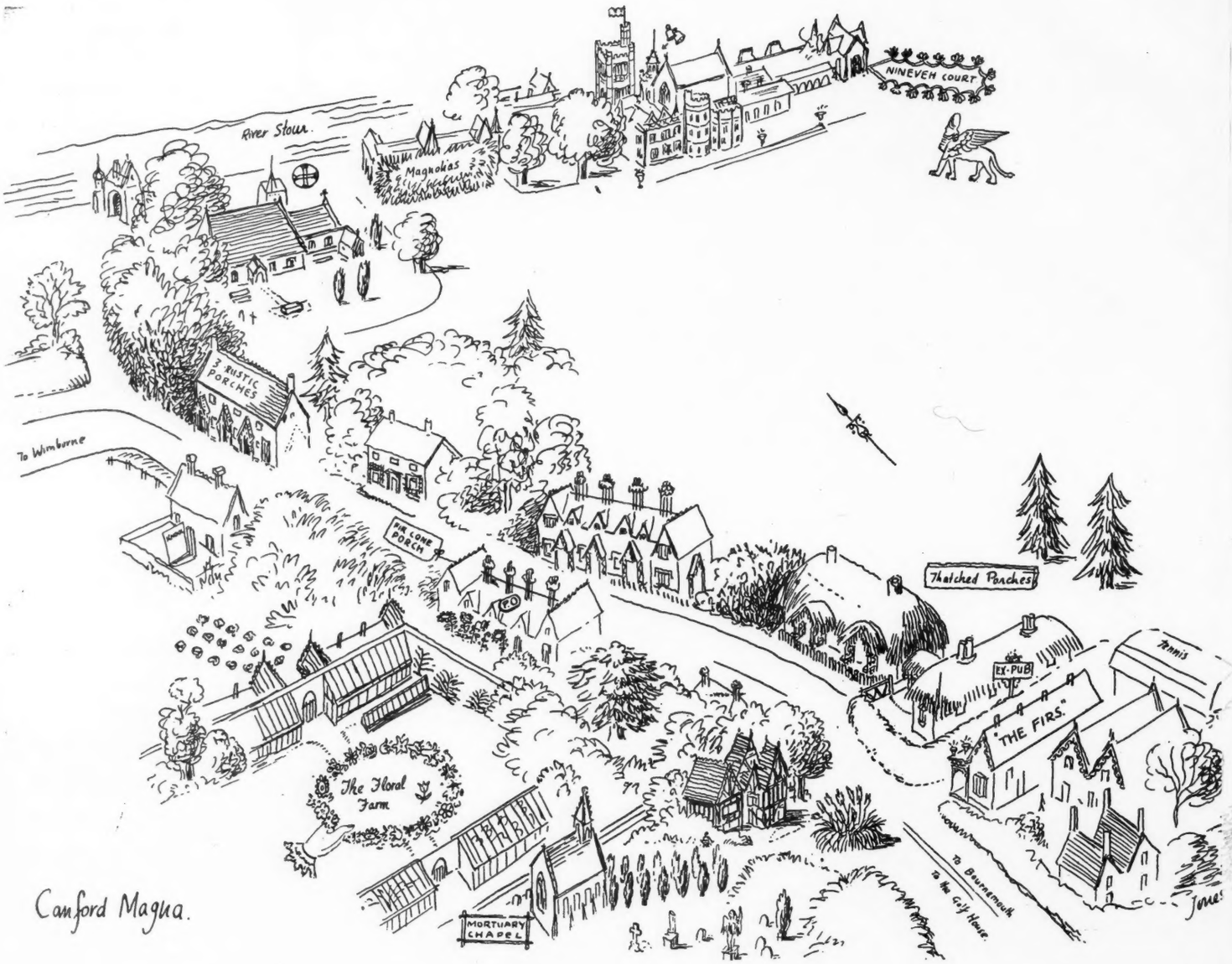
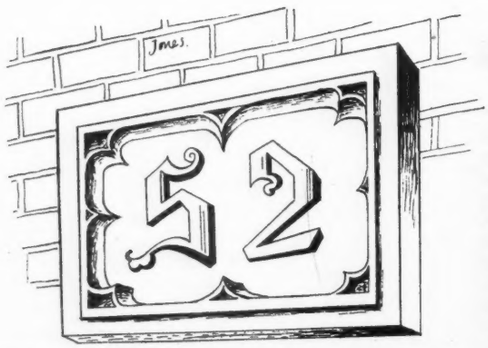
TWO SHILLINGS AND SIXPENCE

THE COVER. The realization is slowly growing that under the imposing façade that constitutes the official picture of the nineteenth century, and under the official art which gives the picture its coat of shiny varnish, there is to be found a genuine and widespread folk-art, such as the eighteenth century for instance hardly had. It was mostly an urban folk-art expressing itself in such things as the gin palace, the villa name-plate (St. Mawes, Glenelg) or the development of the less self-conscious kind of advertising, but it had its shyer rural manifestations too, in the work sometimes of a whole school, sometimes of an obscure individual. Two rural examples, from different ends of the century, are illustrated in this issue, one, from Canford, the art of a single rustic genius, John Hicks, thatcher of Kinson; the other from Cornwall where the influence of contemporary advertising on a local school of engravers has left its mark on the gravestones of the period.







CANFORD MAGNA

Probably orthodox good taste is not yet ready to swallow the architecture of Canford Magna. To those for whom Culture means Augustan good manners, and Bad Taste the rustic-work of John Hicks of Kinson, Lord Wimborne's model village will seem an outrage. This is quite understandable, and were there no threat of decay or destruction, tit-bits of this kind could be left to mature against the day when the tide of popular taste turns in their favour. Unfortunately, security against the pick-axe and the road widener cannot be got without public support. Canford despised and neglected may mean Canford modernized or pulled down. Thus an appeal to public opinion has often to be made long before the general taste is in a state to appreciate the value of the objects appealed for. For public opinion invariably has a blind spot for the recent past, a blind spot whose course can be traced through history, turning a sightless yet at the same time hostile gaze on the works of the immediate predecessor, whoever he may be. Thus the Wrens and the Jones's could not be satisfied until they had torpedoed the English vernacular tradition in favour of a self-conscious style; the eighteenth century Landscape gardeners ruthlessly tore out the formal gardens which in Evelyn's day were the glory of England; the Victorians, although it had by then become a second vernacular, eagerly broke up the Georgian front; and we in our turn are doing what we can in our own small way to do the same to the Victorian. There is obviously no way of reversing the spirit of an Age, and yet to set out, as we do, to destroy the whole output of the preceding generation because of an antipathy which is in the nature of things, and in the nature of things will pass, seems unnecessarily barbarous. A better course, surely, would be to apply to the unpopular period certain universal criteria which might be expected to reveal its essential quality. Or, best of all, since universal criteria do not always turn out to be so universal, make the necessary effort of imagination and put oneself outside the æsthetic prejudices of one's own day. This is what Miss Barbara Jones has tried to do for Canford, and though not everyone will share her enthusiasm for the architecture of the fir-cone, there should be no division of opinion as to the value of this kind of exercise in appreciation. Once it is realized that an Age, the Victorian for instance, is dead, and must not be revived or imitated, its activities begin to gain significance, begin to look like its art. And all manifestations of art are worthy of affectionate study as well as of critical analysis.

CANFORD MAGNA

by BARBARA JONES
with drawings by the author

CANFORD MAGNA is a small village near Wimborne, Dorset, on the road to Bournemouth. It was built as a model village in the second half of the nineteenth century. The road was then a narrow winding lane, but is now a main road so wide and out of scale that the cottages are dwarfed and difficult to see. A hundred years ago, one of them was a pub, closed to make the model perfect spiritually as well as physically, and replaced by a school and a mortuary chapel in 1866. There is a church built with dark local stone, Norman and Perpendicular, an eighteenth-century vicarage, cottages with the rustic porches which should be the chief reason for going to Canford, and the enormous house that accompanied the cottage building, but the post office is the only shop and sells a series of six picture post-cards of the village; a very remarkable set: one shows the church, two the garden front of the house, and the other three road and bare trees with a few cottages. The views have been arranged with fiendish ingenuity to avoid, in some cases by the narrowest margin, every one of the rustic porches. There are eight of these, lovely exotic entrances to eight dull cottages, but somehow I am doubtful if they have ever formed part of the official attractions of Canford, as very little is known about them, and memories of the great days do not include them at all.

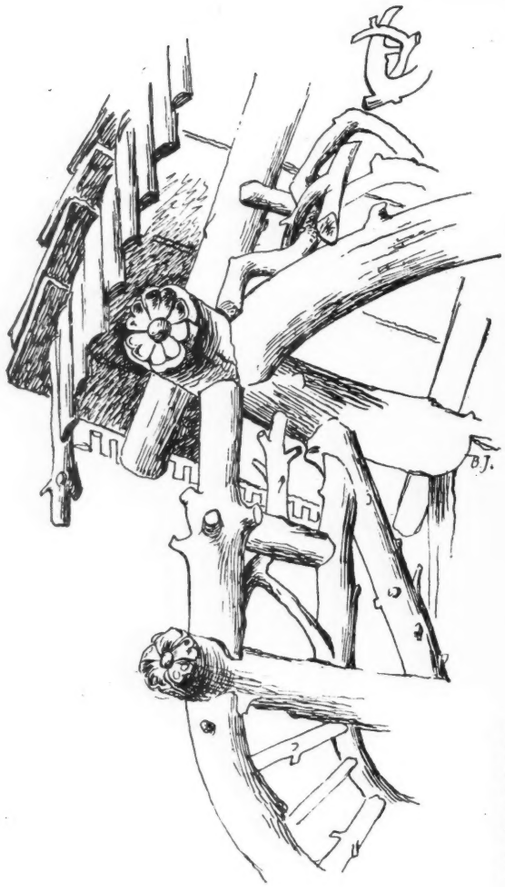
Canford was an easy carriage-drive from Bournemouth; and for those who had no family barouche or landau, four-horse charabancs made the trip regularly, sweeping into the village with a fanfare of trumpets and a guide to give the sightseers as much misinformation as they wanted. The favourite time for a visit was autumn, when the gables were covered with scarlet ampelopsis, the great chestnuts were golden and every Saturday the gardeners swept up the fallen leaves with double birch brooms to prepare for a model Sunday.

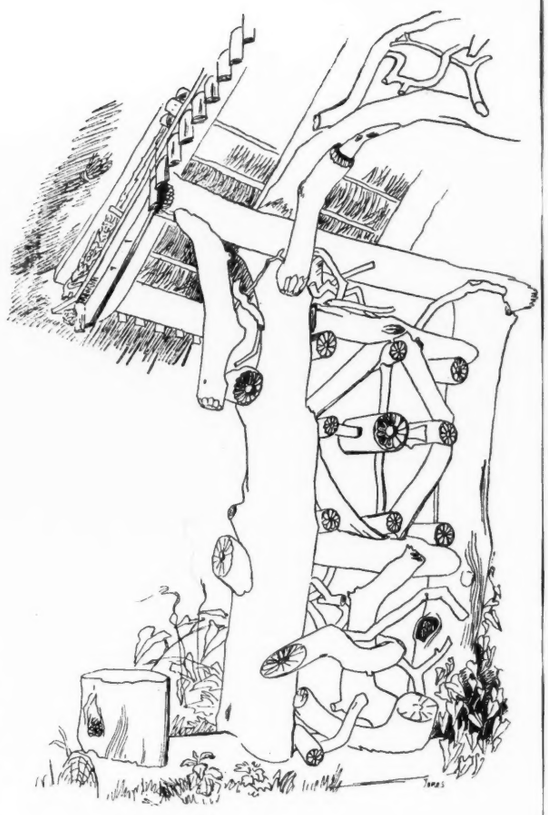
The persons of Man, or Peacehaven, do not acquire much glamour from decay, but most buildings after years of neglect have entirely new beauty added to their original distinction, if any, and although circumstances only rarely produce the tremendous desolation of Seton Delaval or the haunting nostalgia of Chiswick Park, although St. Pancras stranded and empty for fifty years would never achieve the atmosphere of the Crystal Palace, nevertheless there is still hope, even for Battersea Power Station. But, denied decay, a village has very little chance of becoming picturesque unless it has a great deal of assistance from nature and is situated among forests and chasms, torrents and crags, things which are only found in a few parts of England, mostly to the west and north, so that anyone wishing to create a romantic village in the south-east will be wiser to prefer the model kind.

Canford Magna in 1846 presented a perfect site for the production of a great house and park with model village attached: between Canford and Wimborne Minster the river Stour ran through green water meadows, dotted with cows: swans still nest there. To the south the land rose to Canford Heath and Corfe Hills, dotted with pines: golf is now played there. A stream ran through the village from the hills to join the river which took a loop to the north-east round a square mile or so of rich flat land. To-day the landscape remains tidy and charming.

The ancient castellated manor had been the home of Longespées, de Monteacutes and Plantagenets and had a most romantic history. One heiress had been followed through Europe by a suitor disguised as a pilgrim: one owner, Earl of Salisbury and Lord of Man, was married to the Fair Maid of Kent and killed his only son in a tilting match. But no house remained to be preserved on account of either history or its own beauty: the ruin had been pulled down, bar two rooms, over eighty years before and on the site stood a simple pleasant house handily in the Gothic taste, designed by Edward Blore in 1815. All that remained and needed to be kept were the two old rooms called John o' Gaunt's Kitchen, which could be worked nicely into a new scheme, the history, and plenty of coats of arms. The cottages nearby were few and decrepit and there was even room in the church for some feudal tombs: all was virgin ground waiting for someone with a lot of money that was not tied up to the preservation of an ancient estate and with an urge to build.

Waiting, in fact, for Sir Josiah John Guest, ironmaster, of Dowlais, who bought the estate in 1846 and called in Charles Barry to enlarge Blore's house. His drawings are still preserved and show the changes: he added flag and bell towers, gables and a grand staircase, doubled the height of the great hall and moved the main door, leaving Blore's work only on the garden front. Certainly it is one thing to design a new house and quite another to alter an old one, but





Here collected and recorded for the first time is to be seen the art of John Hicks, thatcher, of Kinson, who, using only the simplest carpenter's tools and making no drawings, evoked a porch architecture for Canford which has the authentic fairy-tale touch. Below, The Firs, probably the first porch, and the only one with a flat roof. Above, the thatched porches ; the photograph shows the little toothed platforms in front where the pots stood to be filled with choice ferns from the floral farm. The water-colour on the next page shows Hicks's last porches, the steep gabled ones, purged of most of the earlier romantic motifs but perhaps even more evocative.

even when we remember this, Canford Manor is by no means a success and in any case on three sides of the building Barry's hand was free. The top of the flag tower follows Blore's tower on the other side of the house pleasantly enough, but at the base it is pierced with three great arches on the sides not joined to the house and straddles awkwardly over the dark main entrance. Perpendicular detail is pinned on in unexpected places and the bell tower must be seen to be believed.

Sir Henry Layard was Sir Josiah's son-in-law and brought back from Nineveh to Canford the finest of his discoveries. The Nineveh Court was built for them in 1851, and winged bulls, winged eagle-headed gods and winged priests were housed in a heavy pavilion, whose walls, ceilings and windows were decorated with motifs in red and blue, Assyrian in intention, invincibly Gothic in result. One wonders if they were perhaps by Owen Jones ? In 1923, when the house was sold to become a school, the sculptures were sold to the Philadelphia Museum, but the little court and some excellent casts are still there, while the heavy doors covered with metal bas-reliefs now enclose the school tuck-shop.

In 1852 Sir Josiah died and his son, Ivor Bertie Guest, became the second baronet, marrying in 1868 Lady Cornelia Henrietta-Maria Spencer-Churchill, who was intensely interested in the village and responsible for a lot of the work there. Sir Ivor was created Baron Wimborne of Canford Magna in 1880 and died in 1914. He continued the alterations in the house and it will be more convenient to refer to him by the later title. Several rooms have elaborately painted ceilings, the library one being covered with the jumbled eminent : Saints, Romans, Michael Angelo, Bacon and Shakespeare, names for the lesser lights and portrait medallions for the giants. The boudoir of Lady Wimborne, now the Headmaster's study, has a very odd decoration : nice homely pancake-shapes in a rich brown are tossed irregularly all over it, large on the ceiling and small on the cornice, with rococo ornament painted on top in gold. These two rooms face south over the garden and are filled with sunshine on a fine day but open into the Great Hall, which is lit from windows high in the walls to come above the roofs of the rest of the house, and very richly stained and painted ; as full of gloom as the Middle Ages could possibly be supposed to have been, one thinks, until, leaving the Hall on the far side, one emerges on a Grand Staircase so black and so heavily carved that it is almost impossible to distinguish the busts of Edward VII and Marie Antoinette which glare at one another across the bottom step. Back from this forbidding ascent, the main door of the Hall opens into a lobby containing a superb chimney-piece in white plaster made in 1866 by Pegrassi Salesio, with ducks and nets of fish.

