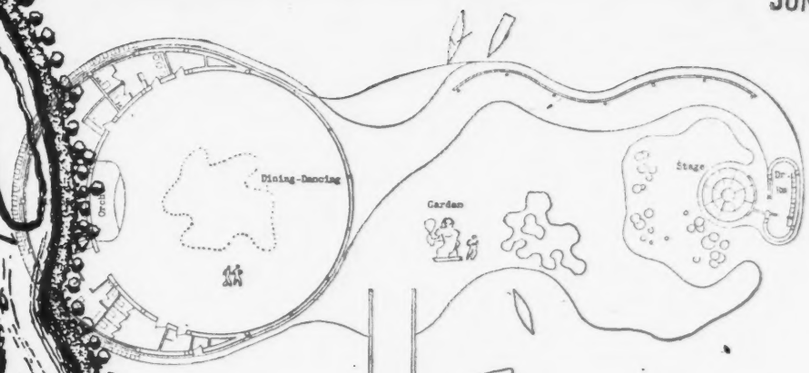
THE ARCHITECTURAL REVIEW MAY 1944



1942 Ilha-Restaurante, Pampulha
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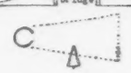
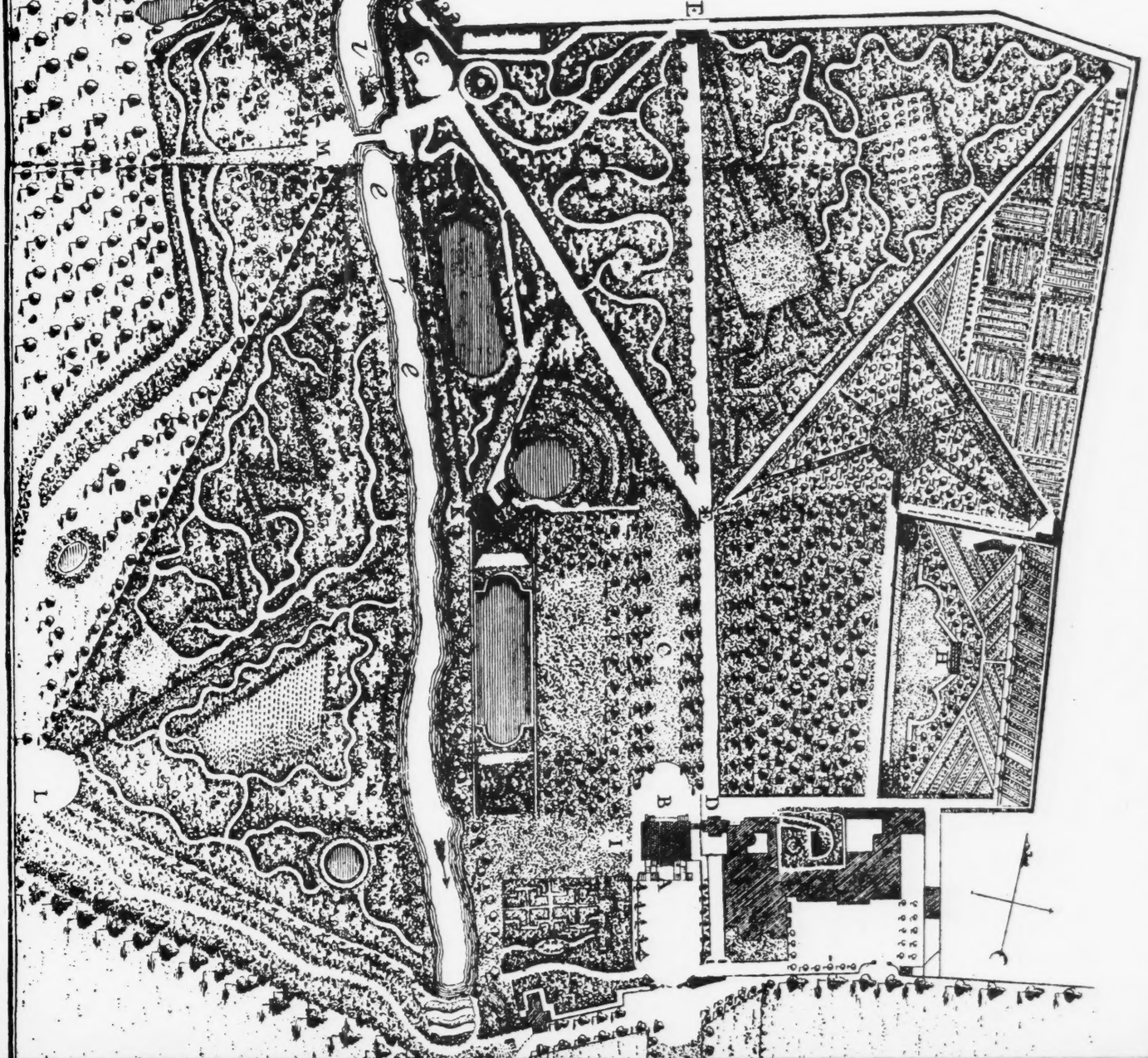


1736 Jardin de Chiswick à deux
Lieues de Londres au Lord Burlington



The Architectural Review

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TWO SHILLINGS AND SIXPENCE

THE COVER illustrates what might be called the theme of this issue: the integration of contemporary architectural practice with eighteenth-century Landscape Theory. The Dance Club plan (in red)—in which the building as well as its environment has been "landscaped" to the extent that one is indissociable, indeed indistinguishable, from the other—can be regarded as the culmination of a Movement whose first approach shots are to be seen vividly expressed in the great 1736 Plan of Chiswick. Chiswick Garden was one of the first pieces of Land in European history to be laid out deliberately in defiance of the historic principle of symmetry. Oneness of building and background was of course cultivated by the Baroque architects but on the principle of perfecting the landscape by pressing it into formal patterns worthy of its architectural focus. For right up to the seventeenth century the humanized landscape was a symmetrical one. The eighteenth century broke away from the symmetrical pattern in landscape but not in architecture. It remained for the twentieth to liberate building visually from the old tight conventions of planning and the styles, a move the Landscape Gardeners of the eighteenth century could never quite bring themselves to make. *Their* buildings remained Palladian in an "Irregular" landscape. Now we landscape the buildings too. And once more building and background create a unity. In this visual sense the Modern Movement can be described as a further instalment of Picturesque Theory, or, since the Picturesque was known in its own day as the Modern Style (see Anthology p. xlv), we might put the matter the other way and say the first round of the Modern Movement was played off in the eighteenth century. The plan of Chiswick, by the way, though rightly described as Rocque's, is actually a copy of Rocque's plan of 1736 done by Le Rouge.

The almost insanely competitive spirit of Victorian Society which saw a peculiar fitness in the conception of the weakest going to the wall, has been succeeded in the twentieth century by much well-meant sales-talk for the co-operative idea. Co-operation, obviously, is a social necessity as well as an individual virtue, yet about some of the forms it is currently encouraged to take, community centres for instance, a note is sounded that is inclined to be rather sanctimonious. Why it is hard to say, but even such obviously worth-while ventures as the Health Centre at Peckham suffer the handicap of an air of moral rectitude. The cynic might say there is something intrinsically boy-scout about the co-operative spirit when self-consciously applied. Anyway, it comes almost as a relief to find a community centre which is quite definitely not aimed at raising the moral tone of the society it services. The scene is Belo Horizonte in Brazil. The Centre caters shamelessly for the play-boy, consisting of buildings of such a thoroughly un-uplifting character as a Casino, a night club, a dance hall, an open-air theatre, and a yacht club. Nothing that could be called remotely educational. They are illustrated later in this issue. It would be rather refreshing if some of our own schemes for Reconstruction were as earthy. Above is the entrance to the Casino, overlooking an artificial lake 3,000 feet above sea-level. The architect, Oscar Niemeyer, possibly the most brilliant of contemporary Brazilian architects, was part author of a building illustrated recently in this REVIEW, the Ministry of Education at Rio.

THE D. H. LAWRENCE COUNTRY

by Joseph Burke

THE writings of D. H. Lawrence are an important and stimulating source for the student both of architecture and planning. Most writers on architecture start with an exclusive basis, having traced the development from Greek temple to Georgian manor; Lawrence from early environment had a much wider point of view and saw the Georgian manor as part of a picture which included the factory and the slum. The son of a Nottinghamshire miner, he lived the life of a mining village (Eastwood) until a scholarship sent him from a local Council School to Nottingham High School. At sixteen, he left the High School to take a job with a Nottingham firm of surgical goods manufacturers at a wage of thirteen shillings a week. From then onwards his career was in some respects like H. G. Wells's, but although Wells knew what poverty was he was never one of the poor in the same sense as Lawrence. Wells and Lawrence, however, both knew the workshop of society thoroughly, from the bottom upwards, unlike Henry James, who only knew it from the top. Lawrence's picture of the English scene may therefore be taken as complementary to James's in two ways: it is later and broader.

Lawrence's peculiar gift as a descriptive writer was based on the combination of accurate observation with a habit of projecting himself into whatever he observed. For this reason he was unable to separate buildings from people, and the kind of lives people lived in them. Moreover, he had a vivid historical sense: buildings had a past and a future which they shared with persons. They were the result, not simply of architect's drawings, but of social and economic history. In several of his novels he tells the story of the growth of a mining village, but nowhere more memorably than in the opening pages of *Sons and Lovers*. First he describes the countryside dotted with little gin-pits, some dating from the time of Charles II, and the colliers and donkeys that burrow down into the earth "like ants" to make queer mounds and little black places among the cornfields and the meadows. The colliers live in thatched cottages that stray over the parish together with odd farms and the homes of the stockingers. Change comes when the coal and iron field of Nottinghamshire and Derbyshire is discovered and the financiers take charge: "amid tremendous excitement" Lord Palmerston opens the company's first mine at Spinney Park, on the edge of Sherwood Forest:

> To accommodate the regiments of miners, Carston Waite & Co. built the Squares, great quadrangles of dwellings on the hillside of Bestwood, and then, in the brook valley, on the site of Hell Row, they erected the Bottoms.
>
> The Bottoms consisted of six blocks of miners' dwellings, two rows of three, like the dots on a blank-six domino, and twelve houses in a block. This double row of buildings sat at the foot of the rather sharp slope from Bestwood, and looked out, from the attic windows at least, on the slow climb of the valley towards Selby.
>
> The houses themselves were substantial and very decent. One could walk all round, seeing little front gardens with auriculas and saxifrage in the shadow of the bottom block, sweet-williams and pinks in the sunny top block; seeing neat front windows, little porches, little privet hedges and dormer windows for the attics. But that was outside; that was the view on the uninhabited parlours of all the colliers' wives. The dwelling-room, the kitchen, was at the back of the house, facing inward between the blocks, looking at the scrubby back garden and then at the ash-pits. And between the rows, between long lines of ash-pits went the alley where the children played and the women gossiped and the men smoked. So, the actual conditions of living in the Bottoms, that was so well built, and that looked so nice, were quite unsavoury, because people must live in the kitchen and the kitchens opened on to that nasty alley of ash-pits.

In a letter to H. A. Piehler (April 17, 1925), Lawrence wrote: "The scene of my Nottingham-Derby novels all centres round Eastwood, Notts (where I was born): and whoever stands on Walker Street, Eastwood, will see the whole landscape of *Sons and Lovers* before him." In the *White Peacock*, *Women in Love*, *The Rainbow* and the *Lost Girl* he again explored the countryside of his youth.

Lawrence stands in the tradition of English topographical novelists and it is fortunate that the Nottinghamshire topography of his novels has been worked out in authoritative detail. The *Early Life of D. H. Lawrence*, by his sister Ada Lawrence and Stuart Gelder, not only identifies many of the places described by the writer under fictitious names, but throws light on his habit of combining the features of one place with those of another. The authors truly remark that in many cases his descriptions are so accurate that those who know the district are able to follow him almost step by step. Hagg's Farm, three miles from Eastwood, is the Willey farm, the home of Miriam, in *Sons and Lovers*; Eastwood is Eberwich in the same novel; Felley Mill, not far from Hagg's Farm, is the Strelley Mill of the *White Peacock*; Nottingham appears in the *Lost Girl* as Knarborough, and so forth. Sometimes he uses the real names of places, Alfreton and Bagthorpe. It is tempting to compare the Nottinghamshire of Lawrence's novels with Hardy's Wessex. The tasks set themselves by the two novelists, however, were widely different. Hardy was concerned with a rural community of which the traditions were unbroken, so that the impact of modern civilization appeared as a sort of *deus ex machina*, something external, remote and capricious; Lawrence, on the other hand, dealt with industrial centres dominating the countryside and illustrated the full force and effect of the industrial revolution.