Changes began in the village soon after those in the house, and 1866 also saw the erection of a school and the charming lantern of the mortuary chapel. At different times, various patterns for cottages were tried on the outskirts of the village, first and most attractive being the " De Ville " type. Everyone in Canford knows the name, no one knows to whom it refers, but there was a French archæologist of that name (1789–1875) whose main interest in life seems to have been the Middle Ages and who might have designed a specimen cottage. Successive groups of cottages have each been worse than the last, but all on very similar lines with heavy elaborate chimneys, fancy tiles, drip-stones over diamond-paned windows, and gables containing plaques made by Jennings Pottery at Parkstone, alternating the family crest with shields bearing the date. Over the ground-floor windows are more plaques, of serial numbers, very difficult to read. There is one on the frontispiece. The cottages were all for estate workers at a rent of one shilling a week but they are badly planned and inconvenient, not model inside at all. In the commonest type

the front door opens into the living-room and behind is an incredibly narrow strip of kitchen, with stairs to tiny bedrooms, one of which is the landing. A door in the passage-kitchen opens on to a communal tiled yard with taps for water supply. The undivided gardens run up to a little range of lavatories. Two main rows of cottages, 1870 and 1872, face each other across the street with eight roofed porches supported by a very simple structure of wood that really cannot be called rustic work at all, except in one case where an elaborate but formless embellishment of fir-cones may be an early attempt by the man who did the good ones. Most of the porches were added to the cottages later, in the fifteen years preceding 1898, and the thatched porches were built on to the only two surviving pairs of seventeenth-century cottages.

Ornamental wooden architecture is terribly fugitive. Probably the last great work in trellis was made in Paris in the Square Rapp at the end of the last century, an elegant, soaring *trompe l'œil* already rotting on the high wall of an art-nouveau back-water: only engravings remain to show us Louis XIV's "Salons de Treillage" with fountains and lakes and airy palaces. If these enormous constructions have vanished so utterly, rustic work is still more vulnerable to changing weather and to changing taste, since it was used mostly for such trivial decorations as shelters and retreats, put up to please the whim of one generation and, not being nearly so costly to abolish as buildings of brick and stone, probably pulled down by the next as gardening fashion changed. Taste earlier in the nineteenth century had been fairly discreet about gardens—Mr. Loudon had warned his readers against excess: "Eye traps, painted perspectives, on walls or boards as terminations: mock hermits, soldiers, banditti, wooden lions, sheep in stucco, or any other figures of men or animals intended to pass for realities though still used in Holland or France, may be pronounced as too puerile for the present age," but by 1856 Shirley Hibberd felt that "The mark of our progress is seen in our love for toys, plant-cases, bird and bee-houses, fish-tanks, and garden ornaments—they are the beads in our Rosary of homage to the Spirit of Beauty." Love of rustic went so far that it was made both more durable in cast iron for garden seats and more fragile in marzipan and sugar for the dinner table by Mrs. Beeton and Urbain Dubois. The names of the great cooks are remembered because they wrote books about their art, but John Hicks's porches are all that is left of him: none of his family survives in the district and even in Canford his name is almost forgotten. It is impossible now to find out who discovered his gift or who ordered the porches, though a Mr. Patterson, the agent at the time, is the most likely person, but Mr. Ford of Merly, churchwarden of Canford, can remember Hicks and the way he worked. Hicks was a

1, *Gable window of part of Tennis Court Cottages. Just behind it is the indoor court of a "real" or "royal" tennis, where the ball is served off a penthouse.* **2**, *The superb bed of Pampas grass in the middle of the village. Do not ask anyone to send you picture postcards of Canford: a series of six may be bought at the post office, but the Pampas grass and all the porches are invisible.* **3**, *"The Firs" is one of the earliest porches, very romantic. At the time of Ward Lock's fourteenth edition of the local guide this was the entrance to "one of the most tempting coffee-houses in the kingdom." The present post-mistress, who used to run it, seemed surprised to hear this.* **4**, *is part of Pegrassi Salesio's beautiful white plaster chimney-piece in one of the lobbies in the Manor. The fish-net is so perfect that it might be a real net dipped in plaster.* **5**, *The whole house is reminiscent of Alton. This part is Barry's work, except that to the left is seen one of the great chimneys to John of Gaunt's kitchen.* **6**, *From the lobby, through the dim hall, is the library, most elaborate of the painted rooms. The colours—pinks, creams, and pale greens—are rather unpleasant but typical of the period.*

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thatcher, a small man with a long whiskered face who lived at Kinson, three miles away. Quite untrained, he became an expert in rustic work and made small portable summer-houses which he exhibited at local shows, at the " Bath and West " and the " Southern Counties." One summer-house was made for Lady Wimborne, but its brown fantastic shape is now levelled into the school cricket pitch. He used only the simplest carpenter's tools and no designs, but had a free hand with time and the estate timber. Each porch was the result of many weeks' work, beginning with a twisted

John Hicks's last recorded work: The Rest and Tea-house made in 1898 on Broadstone Golf Course. It has several rooms and is built entirely of wood.

branch or knot, nailed up and left while Hicks disappeared for days together to collect oak boughs of suitable shape for his idea. At the end there must have been further search for a few difficult pieces—obviously he took immense pains over it, as no wood has been pared down, and the exactness of diameter and curve is remarkable, with even knots and projecting twigs deliberately arranged.

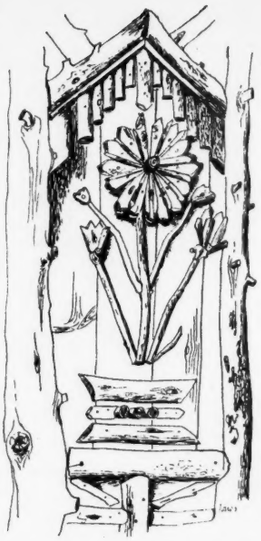
" The Firs " is probably the earliest of the elaborate porches, and it is the only one with a flat top, on which stand two urns encrusted with cubes of marble, much overgrown with moss and filled with ferns. Under a wide moulded entablature runs a band of fir-cones, a material abandoned by Hicks after this porch, which gives richness to the design and makes a good transition between the entirely formal entablature and the serpentine rustic underneath. Below the cones with their brown mimicry of the chalky shell grottoes of a century before is a band of vertical strips in a diamond pattern: in the middle is a zig-zag which might perhaps be a " W."

Not far from " The Firs " stand the two pairs of old cottages, one pair at an odd angle to the road marking where the old lane originally turned a corner round it when it was still the " New Inn," renamed " The Swan " during the Napoleonic wars. Hicks made a thatched porch for each cottage: one was destroyed a few years ago but the three that remain are excellent; their lovely mellow colour is set off by a certain sharpness, a quality of menace, as if they had been designed by Karl Rössing or Ernest Griset. The vertical fangs of split oak that line the eaves may be responsible for this by suggesting that one is entering the door through the open jaws of a wolf or tiger, but the same grotesque fairy-tale horror hangs about most rustic work, accentuated by the earwigs which always inhabit it, with little sharp claws like the pincers of trolls.

All these three porches are similar in plan, different in detail: all have some part strictly geometrical and some part filled with carefully chosen but quite unsymmetrically writhing branches. Most of the sawn ends, especially of the short logs used at right-angles to the main plane, are carved into single or double rosettes or bevelled off. Up the eaves, between the only sawn strips of wood in the designs, run narrow borders of bark, broken by wooden cross strips, the only bark to be found anywhere in his work. All the branches are secured with an amazing economy of nails: where two will do, three are never used and everything is as firm now as it was fifty years ago. On the front uprights are fastened little semicircular trays which originally held urns like those on " The Firs."

The last porches made by Hicks were those with steep gables now painted a pale custard colour. Again, a fourth has been destroyed, this time in an accident, when a motor cyclist took the bend too fast and destroyed the porch with himself. The three that remain are entirely purged of such romantic elements as fir-cones and zig-zags, and only in very small corners is the design allowed to relapse into freely wandering curves, but some features remain in common with the earlier four: there are still rosettes, and all the eaves are lined with the vertical strips of split oak, the ends sawn horizontal. But now the bottom strip is not split but whole, is longer than the others and has two or three projecting arms.

Hicks's last big work that local memory can recollect was the rest and tea-house made in 1898 on Broadstone golf course, two miles from Canford. Here, not one branch curves wantonly at all and most of the panels are rigidly abstract, but in the main gable and on the panels down one side are flowers, not carved on the end of a branch but mosaic-ed from flat sawn pieces of wood, wide and narrow alternating round a little log centre and flanked by buds and leaves.



The flowers on the Rest and Tea-house mosaic-ed from flat sawn pieces of wood, wide and narrow alternating, set around a tiny log centre and flanked by buds and leaves. The rest of the design is rigidly abstract.

The hut has several rooms and is made entirely of wood. It is even more exotic than the porches, suggesting a Maori hut very strongly indeed, and is set with magnificent incongruity in a cluster of birch trees on the fifth green. Behind is an evergreen hedge and in the autumn fungi grow all round it, brown and white puff balls and umbrellas: the path through the heather to the next green goes within a few yards but the little building is quite deserted and the door with the date rusticated over it is permanently locked, so I could not get inside and am indebted to Mr. Ford for a description of the panels between the main posts, visible inside as out, worked with " diagonals of cluster beading and ceiling to match." The windows filled with stained glass in " arabesque profondo," are shuttered, but perhaps it is better not to have seen how far they fall short of their enchanting name. The roof was first thatched with heather to match the heathy course but it is now very rotten straw.

So there is all that remains of Mr. Hicks: two of the best porches are gone, three are custard colour: only four and the golfing house (as delightful as the Dovedale Fishing House but, alas, much less permanent) remain as they should be seen, still almost perfect, the porches weathered silver. He built them when he was an old man and we can only regret that there is no other work. A cottage at Knighton across the park has an anonymous porch, very pedestrian, and in Longham is one last echo, a rustic bus shelter.

Taste was changing while Hicks worked and hundreds of little arches and arbours have been swept away, the good and bad together. What remains, like the Canford rustic, cannot survive for long.

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7, Lord Wimborne's tomb in the church. 8, " On the outskirts of Wimborne is Canford Magna, once a Manor that was really great. The village is now a model village, built according to a contract pattern. The houses, all alike, are all stamped with the same effusive coat of arms, as are the sheets of a quire of much emblazoned notepaper."—" Highways and Byeways in Dorset," 1906. 9, The " De Ville type " cottage. Local memory and records are both blank about the origin of the name. 10, The remains of Blore's original house of 1825. 11, The Octagon Cottages nearby. 12, The Floral Farm. This is the only main part of the Manor garden to survive and has an atmosphere of sun-baked content found more often in kitchen gardens than herbaceous borders.

F. X. Velarde

OUR LADY OF LOURDES

F. X. Velarde

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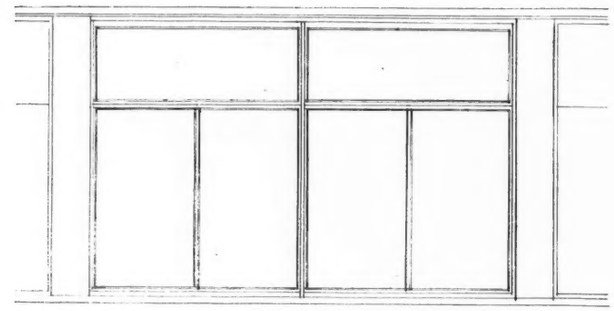
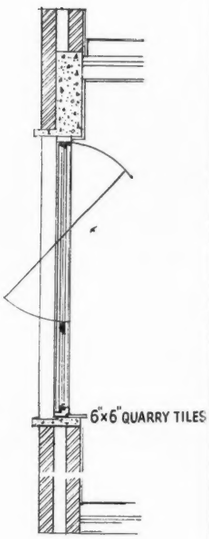
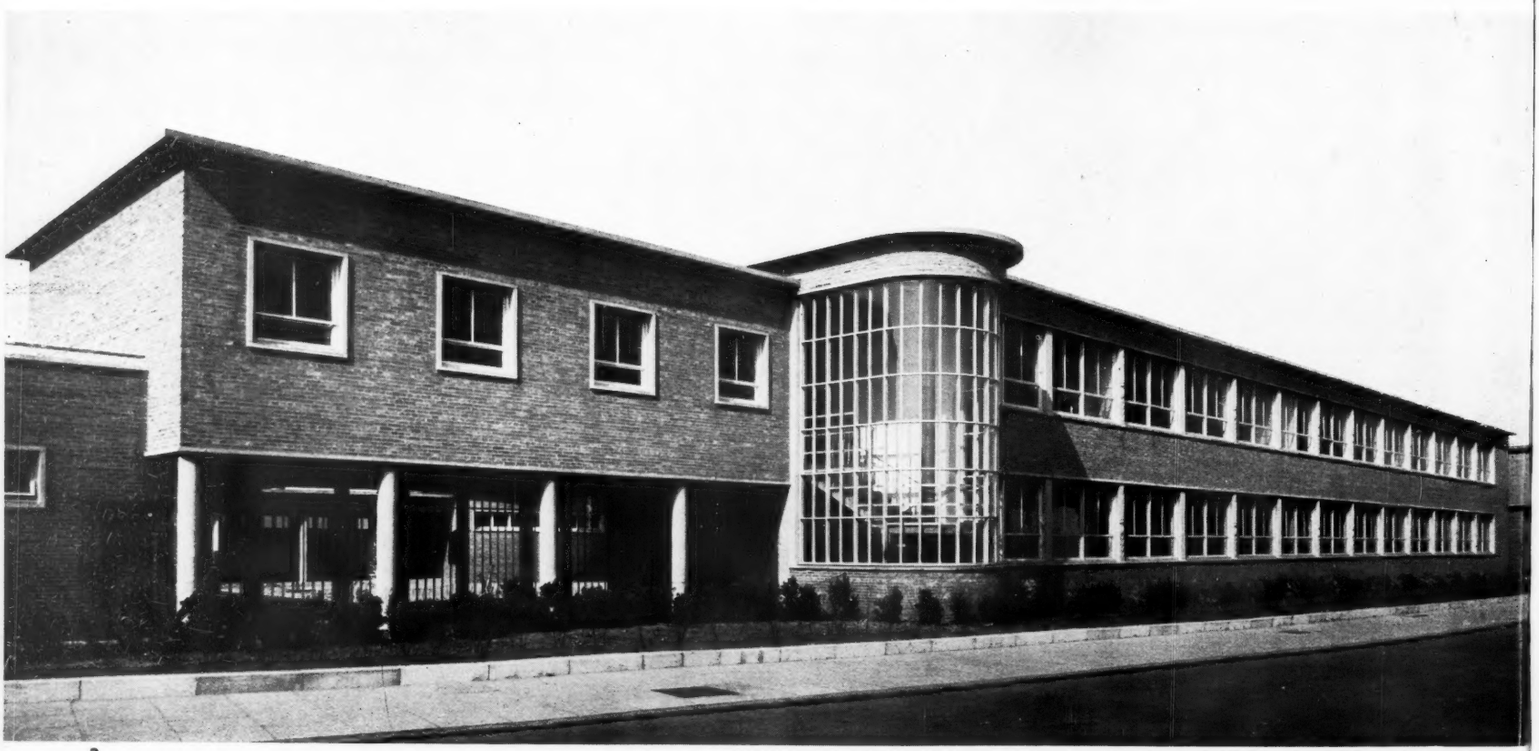




DETAILS OF WINDOWS OF CLASSROOMS



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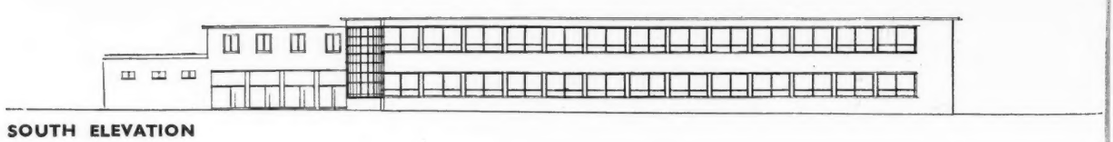
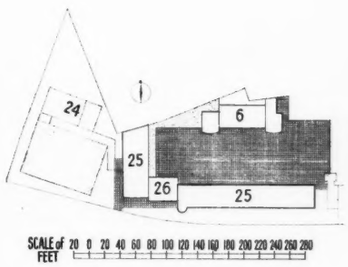


SOUTH ELEVATION



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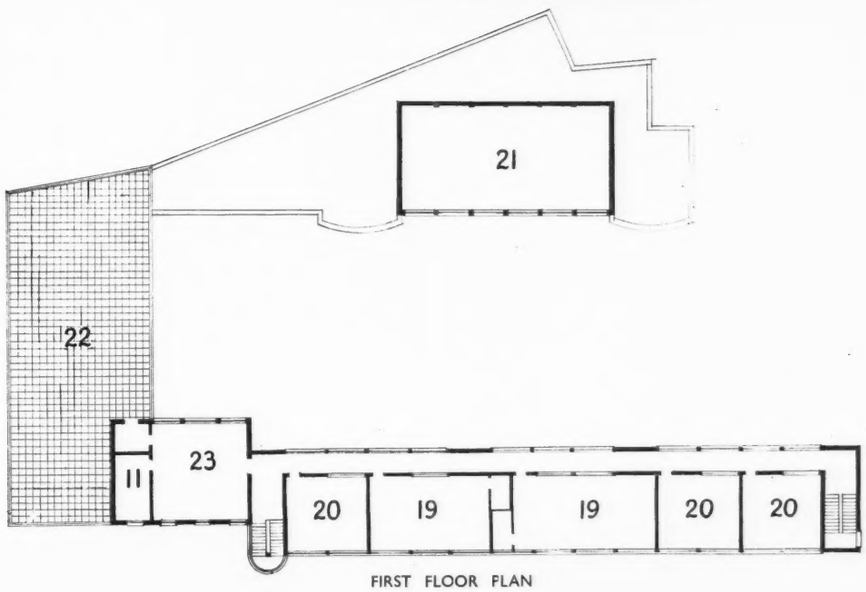
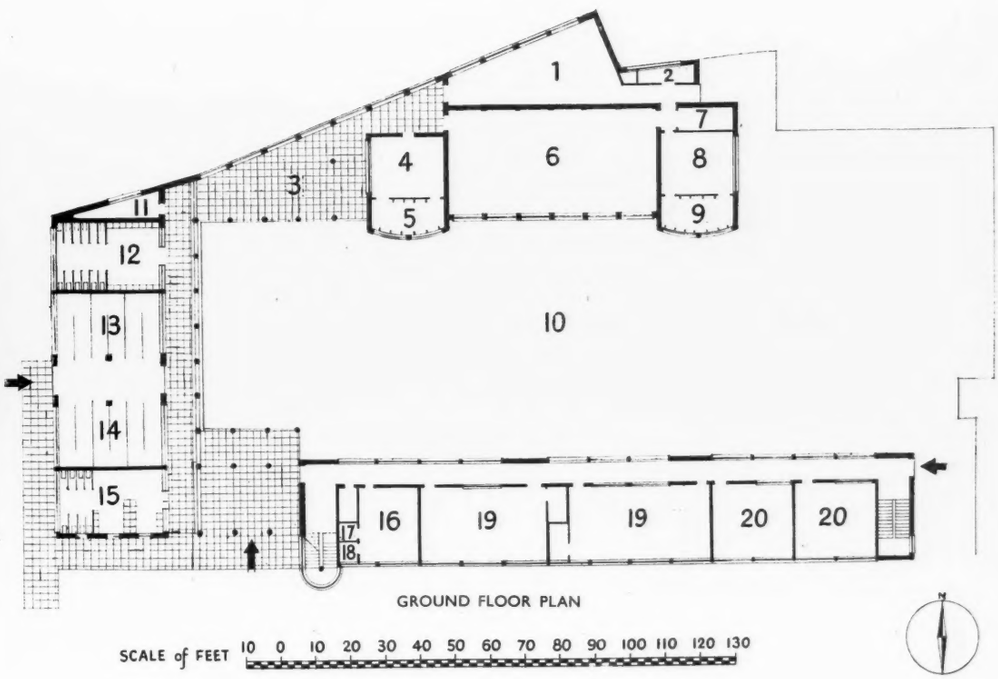
Reconstruction means that high priority will have to be given to the creation of new schools. Children are a country's first asset but this asset will only be realized if the children can be educated into intelligent citizens. Sweeping reforms are under way and Mr. Butler's Education Bill has made a good start on the scholastic side, but there will, undoubtedly, have to be hundreds of new schools of every type to supply the coming demand—boarding schools, day schools, nursery schools and technical schools and colleges for every sort of career. School architecture demands a special degree of skill and perception. It requires a co-operative spirit and understanding of the special needs of teachers and pupils.

It has been said that already a great proportion of our children are almost entirely "school children," and if this state of affairs continues we shall become a sort of gigantic Dr. Barnardo's. If there is some exaggeration in this statement it certainly is near enough to the truth to add weight to the argument for the best schools. They will be the main factor in the rebuilding of the nation. A start in school building has of course already been made in the last twenty years by men like F. X. Velarde. A new and good example is the Our Lady of Lourdes mixed Senior Elementary School at Southport. The school had to be placed on an awkward site, all that was left in a new working-class housing area after the jerry builders had done with the district. It is constructed of reinforced concrete frame with cavity walls and accommodates 350 senior boys and girls. The completed buildings have cost £24,000 but, owing to the war, the dining hall and kitchen have not been built.



FIRST FLOOR PLAN



GROUND FLOOR PLAN

SCALE of FEET 10 0 10 20 30 40 50 60 70 80 90 100 110 120 130

KEY TO PLANS

GROUND FLOOR

1. Exhibition room
2. Instructor
3. Covered playground
4. Girls' changing room
5. Showers
6. Gymnasiums
7. Gymnasium store
8. Boys' changing room
9. Showers
10. Playground
11. Stores
12. Girls' lavatories
13. Girls' cloakroom
14. Boys' cloakroom
15. Boys' lavatories
16. Headmaster
17. Headmaster's store
18. Headmaster's lavatory
19. Practical rooms
20. Form rooms

FIRST FLOOR

21. Upper part of gymnasium
22. Roof garden
23. Art room

LAY-OUT

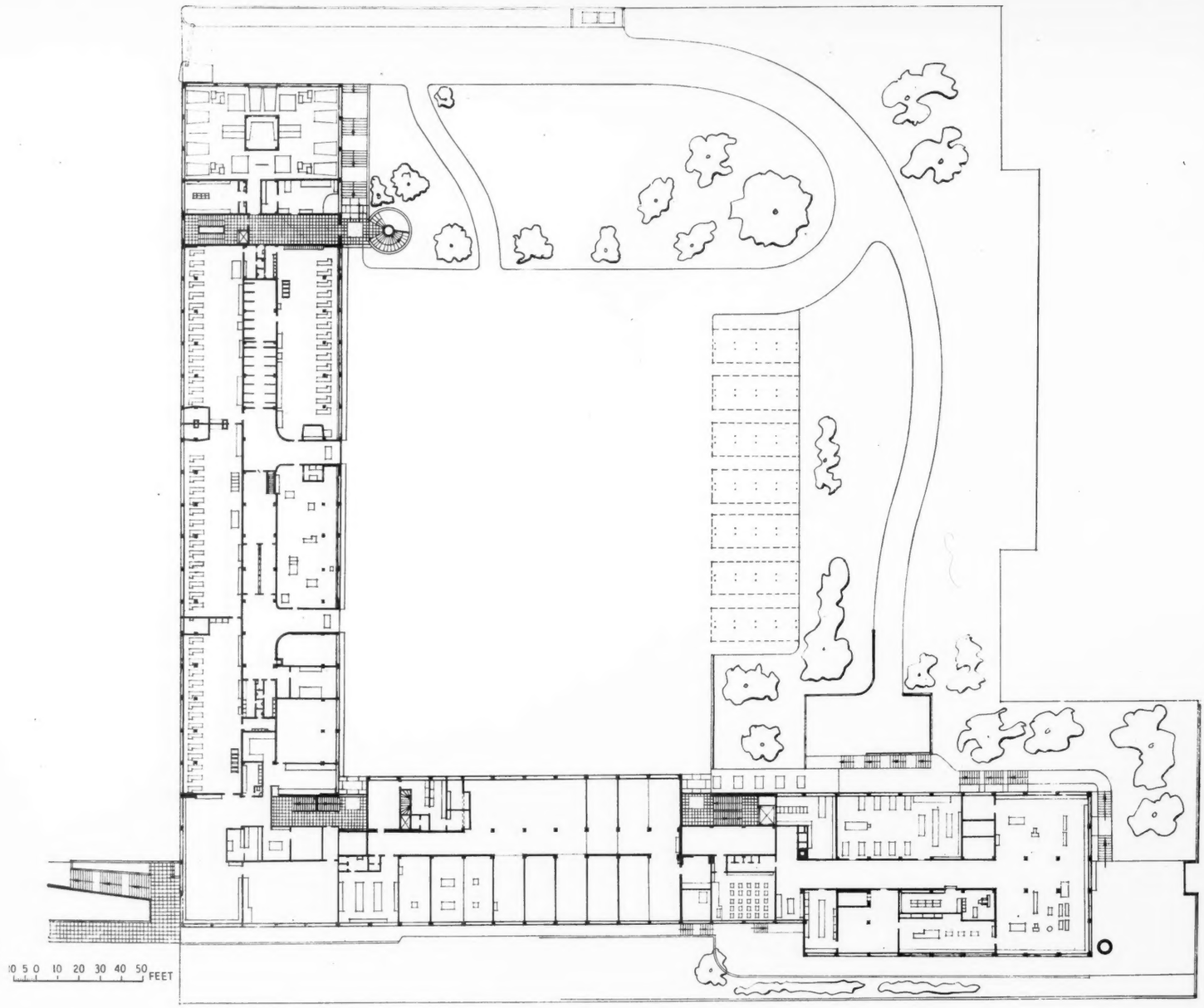
24. Future development
25. Cloakrooms and lavatories
26. Entrance hall
27. Classroom wing

1. *The gymnasium flanked by changing rooms. Cast stone carved facings decorate the concrete piers between the windows.*

2. *The south (classroom) elevation with wooden window frames.*

3. *The building has a fine natural line which is accentuated by the elegant proportion of the staircase bay connecting two different treatments. The interior effect of the staircase is shown in the very striking photograph on p. 91.*

4. *Interior of the gymnasium. Woodwork and plaster walls are painted. Floors are of pine block.*



Paul Hedqvist

THE STOCKHOLM TRADES SCHOOL

The Fredhäll Elementary School which follows, and the Stockholm Trades School shown here, were built in 1938. The planning principle is much the same in each case and it involves the grouping and banking of classrooms in a main block with south-east aspect and the grouping of faculty rooms adjoining. Science rooms and laboratories are arranged separately, with a different aspect ; gymnasia and auditoria are usually, but not always, distinct buildings ; and the main blocks are linked together with glazed corridors in the manner of articulated joints. The scheme is simple, but it is the lightness of touch and the continual inventiveness of the variations on the main theme that brings humanity to these plain buildings. There seems to be little doubt that the whole standard of European life will change after the war, even if it is actually only a shifting of values. With regard to schools, the future position points towards a fresh consideration of an old problem. At present there is an increasing tendency for a benevolent State to take over a great part of former parental duties. The war has obviously accelerated this course in England if not in Sweden. With the modern woman's maternal instinct on the wane, the school is tending to become a sort of home from home for the child.

This school, where every kind of trade and craft is taught, has a design that epitomises its severely functional character. The exterior is business-like, but the striking spiral of the glass staircase tower and the bright, multi-coloured awnings strike a slightly Baroque note which relieves the design from the tendency to be mechanical.

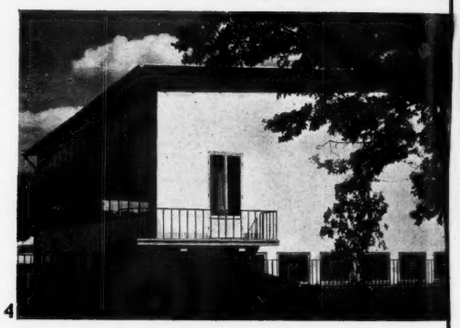
FREDHÄLL ELEMENTARY

Paul Hedqvist

1

2

3



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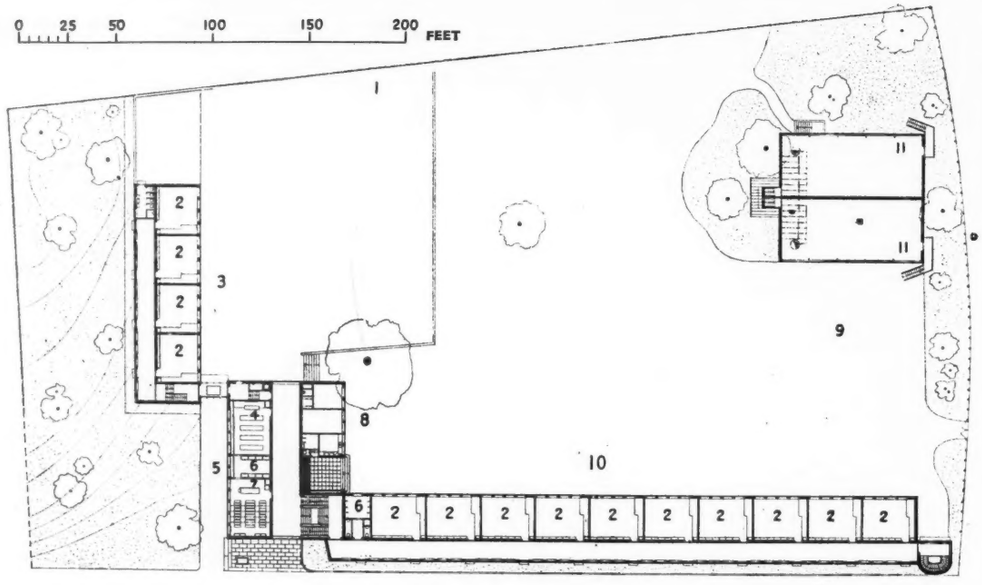


This school was built in Stockholm about the same time as the Trades School. In both cases the design and plan is similar. The classrooms are all grouped together in the main block with a south-east aspect, the faculty rooms are adjoining. The science rooms and laboratories face a different aspect and are placed in separate groups, and the gymnasia and auditoria are distinct units. The simplicity and dexterity of a master hand are everywhere apparent here. Every detail has been studied with minute care, even the scale of the

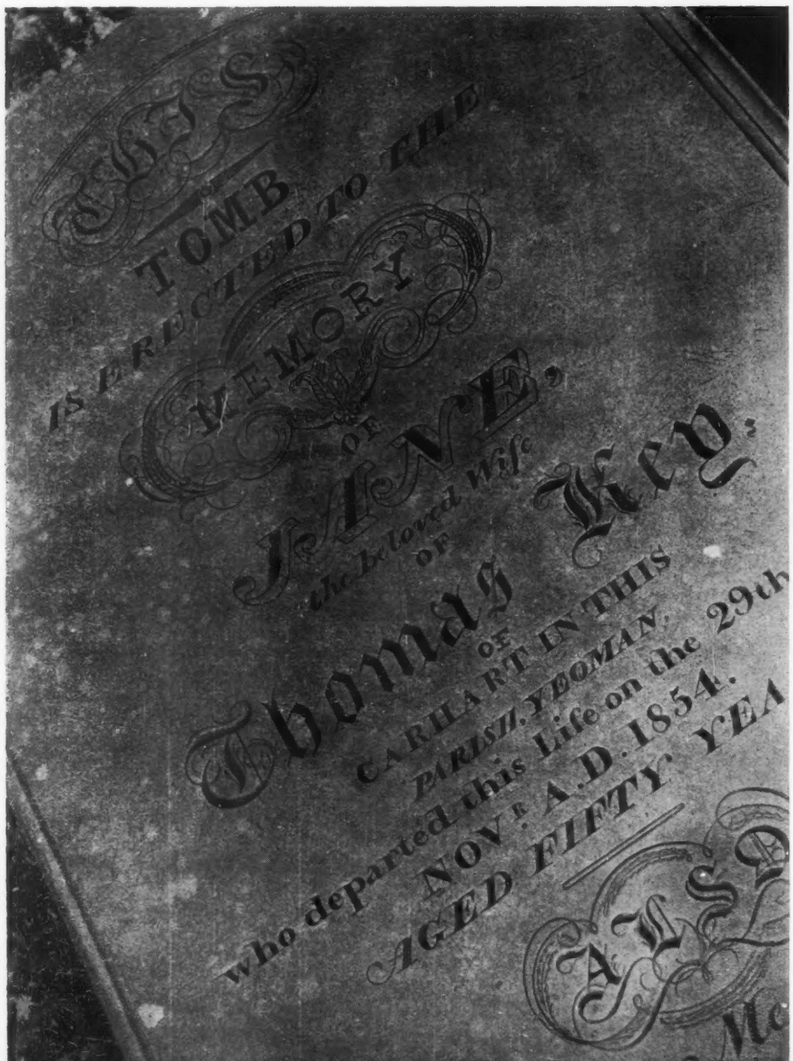
6

school has been adapted to the size of the elementary pupils it caters for. Furniture and fittings are all adjusted to small proportions. The school is set amongst carefully preserved trees, with plenty of open space between the buildings. There is no feeling of restriction, no high brick-walled asphalt yards, no gloomy corners.