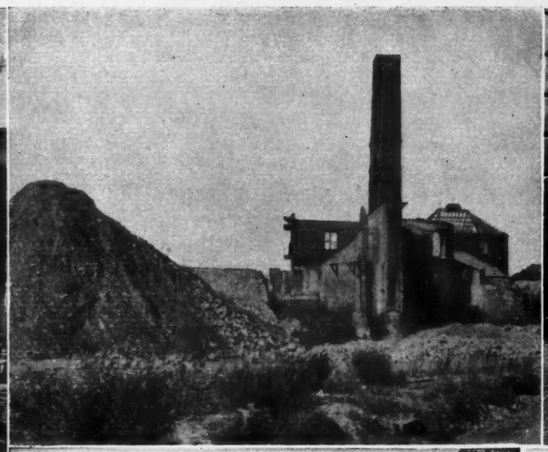
His main criticism of the industrial town of the Midlands was its shapelessness and, at the same time, its monotony. The deadening effect of the whole is described in *The Rainbow*:

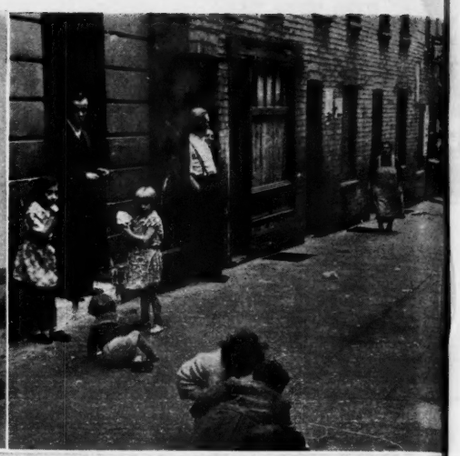
> Wiggiston was only seven years old. It had been a hamlet of eleven houses on the edge of heathy, half-agricultural country. Then the great seam of coal had been opened. In a year Wiggiston appeared, a great mass of pinkish rows of thin, unreal dwellings of five rooms each. The streets were like visions of pure ugliness; a grey-black macadamized road, asphalt causeways, held in between a flat succession of wall, window and door, a new brick channel that began nowhere and ended nowhere. Everything was amorphous, yet everything repeated itself endlessly. Only now and then, in one of the house windows, vegetables or small groceries were displayed for sale.
>
> In the middle of the town was a large, open, shapeless space, a market place, of black trodden earth, surrounded by the same flat material of dwellings, new red brick becoming grimy, small oblong windows and oblong doors, repeated endlessly, with just, at one corner, a great and gaudy public-house, and somewhere lost in one of the sides of the square, a large window, opaque and darkish green, which was the post office.
>
> The place had the strange desolation of a ruin. Colliers hanging about in gangs and groups, or passing along the asphalt pavements heavily to work, seemed not like living people, but like spectres. The rigidity of the blank streets, the homogeneous amorphous sterility of the whole suggested death rather than life. There was no meeting place, no centre, no artery, no organic formation. There it lay, like the new foundations of a red brick confusion rapidly spreading like a skin disease.

In these and similar passages the pattern of the smaller industrial town emerges with sombre realism. Lawrence portrays it as an uncontrolled growth developing close to the mines or factories and alongside the railway, the canal and the main road with its trams. In the centre is the square, chiefly remarkable for the incongruity of its main buildings. Their sometimes redeeming picturesqueness or naivety Lawrence could not see, because he did not come from outside, but had been forced to live among them. Thus there is nothing but disgust in a description such as this in *Women in Love*:

> Meagre houses stood down on one side, there was a hosiery factory, a great blank with myriad oblong windows, at the end, a street of little shops with flagstone pavement down the other side and, for a crowning monument, the public baths of new red brick with a clock tower.

Because Lawrence linked buildings so intimately with people, his descriptions bring out clearly that in our larger cities vast numbers of buildings are now used for purposes other than those for which they were built. Where no attempt has been made to assimilate the legacy of the past, it decays because it bears no living relation to the new. Bath owes its perfection not only to planning but to arrested development; if, as has been said elsewhere, coal had been discovered at the foot of Lansdowne Crescent, or a prosperous industry established on the banks of the Avon, it would have been another story. Liverpool, on the other hand, was superbly planned in the eighteenth century; its regular streets, squares and crescents, charmingly and intelligently designed, are still recognizable beneath the black soot that uniformly covers them. But Liverpool continued to have a history after the eighteenth century, and it is not now cited in textbooks as





"All went by, ugly, ugly, ugly," wrote Lawrence of Tevershall, the local town, in Lady Chatterley's Lover. *No one knew better the ineffable ugliness of the English industrial town. The true, the perfect ugliness, arises not so much from the presence of any agency actively manufacturing the hideous as from an absence of any agency actively doing anything. It is an absence of qualities. Nowhere else in the world has this void been brought to such a pitch of art, yet the art of the ugly has not been seriously studied. The beginner may be tempted to think it the product of poverty and illiteracy, but to the connoisseur true ugliness has nothing in common either with the squalid or with bad taste. A suburban side-street may discover charms of character arising directly from "bad taste." And the sordid grandeur which Doré, for instance, found and depicted in the London of the 'seventies was terrible, but beautiful. The ugly, on the contrary, since, being the result of an act of omission, it lacks the power to move the emotions, offers no drama, manufactures no nostalgias. It only lowers the vitality. Of the comparative examples collected above (from* Planning for Reconstruction) *perhaps the plum is the one of the new council houses; a scene calculated to lower the vitality to zero. Here we have all the stigmata of the truly, the perfectly, the ineffably ugly—disorder, lack of style, good intentions equated to some official standard whose terms of reference do not include visual values. Some of the others run it close perhaps but the Unemployed in the rainy roadway are not quite so dejected as the semi-detached council houses, and the scene of the children playing on the pavement, though sordid, has a certain urban atmosphere. We are getting close again to ugliness with the street immediately next to the council houses. The derelict factory though sordid and squalid is an example of those qualities combined in a scene which is the reverse of ugly.*

a model of planning. The story of great cities, indeed, is very largely the story of pouring new wine into old bottles, a process which is proverbially dangerous. In London, for instance, the same type of Georgian house may provide accommodation in Mayfair for a small number of offices and in Islington for a large number of families.

In the *Lost Girl** there is a brilliant picture of a residential square, with its original function gone:

Horrid, vast, stony, dilapidated, crumbly stuccoed streets and squares of Islington, grey, grey, greyer by far than Woodhouse, and interminable. How exceedingly sordid and disgusting! But instead of being repelled and heart-broken, Alvina enjoyed it. She felt her trunk rumble on the top of the cab, and still she looked out on the ghastly dilapidated flat façades of Islington, and still she smiled brightly, as if there were some charm in it all. . . . She enjoyed glimpsing in through uncurtained windows into sordid rooms where human beings moved as if sordidly unaware. She enjoyed the smell of a toasted bloater, rather burnt.

It is the same aspect of North London that Sickert revelled in, and Lawrence, like Sickert, was alive to the mixture of beauty and squalor. These houses, designed for the few and occupied by the many, still managed to preserve a certain dignity. On the other hand, the building designed for the many into which Alvina is eventually conducted is, so far from being an improvement, very much worse:

. . . She rose and went to the window: a very dirty window, looking down into a sort of well of an area, with other walls ranging along, and straight opposite like a reflection another solid range of back-premises, with iron stairways and horrid little doors and washing and little w.c.'s and people creeping up and down like vermin.

This unpleasant spectacle represents the failure of so much nineteenth and twentieth century building. It may even be doubted if the iron stair-ways and little w.c.'s of this block of flats "for the labouring classes," designed, it seems, Peabody fashion, were really satisfactory for their material purpose.

Something may be interpolated here about Lawrence as a painter of interiors. At his best he shows a gift for emphasizing significant detail and at the same time a mastery of broad effect which is reminiscent of the great Dutch painters. The following description of a kitchen in a miner's cottage, with its staircase coming down into the room, is typical:

The kitchen was small and full of firelight: red coals piled glowing up the chimney mouth. All the life of the room seemed in the white, warm hearth and the steel fender reflecting the red fire. The cloth was laid for tea: cups glinted in the shadows. At the back, where the lowest stairs protruded into the room, the boy sat struggling with a knife and a piece of white wood.

Here he was describing the scene and the life that he knew best. Nevertheless, his touch with an aristocratic interior was equally sure. He had observed that the homes of the well-to-do express the character of the occupants more subtly than the homes of the poor. The latter reveal poverty or comparative prosperity, neglect or neatness, but their owners cannot afford fully to express themselves. In the short story *Mother and Daughter* there is a memorable description of the interior of an eighteenth century house in a London square, in which the careful treatment of detail helps to build up the reader's impression of the principal characters:

The two reception rooms, looking down on the dirty old trees of the Square garden, were of splendid proportions, and each with three great windows coming down low, almost at the level of the knees. The chimney-piece was late eighteenth century. Mrs. Bodoin furnished the rooms with a gentle suggestion of Louis-Seize merged with Empire, without keeping to any particular style. But she had saved from her own home a really remarkable Aubusson carpet. It looked almost new, as if it had been woven two years ago, and was startling, yet somehow rather splendid, as it spread its rose-red borders and wonderful florid array of silver-grey and gold-grey roses, lilies and gorgeous swans and trumpeting volutes away over the floor. Very æsthetic people found it rather loud, they preferred the worn, dim yellowish Aubusson in the big bedroom. But Mrs. Bodoin loved her drawing-room carpet. It was positive, but it was not vulgar. It had a certain grand air in its floridity. She felt it gave her a proper footing. And it behaved very well with the painted cabinets and grey-and-gold brocade chairs and big Chinese vases, which she liked to fill with big flowers: single Chinese peonies, big roses, great tulips, and large lilies. The dim room of London, with all its atmospheric colours, would stand the big free, fisticuffing flowers.

Thanks to the very sensibility which made Lawrence impatient of the architecture of English industrial towns and villages, he was an understanding and fond critic of Gothic buildings. The significance of a site to the mediæval builder, and the purpose for which it was chosen, is finely conveyed by a passage in *The Rainbow*:

Two miles away, a church tower stood on a hill, the houses of the little country town climbing assiduously up to it. Whenever one of the Brangwens in the field lifted his head from his work, he saw the church tower at Ilkeston in the empty sky. So that as he turned again to the horizontal land, he was aware of something standing above him and beyond him in the distance.

* All quotations are by permission of Mrs. Frieda Lawrence and Messrs. Heinemann.

His most elaborate description of a Gothic building occurs in the same novel. In spite of the typically Laurentian sex imagery, he writes of the approach to Lincoln Cathedral in the mediæval religious spirit, and not the modern æsthetic one :

When he saw the cathedral in the distance, dark-blue lifted watchful in the sky, his heart leapt. It was the sign in heaven, it was the Spirit hovering like a dove, like an eagle over the earth. He turned his glowing, ecstatic face to her, his mouth opened with a strange, ecstatic grin.

" There she is," he said.

The " she " irritated her. Why " she " ? It was " it." What was the cathedral, a big building, a thing of the past, obsolete, to excite him to such a pitch ? She began to stir herself to readiness.

They passed up the steep hill, he eager as a pilgrim arriving at the shrine. As they came near the precincts, with castle on one side and cathedral on the other, his veins seem to break into fiery blossom, he was transported.

They had passed through the gate, and the great west front was before them, with all its breadth and ornament.

" It is a false front," he said, looking at the golden stone and the twin towers, and loving them all the same. In a little ecstasy he found himself in the porch, on the brink of the unrevealed. He looked up to the lovely unfolding of the stone. He was to pass within to the perfect womb.

Then he pushed open the door and the great, pillared gloom was before him, in which his soul shuddered and rose from its nest. His soul leapt, soared up into the great church. His body stood still, absorbed by the height. His soul leapt up into the gloom, into possession, it reeled, it swooned with a great escape, it quivered in the womb, in the hush and the gloom of fecundity, like seed of procreation in ecstasy.

This sympathy with the Gothic style, which he described as " always asserting the broken desire of mankind in its pointed arches," made him look with an indulgent eye on Victorian Gothic. The heroine of *The Rainbow* attends lectures in Nottingham in a very fair example of Victorian Gothic applied to an educational institution :

Its architecture was foolish, she knew from her father. Still, it was different from that of all other buildings. Its rather pretty, plaything, Gothic form was almost a style in the dirty industrial town.

She analyses the faults of detail, the ugly arches, the " chimney-piece of cardboard-like carved stone," which looked silly opposite the bicycle stand and the radiator, and the incongruity of the notice board in the lofty hall. Nevertheless, she sees in it " a reminiscence of the wondrous, cloistral origin of education." There are a number of critics to-day who are aware of the merits of Victorian Gothic, but there were very few in the twenties when Lawrence wrote this passage.

Although there are occasional references to other styles, Gothic and Georgian dominate Lawrence's picture of England. There is no doubt about his preference for Gothic : " He had always," he writes of a character in *The Rainbow*, " all his life, had a secret dread of Absolute Beauty. It had always been like a fetish to him, something to fear, really. For it was immoral and against Mankind. So he had turned to the Gothic form." Again, in *Sons and Lovers*, he distinguished between Gothic and Norman : the round arches of the latter, repeating themselves, meant the dogged leaping on of the persistent human soul, " nobody knows where," whereas the perpendicular lines and pointed arch of the former, " leapt up at heaven and touched the ecstasy and lost itself in the divine."

I hope I have shown what rich material there is in Lawrence's novels for the student of English architecture and the English scene. I have also tried to extract or at least indicate the most important passages for his purpose. Of these perhaps the most significant is to be found in *Lady Chatterley's Lover*, which is the least accessible of the novels. Partly because the passage is in itself so interesting, and partly because it is so hard for the ordinary reader to come by, I quote it. The theme is a car journey through a midland mining town to a lovely Elizabethan mansion on its outskirts :

It was as if dismalness had soaked through and through everything. The utter negation of natural beauty, the utter negation of the gladness of life, the utter absence of the instinct for shapely beauty which every bird and beast has, the utter death of the human intuitive faculty was appalling. The stacks of soap in the grocers' shops, the rhubarb and lemons in the greengrocers ! the awful hats in the milliners ! all went by ugly, ugly, ugly, followed by the plaster-and-gilt horror of the cinema with its wet picture announcements, " A Woman's Love ! " and the new big Primitive Chapel, primitive enough in its stark brick and big panes of greenish and raspberry glass in the window. The Wesleyan Chapel, higher up, was of blackened brick and stood behind iron railings and blackened shrubs. The Congregational Chapel, which thought itself superior, was built of rusticated sandstone and had a steeple, but not a very high one. Just beyond were the new school buildings, expensive pink brick and gravelled playground inside iron railings, all very imposing and mixing the suggestion of a chapel and a prison. . . .

The car slid on downhill past the Miners' Arms. It had already passed the Wellington, the Nelson, the Three Tuns and the Sun, now it passed the Miners' Arms, then the Mechanics' Hall, then the new and almost gaudy Miners' Welfare and so past a few new " villas," out into the blackened road between dark hedges and dark green fields, towards Stacks Gate.

Tevershall ! That was Tevershall ! Merrie England ! Shakespeare's England ! No, but the England of to-day. . . . It was producing a new race of mankind, over-conscious in the money and social and political side, on the spontaneous, intuitive side dead—but dead ! . . .