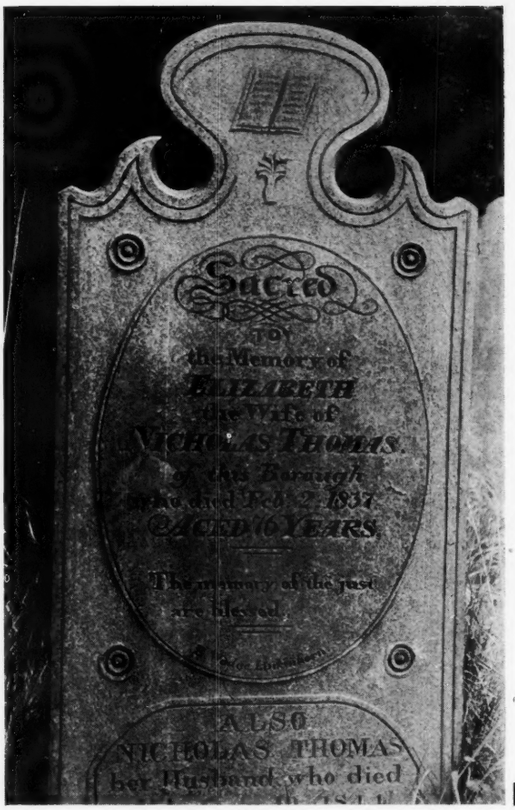
1, *A view of the general lay-out, with plan, showing the arrangement of the different halls and classrooms.* **2**, *is the side elevation, running along the street and enclosing the long corridors. The grilles hanging in front of the windows normally contain boxes full of flowers.* **3**, *The main wing and its classrooms behind serried rows of windows. At right angles is the auditorium and administrative wing. To the right and behind this is the block designed for the youngest pupils with its separate entrance and play-court to avoid any confusion with the older children.* **4**, *One side of the gymnasium.* **5**, *Inside a classroom, showing hinged windows giving draughtless ventilation. Easily controlled, reversible for cleaning, double glazed for insulation.* **6**, *The auditorium. Details of balcony rail, light and ventilating slits in built-up beams.*

KEY TO PLAN

1. Junior school playground
2. Classrooms
3. Junior school
4. Laboratory
5. Botany room
6. Locker rooms
7. Lecture hall
8. Caretaker
9. Senior school
10. Senior school playground
11. Gymnasiums



A



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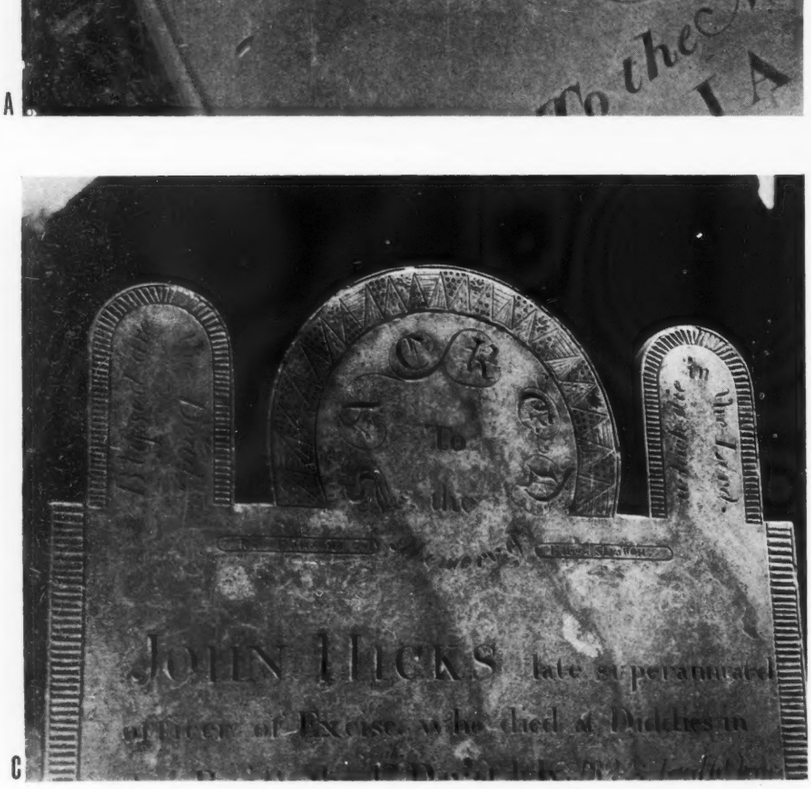

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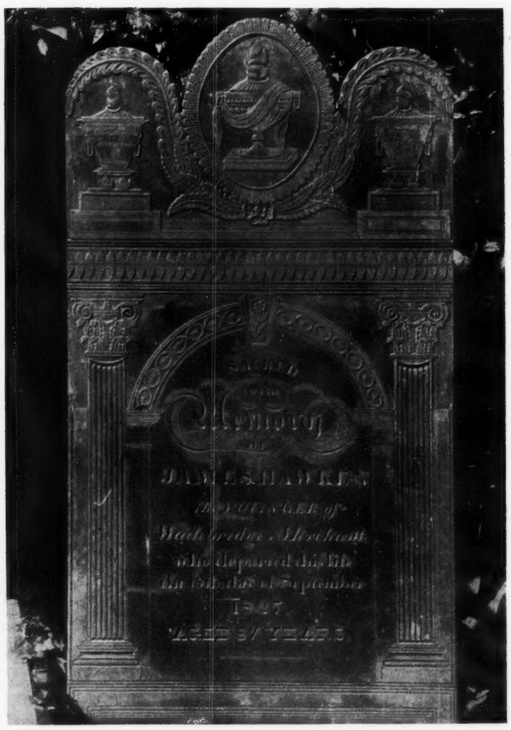
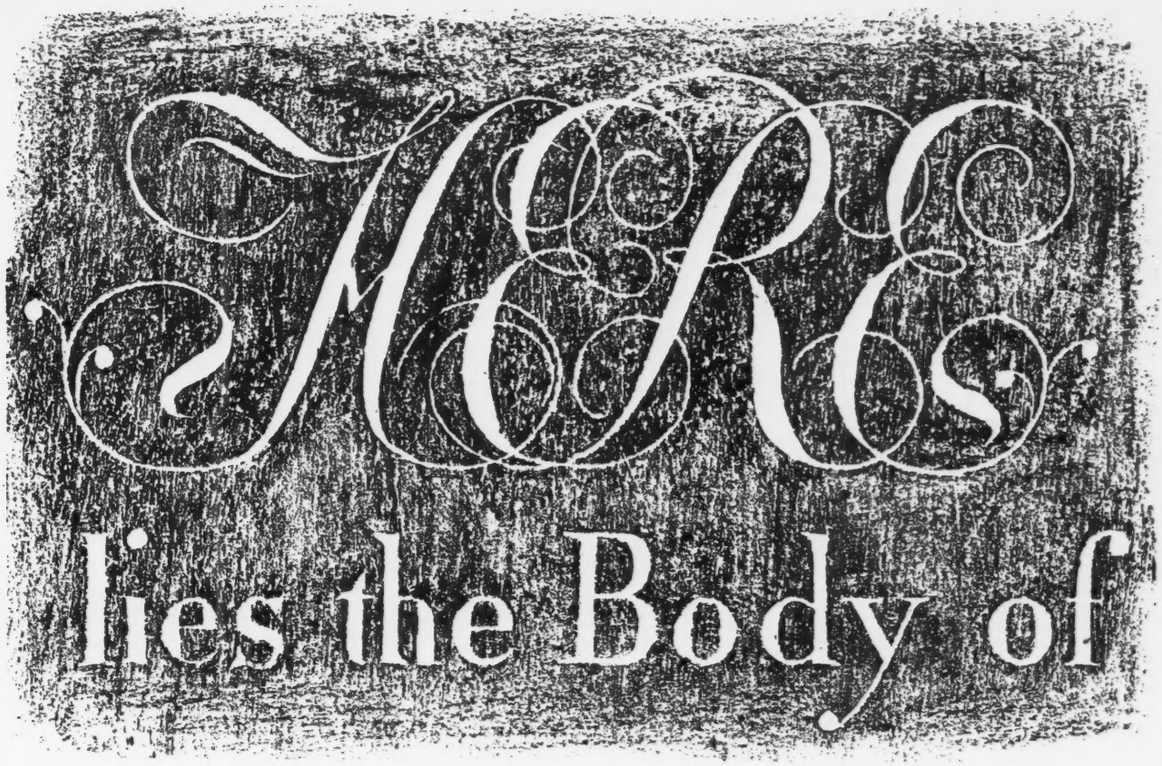


D

A, the top of a tomb at St. Breock, by Robert Oliver, reflects the influence of the contemporary engraved title page. The decorative surrounds are characteristic features of Oliver's work. B, a more rural form of stone, carved by Wadge, of Linkinhorn, and erected at Liskeard in 1837. The inscribed open book, the decoration of the first word, and the unusual outline of the head of the stone are characteristic details of these slate memorials. C, another uncommon outline, with almost Scandinavian characteristics. The marginal decorations are simple patterns evolved by the mason, without architectural origins. The stone was cut by Fanson, of Stratton, in 1823, and was erected in Stratton Churchyard. It is noteworthy that Fanson describes himself on the stone as "engraver." D, a memorial at Egloshayle, cut in 1827 by Robert Oliver, employing an architectural surround to the inscription. An unusually elaborate and, furthermore, carved example, it is representative of Oliver's mastery of the craft of slate carving. The upper part of the stone is magnificently virile—the centre urn in particular is a fine piece of design in low relief.



The Cornish Engraver

By ERIC BROWN & ENID EVERARD

Though the Celtic crosses and church bench ends of Cornwall are celebrated and have received adequate attention, the architectural carving of the county, on the whole, is not distinguished. There are, however, in the churchyards of Cornwall nineteenth century gravestones which have high decorative value —it is this absence of sculptural traditions and the fitness of Cornish slate for engraving which has been responsible for the strong influence which contemporary type founders, title page and trade card designers have had on the design of these memorials. These memorials exist to-day in large numbers in the Cornish churchyards, and the present condition of most is so good that the details of lettering illustrating this article are from rubbings made during 1943 by the authors. The photographs were taken by Eric Brown.

TO the traveller in Cornwall the parish churches scattered over the length and breadth of the county are a familiar sight. From the high roads along the bleak north coast their sturdy, buttressed towers are seen pointing into the sky, to the roads and lanes in the coombes and wooded valleys of the south the sunlight on their slaty masonry shines back through the trees. Products of the fifteenth and sixteenth centuries they are mostly of one type, —simple, solid, satisfactory shapes uncomplicated in the detail of their granite dressings, bordered and lined out by dull red-painted ironwork, the prim verticality of their slate louvred towers crowned by exuberant crocketed pinnacles and battlements.

Neither are the interiors remarkable. A plainly detailed arcade of slender granite monoliths supporting a wooden wagon roof, whitened walls with a flamboyant carved and painted Royalist badge amidst a sprinkling of mild Regency wall tablets, forming a background for astounding carved bench ends, fantastic great black-finned stoves, dangling and spotless oil lamps, a miniature panoply of High Church ornaments and furniture in the chancel and a muddle of bell-ringers' and cleaners' impedimenta behind the pitch pine screen of the tower lobby. There are dog-eared missionary tracts on a deal table, a faded Roll of Honour of the last war, and a cut velvet curtain on a squeaking brass portière, lit by a pinkish violet light from the glass of the restored windows.

If the traveller has antiquarian tendencies these buildings will not generally offer any difficulties in classification. A few well-worn terms will serve: "Dec-Perp with chequered tower," "5th century inscribed cross," "fine pulpit, woodwork, memorials," and the thing is done. If he is a holiday maker, after the first poignant thrill to the simplicity and setting, the church is disappointing, with few ornamental features and fewer curiosities, encouraging a speedy return to the comfort of the driving seat and a bee-line for the comparative civilization of the coastal fringe. Neither will he find these churches much to his taste, unless he has happened on such exceptions as the granite embroidery of Launceston, the desolation and antiquity of St. Piran's, St. Germans' spectacular Romanesque doorway, or the unanticipated scale of Altarnum. Interested principally in the physical characteristics of the buildings, the antiquarian or the tripper will give little thought to the character of the people who built these churches, worshipped in them and, despite the fact that so many of them have been drawn away by the newer and more vigorous creeds of Primitive Methodism and Bible Christianity, at the end of their lives, are laid beside them.

Artistically, Cornish achievements are not spectacular, chiefly because Cornish ambitions in this direction have been severely limited by circumstances, and it is not difficult to account for this poverty of detail and ornament. In the first place the Cornish are a Celtic people and share with the Irish a preoccupation with the ornamental and the small in scale. To this temperamental handicap, for so it must be regarded from the architectural point of view, must be added other limitations more material in character.

Geographically, Cornwall is more an island than a peninsula. Separated from England by the Tamar river and the great waste of Dartmoor, divided again by two moorlands and narrowing towards the west, Cornwall has remained a large and empty county of small communities (to-day its 1,400 square miles have a population of little more than 300,000 people; Camborne, its largest town, only 14,000). To the Cornish, Plymouth is metropolitan, and London almost as remote as Dublin or Paris. The tramcar is a curiosity, Woolworth's a rarity and the cinema to be found only where there might be foot-sore or storm-bound holiday makers. Apart from an invasion of the coastal areas by London boarding-house keepers, the population has remained Cornish and does not marry into other counties—a hundred years ago an insular and independent Cornwall would not have taken kindly to any influences which might have found their way from east of the Tamar.

The nineteenth century may be regarded as containing most of the significant events of Cornish social history — certainly the modern Cornish character was formed in Victorian days and, in a surprising number of ways, the Cornish still live in the nineteenth century. Re-

Pass a few swiftly fleeting years
And all that now in bodies live
Shall quit, like me, the vale of tears
Their righteous sentence to receive

Inscription from memorial to Amy Hicks, 1810, St. Issy Churchyard, North Cornwall.

mote, isolated and under-populated, neither the traditional control of landed aristocracy nor the devastating hand of the industrialist has been felt, the commercial middle-class is small, and the peasant, yeoman and fisherman still form the bulk of the population.

Economically, the Cornish have never known the prosperity enjoyed by other rural counties. Industrious, frugal and pious, living close to natural things on the land, on the sea, and in the mines, the Cornish, like the Irish, have found it difficult always to make ends meet. Certainly a form of prosperity has come to the county in recent years with the motor car and the opening up of the seaside areas as holiday resorts, but in the nineteenth century things were very different. The memories of many living Cornishmen can recall the times, even as late as the eighteen-nineties, when living conditions drove young Cornishmen and women across the Tamar or the seas in search of a decent living in a more promising land, so much so that in the early South African mines or Pennsylvanian coal-fields the immigrant Cornish tin-miner was a prominent character. So, poor agriculturally, and with few congenial districts suitable for a nobleman's seat, at the western extremity of the country and inaccessible from the fashionable centres of society, there was little to encourage the aristocracy to acquire estates in the county and consequently few patrons for the builder, carver or painter. The labour of winning a living from the land or the sea left scant energy or leisure for the development of the craftsman. The scope of the mason, particularly the carver, was greatly restricted by the difficulties of working granite or the slaty local stones. Without patrons, without variety of materials, the Cornish building traditions have been for centuries rigid and limited. Good examples of eighteenth century buildings are exceptional—in fact the sudden building activity which accompanied the comparatively rapid maritime and industrial development of the nineteenth century made necessary the introduction of such men as Foulston of Plymouth and Harris of Bristol to carry out the important works projected at Liskeard, Penzance and Truro.

Accordingly, although subsequent early nineteenth century building in the larger towns does show some influences from more sophisticated regions, in the main, rural building traditions were hardly affected and persisted unaltered. The only changes in the village might be the erection of the Nonconformist chapel with the painfully collected contributions of the small community, a new cottage or two and, from time to time, new slate headstones in the churchyard—the large families and heavy infant mortality alone would ensure this.

And here, in these memorials, the visitor, if he is of observant eye and thoughtful mind, may find an expression of Celtic affection for intricate workmanship. Amongst the roughly scythed grass of the turf and stone walled churchyard are slate gravestones, metal-smooth and severe in outline, examples not so much of the letter-cutter's craft, as of adaptations of the work of

1

A beautiful ornamented letter at Egloshayle, cut in 1852, *an open-faced Egyptian letter with pattern decoration derived from such forms as Stephenson's Ornamented of* 1796 *and Figgins' English Ornamented of* 1824 *(right). The engraver has gone further by isolating the letter from the background, with a deep trench as wide as the body of the letter itself.*

2

A reversal of this method is shown in the cutting of the word "Mary" from a stone at Warbstow, 1845 *(probably derived from such ably proportioned type as Blake Garnets Sanspareil,* 1819 *(right), as it contains bracketed serifs to the thin verticals). Here the body of the letter is incised and emphasized by a surrounding outline—the magnificent strength of this lettering is well exemplified by the noble comma.*

3

Figgins' English Ornamented (right) is again probably responsible for this rich line of lettering from Egloshayle, 1832. *A decorated open fat face, it is here further ornamented by parallel engraved lines just inside the body of the letter.*

4

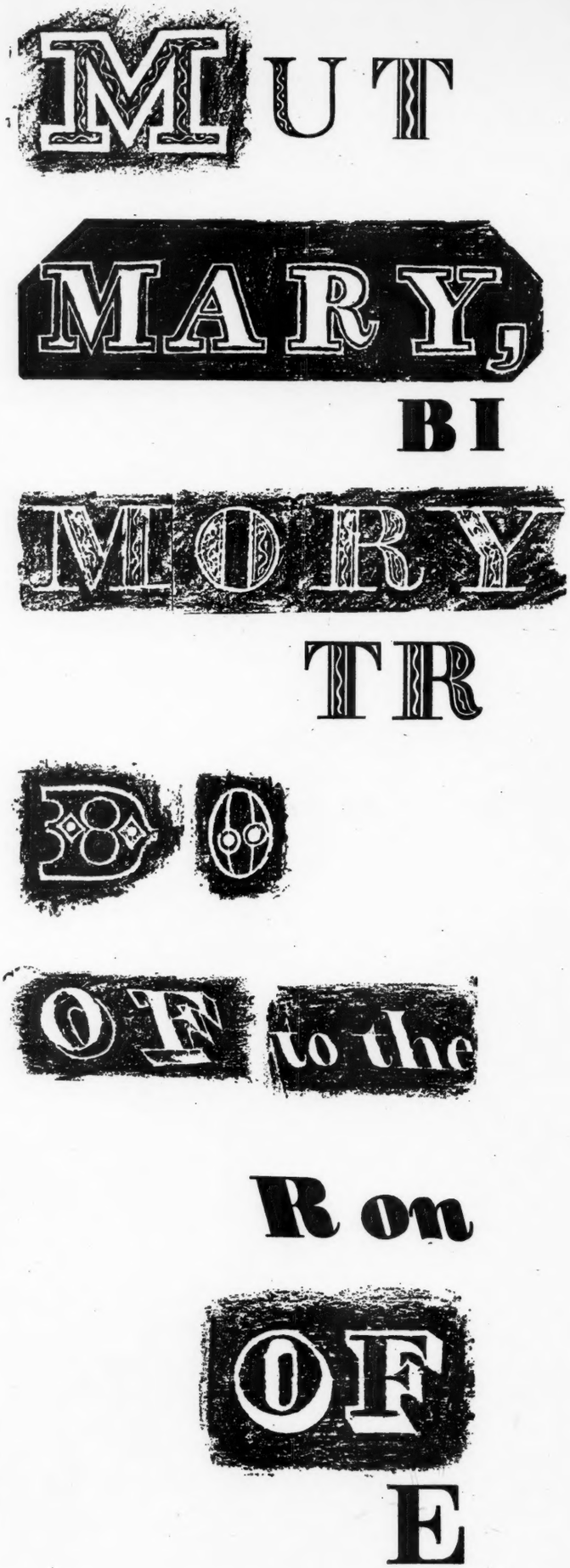
The intricacy of the more exotic types appealed to the engraver. This, and the horizontal accentuation frequent in type faces of the '40's, is found in the sparkling specimens from Warbstow cut in 1845. *The artless adjustment of the ornament on the sides of the narrow O is typical of the craftsman's ingenuity.*