A turn and they ran on the high level to Stacks Gate . . . you saw on the left rows of handsome " modern " dwellings, set down like a game of dominoes, with spaces and gardens ; a queer game of dominoes some weird " masters " were playing on the surprised earth. And beyond these blocks of dwellings, at the back, rose all the astonishing and frightening overhead erections of a really modern mine, chemical works and long galleries, enormous, and of shapes not before known to man.

The car ran along the uplands. In front, looming again and hanging on the brow of the sky-line, was the huge and splendid bulk of Chadwick Hall, more window than wall, one of the most famous Elizabethan houses. Noble it stood alone above a great park, but out of date, passed over. It was still kept up, but as a show place. " Look how our ancestors lorded it ! "

England, my England ! But which is *my* England ? The stately homes of England make good photographs, and create the illusion of a connection with the Elizabethans. The handsome old halls are there, from the days of Good Queen Anne and Tom Jones. But smuts fall and blacken on the drab stucco that has long ceased to be golden. And one by one, like the stately homes, they are abandoned. Now they are being pulled down. As for the cottages of England —there they are—great plasterings of brick dwellings on the hopeless countryside. . . .

The gentry were departing to pleasanter places, where they could spend their money without having to see how it was made.

This is history. One England blots out another. . . . The industrial England blots out the agricultural England. One meaning blots out another. The new England blots out the old England. And the continuity is not organic, but mechanical.

These are bitter words, but written with insight. Lawrence seizes on two great contrasts, the contrast between the modern civilization and the old, and the contrast between the agricultural and the industrial scene. He makes these contrasts reveal a vital weakness : that there is no true continuity between the new and the old, and no organic relationship between agriculture and industry.

A traditional agriculture and an unplanned industry make a thoroughly unnatural combination. In most revolutions it is possible to trace the pattern of some organic plan, but the industrial revolution had no plan other than a mechanical one. Hence in Lawrence's description of the industrial town the words " dismalness, negation, horror, hopeless." Hence also, in his description of the beauty of the past a note of dissatisfaction : it is either being destroyed or else does not fit in with the life that goes on around it.

At the end of this pessimistic statement, Lawrence does not propose any remedy. By temperament he was a rebel, not a reformer. Part of his value as a recorder derives from his having no theoretical axe to grind.

On the whole, in his description of the English scene Lawrence holds a fair balance between ugliness and beauty. And although, in his own phrase, he " felt like some modern Ulysses, wandering in the realms of Hecate," he sometimes expressed faith in the future. In *Women in Love* there is an impassioned description of the new architecture by the German sculptor Loerke. Salvation must be found by creating beauty in the centre of industry itself :

Since churches are all museum stuff, since industry is our business, now, then let us make our places of industry our art—our factory area our Parthenon, ecco !

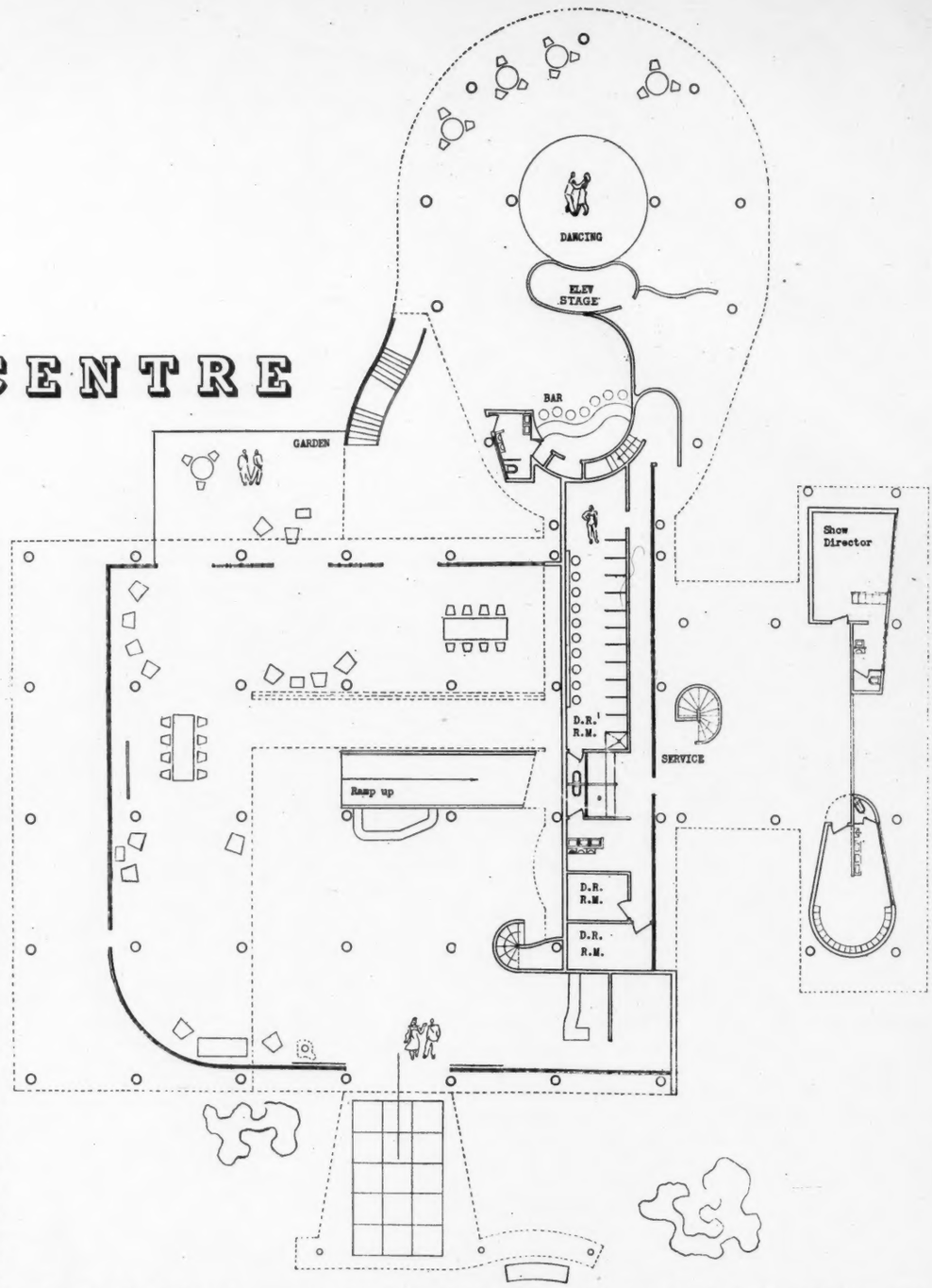
There is no need for places of work to be ugly, indeed ugliness, in the end, ruins the work. Men will not submit to ugliness, they will wither because of it, and this will wither their work as well. " They will think the work itself is ugly : the machines, the very act of labour. Whereas the machinery and the acts of labour are extremely, maddeningly beautiful." The solution is, not that art should serve industry, but that it should " interpret industry, as it once interpreted religion."

This passage helps to explain the end of *The Rainbow*, where, after his bitterest description of a modern industrial town, Lawrence writes :

She saw in the rainbow the earth's new architecture, the old brittle corruption of houses and factories swept away, the world built up in a living fabric of truth, fitting to the over-arching heaven.

A typical urban scene, charged full with atmosphere, which makes an irresistible appeal to the English temperament, i.e. isn't ugly—at any rate to those who see it from the outside. Lawrence, as Mr. Burke points out, saw this world from the inside. He had been born and brought up in this sort of street. To the person who sees it from the inside the industrial urban or suburban background, sordidly romantic though it may be, or evocatively bijou, is a thing to get away and stay away from.

SOCIAL CENTRE

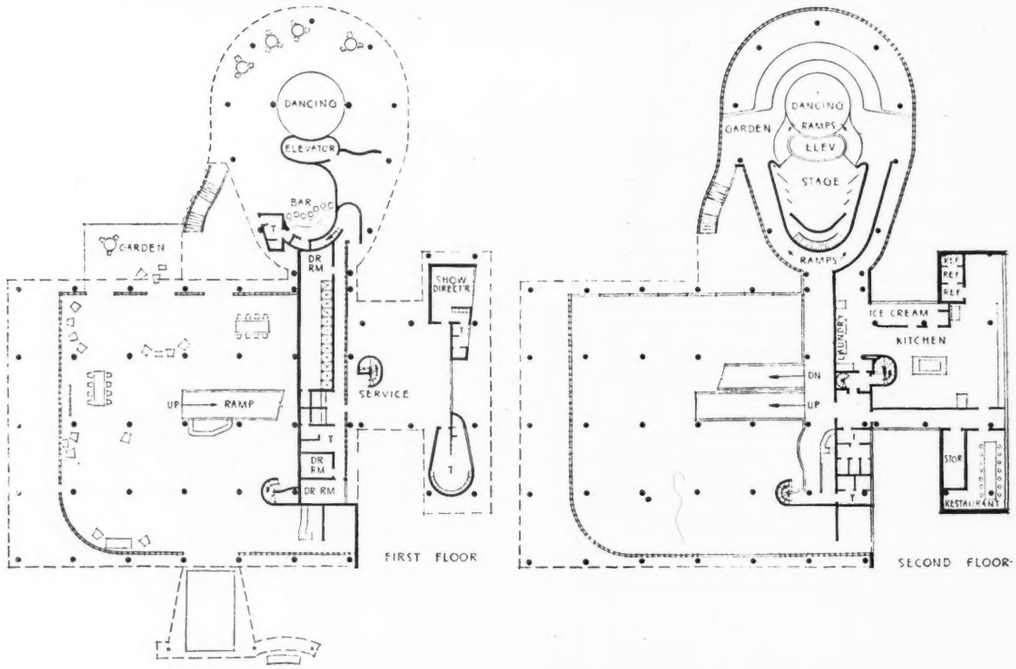


Belo Horizonte is a relatively new Brazilian town situated several hundreds of miles north of Rio de Janeiro, in the Province of Minas Gerais. It is about three thousand feet above sea level and because of its healthy situation several Government departments have been transferred there and much money invested to develop the town into an attractive centre. A new theatre has been built which is to be the finest in the country, also a new sports club and a casino. These buildings, only recently completed and illustrated in the following pages, provide a community centre (the creation of which is due largely to the influence of Senhor Gustavo Capanema, Brazilian Minister of Education and Health). They are situated in the suburb of Pampulha, and they offer a particularly handsome round of pleasant relaxations, starting with a Casino and ending with a Yacht Club, the architect being Oscar Niemeyer, who was once a pupil of Le Corbusier. The buildings are grouped around an artificial lake and the Casino, one of the most interesting of them, is perched on a small mound jutting peninsula fashion into the water. In design it resembles an airy cage and rests its round supports, which are of different heights, on the sloping sides of the hill. The framework of the Casino consists of smooth round columns of reinforced concrete sheathed with travertine on the outside and chromium on the inside. The glass screen walls are relieved by occasional surfaces of juparaná stone or blue and white tiles in a traditional Portuguese pattern. Through the glass walls a view of clouds, water, and the mountains beyond can be seen. At night the interior looks particularly gay with the lights on its pink-mirrored walls, polished onyx ramps, and shining steel columns. The system of ramps, although undoubtedly extravagant, is ideal for the circulation of slow-moving crowds. One ramp forms a convenient and safe service connection between the pantry and the circular restaurant. Above the main block of the Casino rises the pear-shaped roof of the restaurant, surmounted by a curved water tank. Beneath the restaurant is an outdoor dancing terrace. The great main hall is divided near its centre by a two-run ramp cased with Argentine onyx of a yellow-green colour. Above is a large balcony with roulette tables made of coúna wood (light yellow) and designed by the architect. Internally the louvred walls of the restaurant are lined with light tufted satin, the dancing floor is glass, lighted from below, and there is a small stage which is reached by ramps. Photographs are by G. E. Kidder Smith, A.I.A.

The facing page. The entrance to the Casino with its remarkable marquise. Like that by Alvar Aalto at Paimio, it is an intellectual rather than a practical shape. Note the ingenious V-support at the far end. Since this photograph was taken a semi-recumbent bronze statue of a female figure by the Polish sculptor Zamoiski, heroic in scale and lying on a low stone bench, has been placed beneath the curved section of the marquise.

Oscar Niemeyer

CASINO


DANCING
ELEVATOR
BAR
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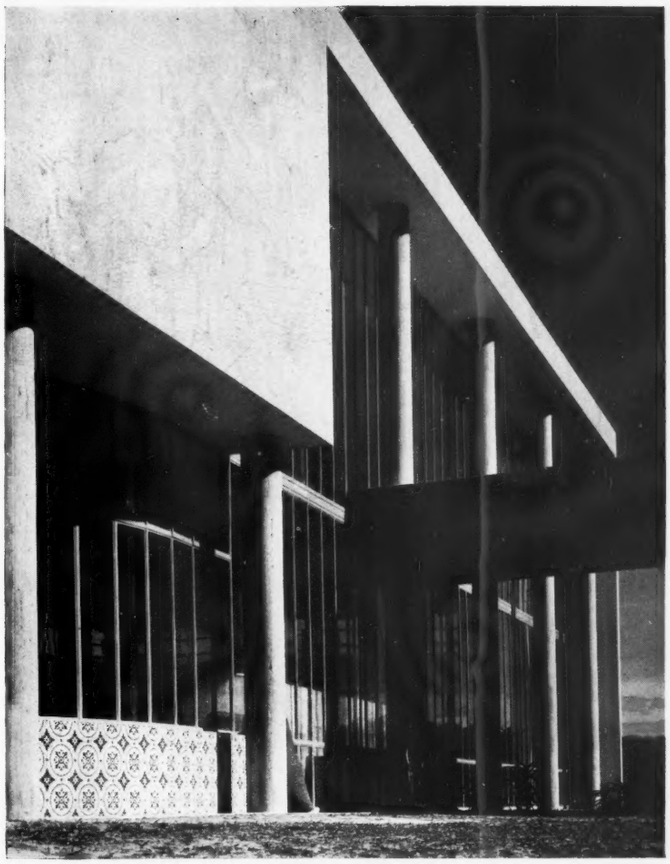
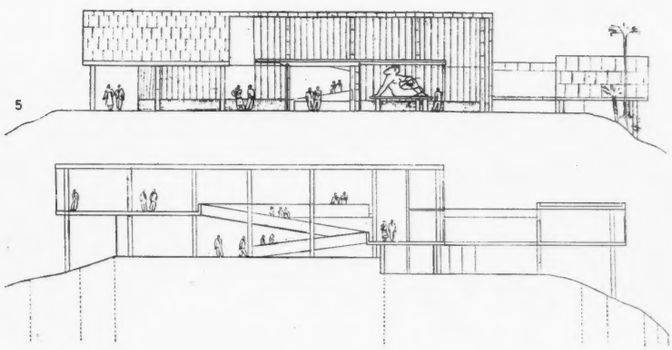
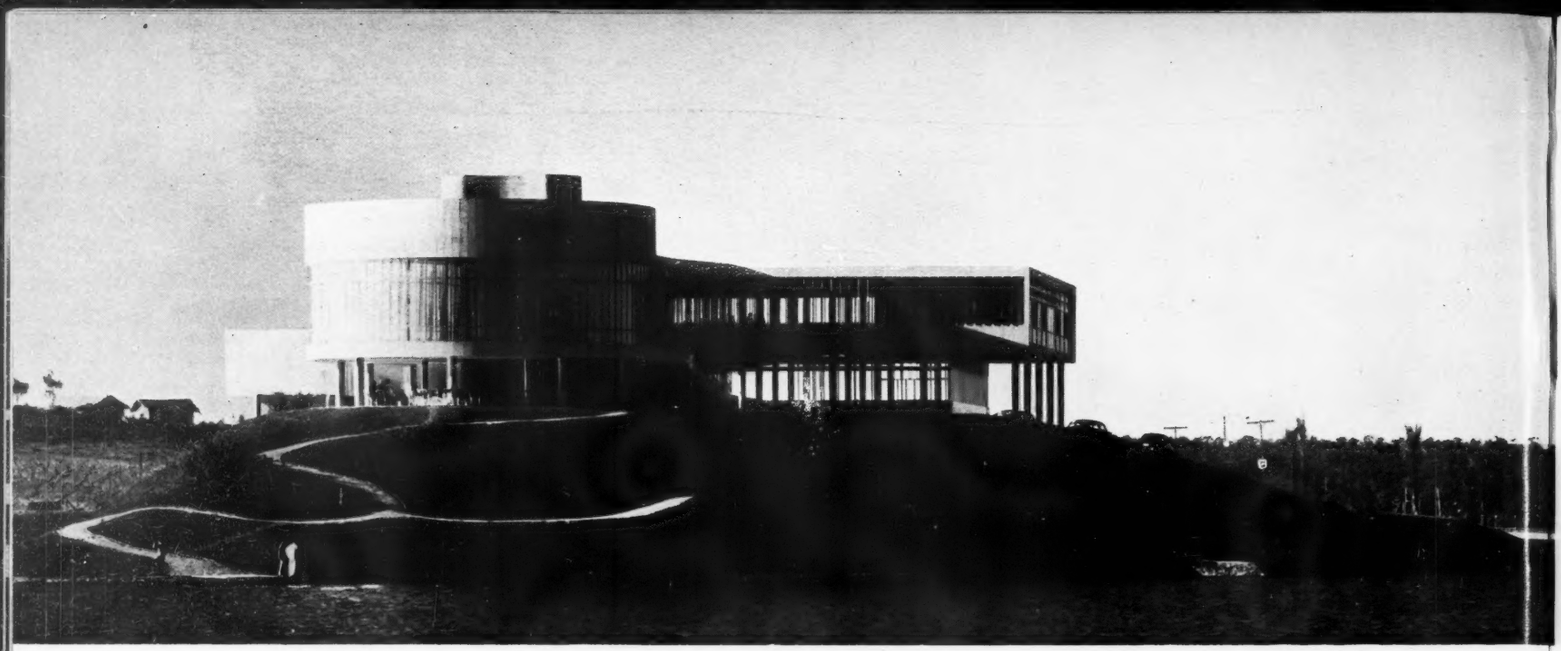
SECOND FLOOR





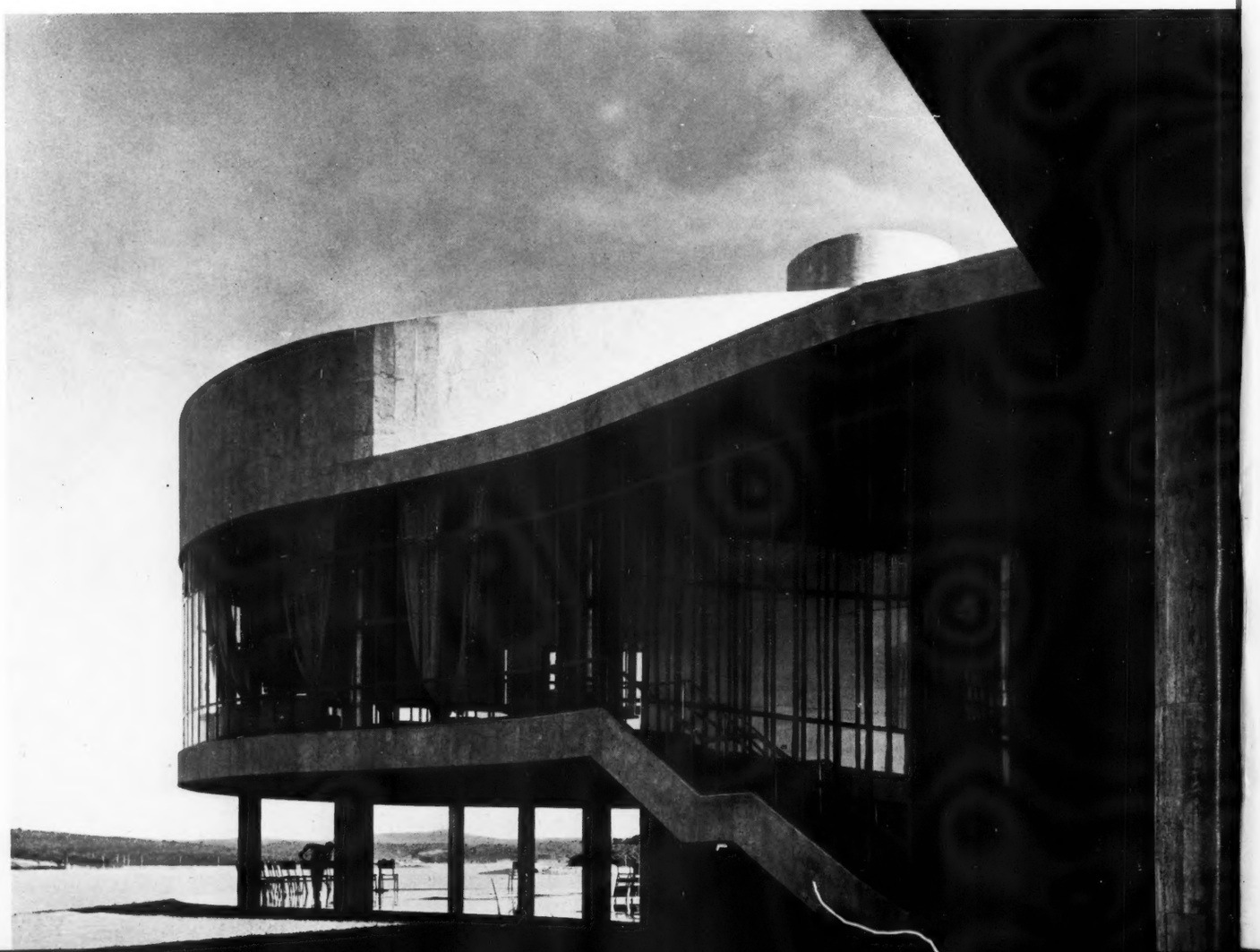
Oscar Niemeyer

On the opposite page a view of the approach from the road showing the main entrance in the centre, the night club behind to the right, and the service wing also on the right. Above, left, a detail of the entrance. The dado is of native blue tiles which add a touch of colour to the travertine of the walls and the glass screens. Top right, looking out towards the entrance from the gaming mezzanine. The next illustration is of the short hall leading from the ramp to the night club in the rear. The columns are encased in steel, the balconies are onyx, and the walls are lined with pink mirrors and light panelled wood. Next is a view from the ramp down to the receiving level and up to the tables. The materials used here are marble revetting to the ramps and balconies, and chromium casing to the columns. Bottom, a corner of the night club and restaurant as approached by ramp from the front of the building. The sound absorbent panels around the top half of the room are covered with pink satin.

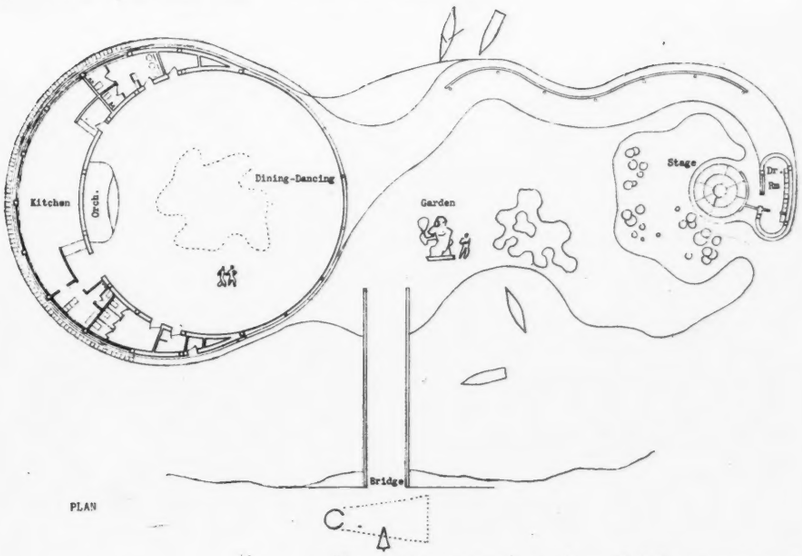


NIGHT CLUB

Above, a view of the Casino from the Yacht Club across the lake, showing the semi-sphere of the night club and the terrace beneath it. To the right, on the upper floor, is the main gaming room. The arrangement and prominence of the paths up from the lake are an important "free form" in the composition. Below, a close-up of the night club and the tea terrace below. On the facing page, top, is a view of the night club end of the Casino as seen from the walk which runs around the edge of the peninsula.

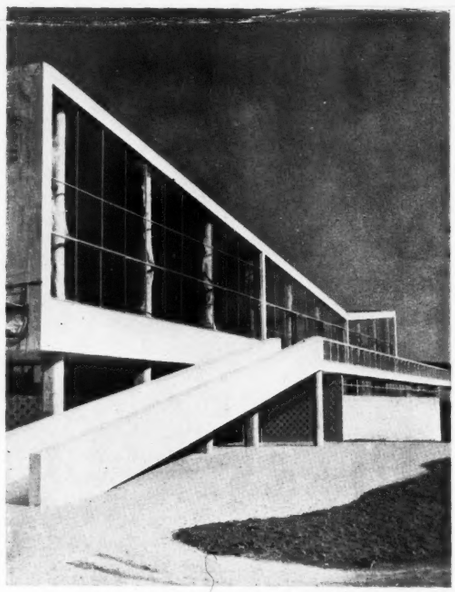


DANCE CLUB



PLAN

The circular restaurant or dance club has a crescent of service rooms. The horizontal plane of the roof flows out to become an organically curving garden shelter, then whips its tail into the water to enclose a small stage and a lily pond. Thus building and "background" become one.



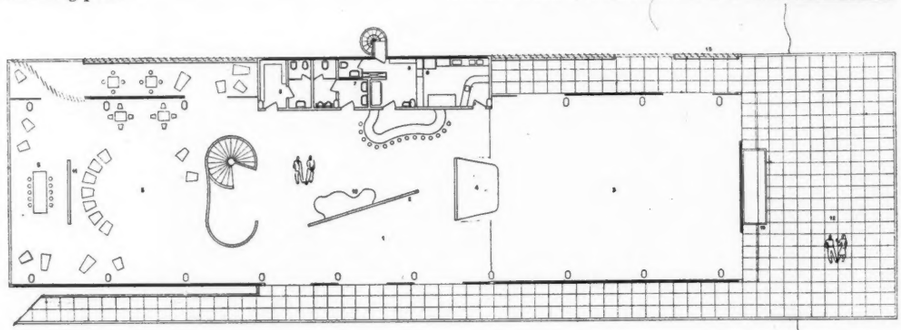
YACHT CLUB

The Yacht Club, bottom, is a long ship-like building and its most interesting feature is the inverted gable roof which rises at each end in straight uncompromising lines. Upon entering the grounds one first sees the tile-covered walls of the basement. On this lower level are offices, bath cabins and a shelter for rowing boats, pirogues and shells. To the right is the main approach, top, an easy exterior ramp which leads to the principal floor above where, in the centre, there is a hall subdivided by a low wall decorated with mural painting by Burle-Marx and an arrangement of flowers and fountains in serpentine boxes. To the left of the vestibule is a living-room ; to the right a dining-room, the opposite end of which opens on a terrace overhanging the water, serving both as an outdoor restaurant and as the roof of the boathouse beneath. West of the building is a very large tiled swimming pool.

KEY TO PLANS

FIRST FLOOR :

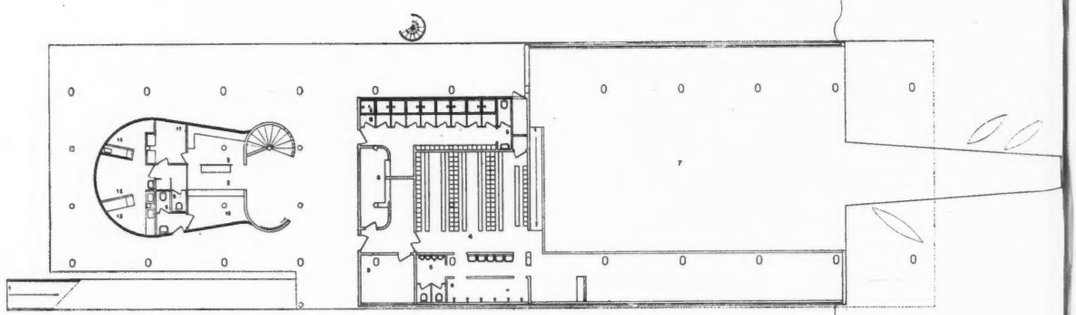
1. Hall.
2. Mural (Burle-Marx).
3. Dining room.
4. Orchestra.
5. Living room.
6—7. Toilets.
8. Kitchen.
9. Bar.
10. Pool.
11. Mural (Percy Deanne).
12. Terrace.
13. Brise-soleil.