5

In 1821, *a fat face letter, handsomely proportioned, with capitals and lower case—a form of reversed Italic—was produced by Figgins. Two examples of this diverting contra Italic occur engraved in slate at Egloshayle, dated* 1838 *and* '35. *The stones are not signed, but might possibly be the work of Oliver, whose yard at St. Minver is only a few miles away, particularly as the shadowing of the letters OF and the elongated serifs are refinements to be expected from this carver, whose knowledge of type faces appears to have been extensive.*

6

Combinations of the methods employed in forming the letters of the first two examples on this page are the ingenious manner in which the fashionable shadowing of capitals has been used to isolate the body of the strong fat face at Stratton, 1854. *The form of the letter is not exceptional, but resembles closely such fat faces as that of Fry and Steele,* 1807.



contemporary engravers and compositors. Elsewhere in England at this time the design of gravestones was following a general tendency towards a plain stone inscribed with lettering derived from eighteenth century examples, becoming simpler and less interesting as the century lengthened. In contrast, the Cornish memorial was becoming elaborate in layout and decorative in its lettering. How this has come about is an interesting question. A consideration of the Cornish sculptor's materials and of the work of the early nineteenth century printers and engravers seems to throw some light on the subject. Slate is the predominating building material in Cornwall. Since the sixteenth century the twenty-acre quarry at Delabole has been producing a thick, grey-blue slate universally used as roofing, pavings, steps, sills, copings and for a dozen other purposes in Cornish buildings. Reduced to-day, outside Cornwall, to the degraded status of decorative surface only, the qualities and uses of slate seem to have been forgotten, though not by the Cornishman. In the absence of a suitable lime or sandstone, it was natural that the slate slab came early into use. Its sad colour rendered it appropriate to the solemnity of the graveyard, its consistency was even and close grained, and a slab, through the laminated nature of its formation, required little costly dressing or facing up. As a material then, for the churchyard memorial, it had many qualities to recommend it, though the carver might find it a material inclined to flake if carved too fully in the round. But against this were the remarkable weathering properties, and it was capable of taking a very finely incised line. Granite presented the alternative material, hard to cut and work, and therefore usually avoided, although in Padstow churchyard there stand three monstrous granite monoliths of the seventies. Situated on the north coast, the Delabole quarries were within convenient hauling distance of Launceston and Liskeard in the south and east, and Bodmin, Wadebridge and Padstow on the west (the second railway to be built in England, that from Bodmin to Wadebridge, must have been useful in carrying Delabole slate towards the southern coast). So, early in the seventeenth century, along the roads of North Cornwall and across the rivers, the great rectangular slabs must have begun to travel to the little country yards of the rural masons, first to be prepared as monuments to the gentry of the district, by 1850 to be regarded as indispensable to the grave of any worthy Cornishman.

Seventeenth century slate slabs are plentiful in Cornwall. In general appearance they correspond to the stone gravestones of the same period found elsewhere in England (E, F), being carved in relief and with incised inscriptions, though there are signs that the carver was already discovering, on the one hand, the difficulties of cutting slate in relief and, on the other hand, that finer cutting was possible on slate, as incised outlines and hatchings occur though, on the whole, the gravestones of this century are not exceptional. But it must early have been realized that the superior weathering qualities

7

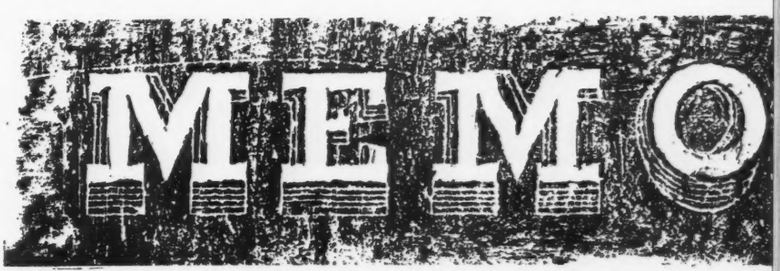
That early experiments were made in decorating the face of capitals is indicated by part of an inscription dated 1791 *at Marham church. A normal version of the common Roman letter shows ornament on the large capitals and a single line on each smaller capital, and compares with early printed ornamented alphabets of the same date, e.g. Stephenson's Ornamented (right).*

8

The new "Egyptian" or "Antique" was constantly used by the engravers who employed shadowing to the utmost to give full importance to its character. The magnificent Egloshayle example (1838) *has further emphasis in the form of hatching to the vertical shadowing, the horizontal remaining open.*

9

Even more embellished are the incised Egyptian letters also at Egloshayle, where the letters are enriched by a series of engraved lines and a bevelled shadowing. Against this is compared Thorowgood's Egyptian Open, 1821.

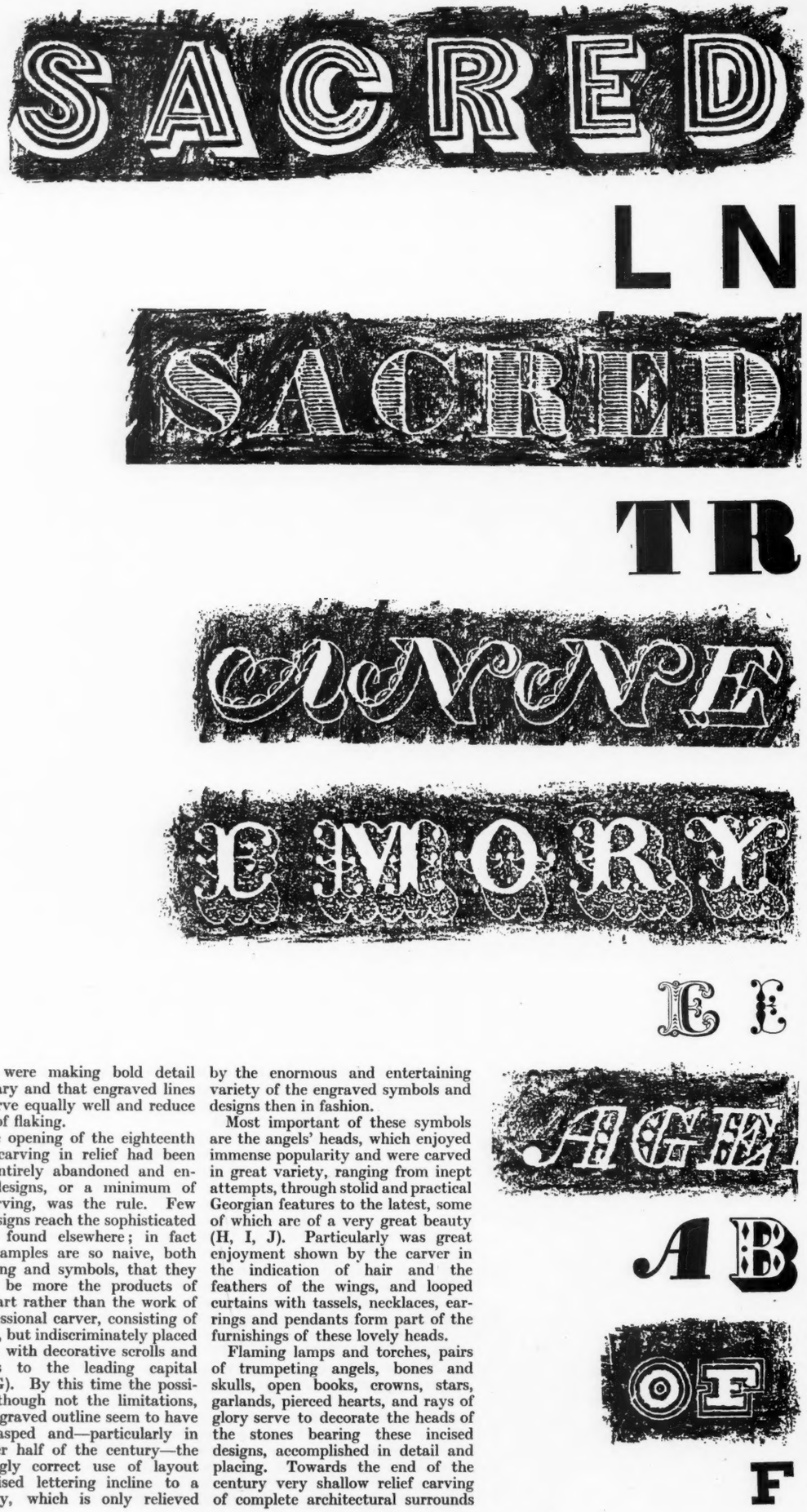


10

The Egyptian face abounds on these Cornish stones and hardly a memorial can be found without one line derived from this face—outlined, shadowed or decorated in a variety of ways—even a contra-shadowed example occurs at St. Breock at the very late date of 1875, *with horizontal hatching to strengthen the shadows.*

11

Unexpected in this remote county is the use of the uncommon and eccentric face generally described as Italian and founded only by two English firms. Here it is compared with that of Caslon, 1821 *(right). On these stones it is almost as common as the well-known Egyptian and this example from Warbstow,* 1835, *is very correctly translated, but shows cutting difficulties in the attachment of the serifs. It is curious that it is perfectly legible as an incised letter, though this is not so in the printed versions. It is sometimes used without the triangular serifs.*



of slate were making bold detail unnecessary and that engraved lines would serve equally well and reduce the risk of flaking.

By the opening of the eighteenth century carving in relief had been almost entirely abandoned and engraved designs, or a minimum of relief carving, was the rule. Few of the designs reach the sophisticated standard found elsewhere; in fact many examples are so naive, both in lettering and symbols, that they seem to be more the products of peasant art rather than the work of the professional carver, consisting of excellent, but indiscriminately placed lettering, with decorative scrolls and flourishes to the leading capital letters (G). By this time the possibilities, though not the limitations, of the engraved outline seem to have been grasped and—particularly in the latter half of the century—the increasingly correct use of layout and incised lettering incline to a monotony, which is only relieved by the enormous and entertaining variety of the engraved symbols and designs then in fashion.

Most important of these symbols are the angels' heads, which enjoyed immense popularity and were carved in great variety, ranging from inept attempts, through stolid and practical Georgian features to the latest, some of which are of a very great beauty (H, I, J). Particularly was great enjoyment shown by the carver in the indication of hair and the feathers of the wings, and looped curtains with tassels, necklaces, earrings and pendants form part of the furnishings of these lovely heads.

Flaming lamps and torches, pairs of trumpeting angels, bones and skulls, open books, crowns, stars, garlands, pierced hearts, and rays of glory serve to decorate the heads of the stones bearing these incised designs, accomplished in detail and placing. Towards the end of the century very shallow relief carving of complete architectural surrounds was sometimes employed, usually cut on a square-headed stone and composed of a semi-circular arch, often keystoned, supported by some version of Classic pilaster (K, M). These surrounds were also engraved, and in St. Stephen's churchyard, Launceston, there is a particularly correct and dignified example. It is not difficult to find motives from the Adam Brothers and from Soane in much of the work of this period and, in addition, there is an increasing tendency to exploit the engraver's skill in the cutting of decorative flourishes, very freely designed and obviously derived from the style of the contemporary copper-plate engraver (R, S).

Whilst there are thus interesting departures from the universal angels' heads, by 1800 the carvers were either tired of the symbol, or had exhausted its possibilities and were beginning to regard the incised line no longer as a sculptural effect in stone carving, but purely as engraving. The suitability of slate for this purpose must have placed them in the trying position of men possessing high technical skill, and no limited fields for its application. The surface of a gravestone is, after all, a place primarily for inscription and any symbols, patterns or designs should properly take a subordinate place. The absence of any strong tradition in letter cutting, through the unsuitability of local stones, had provided little which could be developed, and the tendency of slate, carved in the round, to split, made further sculptural experiments unprofitable. But concurrently with these difficulties, enormous activity was taking place amongst the type founders, particularly in the design and manufacture of ornamental type-faces for advertising and for playbills, and amongst the engravers in the production of tradesmen's cards and the title pages of books. Around the turn of the century, the characteristic type-faces which had been in fashion throughout the eighteenth century were beginning to give place to these fresh and exciting type-faces, and unfamiliar new designs were shortly to appear in rapid succession (Fat Face 1810, Gothic 1815, Egyptian 1815, Italian 1821, Sans Serif 1820, in many varieties of upright and italic, shadowed, outlined and decorated) soon to be prominent in public notices and on the title pages of the increasing volume of published books. Arrangements of plain and decorated letters would give all the pattern and contrast which the untextured slate surface needed, and enlargement and decoration of one or more words of the inscription, a dominant note in the design which, in stone memorials, relief carving would have provided.

Very soon the older lettering, based on stone-cut forms, survived only in secondary places — the engraved symbols were discarded and the gravestone begins to show a formal and carefully studied arrangement of a variety of lettering adapted from the current type-faces, interest being centred on a name or word by means of rich lettering or decorations, often a word not important in itself, but one which was well placed and would decorate handsomely. Thus "THIS," "IN" or "TO" (C, R) may be as elaborately emphasised by decoration as more logically important words,

These notes refer to the lettering illustrated on the opposite page.

12

A noble sans serif letter, shadowed and decorated with a strong raised double line, has enormous effect on a stone at Poundstock, 1850. The striping is brilliant in effect and the shadowing gives the letter great strength. It compares well with the English Egyptian face of Blake, Garnet & Co., cut in 1819 and extensively copied.

13

Derivations from the gayer decorated type faces find their places on these stones and of these, versions of fat face are plentiful. This example, cut in 1842 at Tregonna by P. Trescowthick, corresponding very closely to a type face of Thorowgood, 1821 (left), has an open face decorated with horizontal graving, finishing on the left with a beading.

14

Another beautiful and imaginative Italic, not however resembling any particular type face, but with calligraphic freedom in its lovely curves, is the shadowed lettering from St. Breock, cut in 1858. The lacy fringing to the verticals of the lettering is full of elegant charm.

15

The inscription from Egloshayle, 1845, shadowed and ornamented with spots, appears to be derived from Tuscan forms. Compared are the ornamented faces cut by Figgins between 1824 and 1845. This and the lettering in the next example were deservedly popular amongst the gravers.

16

Fat face in Italic form gives relief to the rigidity of the lines of vertical lettering. Based on a fat face Italic of Caslon, 1821, and with decorations resembling a type face of Blake, Garnet, 1816 (left), the open faced decorated example from Poundstock, 1835, is beautifully proportioned and elegantly spaced. The undecorated foot of the A is due to the use of the drill, which would not leave any surface to receive decoration.

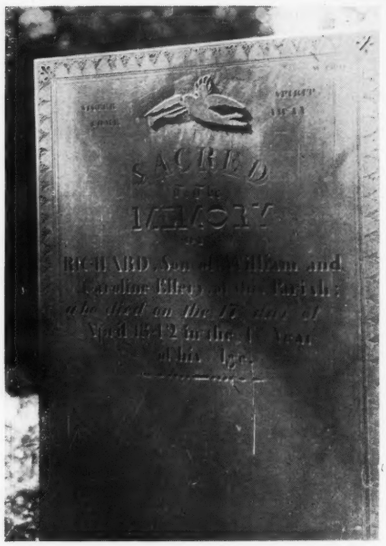
17

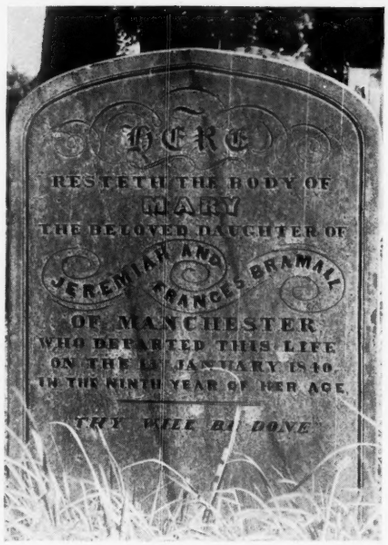
A further example of this delight in the Egyptian face (compared here with Figgins' Antique, 1828) is the dainty lettering from Egloshayle, 1844, in which engraved lines surround the letter and are most practically handled in the complication of the serif and bar of the F.

E F G
H I J
L
K M

E and F, seventeenth century carved slate slabs at Lelant and Poundstock, which do not differ to a great extent from those elsewhere in England. The possibilities of engraving on slate are already realized and exploited in the decoration of the angel's feathers. G, a stone which, though late in detail, is characteristic of early eighteenth century tendencies, in that relief carving has been discontinued.
H, I, J, the eighteenth century tradition. In each example incised lettering and engraved outlines complete the typical Cornish gravestone of this century, in which the mason is realizing and developing the use of the engraved line. H, is at Liskeard, dated 1738, and is decorated by flowers and a crowned head. I, is at Padstow, 1794, and is decorated by an angel's head. J, is from St. Issy and bears two incised outlines of angel's head and a primitive attempt at Gothic lettering.
K, also from St. Issy, dated 1819, is another specimen of the architectural surround, carved in very shallow relief. It is a curious assortment of details, from local and architectural sources, including a survival of the popular angel's head. L, the head of a memorial at Egloshayle. It contains several characteristic details of Robert Oliver, who engraved it in 1828, i.e. the decorated inscription, the fan ornament in the corners and the fat face Italic lettering of "MEMORY." M, an engraved version of the common architectural decoration, at Liskeard, cut by P. Trescowthick, of Padstow, in 1830. The inscribed keystone bears the warning, "Reader, prepare to meet thy God." This example is interesting, not for the quality of the architectural detail, but for the corner fan decoration and for the naive decoration of the archivolt.