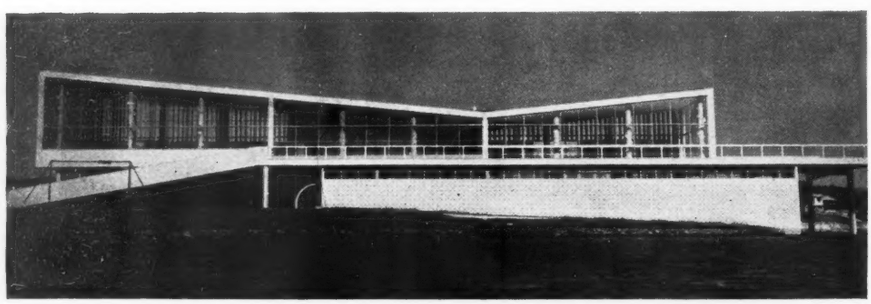
FIRST FLOOR

GROUND FLOOR :

1. Ramp.
2. Laundry.
3. Barber's shop.
4—6. Men's lockers.
7. Boathouse.
8. Women's lockers.
9. Waiting room.
10. Secretary.
11—14. Examination and treatment rooms.



GROUND FLOOR

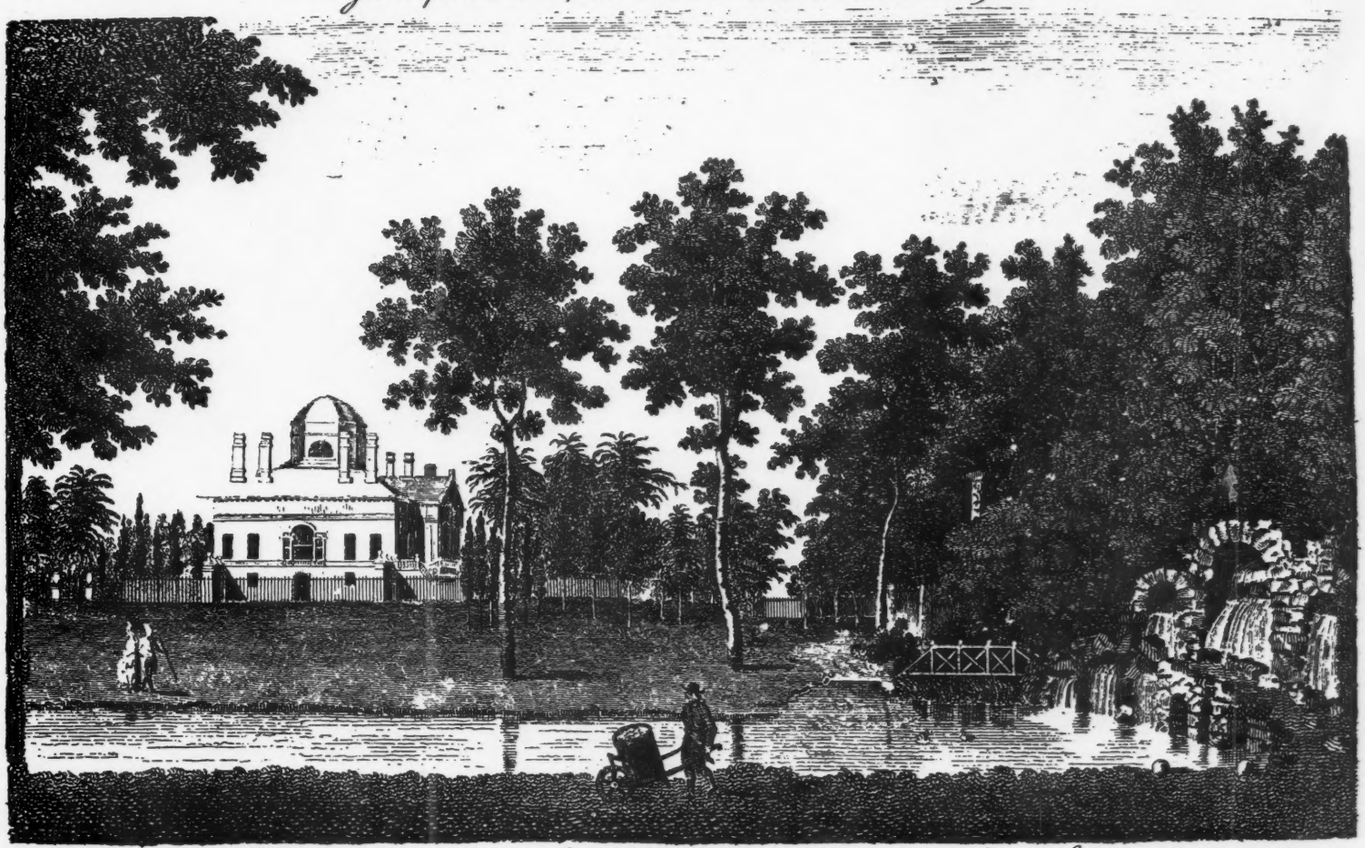


LORD BURLINGTON'S BIJOU, or SHARAWAGGI AT CHISWICK

By H. F. CLARK

Morphologically, the Landscape movement can be broken down into three phases. The last, the Price-Knight phase in which the Picturesque approach, until then little more than a fashionable crochet, was re-issued as a full-dress æsthetic theory, was in a sense the only one in which the Improvement of landscape could be described as a *visual* fine art, requiring as Uvedale Price kept emphasizing, the kind of sensibility to be found most highly developed in the painter. The middle period, of Capability Brown, may be described as the brass tacks period, when a Practical Exemplar of Do's and Don't's was being worked up by the craftsmen of the movement from the other-worldly junketings of the poets, professional and lay, who mark the first phase. It is with this first phase that Mr. Clark deals in this article, and here Chiswick is particularly rewarding of study because not only is it the key example of the early Landscape movement, but in the differences between Rocque's plan of 1736 and Mr. Clark's contemporary one it furnishes an almost ideal demonstration model of the distinction we are now able to draw between the first phase of the movement and the second. It shows, for example, to what a small extent the early landscapists with their formal axial development (Sphinx avenues, etc.) round the house really departed from the orthodoxies of the Grand Manner, although from their published statements they clearly regarded themselves as particularly violent revolutionaries. What in fact they were seeking, as Mr. Clark shows, was not a more creative art of landscape design but a particular sort of landscape—not an enlargement of the visual vocabulary but a limitation of it to certain combinations which would recapture a mood, the mood being roughly that in which a gentleman well founded in the classics might be supposed to look at a picture by Claude. For Lord Burlington the *genius loci* was a memory requiring something in the way of a temple and a grove, or anyway an urn and a seat, to foster associations. This would have seemed mere infantilism to Uvedale Price for whom the *genius loci* was in fact nothing less than the character of a place, so that for him the "improvement" of a bare and rounded hill meant making it barer and rounder, an idea the early fathers of Landscape would have called highly disgusting, and Repton in the middle period rejected graphically in two comparative drawings. To that extent Price may be called the first functionalist, but he was building, of course, on foundations already laid down by the Kents and Burlingtons in a few great gardens like Chiswick.

Engraved for The Modern Universal British Traveller



The DUKE *of* DEVONSHIRE's *Seat at* CHISWICK *as seen from the* GARDEN.

THE gardens of Chiswick House are now a public park. The gardens are also a public monument, for here lies buried under bamboo, rhododendron and laurel and worn turf a garden which, when completed in 1736, contained in embryo one of our greatest contributions to culture, the humanized English landscape. Other gardens there are, built in the first half of the eighteenth century, which more obviously and more maturely embody the principles which have become characteristic of the English landscape, but Chiswick is important because the men, who can be said to have formulated the art of landscape, worked here under the critical eye of Richard Boyle, 3rd Earl of Burlington, to make a fit setting for his house and his new Palladian "bijou."

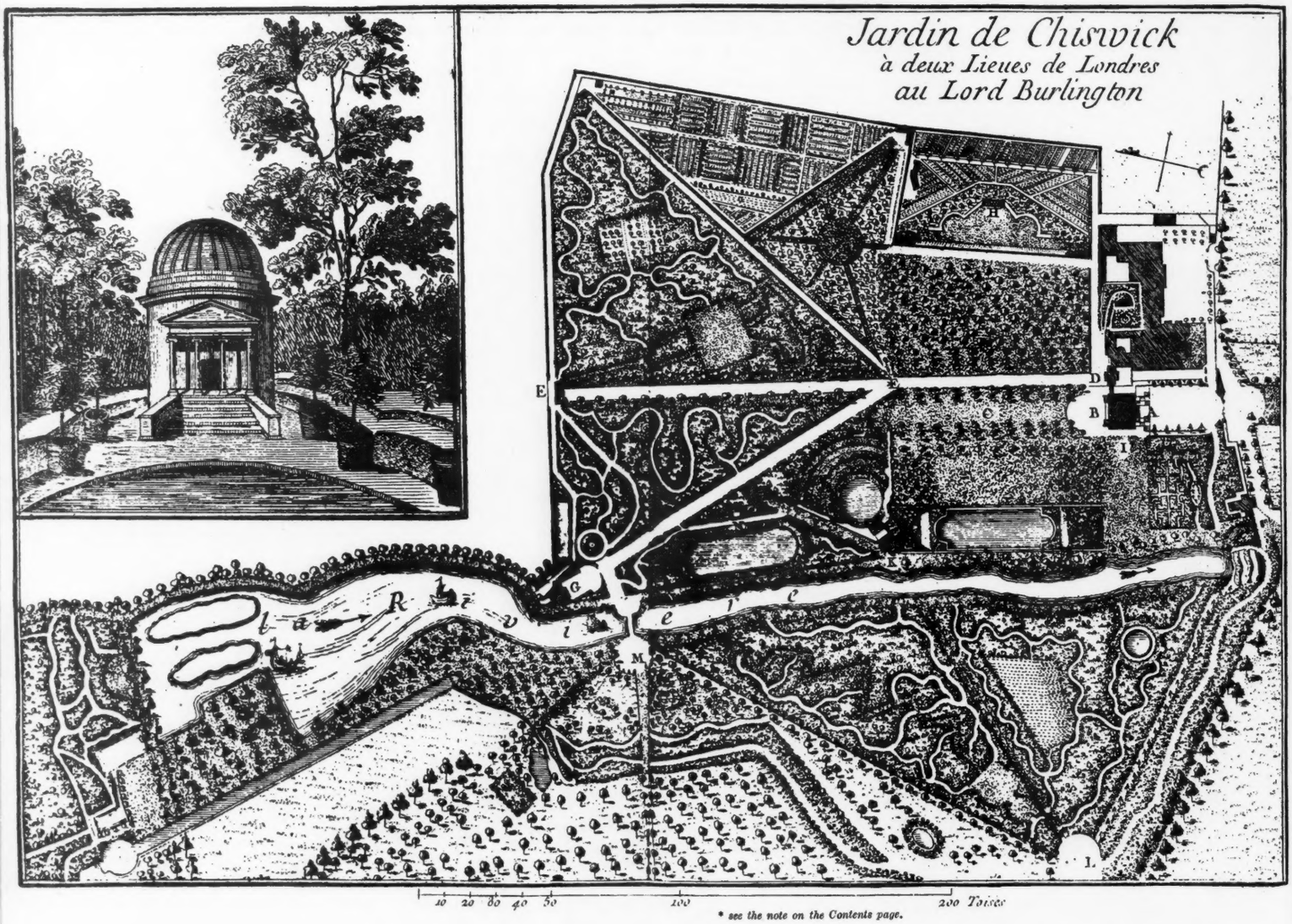
One of the first principles of the landscape garden is that of association. Prospects were made not for the eye alone but to excite the imagination. Here at Chiswick are associations enough. "Every acre," as Horace Walpole said of Stowe, "brings to one's mind some instance of the parts or pedantry, of the taste or want of taste, of the ambition or love of fame, or greatness or miscarriages, of those who have inhabited, decorated, planned or visited the place." At Chiswick, Lord Burlington, Bridgman, Kent, Pope, Gay, Sheridan, Fox, Canning, the Cavendishes and the Romanoffs, have left their imprint on its turf. "The real prospects are little else than visions themselves," added Walpole, and to-day, with our sensibilities heightened and aware of our links with the past, we can see the prospects at Chiswick as evidence of the right use of principles which could humanize and enrich the landscape of the future.

It is worth considering the origins of this garden and of the vogue for "Irregularity." The irregular garden followed the rigidly symmetrical gardens of the seventeenth century and soon developed into the picturesque landscape movement. The visual derivations of the picturesque are now well known. It had other roots, of course, in philosophy, literature and science which are as important. Irregularity developed from these and also from a taste for naturalism which had been expressed in English literature and art before the eighteenth century, such as by Milton's description of Paradise as a natural landscape. Chiswick was an attempt in another medium to realize that vision in terms of stone, earth, water and trees. Horace Walpole, in describing such gardens as "Elysiums," was probably fully conscious of the word's associations. They were, in truth, representations of an earthly paradise.

It is curious that in a period in which architecture and literature are hall-marked by a rigid classicism, the movement towards Romanticism

1736

Two hundred years of garden history divide these two plans of Chiswick, on the left Rocque's of 1736, and on the right Mr. H. F. Clark's of 1939. The 1939 plan shows Victorian additions which are a significant part of the record, but its main function is to show, as it does with wonderful clarity, the distinction between phases 1 and 2 of the Landscape movement. Phase 3, the Uvedale Price phase, which saw the full development of Picturesque Theory, does not lend itself easily to illustration since the cultivation of deeper sensibilities with which it was largely taken up in an effort to liberate phase 2 from the propaganda slogans of the professionals — "mounds-clumps-belts" being the landscape gardener's equivalent of "Corsica-Tunis-Nice"—can hardly be shown on plan. What a plan can show is the development from Kent-Burlington to Brown-Repton, from the excited poets and amateurs to the hardened professionals, from the first daring irregularity, the first romantically sited obelisk, to the full technique of open-planning and "free forms," which none the less so quickly became clichés. Mr. Clark calls this first phase the Irregular style (from* Sharawaggi, *a Japanese term of the period, which can be translated colloquially as Not Being Stuffed Shirt, cf., the canal at*



* see the note on the Contents page.

and the Picturesque should first have been developed and that those of whom it can be said that they were the leaders of this architectural formalism should be so preoccupied with Irregularity in garden layout. One clue can be indicated by pointing to the fact that William Kent, architect, of Holkham, derived his inspiration in architecture from the Italian building Vicenza, his taste in landscape painting from the Italian paintings of Claude Lorrain and his sensitiveness to natural scenery from the Roman Campagna. The part played by classical authority in Augustan canons of taste was all pervading and classical authority for irregularity was not difficult to find. Horace and Virgil abound in references to the delights of rural life, and the Sabine Farm had become an ideal which one of the most appealing characters associated with the landscape movement, William Shenstone, was later to put into practice at the Leasowes with the approval of his contemporaries. Descriptions of the countryside found in the classics emphasized the charm of natural scenery. This appreciation was given form and direction by the publication in 1728 of Robert Castell's *Villas of the Ancients*. Castell was an architect employed by Burlington and the publication of his researches was financed by him, so that the material was available to Burlington's circle before this date. This is an important point to remember. Castell divides Roman gardens into three distinct types. Those that were irregular, those that were laid out by the use of "the Rule and Line," and the third type, whose "beauty consists in a close imitation of nature where, though the parts are disposed with the greatest art, the irregularity is still preserved." Pliny's villa garden contained, Castell wrote, a mixture of all three. "The main body was designed after the second of these three manners. In the *Pratulum*, nature appears in her plainest and most simple dress . . . and in the *Imitatio Ruris*, hills, rocks, cascades, rivulets, woods and buildings, etc., were possibly thrown into such an agreeable disorder as to have pleased the eye from several views, like so many beautiful landskips."

In the plan, the *Pratulum* and *Imitatio Ruris* occupy quite a minor place in the whole design but that such a section of the garden existed at all was sufficient for the neo-classicist Burlington, whose love for architecture "had rescued the art from oblivion and decay," and who had rediscovered Palladio and "the rules of the Ancients," for whom, added Castell, "your Lordship has on all occasions manifested the greatest regard." Lord Burlington would approve, therefore, of a plan for his own villa garden which consisted of a close imitation of nature, "conforming to the dispositions of the greatest art . . ." and with more reason since his return from Rome where his eyes would have been trained to appreciate beautiful landskips from a study of the paintings of Claude.

Other writers, such as the gardener Stephen Switzer, were aware of classical authority for irregularity. Writing in 1715, Switzer asserted that he "followed and enlarged upon the method laid down by Virgil in his second Georgic . . ." and "on the writings of antiquity." The methods adopted by the Augustans under the tutelage of the Ancients produced such gardens as Chiswick, Pope's

1939

Chiswick, which is any formal piece of water put through the mangle). Rocque's plan shows just what this Irregular style amounted to in 1736. Most of the framework of the formal garden is still there—the straight avenues, the yew-lined allées ending in an architectural feature, the formal terminals to vistas, the rectangular pools, and the geometrical planting right up to the house. What distinguished a garden like this from its predecessors was the asymmetrical arrangement of its parts, the addition of a Wilderness with serpentine paths, though still confined within main avenues, and the "stream" in place of the canal, with natural banks, very faintly serpentine. These Irregular gardens were almost wholly evocative. They abounded in architecture, in allusions to literature and history, ancient and contemporary. Their object was less perhaps to liberate garden design than to express new and fashionable attitudes to antiquity. But under the influence of the more purely visual approach to the Landscape of men like Capability Brown, whose shaven lawns near the house and rounded clumps of trees set the style of the second period (stylizing the creative work of great amateurs like Shenstone) the avenues of Chiswick as the 1939 plan shows were broken up, the formal pools and most of the "architecture" disappeared, the park was extended and planted in the new natural woodland style, not in rows in the manner shown in the accompanying prints, and the planting round the house was cleaned up in favour of grass and great single trees, creating the type of vista with which the term Landscape has become identified. What was once not much more than a new stunt has now developed into a principle of design upon which the whole layout is developed in terms of natural features, where before the emphasis was rather on architectural motifs unorthodoxly displayed. If we call the first period the Irregular style, the second the picturesque, and the third the Picturesque with a capital P, we are at least making certain distinctions clear.

Of later developments in garden history Chiswick provides equally graphic illustrations. At the top of the 1939 plan post-Picturesque influences are reflected in the new range of glasshouses built about 1813. A greatly increased interest in horticulture—Loudon calls his own period the Gardenesque—was a feature of nineteenth-century gardening. The invention of the Wardian case in 1833 enormously stimulated the importation of rare plants which filled the Chiswick and other conservatories all over the country with orchids and pelargoniums, lobelias and calceolarias, which overflowed in dazzling carpets of scarlet and gold on to the lawns. Other changes can be discerned as, for instance, the return of formal features such as the long avenue drive and the geometrical layout near the conservatories, probably the result of the influence of Sir Charles Barry and the Italian revival. The twentieth century has left its mark in areas especially reserved for sport, the cricket and football field. Taken together the two plans show the transformation of the garden, successively, into a place for meditation, visual adventure, horticultural research, and exercise. A palimpsest of two centuries of our culture.

garden at Twickenham, Bridgman's edition of Stowe, and the palace gardens at Richmond and Kensington. In the seventies, when the picturesque was in full foliage, the connoisseur was to accuse Pope, "the celebrated genius who knew so well the theory of gardening . . ." of "a puerility in his practice . . ." and to consider Chiswick as "Italian" or "Classic." Contemporary writers have said the same. This gap between theory and practice is, however, more apparent than real. Pope, Addison, Switzer and other writers of this period certainly wrote about "the amiable simplicity of unadorned nature," but continued to clip their trees, to decorate their *allées* with temples and statuary and to embellish their grottoes. The truth of the matter is to be found, perhaps, in a suggestion of Mr. Hussey's that Nature, as a word used by the Augustans, had two meanings. One the generally accepted one of visible phenomena not made by artifice, and the other, the ideal form, in the sense given it by Aristotle, of potential achievement rather than realized perfection. The purpose of art was to assist nature in developing towards this ideal form. This is what Shaftesbury called "Nature's genuine order." The popular conception was that this ideal order existed before the Fall but had been destroyed by sin. John Dennis wrote that the great design of Art, "is to restore the Decays that happened to Human Nature by the Fall, by restoring Order. . . ." Order had been restored in the landscapes of Claude. These were not, as the eighteenth century mind realized, direct transcriptions of the Roman Campagna but were landscapes which perfectly expressed the serenity and calmness which nature, left to herself, could not achieve. "Consult the genius of the Place in all . . ." was the advice given in Pope's *Epistle to Burlington*. The "genius of the place" was that spirit struggling for coherence, for fulfilment. Perhaps it was the conscious expression of this idea, as much as for decorative effect, that inspired the early irregular garden makers to retain the use of stone statuary, the dryads of the place, in their groves. Chiswick was even more plentifully supplied than most with figures and terms.

The Irregular garden could be, without inconsistency, a place where Pope and his contemporaries could enjoy Nature. Pope's grotto and his garden which he had "twisted and twirled and rhymed and harmonized," were to him shrines where "Great Nature" might be worshipped, where Nature, though overdressed, was "nature still but nature methodized."

Chiswick was one of the first of these irregular gardens. It was begun somewhere about the year 1715, after Burlington's return from

Italy. One of the first records that such work was in progress is a reference in Colin Campbell's *Vitruvius Britannicus*, of "the new Bagnio in the gardens of Chiswick . . . erected by the Earl of Burlington in the year 1717." This he described as "the first essay of his Lordship's happy invention."

The position of this temple, both as a terminal to an *allée* and as an architectural feature on the banks of an artificial river and lake, may not necessarily imply that the lake and river had been excavated by that time but it certainly presupposes the existence of progress in the garden before 1717. Added confirmation that parts of the garden were in existence before this date can be found in a poem of Gay's, *An Epistle on a Journey to Exeter*, written in 1715.

"While you, my lord, bid stately piles ascend
Or, in your Chiswick bow'rs enjoy your friend;
Where Pope unloads the boughs within his reach,
The purple vine, blue plum, and blushing peach . . ."

And besides this, references can be found in Pope's letters particularly in one from Pope to Jervas of July, 1716, and in one to Martha Blount, which mentions the delightful gardens of Lord Burlington at Chiswick where he is to pass three or four days.

Pope and Gay, both young and both poets winning the public's notice, were frequent visitors to Chiswick and were on terms of friendship with Burlington and his architects, particularly with William Kent. Horace Walpole wrote that it was Pope who formed the style of the man whom he considered as the founder of the landscape movement, the genius who "struck out a great system from the twilight of imperfect essays," a man greater than Mahomet for he merely "imagined an Elysium, but Kent created man." Though Chiswick is generally attributed to Kent all the available evidence is against this. Though Kent may have, between his return with Burlington and his second visit to Rome about 1718, evolved the main feature of the plan engraved by Rocque in 1736, there is more evidence to show that his first love during this period was painting and decoration, and it is unlikely that he turned to architecture and garden making until his return to England about 1720. By this time, however, the principal parts of the garden had been laid out. There is definite proof that some of the work at Chiswick was his. It is contained in the 1801 edition of William Whately's *Observations on Modern Gardening*. The names of both Kent and Bridgman are mentioned as being responsible for parts of the garden. It is more likely that it was the latter who advised Burlington in the first instance. Bridgman had achieved a considerable reputation. He had been associated with Vanbrugh in the laying out of the grounds of Castle Howard and Blenheim. By 1720 he had been appointed Royal Gardener. Burlington would be more likely to call to his aid a man esteemed for his skill by most of his contemporaries rather than to rely on the still inexperienced Kent.

Little is known about Bridgman's life or personality. His early association with Vanbrugh is interesting because, if Vanbrugh is to be given his due, he was the first architect to conceive of the possibilities of creating landscape which would faithfully reproduce the picturesque features of landscape painting. He is credited with saying when consulted about the layout of Blenheim, "you must send for a landscape painter." Though Bridgman was not a painter the close association of these two men points to an affinity of ideas and tastes which would have appealed to one of whom Sir Joshua Reynolds said that he was "an architect who composed like a painter." As can be seen from Bridgman's layout at Stowe, his ideas included a feeling for the indivisibility of the garden and landscape. To him gardens were not, as they were to seventeenth century gardeners, "oases in the desert," but both parts of a whole. And so he broke down the boundary walls and introduced the sunk fence, or ha-ha, a device copied from French military fortifications. Once the surrounding countryside was exposed to view, it was but natural that it should be brought to feel the benefits of that order which Bridgman, Kent and their successors knew was its due. The result was not only that the discipline of art was applied to the wilderness, but that characteristic features of the wilderness were introduced into gardens. Groves of irregularly disposed trees were the most familiar. But Bridgman, for example, also brought into the Royal gardens at Richmond cultivated fields and "morsels of forest appearance," and Kent's experiment of using dead trees in Kensington Gardens, provided his critics with a subject for witticisms at his expense.

It is probable that it was Bridgman who influenced Kent, rather than Pope. And though it was Kent who, as Horace Walpole wrote, "leapt the fence and found all nature was a garden," it was Bridgman who sunk the fence and lessened the difficulties of this athletic feat. It was Bridgman who was consulted by Pope at Twickenham and by both Pope and Lord Bathurst when engaged together with Burlington in building the house and laying out the grounds of Marble Hill for the beautiful Lady Suffolk.

Chiswick is more in the manner of Bridgman's work at Stowe than in the looser landskip style of Kent at, for instance, Esher Park. Whately's comparison of the work of these two men at Chiswick is interesting. The plantation of Bridgman he calls "phlegmatic," whereas that of Kent, "has a rural, cheerful effect." The two parts referred to lie east and west of the main axial avenue shown in Rocque's plan. It is, of course, impossible to-day to feel that either of them promote cheerfulness, but from a study of the plan it is probable that the more mazy paths of the east side are Kent's work. The small rustic temple terminating the yew-lined *allée* on that side is certainly his.

For twenty years, until their completion about 1736, this garden was being shaped and the Palladian villa built. A series of paintings now at Chatsworth, said to be by George Lambert, show the charm of the gardens at this period. From the south front of the new villa a double avenue of cedars and limes in grass, flanked by the main gravelled walk, led to a semi-circular exedra of cut myrtle set with vases and statues of Cæsar, Pompey and Cicero, brought back from Hadrian's villa near Tivoli. The main features of the garden were asymmetrically disposed on both sides of the main walks, each of which was terminated by a temple. The stream and lake were probably added by Kent to Bridgman's original scheme. Bridgman's handling of water was always formal, and the small rectangular pools were probably by him. But Kent, in the words of Walpole, "especially excelled in the management of water. The gentle stream was taught to serpentine seemingly at its pleasure. Its sides were smoothed but preserved their meanderings." The Chiswick stream was probably his first experiment in this medium. Here the meanderings are only slight and both the stream and lake seem tentatively to have overflowed from the canal and fish-pond motif of former days, not yet realizing, perhaps, the serpentine pleasures that were to come. The plantations on the west bank were also probably the work of Kent, and one of his avenues still leads to a fine obelisk near the west gate. Originally the pedestal of this obelisk was hung with an Athenian relief of two figures and a child, which were presented to Lord Burlington by Theobald from the Arundel Marbles. Excavations from the river and lake provided the soil for the embankment screen which overhangs Burlington Lane. Another decoration for the garden was provided by Hans Sloane, who presented Lord Burlington, in 1738, with a gateway by Inigo Jones. It was moved from Chelsea and set up at the east end of the terrace. Pope celebrated this acquisition with a verse:

"I was brought from Chelsea last year
Battered with wind and weather.
Inigo Jones put me together:
Sir Hans Sloane let me alone;
Burlington brought me hither."