N





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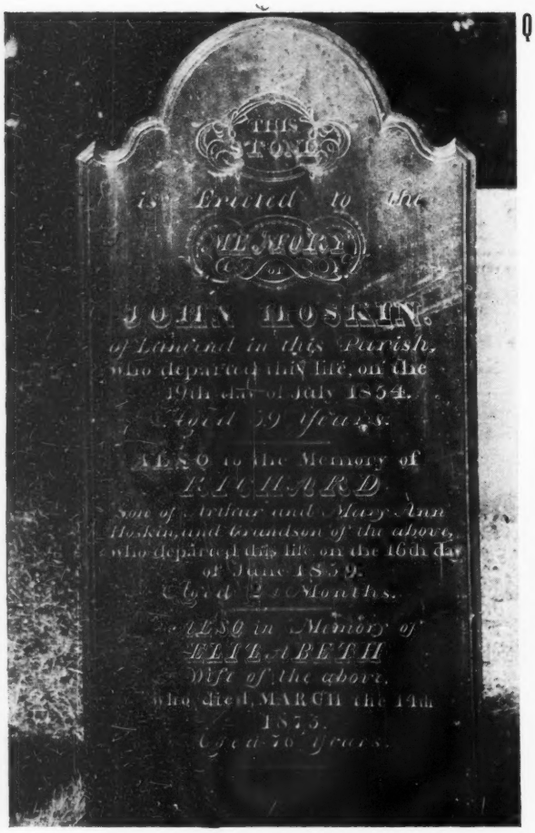

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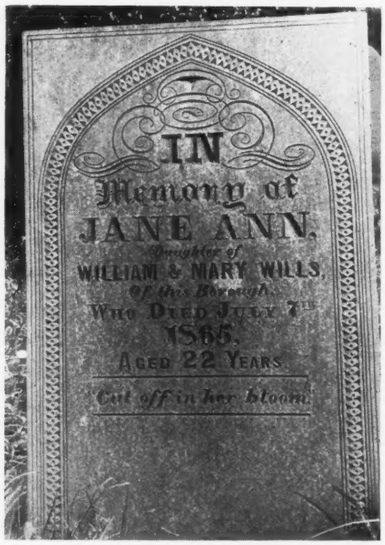

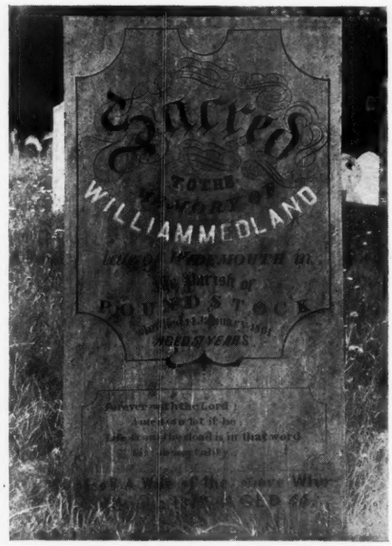

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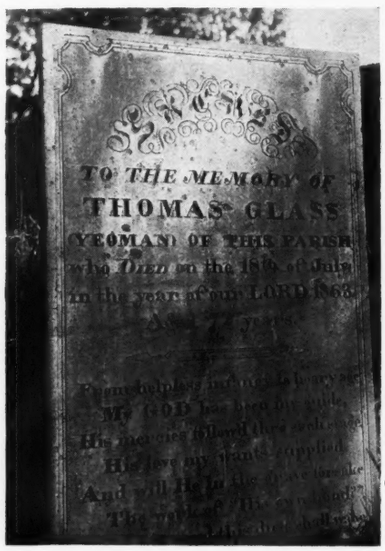
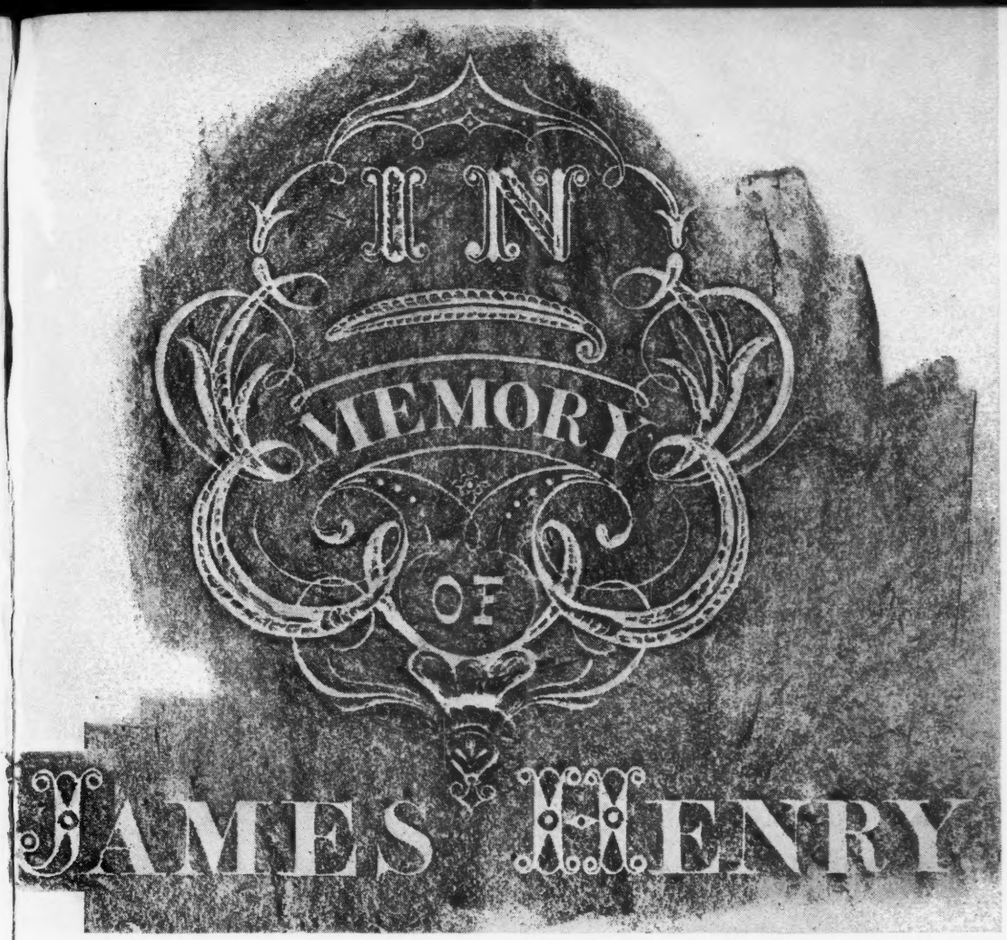


TU

N, engraved outline and a tooled background suggest the funeral casket on a slab full of lively and decorative lettering at Liskeard and dated 1842. This economical method of suggesting outline by engraved lines is as common in the early nineteenth century as, Q, the shaped head with a moulded edge. The slab illustrated, erected in 1854 at Egloshayle, is a fine specimen of the dignified lettering layout following the engraved title page. Though not signed by Oliver, it resembles other memorials by him in the same churchyard. O, a memorial by William Ellery to his own son, dated 1842, in St. Breock churchyard. The crude trumpeting angel, carved in relief, is in remarkable contrast to the inscription, which is well cut and contains the uncommon Italian lettering referred to in the text. P, the curved arrangement of the names is a very common device of the title page engraver. The stone was cut in 1840, by Bone, of Liskeard. R, late in date, 1865, this example at Liskeard served to show how the traditions of good spacing and decorating continued well into the latter half of the century. S, this stone, from Bude, dated 1861, is again very decorative in arrangement and contains excellent related types of lettering. The gilding of the name is an innovation, but may possibly be of later date than the inscription. T and U, from Launcells and Egloshayle, dated 1863 and 1855 respectively, show single words selected and emphasized by ornament. The first shows general deterioration in its design; the second the precise arrangement and choice of lettering of the best period of these memorials.



"MEMORY" or "SACRED" (S, L). Where this is done, the head of the stone, with its decorative outline and the elaborate opening of the inscription, is very rich.

In contrast with the formality of the layout and engraving of these stones, which are often as precise and rigid in design as the contemporary title page (C), the head of the stone is cut in one of a variety of outlines, many of which have a remarkable freshness and vitality (B, D). There appear to be about twenty different outlines, ranging from comely Renaissance shapes to some which are almost Scandinavian in appearance.

Sometimes the inch or more thickness of the slab is modified by a moulding (Q, U), but in the more restrained examples the similarity to the engraved title page is maintained by the omission of the edge moulding, the outline of the stone being marked by a border of parallel incised lines, which are sometimes shaded (L). An economical alternative to the cut and moulded edge is the decorated margin, which consisted of simple repeat patterns of short lines and drilled sinkings, evenly arranged, parallel to the edge of the stone (D, O). Sometimes an ornamental outline only is cut on a rectangular stone—an even more economical means of obtaining distinction (N, S).

In the adaptation of the type character from the original relief form to an engraved version, the engravers showed great ingenuity. It might be done in two ways, the first by outlining the letter by sinking a trench or series of marginal lines around the shape (Figs. 1, 4, 6), the second merely by converting the letter from a raised form to an incised form (Figs, 8, 9, 11). This last method prevented face decoration and was consequently not popular with the engravers, and was employed chiefly for unimportant lettering. Ornamental flourishes were cut with the freedom of the copper-plate engraver—an impressive accomplishment if the actual methods of engraving on slate are compared with the convenience of the small and soft copper plate.

By the second quarter of the century this form of design had got into its swing, continuing well after the middle of the century without deterioration, apart from a tendency to increase the amount and lessen the quality of the Gothic lettering. A decorated form of Italic, based on no particular type-face (Fig. 13) became very common, but apart from occasional eccentricities, such as lettering on engraved backgrounds (in slate the first example is dated 1838—the earliest English type of this kind is dated 1836) the type-faces designed after 1840 were not adapted. The engravers now had an ample fund of motives and designs and with the variety of outlines, margins, lettering and ornaments, were well content to continue their fifty-year-old tradition. A tendency to return to upright and italic fat-face lettering, and to use an emaciated form of Gothic, is apparent by the seventies, after which there is a steady decline in the standard of design. Commercialization was on the increase in the form of quarry-cut stones of coarse outlines, with clumsy incised block letters, sprays of ivy and sunk panels with gilded intagliated lettering. At about the same time, marble and granite tombstones, granite kerbing and cast-iron bordering make their appearance, and the Cornish graveyard began to lose its quiet and dignified order and to acquire the jumbled disorder of the English cemetery.

Most of the engravers of the forties and fifties were now old men. There was no living to be had by a new generation of carvers, now that the railways could bring from Plymouth and Exeter smart new marble slabs, ready lettered with neat black or gilt lettering, cut at so little a dozen letters. Until the parson placed his ban on white marble, the deterioration continued and even after this, the granite stone with leaded lettering remained a competitor.

Of this remote school of slate engravers, the names of many are known—a just pride in their craftsmanship and an eye to business, too, no doubt encouraged them to sign their work and to add to their names variously the term "engraver," "sculptor," "carver" or "mason." Although their names are known, the difficulties of wartime have prevented much from being discovered of their history, but of those recorded, Wadge of Lewannick, Deacon of Launceston, Jenkin of Tremaine, Bounsell of Newport, Launceston, Trescowthick of Padstow and Gleave of Egloshayle deserve mention. But standing out above these is the work of Robert Oliver, a mason of St. Minver, the quality of whose engraved slabs mark him as a master of his craft.

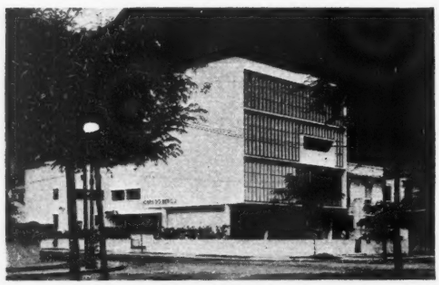
Oliver was born at St. Minver in 1798, the son of a mason, who in due course entered his father's yard as an apprentice. He married, and a son, Robert, was born in 1820. Little else remains recorded, beyond his accomplishments in the graveyards of North Cornwall and the fact that from 1858 until his death in 1872 he worked for the churchwardens of St. Minver, presumably in the maintenance of the church buildings and monuments.

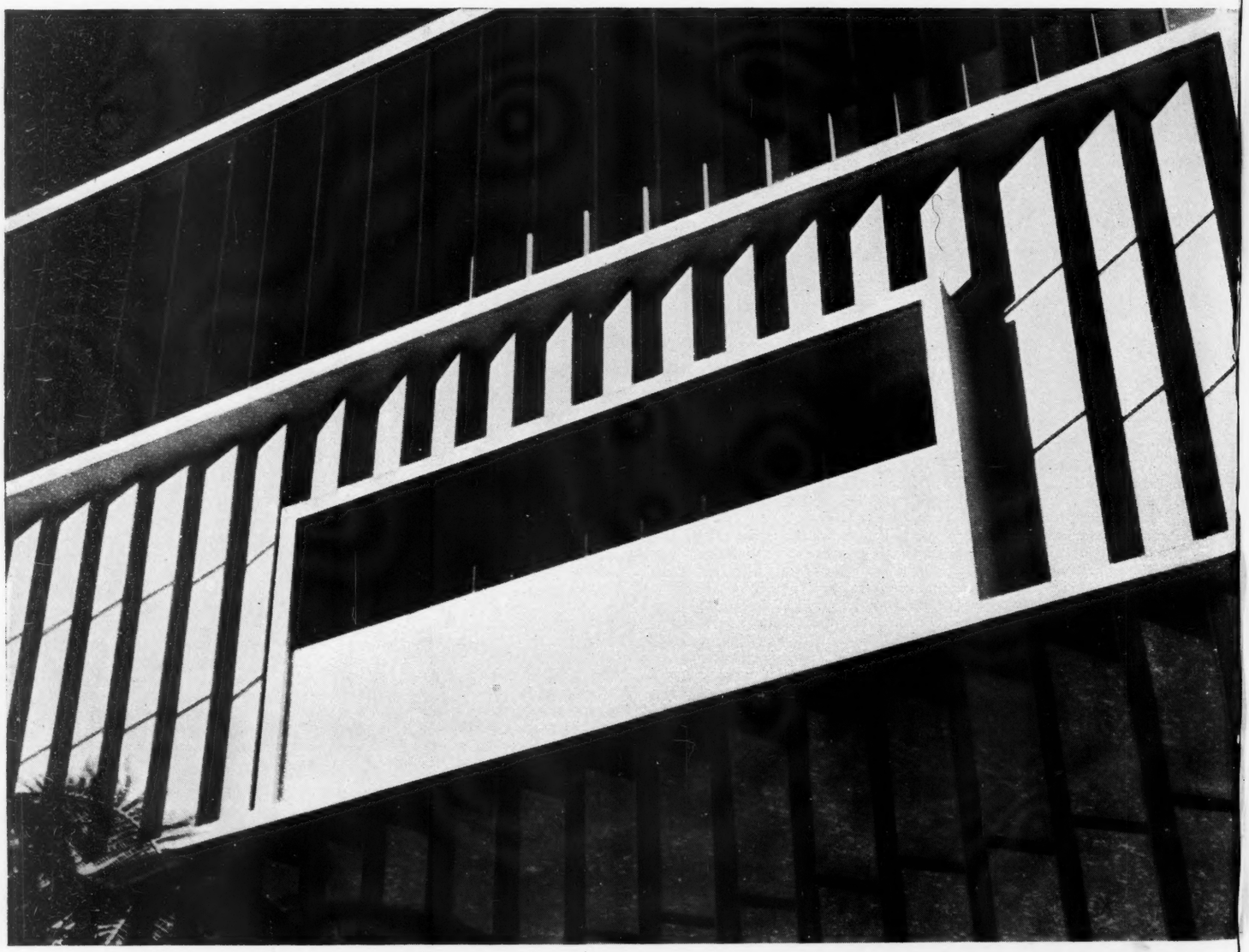
Most of his work has a grave and formal beauty of layout and proportion impressive in its rural environment. Rarely did he permit himself the indecorous pleasure of the more exotic lettering, but remained strongly influenced by the educated precision of the contemporary title page, though on occasion he could produce impressive exceptions to his general rule, such as the remarkable Hawken tour-de-force at Egloshayle, carved when he was 29 years of age (A).

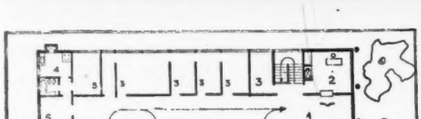
Above, fat face and elaborately ornamented Tuscan and smaller Italian lettering, enclosed in scrolls, flourishes and ornaments from a stone by Robert Oliver at Padstow, dated 1808, a decoration which occurs more than once in Oliver's work. There is a possibility that the ornamented "IN MEMORY" may have been cut years earlier and put into stock. The rich and sparkling Tuscan capitals are masterly. Right, open fat face, outlined by bevelled margins on three sides, enclosed by flowing decoration, freely cut into the slate with masterly skill. The inscription forms part of a slab on the east wall of Egloshayle Church.