From those days to this the gardens have undergone modifications and alterations to suit the prevailing taste, from Irregularity to the Picturesque, from the Picturesque to the Gardenesque, and is now returning to original wilderness. But faint echoes still remain of the conversations of Pope and Gay; of Burlington and Kent; of the laughter of the beautiful dancer Violetti, the adored wife of Garrick; and of the remonstrances of Lady Charlotte, in the garden, composing her fidgeting children to stillness before the canvas of Hogarth.

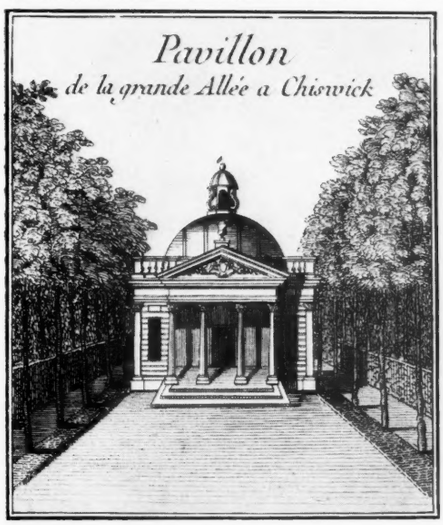
Lady Charlotte Boyle, daughter of Lord Burlington, is the link between the elegance of the Augustans and the carnival of the Georgian era, from the Burlington circle through nearly two hundred years of the Devonshires to the present time. Lady Charlotte married William Cavendish, heir of the Duke of Devonshire, in March, 1748, and Chiswick House passed to his family on the death of Lord Burlington in 1753. She died before her husband became the fourth Duke and, for a brief time, Prime Minister. It was her son that married in 1774 Lady Georgiana Spencer, the precocious Lady Georgiana who, in her teens, had "hung on the sentences that fell from Johnson's lips and contested for the nearest place to his chair." It was she who, after the birth of her first child, commissioned James Wyatt to enlarge the house, to transform Burlington's Palladian bijou, "too little to live in and too large to hang to one's watch," into an English home.

The brilliant company that surrounded her to talk scandal, politics and laugh at the latest bon mot, listened to music selected by Dr. Burney, played by an orchestra on the lawn, or sat with her in her favourite spot, in the grass amphitheatre by the obelisk in its circle of water, under the shadow of Burlington's lovely temple. And of that company there would sure to be her dear Bess, Lady Betty Foster, who was to succeed her as Duchess of Devonshire, and her sister, Harriet, Lady Bessborough, mother of Byron's Lady Caroline Lamb, and of course their intimate friend, the mercurial Richard Sheridan. The Duchess Georgiana was seventeen when she married the fifth Duke. Horace Walpole styled her a "phenomenon" . . . "she effaces all without being a beauty." Greatly talented, she became a political muse who inspired and directed, politically and socially, the society of her day. "Sweet Ches" became her favourite home. And became, too, the centre of a web of Whig intrigue and politics during the crisis of the King's madness between November, 1788, and the following January, when Grey, Townshend, Fox and Sheridan attempted to dethrone Pitt and seize power. It was to Chiswick and to his friend the Duchess Georgiana that Charles James Fox came to die in 1806, while the devoted Sheridan whom he had declined to admit to his bedside, paced the terrace beneath. And it is curious that another Prime Minister, George Canning, whom Sheridan had befriended as a boy and whom Fox had slighted, died in the same room at Chiswick in 1827.

The gardens during those years had been altered to suit the prevailing taste for landskip. The alterations were described as "judicious." "The straight line which uniformly prevailed in the original design has been, in many instances, supplanted by the serpentine walk, or devious bend, so much more consonant to the freedom of nature." The wooden bridge shown in early engravings had been replaced by James Wyatt's fine stone bridge which still survives. By about the year 1816 the sixth Duke had bought the neighbouring property of Lady Coke and had built there a range of glass houses, 300 feet long, and made a flower garden. And as further evidence of the growth of a particular interest in horticulture at this period, a large area of the garden was leased to the new Royal Horticultural Society. It remained until the beginning of this century their headquarters.

Chiswick became then a garden of interest to horticulturalists, and the new shrubs, trees and plants imported from Japan, China, and the Himalayas found their way into its borders. The Irregular garden had been followed by the picturesque, and the Picturesque had been engulfed by the Gardenesque.

View of the back part of the CASSINA and SERPENTINE RIVER in Chiswick Gardens.

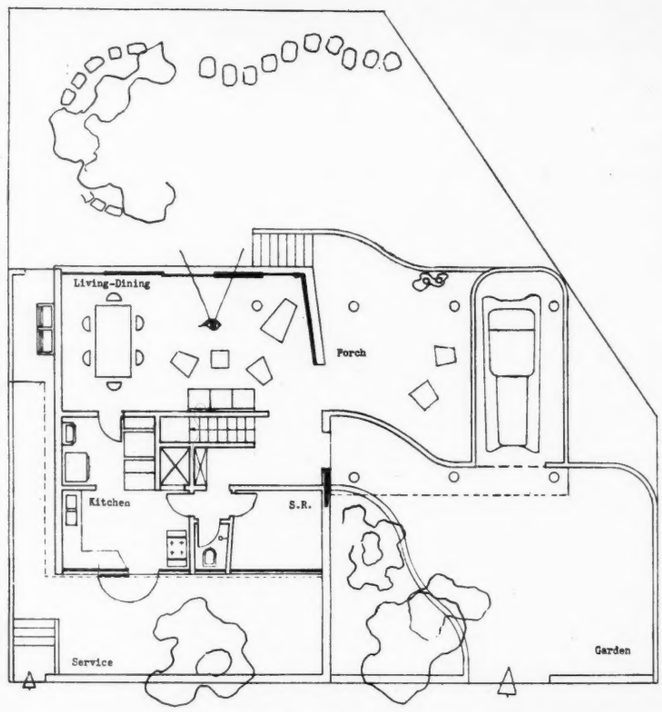


The Irregular garden was a conception of poets and men of letters. Addison, Pope, Gay and Shenstone had, perhaps, as much to do with the development of the new form of gardening as anyone else, for the literary approach to the landscape was stronger than the visual in the early days of the eighteenth century. Even in the nineteenth, in 1805, Wordsworth had written that the object of laying out grounds was to "assist nature in moving the affections" and that at a time when landscape gardeners were following Repton's utilitarianism and Gilpin's theories of the picturesque. A hundred years earlier and Wordsworth would have been one of the founders of the movement. Thus the Irregular garden, from Chiswick to The Leasowes, was created by the application of an æsthetic based on the principles of association. Scenes were not made to please the eye alone but because they excited the imagination and produced sensations of grandeur, melancholy, gaiety, sublimity. Or because they provided a background for a rural life, simple and virtuous in contrast to the artificial pleasures of the town.

This moral flavour was provided by Addison, whose sermons in the *Spectator* on the Sublime and the Beautiful gave currency to the idea that beauty was the result of sensation, and that it was the association of ideas set up by an object which produced the beautiful or sublime effects and not the object itself. Nature was used to stimulate the connoisseurs of the day into indulging in the correct emotions. Water, groves of trees, stone urns and temples and carefully composed views were arranged to produce the correct responses. Chiswick was rich in such scenes. Bridgman's and Kent's groves have already been mentioned, the first as "phlegmatic," the second as "rural and cheerful." Obelisks were memorials and therefore a stimulant to melancholy, the stream was gay and lively, the formal pools conducive to quiet and meditation, the wide sunny lawns and open vistas terminating in classic Pavilions were associated with the golden harmonies of Claude.

Of the earlier Irregular gardens created to "assist nature in moving the affections," hardly any are left. The period began with Vanbrugh and Bridgman's gardens at Blenheim and Castle Howard. It was followed by Bridgman at Stowe and by Bridgman and Kent at Chiswick. It includes Pope's rhymes at Twickenham and Kent's "elysiums" at Esher and Stowe. The parks of "proprietors of taste" at Woburn Farm, Hagley, Envil and The Leasowes are of that period. Characteristic of these gardens are their formal framework, where "the parts are disposed with the greatest art," where balance is achieved by the use of asymmetrical arrangement of architectural features and not by the balance of natural forms. And yet, so difficult is it to be tidily and comfortably dogmatic in classifications, this first period also resulted in a garden which achieved the same visual balance as Brown was to obtain with his clumps and rounded hills. Shenstone's "sabine farm" at The Leasowes was as austerely natural as any picturesque garden. Yet the æsthetic which moved Shenstone was almost wholly evocative. The common field path which ringed his estate was a rough cart track which carried the pilgrim from the heights of felicity to the valleys of the sublime, to views which would have had the full unqualified approval of Gilpin. Hagley, too, was both picturesque and evocative.

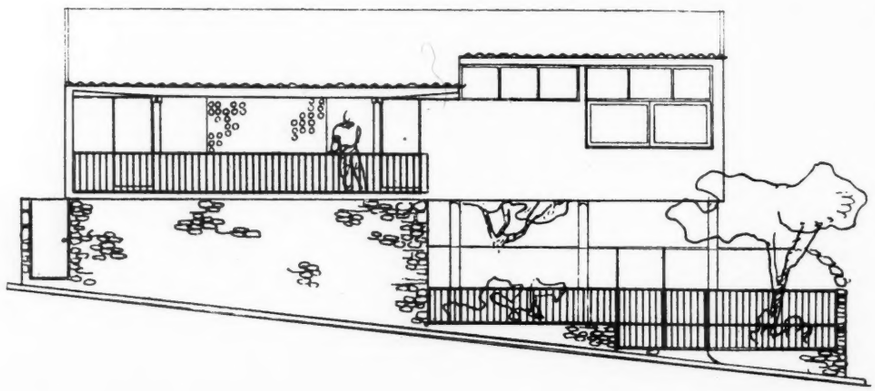
CAVALCANTI HOUSE

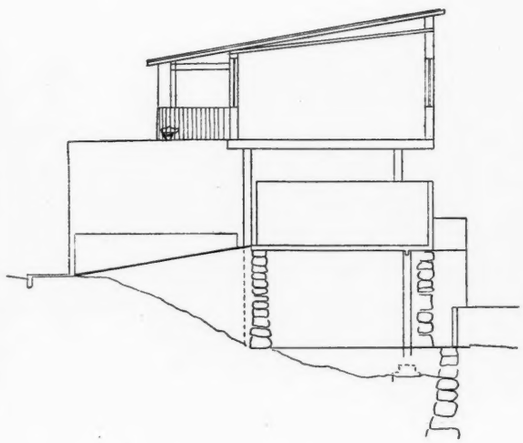


A few years ago it would have seemed absurd to suggest that there was a link between the subject of the last article and the subject of this one, for the chasm between Chiswick and the Cavalcanti House in Rio might seem as great stylistically as in space and time. And yet there are features of this design which are quite obviously in line of descent from eighteenth century Landscape. Few modern designers seem to be aware of their debt to Lord Burlington and his followers, but the house illustrated here brings home the connection in an emphatic enough way. There is for instance the variety, sensitiveness and apparent casualness of the planting which, applied though it is to a small suburban villa, remains a direct product of Picturesque theory. There is, too, the plan itself which so obviously practises those principles of free-planning (Sharawaggi) which were given their first try-out in the gardens of William Kent. As to the courtyard on the next page, Sir Uvedale Price would have blushed with pleasure to see the variation in textures between the different materials of the elevation, the creeper clinging nostalgically to a column, the door tucked away behind a shrub and another column, the shaggy tufts of grass popping up between the flagstones. Effects of this sort are particularly easy in Brazil where, as Mr. Kidder Smith (the author of these photographs) said recently, " the co-operative temperature encourages a plant life so obstreperous that there is a steady back-to-the-city movement on the part of the local vegetation." But they are becoming normal of the modern movement of the 'forties as a whole. Of the same order of ideas and from the same sources, are the layouts and planning of the buildings at Belo Horizonte, and their gardens shown earlier in this issue, whose curling paths and " free forms " should be compared again with the plans of Chiswick on pages 126, 127. Yet Chiswick House, it must be remembered, was a hundred-per-cent Palladian. It is the modern movement which has applied the theory of free-planning to *buildings*. In this visual sense the modern movement may be said to be nothing more than the logical development of eighteenth-century Landscape theory. To put it in a way already used, the first round of the modern movement was played off in the eighteenth century. The next will undoubtedly involve the application of Landscape principles, and all that they imply, to town planning.

The entrance front, marred by the telephone pole and wires which Brazil never puts underground. The service yard shown on the left opens off the kitchen and has its own vegetable garden as well as service accommodation. The balcony is an open-air play area for the second floor. On the facing page is a close-up view of the entrance which is set back in a sheltered overhang. The chip wall is a rich grey, the right-hand wall deep blue, and the stucco white. The door is a horizontal sliding one.

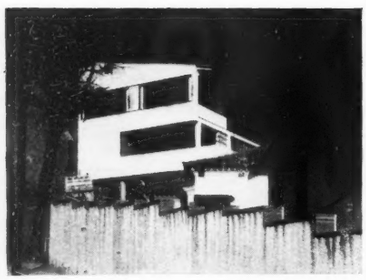
The open porch off the living room. The garage is on the far side of the left wall. Note in the plan the free walls of the porch which the concrete construction makes possible. Below, a corner view of the house showing the dry granite chip wall and the luxuriant vegetation. In the distance are the mountains and the lagoon. On the facing page is a view of the west end with the garage behind the doors to the right and the service court to the left. The high windows which run along the whole front circulate the cool air under the eaves and yet avoid the heat of the sun.