DAY NURSERY IN RIO

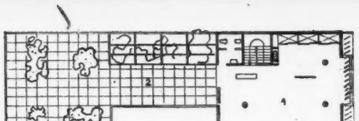
Brazil has shown in her new architecture a real understanding of true functionalism. Brazilian architects build with the problems of their climate as a primary consideration, not an after-thought. They have already made one great original contribution to modern architecture, the control of heat and glare on glass surfaces by several systems of external blinds. The " brise-soleil " is used in a quite revolutionary manner. The blinds are sometimes horizontal, vertical, movable or fixed, they are used " en masse " and with great boldness. A great advance on the original Venetian blind. The strange thing is that America has not evolved them before. The United States, although a contributor of sky-scrapers, elevators and many technical appliances, had been content to ignore the problem of light and shade inside its buildings, with the result that the atmosphere of rooms is akin to that of the black hole of Calcutta. The Brazilians decided to follow out Le Corbusier's ideas which he first prepared for Barcelona in 1933. They elaborated the theory of the flexible sun-blind and evolved an individual style of their own, practical in its working and decorative in aspect. Incidentally, they also solved an æsthetic problem, creating a design pattern to break up the tendency to monotony inherent in the large spatial planes of concrete buildings. The photographs are by G. E. Kidder Smith of the American Institute of Architects.



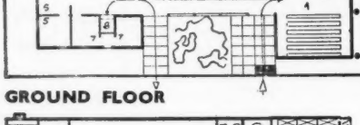




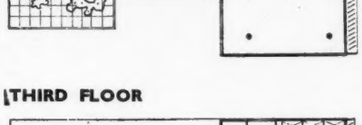
GROUND FLOOR



THIRD FLOOR



SECOND FLOOR



FOURTH FLOOR

KEY TO PLANS

FOURTH FLOOR
1, multi-use room with movable partitions

THIRD FLOOR
1, living room ; 2, roof garden

SECOND FLOOR
1, hall ; 2, director ; 3, sewing room ; 4, babies' bedroom ; 5, bath ; 6, kitchen ; 7, storage ; 8, nurse ; 9, isolation room ; 10, refectory

GROUND FLOOR
1, waiting room ; 2, secretary ; 3, consultation ; 4, kitchen ; 5, servant ; 6, bath ; 7, milk preparation ; 8, milk bar

This day nursery by one of the most distinguished of Le Corbusier's pupils is a model of its kind. Small in scale, yet of excellent proportions, it combines efficiency with charm. The entrance is especially noteworthy because it succeeds by its low and rather informal character in avoiding any suggestion of official pomposity. The poor mothers who bring their children to be cared for by the nuns feel they can enter the building with every confidence. The nursery faces a lagoon but it also faces the sun. To preserve the view and at the same time keep the rooms cool, the architect chose vertical adjustable louvres to keep off the hot western sun. These are made of asbestos board bound in steel and can be worked by a nun as easily as opening a door. The illustrations show the varying amounts of illumination that can be contrived by the turning of the blinds and the interesting pattern of light and shade they make. The small inset window in the main facade elevation is a picture frame for the view, a very fine one, like so many in Rio, enjoyed from the nuns' sitting room. A typical Brazilian characteristic is the cantilevered front, which not only breaks any feeling of heaviness, but also provides a well-shaded entrance.

the gothic safes of york

. . . These (andirons) form a striking contrast with the inconsistencies of modern grates, which are not unfrequently made to represent diminutive fronts of castellated or ecclesiastical buildings with turrets, loopholes, windows, and doorways, all in a space of forty inches. The fender is a sort of embattled parapet, with a lodge-gate at each end; the end of the poker is a sharp-pointed finial; and at the summit of the tongs is a saint. It is impossible to enumerate half the absurdities of modern metal workers; but all these proceed from the false notion of *disguising* instead of *beautifying* articles of utility. How many objects of ordinary use are rendered monstrous and ridiculous simply because the artist, instead of seeking the *most convenient form*, and *then decorating it*, has embodied some extravagance *to conceal the real purpose for which the article has been made!* If a clock is required, it is not unusual to cast a Roman warrior in a flying chariot, round one of the wheels of which, on close inspection, the hours may be descried; or the whole front of a cathedral church reduced to a few inches in height, with the clock-face occupying the position of a magnificent rose window. Surely the inventor of this patent clock-case could never have reflected that according to the scale on which the edifice was reduced, his clock would be about two hundred feet in circumference, and that such a monster of a dial would crush the proportions of almost any building that could be raised. But this is nothing when compared to what we see continually produced from those inexhaustible mines of bad taste, Birmingham and Sheffield: staircase turrets for inkstands, monumental crosses for light shades, gable ends hung on handles for door-porters, and four doorways and a cluster of pillars to support a French lamp; while a pair of *pinnacles* supporting an arch is called a Gothic-pattern scraper, and a wiry compound of quatrefoils and fan tracery an abbey garden-seat. Neither relative scale, form, purpose nor unity of style is ever considered by those who design these abominations; if they only introduce a quatrefoil or an acute arch, be the outline and style of the article ever so modern and debased, it is at once denominated and sold as Gothic.

From *The True Principles of Pointed or Christian Architecture*, by A. Welby Pugin.

THE early propagandists of the Gothic Revival were able to sow their seed in fertile land: the soil brought forth an exotic, but hardy plant. At first, the demand for the accessories of contemporary life in the Gothique manner, could be met by individually produced pieces[1]. However, the enthusiasm grew to such an extent, that the manufacturers were able to exploit the fashionable cult with their mass-produced Brumagen Gothic. Pugin in "True Principles" poured scorn on these mass-produced efforts. A passage from his intentionally exaggerated description of the furnishings and articles of domestic necessity, which were being produced, is quoted above. As usual, Pugin does not mince his words when criticising the manufacturers' approach to, and superficial use of, mediæval motifs; and of course, what he says is undeniably true. Yet, it is possible for us to find something rather attractive in the naivety, the absurdness, the elegance, of much of this Gothique minutiæ. There are moments, when we are seduced from the narrow path of self-discipline we are called upon to tread in our architectural strivings, and are able to share with an age nurtured on a Bloxam catechism[2], the delights of escapism.

The early mass-produced articles frequently retain something of Regency elegance. The white painted abbey-garden seats—"a wiry compound of quatrefoils and fan tracery"—are well known[3]. This same elegance is found in the iron Greek doric temple, playing its important part, in the beam engine of Best's power house[4], or in the cast structural members of a Stroud valley mill[5]. Many towns, particularly in the North, possess delightfully detailed stock pattern railings and gates of a Gothique flavour; doubtless the number is now reduced by the attentions of the salvage collector.

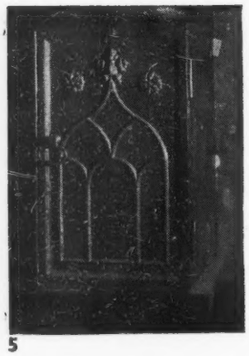
Gothic being considered eminently suitable for

2

In figs. **1**, **2** *and* **5** *the mouldings and tracery retain much of the character of Regency work. The two pattera obviously have greater affinity to the later English Renaissance than to the Gothic they seek to emulate. Perhaps the finial has been inspired by the compo Gothique detailing common a few years previously. The handle follows a shape frequently found in eighteenth-century York rim locks.* **1**. *S. Cuthbert's, Peasholme Green, York; safe built-in.* **2**. *S. Denys, Walmgate, York; safe free-standing. There is a safe of similar design built into the wall at Pickering, Yorks.* **5**. *All Saints, Pavement, York; safe free-standing. In* **3** *and* **4** *the tracery shows a greater understanding of Gothic theory, particularly that covering the lower safe of All Saints, Pavement, which is quite competently handled.* **3**. *S. Mary's, Castlegate, York; safe built-in.* **4**. *All Saints, Pavement, York; note the "Unit" assembly; the upper safe is similar to that of S. Mary's, Castlegate. The photographs are by G. Bernard Wood.*

3,4

[1] e.g., Pugin's Windsor furniture, 1827.
[2] Principles of Gothic Architecture elucidated by Question and Answer. 1829. By M. H. Bloxam.
[3] Illustrated in THE ARCHITECTURAL REVIEW, December 1939.
[4] Illustrated in the "Brass Chandelier." By R. D. Best.
[5] Illustrated in THE ARCHITECTURAL REVIEW, February 1943.



5

churches, we are not astonished to find vestry safes being mass-produced in the current conception of this style's outward attributes. Their ecclesiastical propriety and externals, must have assured these safes of an enthusiastic reception, even if they were not notable for the degree of security they afforded. The accompanying illustrations are of a series of early nineteenth-century church safes to be found in the vestries of York. Again we find Regency elegance permeating the designs. Classical pattera appear side by side with Gothique motifs; the latter ill-digested perhaps and used purely as decoration. A parallel with the real thing may be found in the use made of tracery purely as decoration, on a fifteenth-century East Anglian bench-end; the competence, or incompetence, displayed by the two ages in their use of the tracery motif, does not nullify the comparison.

GEORGE G. PACE

Brazilian c

Two cities in Brazil have preserved almost intact their former appearance. One is Ouro Preto—now a national monument—the former centre of gold mining, perched on the mountains of Minas Gerais, which was illustrated in THE ARCHITECTURAL REVIEW for March.

The other city is Olinda, in the State of Pernambuco, built on a promontory on the flat coast of the "bulge" of Brazil. It is a relic of the era of the prosperous cultivation of sugar which dates back to the seventeenth century. It is one of the earliest settlements of Portuguese America, having been founded by Duarte Coelho, one of the few Portuguese "fidalgos" who was fortunate enough to make a success of his feudal grant of territory.

From 1630 to 1654, the Dutch, lured to Pernambuco by the report of its fertility, established themselves there. But the people, in their stout resistance to the Dutch invaders, gradually began to realize that in defending their properties they were in effect defenders of their country. Brazilian independence owes much to this semi-feudal aristocracy, on whose shoulders the infant Empire found the needed support and the economic stability, without which it would hardly have survived in a country as new as Brazil.

The rapidly acquired wealth of Pernambuco was spent with ostentation, as the chroniclers of the day proudly described in detail. Olinda before the 30 years wars against the Dutch had become a centre of luxury and refinement almost rivalling Mexico and Peru. For its few thousand inhabitants, Olinda counted eleven large churches and convents occupying the heights of the city. Most of the religious orders raised their first houses in the late sixteenth century. The head establishment

of the Franciscans was there. Although externally plain, as is usual with Brazilian churches, São Francisco, within, is rich in gilt carvings and in decorative tiles. The Carmo and the Jesuit college are the earliest examples of Portuguese baroque in Brazil.

The chief characteristic of the region is the rural architecture as exemplified in the "big-houses" pictured by Frans Post, the painter of Prince Maurice of Nassau—the one-time Governor of Dutch Brazil. From these contemporary documents one sees that a domestic architecture, plain and honest, was implanted in Pernambuco—a truthful image of the power of the landowners in those patriarchal days. Some were ambitious, fortress-like in construction as a protection against the assaults of roaming tribes, others more modest displaying porticoes, verandahs and projecting roofs as the climate requires. The portico was a common feature of the private chapel as was the arcaded roof of the mill house.

Big-house, chapel and mill are the inseparable components of the colonial landscape, whilst the suburban residences of Recife, overlooking the rivers, show terraces decorated with faience. In the narrow sections of the town, upon which converge the waters of the Beberibe and the Capibaribe—the main highways—the buildings rise several storeys high behind the warehouses of the busy port.

In the nineteenth century, some big-houses attained almost conventual size, as befitted the richer aristocrats of the Empire. Elaborate colonial furniture, in the hardwoods of the country, plate imported from Portugal, as well as Chinese dinner services and horse carriages of English make, of which the planters were particularly fond, are frequent features.

J. DE SOUSA-LEÃO

an unpublished letter by ROBERT ADAM

In making researches recently in the National Library of Scotland, I came across a letter of Robert Adam which makes clear that there was an attempt to deprive the great architect of his right to survey the execution of his own plan for the Edinburgh University buildings erected in 1789-90. *Had it succeeded, the noble east front would not now exist. Adam desired that a clause be inserted among the terms of the published subscription lists by which he would be officially recognized as supervisor for the execution of his own plan, but Henry Dundas, the principal trustee, was unaccountably averse to a proposal which seemed not only reasonable but obvious. Adam was chagrined, as he well might be, and wrote a letter to Principal Robertson, in which he made it sufficiently plain that if he were not allowed to superintend his own plan, he would withdraw entirely from the undertaking. The letter now brought to light is addressed to the Principal and is dated October* 31, 1789 :—

Dear Sir,

I have considered Mr. Dundas's letter to you of yesterday, in which he seems now to think that it would be improper to insert the Clause in the Subscription paper, appointing me to survey the execution of my own plan.

I have been very much pleased with the candid and handsome manner in which Mr. Dundas has hitherto acted in this business, and I am confident that he will approve of my speaking out my feelings on the subject of the Clause in question.

It was in order that everything might be upon a fair and open footing that I insisted upon the clause being inserted, and I was of opinion that the same committee that authorised the subscription papers fixing the adoption of my plan could also appoint me to have the direction of the building. I wished that this might have been done immediately as the very best way of preventing all jealousies. At the same time it was always my intention to employ any tradesman or artificer recommended by the Town Council, with the approbation of the Trustees, provided they did work as well and as cheap as any other.

With respect to Mr. Gray's opinion, I am not surprised he should advise Mr. Dundas to leave the matter doubtfull, as I have always thought that he was no friend of mine, and I have repeatedly said from the beginning that if any obstruction should come in my way of my being employed, it would originate from him.

I have hitherto proceeded in this business upon the faith that I was to have the direction of the work, nor could I consent to the execution of my plan in any other Mode, as I know it could not otherwise be done either to my own satisfaction or that of the publick. And as I have bestowed so much pains and thought upon it, and exerted myself to the

utmost to make it as perfect as possible, and though the money is no indifferent object to me, yet I am conscious I have been infinitely more actuated by the motive of leaving behind me a monument of my talents, such as they are, than by any hope of gain whatever, and I flatter myself that he (Dundas) will not hesitate upon further consideration to adhere to his former opinion. If not, I must freely say that I shall, though with the greatest reluctance, be under the necessity of declining all further concern in this business and, after spending so much time and pains, have the mortification of returning immediately to London with the disagreeable reflection that my plan has not had the effect to accelerate this great important Work which I had so much at heart and which the publick was so impatient to see executed.

I beg you will communicate this to Mr. Dundas without loss of time, as his answer must determine me whether to go on, or stop all further proceedings on this Building.

I am, Dear Sir, yours most faithfully,

ROBERT ADAM

Principal Robertson, on the same day, sent Adam the following note:

Dear Sir,

I had just now a card from Mr. Gray apologising for not answering my message to him on Wednesday with respect to the Subscription paper. The enclosed card was the occasion of delay from which I suspect that the scruple about the clause of your having the Direction had originated from Mr. Dundas himself. I thought it right that you should know this.

I am, ever, yours faithfully,

WILLIAM ROBERTSON

In the end, matters must somehow have been amicably settled, for Adam was empowered to proceed with his design. But his original plan, with its two quadrangles, separated by a hall and chapel, and surrounded with classrooms, a library, and houses for the professors, proved too expensive, and the funds were exhausted when only the facade in South Bridge had been erected. In this imperfect state the building remained till 1815 *when a Parliamentary grant of* £10,000 *a year was obtained for the further construction of the edifice till it was completed. By* 1815 *Adam had been dead for nearly a quarter of a century, and there had to be a re-orientation of Adam's plan, particularly as to the interior frontages and by the substitution of one quadrangle for two. This work was carried out by W. H. Playfair, and it was not till* 1834, *forty-five years after operations had been commenced, that the old University buildings (as they are now called) were in a tolerable state of completion.*

W. FORBES GRAY

BOOKS

For the Architecturally Minded

TRINITY COLLEGE. An Historical Sketch. By E. M. Trevelyan. Cambridge University Press. 6s. net.

THOSE who have read the Master of Trinity's chapters on the state of England in the first years of the eighteenth century, with which he opens his Blenheim volume of England under Queen Anne, will find again in this short book the same qualities of judgment, learning and power to write. The architectural history of the college takes an important place in the story, but it is always shown in relation to the history of the learned community itself and this makes the book a very salutary one for architects to read. Anyone who has had the pleasure of receiving stranger architects in Cambridge and has enjoyed the task of showing his familiar and favourite passages of building or layout to expand professional eyes, must have become aware of the difficulty of explaining this intimate relationship in which, to use the jargon of yesterday, at least the function of the buildings consists. It is not merely a question of the sentimental affection with which a man regards the material setting of his first adult experience; it is in the sense that succeeding generations have recognized that a community devoted to learning is as deserving of splendour as the politically or the economically powerful, and of this the Great Court and Nevile's Court at Trinity are the most magnificent witnesses. King's Chapel is perhaps a greater piece of architecture than any of the buildings that form these courts, Wren's Library not excepted, but it is a monument of Royal Piety rather than to the dignity of learning, and it is the latter quality which is so admirably brought out by the author of this book. One example may be taken: "The ten years of Pearson's beneficent rule were notable for the rapid rise to eminence in the University of the young Newton. Barrow was his teacher. In 1663 Barrow, who had before been Regius Professor of Greek, was appointed the first Lucasian Professor of Mathematics. But so strong was his impression of his pupil's genius, and such was his own generosity and unselfishness, that after holding the Mathematical Professorship for six years he deliberately resigned it in order that it should be held by Newton, then a young man of twenty-six. It was a transaction which reflected honour on the college that bred them both. Another three years passed before Barrow succeeded Pearson as Master." This is a passage that gives one a very important light on the man for whom Wren in friendship designed the great library, and on the quality of academic society in that age out of which Wren himself was bred and for which he delighted to work. To-day we are beginning to be interested in the history of taste and to appreciate that it is necessary to try to understand what manner of men the clients were as well as the architects who worked for them. It is by the insight given into the society for which the buildings were made that the architecturally minded can most profit from this book. Of one of his predecessors it is a pity the Master did not tell us more, Robert Smith, the follower of Newton, who succeeded the redoubtable Bentley in 1742. It was under this Master that the remarkable transformation of Nevile's Court was carried out by Essex, a most interesting architect of Cambridge origin. There is an illustration in Willis and Clark's great book which shows how much of dignity the existing court owes to this work. It was under Smith also that the great series of sculptures by Roubiliac were made, culminating in the Newton statue in the ante-chapel. It would be very interesting to know more of the Master and Seniority of that time.

In conclusion, to show one's gratitude for small as well as great things, it is fitting to thank the author for fixing in print the best of modern Cambridge jokes in a note on page 79, albeit the joke itself was made by an Oxford man.

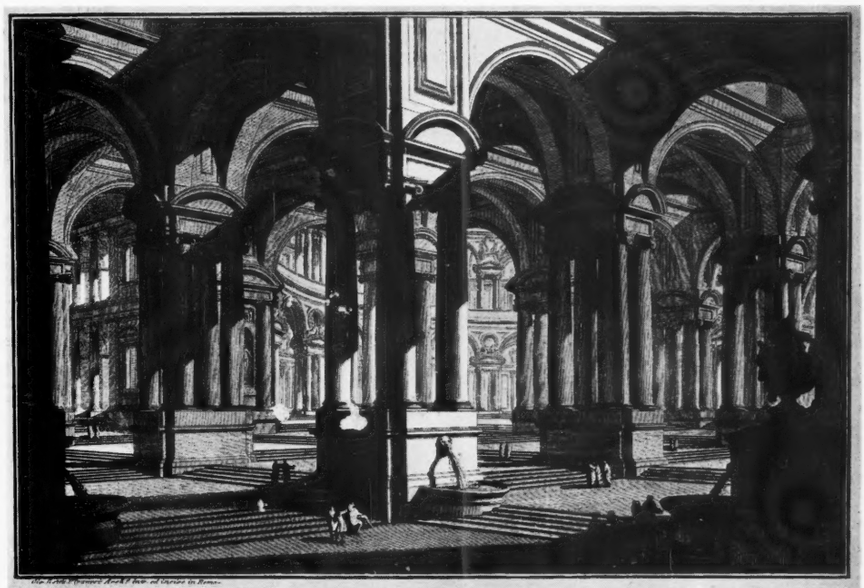
GEOFFREY WEBB

SHORTER NOTICE

MARXISM AND MODERN ART. By F. D. Klingender. Marxism To-day Series. Lawrence & Wishart. 1s.

Pamphlets are the rage of the day, a most characteristic feature of periods of crisis. Here is a competent account of the Marxist's attitude to art, ably written, too ably in places, and fully documented by passages from N. G. Chernyshevski (1853), Marx, Engels and Lenin. While they appear on the side of the angels, the other front is held by Roger Fry, Tennyson and Taine. A remarkably stimulating bibliography is appended. The keen interest of the young generation of architects in the Russian approach to building and the social status of architecture should secure success for this pamphlet which certainly deserves careful reading and a good deal of serious arguing.

ANTHOLOGY



Gruppo di Scale ornato di magnifica Architettura, le quali stanno disposte in modo che conducano a vari piani, e specialmente ad una Rotonda che serve per rappresentanze teatrali.

The first functionalist critic*

Fitness, or the proper adaptation of means to an end, is the great source of the relative beauty of forms. The greater parts of the emotion of beauty which we feel in regarding furniture, machines and instruments, has its origin in this cause. Even the most common and disregarded articles of convenience are felt as beautiful, when we forget their familiarity, and consider them only in relation to the purposes they serve. A physician even tells us of a beautiful theory of dropsies or fevers, a surgeon of a beautiful instrument for operations, and anatomist of a beautiful subject or preparation : instances which show that even objects which are disgusting in themselves, become beautiful when regarded only in the light of their usefulness or fitness.

The beauty of proportion is also to be ascribed to this cause, that is, from certain proportions being expressive of the fitness of the parts to the end designed. The want of this gives us that dissatisfaction which we feel when means appear to be unfitted to their end. " In all the orders of architecture," to use Mr. Alison's words, " the fitness of the parts to the support of the particular weight in the entablature is apparent to every one, and constitutes an undoubted part of the pleasure we receive from them. In the Tuscan, where the entablature is heavier than the rest, the column and base are proportionably stronger. In the Corinthian, where the entablature is lightest, the column and base are proportionably slighter. In the Doric and Ionic, which are between these extremes, the forms of the column and base are, in the same manner, proportioned to the reciprocal weights of their entablatures, being neither so strong as the one nor so slight as the other." To this we may add, that we have pleasure in looking at a justly proportioned peristyle of Doric, or other columns, very much because experience has taught us that such a quantity of such material, in such forms, is amply sufficient to give security to the superstructure. But let the same actual security be given by means of thin iron pillars, and although reason may convince us that it really is sufficient, our eyes have been so long accustomed to such proportions as are required for the weaker materials of stone or marble, that anything thinner appears deficient and disproportionate, and so offends the eye. A much longer experience of iron supports, and a much greater familiarity with them will be required, before the eye be reconciled to the thinness of their proportions, and when the time does arrive when it shall be so proportions in general will become variable in the estimation of different people. Utility, when evidently expressed, is sufficient to give beauty to forms of the most different and even opposite kinds.

From an INTRODUCTION to Uvedale Price's *Essay on the Picturesque*, by SIR THOMAS DICK LAUDER, 1842.

* Sir Thomas Dick Lauder gets this title not on account of his observations on Fitness, which already in 1842 had been doing the round of the art critics for a hundred years or so, but because of the impartiality of his views on "iron," the first case on record, it is believed, in which the suggestion is made that proportions may be "variable," in the sense that the eye is capable of being reconciled to the thinness of iron architecture. Compare Ruskin's well-known fulminations.

MARGINALIA

War Damage to the Historic Monuments of South Italy

[Following the publication of the official report by the War Office on the damage to historic monuments in Sicily published in last month's issue, here is the official report in full of the war damage to monuments in South Italy.]

The Allied advance from the toe and heel of Italy was so rapid and met, on the whole, with so little opposition, that the Southern towns experienced little of the ravages of war.

Reggio di Calabria had inevitably suffered severely from previous bombardment, but the town contained no outstanding example of architecture. The new Museum building was much damaged, but it had never been occupied, and the valuable contents of the old museum had been removed and stored for safety in an inland deposit. Cosenza, too, which was badly knocked about, was artistically unimportant, having been overthrown by earthquakes and rebuilt three times in the last hundred and fifty years. In the whole of Calabria no historic monument is reported to have been damaged in any way. In Lucania, Potenza suffered seriously as a town, but since it had been almost entirely rebuilt after the disastrous earthquake of 1857, the loss to art is not very great, although the Cathedral received a direct hit in the choir and the Archbishop's palace was burned. The chief loss here was that of the provincial museum which perished with virtually all its contents, including fragments, terra-cottas, etc., from the Greek temple at Metaponto, and a fifteenth-century triptych. In Apulia, some harm was done to buildings in Taranto, but no details about it are yet to hand. In Bari, German bombing in December pierced the roof and cracked one wall of the Baroque chapter-house attached to the Cathedral, but the latter, a fine Byzantine building, lost only its window glass and a few roof tiles; the Baroque church of Sta Chiara was slightly cracked, as was the Jesuit church (a building of no artistic merit at all); the magnificent church of S. Nicola had its windows blown in by blast but suffered no structural damage. Barletta and the many towns south of it such as Trani, Altanura, Canosa, Gravina, Matera, with their splendid churches, and the romantic Gothic Castel del Monte (used as a deposit for pictures and treasures from the Bari district), are all intact. On the other hand in the Molise, further north, where German resistance has been strong and the Allied advance only achieved by desperate fighting, the towns and villages must have suffered heavily and the village churches, as at Fossacesia, must be for the most part in ruins. Few of them are very important architecturally, but a good deal of interest must have perished.

The greatest loss recorded yet is that of the eleventh-twelfth century Cathedral of Benevento, which was completely destroyed by bombing of lines of communication. It is to be hoped that the wonderful bronze doors of the eleventh century, with their 72 panels in relief and the

exquisite door frame, have been salved; but the building itself is a total wreck. The famous Arch of Trojan and the twelfth-century cloisters of St. Sophia are untouched. The town of Avellino has suffered heavily, but the cathedral (remodelled in the nineteenth century but with an interesting crypt) shows no structural damage although the Archbishop's palace adjoining it was razed to the ground. Similarly at Salerno, in spite of the fighting there, the Cathedral is intact: this dates back to the eleventh century (to which date belong its bronze doors) and contains a number of important tomb monuments and two fine twelfth-century ambones. Amalfi Cathedral is also undamaged. In Naples, a city of churches, six are listed as destroyed, 19 as seriously damaged and 20 slightly damaged. By no means all of these possessed artistic or historic interest, but amongst those totally destroyed is Sta Chiara, which, though overlaid with eighteenth-century Baroque work, was the finest Gothic church in Naples, and was full of the tombs of the Angevin Kings; in the chapter-house were Giottesque frescoes. Of the other five destroyed churches, that of S. Giacomo degli Spagnuoli, Baroque, contained the tomb of the founder by Giovanni da Nola.

Of the seriously damaged churches, the Church of the Incoronata rebuilt in the fourteenth century is famous for a series of frescoes by Roberto Oderisio, pupil of Giotto. S. Domenico Maggiore is a fine Gothic building, "restored" in 1850. It contained the tombs of the royal house of Aragon, which are examples of early Renaissance work, as important in their way as are the tombs in Sta Chiara for Gothic art; the sixteenth-century monuments of the Carafa family were also very fine. S. Giovanni a Carbonarro, originally a fourteenth-century building, much altered, contains the splendid Gothic tomb of King Ladislaus (*d.* 1414) with an equestrian statue by Andrea da Firenze. S. Pietro ad Aram (twelfth century, rebuilt in late seventeenth) has two fine fifteenth-century tombs. The Gesú Nuovo, of the sixteenth century, has a good Renaissance portal and frescoes by Solimena, Ribera and other painters. S. Paolo Maggiore (built 1590) includes two Corinthian columns and part of the architrave of the Roman temple of Castor and Pollux; the choir, main altar and roof were all destroyed. The church of the Gerolomini (Baroque) has frescoes and ceilings by Luca Giordano and Solimena, and Luca Giordano also did frescoes in S. Gregorio Armeno. The other damaged churches are not of great artistic importance.

Naples' most imposing monument, the Castello Nuovo, was hit by a bomb which gutted the interior of one of the angle towers but made only one crack in the outer wall and dislodged a few (modern) battlements; other bombs damaged the roof of the eastern wing and the ceiling of the small chapel; but the Sala Grande and the magnificent triumphal arch and bronze doors of Alphonse I of Aragon are not harmed. The Palazzo Reale was hit a number of times and the roofs of the chapel and theatre were destroyed. The buildings of the Museo Nazionale and of the S. Martino museum are intact: the Castel Sant' Elmo suffered somewhat from German demolitions and burning.

The whole town of Capua suffered severely and the Cathedral was destroyed; the greater part of the building was late, but its forecourt with antique columns dated from the twelfth century. At Caserta the Royal Palace, Vanvitelli's great work, erected in 1752, has not come off scatheless; one of the curved wings enclosing the forecourt has been burnt out (though the shell remains) and there has been damage to the roof of the chapel, but apart from this the main building has suffered very little and the famous staircase is intact. The "Cascades," the two-mile-long waterway with its wealth of Baroque sculpture, has not come to any harm. The eleventh-century church of S. Angelo in Formis, four miles from Capua, was shelled by the Germans apparently wantonly, since there were no Allied troops in the neighbourhood; part of the side wall was destroyed and much damage was done to the fine Romanesque frescoes. The façade and roof are intact, and the ruined wall is being rebuilt.

Of the classical ruins, Pompeii was heavily bombed in the course of operations. Most of the bombs fell on the area excavated in recent years and a number of buildings along or near the Strada dell' Abbondanza were destroyed or damaged. Well-known buildings that suffered are the Casa delle Vestali, the Casa di Salustio, della Fortuna and dei Vettii, the crypt-portico of the amphitheatre, the Peristyle, the theatre and the Herculaneum gate. Work was begun in October to protect and make weather-proof the damaged buildings. Fortunately Herculaneum, which from the scientific point of view is much more important than Pompeii, received no hurt at all. At Pozzuoli only one small slab in the amphitheatre was broken. The temples of Pæstum, though the battle of the Salerno beaches was fought round them, were unharmed.

Pompeii: War Damage 1943

Owing (it is reported) to the fact that the German army had made a camping-ground of the excavated city of Pompeii, it was treated as a military objective by the Allies, and certain damage has been done to

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L. E. Walker, Photo.

HOUSE, STONEGATE STREET, KING'S LYNN

WHEN the late Sir Guy Dawber, R.A., was shewn this photograph he remarked that he had known this piece of plaster work since his earliest days for, as a very young boy, he had attended a "dames' school" in this building. There can be little doubt that the Renaissance buildings of King's Lynn helped to mould his architectural inclinations and, indeed, he was the first to pay tribute to them as the source of inspiration for some of the details of his most successful buildings. There is a danger that we fail to appreciate those things which long experience has made familiar to us, and attach an undeserved importance to others which have little but their newness to recommend them.

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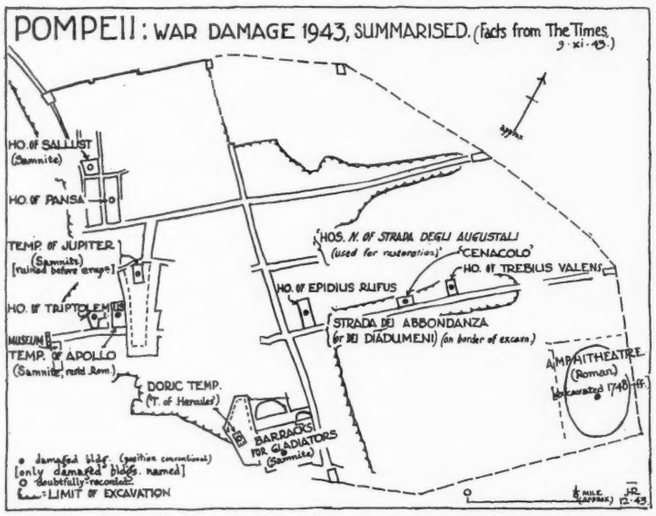
several of its buildings. The War Office Report above gives more complete information, but from the information supplied by a British officer, who had recently visited the spot, in a recent issue of *The Times*, the following map has been got out by Mr. H. V. Molesworth Roberts, which shows some at least of the damage.

After lying buried from A.D. 79, the date of the eruption, till 1748, that of the first excavation—nearly seventeen centuries—and lying open for two, it is strange that it should be at last disturbed.

Damaged buildings only are named and are shown with black discs where the damage is definitely described, except in the case of two spots only vaguely located; one monument, cited as the "house of Rex Tiburtinus," has not been identified. This may be intended for the House of Marcus Loreius Tiburtinus, one of the last of the "Nuovi Scavi" (New Excavations) to be uncovered in the 1920's; it is on the south side of the eastern extension of the Strada dell' Abbondanza, at the east end of the excavated area. Where the damage was reported only on hearsay, a circle only has been used; the reported term, "Temple of Hercules," has been assumed to relate to the ancient Doric Temple in the Triangular Forum, which was once (inaccurately) so described. As these cases are further described by the numbers of the Regiones (regions), it should be mentioned, to avoid confusion, that the numbers in early guides (including Mau and Baedeker, the last transcribed into the Encyc. Brit., s.v., 1911) are those of a superseded numbering; the new numbering starts with the middle of the south-east side and proceeds anti-clockwise, ending in the middle. The names are given mostly in English. To make the map more interesting, civilization periods and state before the eruption have in a few cases been added, the chief eras affected being the Samnite (*c.* fourth century B.C.) and the Roman (*c.* third century B.C. on). The earlier periods—Oscan and Etruscan—are, happily, not affected, with the possible exception of the Doric Temple (style of the sixth century B.C.).

In time no doubt further particulars will be available, and discoveries will probably be made on the sites as some small compensation of what is lost.



This map, drawn by Mr. H. V. Molesworth Roberts, indicates war damage to notable sites at Pompeii, in accordance with a letter from a British officer published in The Times *before the full War Damage Report came through from the War Office.*

The Building Illustrated

OUR LADY OF LOURDES MIXED SENIOR ELEMENTARY SCHOOL, SOUTHPORT

Architect: F. X. Velarde.
Consulting Engineers: Messrs. Truscon.
Quantity Surveyor: Mr. Hoose.
Consultant on Heating: Richard Crittall.
Sculptor: H. Tyson Smith.

The general contractors were Tallis Bros., who were also responsible for the joinery, plumbing, glazing, plastering, painting and decorating. Principal sub-contractors were as follows: The Truss Concrete Floor Co., Ltd., "Truscon" reinforced concrete frame, floors and flats; Blockleys, Ltd., Shropshire sand-faced bricks; W. Briggs & Sons, Ltd., roofing; Rowe Bros. & Co., Ltd., sanitary fittings; Parrys of Liverpool, lighting and electrical installations; Richard Crittall & Co. Ltd., pipes and radiators.