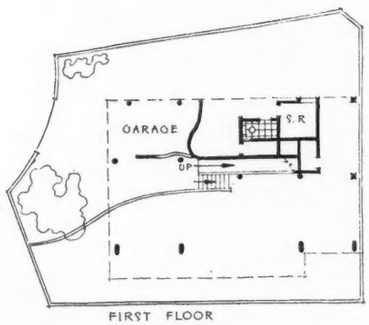




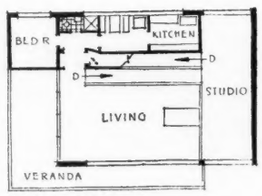
Oscar Niemeyer

NIEMEYER HOUSE

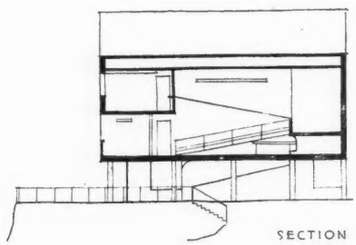


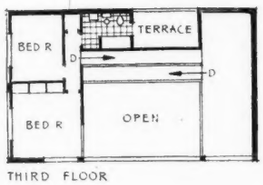


FIRST FLOOR



SECOND FLOOR

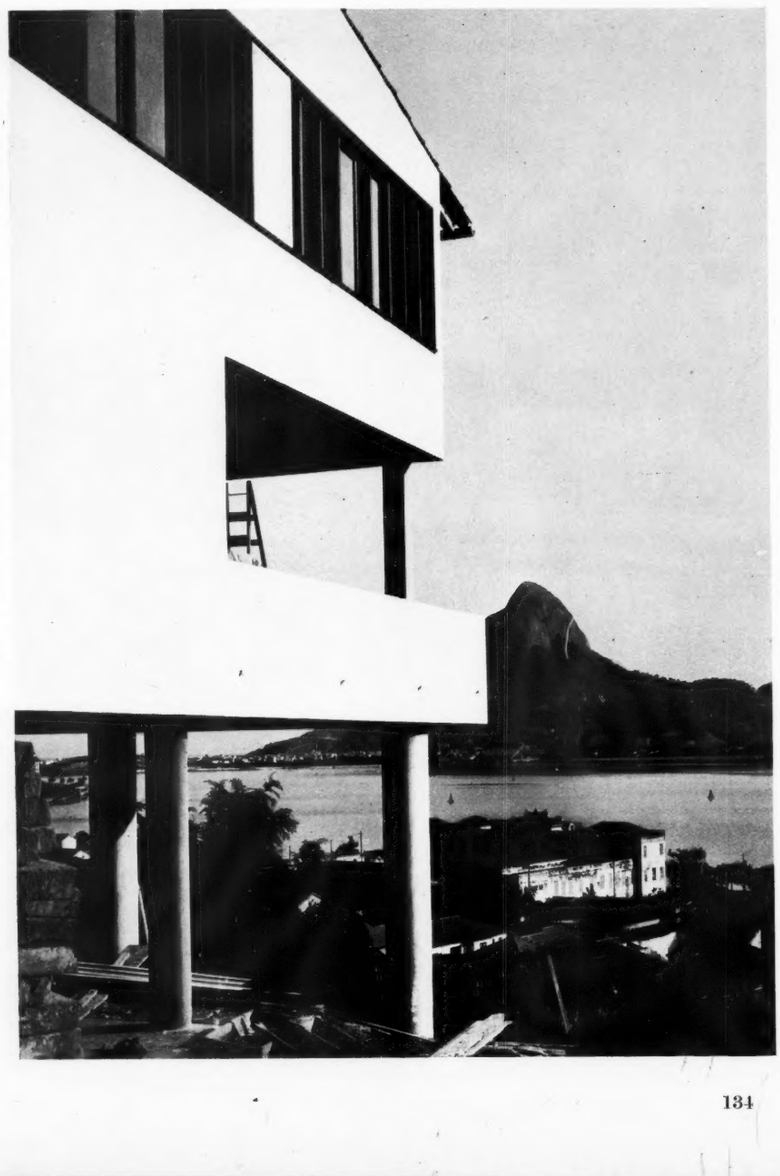

SECTION



THIRD FLOOR

Oscar Niemeyer

All the buildings in this issue are by Oscar Niemeyer, making it a one-man number. This, the last, is his own house, overlooking one of the bays in Rio, still in course of completion. In a way it is a disappointing building after the Cavalcanti house which out-Swedes the Swedes in charm, but has a stimulating plan. It has a reinforced concrete frame, and ramps take the place of stairs. The colour scheme is striking : deep blue wooden siding, white walls, and local red-tile roof. From the entrance there is a magnificent view of the hills rising almost straight up behind, falling steeply in front, with the lagoon and sea beyond and mountains to the right. The house rests on a niche hollowed from this hill-side. The interior is reached by a narrow ramp from under the raised first floor and opens on a small hall giving access to the living-room on one side and a bedroom and kitchen on the other. The living-room is largely two storeys in height with a terrace and large windows on two sides and an open raised studio on the other. The upper part of the living-room is enclosed by fixed wooden " blinds " and the lower part is glass. The bedrooms are provided with sliding fixed louvred blinds, painted blue.

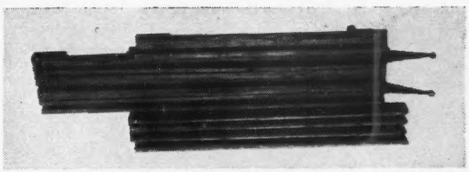


Above, the house from the street, showing the siding on the upper part of the living-room, with the terrace on the side and bedroom windows above. Right, the terrace corner and a glimpse of the view in the background. The entrance to the house is on the left.

THE GRAPHIC, *December 25, 1897* — THE FIRST NIGHT OF A NEW PANTOMIME

the stage groove and the thunder run

by RICHARD SOUTHERN



"THE Theatre Royal, Bristol," says Mr. Summerson, in his article in THE ARCHITECTURAL REVIEW of December, 1948, ". . . still has to be correctly analysed and described. The war having put a lid on historical research, the obligation to do this must wait." There is however a little patrol activity that may perhaps bring valuable results, and afford useful information for a planned advance later.

We may, for instance, take the following quotation from Mr. Summerson, and make certain developments upon it, without which no study of the building as architecture can ever be properly understood. It concerns the stage machinery which the building houses. The quotation runs as follows:

"Archaic devices like the 'thunder run,' the 'sloat' system of raising scenery, the 'drum and shaft' method of hanging it, still survive at Bristol. Some of these tap traditions even older than the Restoration, going back to the early Stuart Court theatre of Jonson and Inigo Jones."

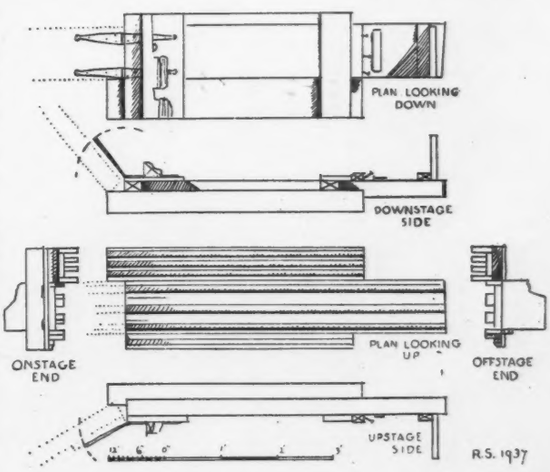
To these three "archaic devices" we may add a fourth which both provides an introduction to one of the most interesting discoveries yet made at Bristol, and also brings the building even closer to the traditions of Inigo Jones than do the thunder run or drum-and-shaft, or even than does the fascinating sloat.* This fourth device is the British stage groove.

No account of this machine, so influential upon both the drama of Britain and the architectural structure of her stages, has yet been made public by any student. But study of the groove has been progressing for some years now, in spite of the difficulties of the times, and some very brief account of that study may now be offered to the public.

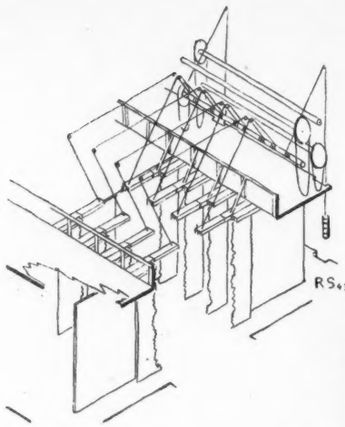
The object discovered at Bristol is shown here in a photograph and in a rough-measured drawing. It is a complicated timber, a little above six feet in length, and consisting of two systems of grooves, long and short, battened together and possessing, at one end of the longer, a pair of strap hinges.

The discovery of the fragment was made in the darkness of the loft over the auditorium, within sight of the thunder run which is sketched at the end of this article. The problem was to identify it, discover its use, and establish its original position on the stage.

This is not the place to refer to the obscure literary references which at length provided an outline of the development of the British stage groove (a story unique in Europe) from its introduction by Inigo Jones into



* A short study of the Bristol sloat appeared in *Life and Letters To-day*, September, 1939.



An isometric sketch showing the normal disposal of grooves on the English stage. The wings slide forward and back in the short grooves and the "flats" in the long grooves.

his court masques to its abandonment by Irving consequent upon the development of elaborate scenery. At present our purpose is to give some account of the object, and its relation to the stage as a working whole.

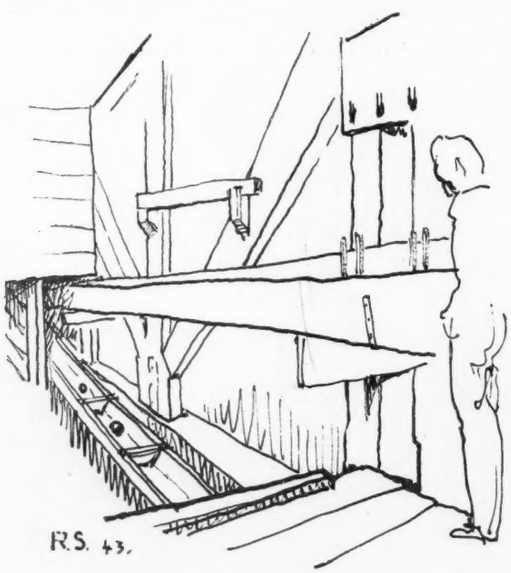
It may be most quickly understood by reference to the accompanying illustrations. Chief of these is the highly interesting plate reproduced from the Xmas number of *The Graphic* for 1869.

This shows a contemporary stage at almost the last period of the grooves' life. It shows a pantomime—a traditional show, and therefore one most likely to retain a need for old machines. The print deserves careful study.

Directly behind the Clown in the centre of the foreground appears a dark rising shape like a column, of which the side is visible in perspective with a strip of gas lights hanging upon it. This is a pack of flats—that is to say, a number (probably four in this case) of *halves of back scenes*, to which the word "flat" at one time applied. These flats are supported at the top by sliding in grooves. Looking across the stage at this point, there can be seen on the far side the opposite halves of those back scenes, and—what is of chief importance to us—the grooves supporting their heads. Two lengths of groove are visible as in the Bristol fragment. One projects a little in front of the other, and carries a wing. From the other part, which supports flats, there rises a curious extension sloping upwards.

Just above the head of the little figure forming part of the group of maidens rising on a "bridge" through the stage floor, and caught in the spotlight, may be seen the next group of grooves of similar description to the first.

Drawing now upon information supplied in John Foulston's *Public Buildings in the West of England* (1838), where he describes his Theatre Royal, Plymouth, 1811, we may construct the scheme illustrated in the adjoining isometric sketch. Here is the normal disposal of grooves on the English stage. The wings slid forward and back in the short grooves, and the "flats" in the long grooves adjoining them, and in the hinged extensions. These extensions were raised "somewhat after the manner of a common drawbridge," to quote a contemporary writer, by lines to pulleys in the grid above the stage and thence—at any rate at Plymouth—to one of a set of four shafts established in the stage-left fly gallery, counter-weighted, and turned by means of a drum and endless line. The other three shafts actuated the three sets of stock borders.

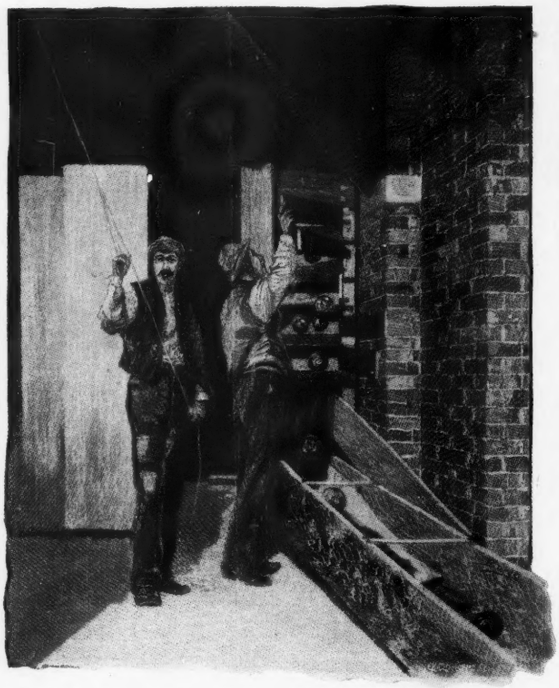


Why did the groove-arms rise thus?

The story is long, but one amazing point arises in its study, namely, that all English scene changes took place, formerly, *in front of the eyes of the audience*. The scene *opened* in literal fact, and disclosed the next behind, or a new scene closed in over the old, and the show went on. Upon this system the English court masques were made a succession of splendours, and upon this system the Restoration drama became the intimate drama of rooms, streets and movement that it was, with the added excitement of an occasional garden or special scene at the end of an act, where all the flats were opened and the length of the stage laid out in a diminishing vista.

What is little realized is that these early English scenes were variable in height as well as depth. The flat scenes were limited at the top by comparatively low, hanging borders, masking the groove-arms. But special scenes might be high—even of two storeys—and crowned with arching clouds. Here the groove-arms would be in the way. Hence they were hinged and, by the turn of a single drum, all could be raised simultaneously and a sense of "opening-up" achieved as vividly as by the magnascope of the pre-war cinema.

And so, since most scenes were composed of flats running in grooves on the stage, there was far less scenery to hang than to-day. And we must revise our opinion of the great drums and shaft above the Bristol grid. It is unlikely they were used for hanging scenery. It is more reasonable to suppose their purpose was the handling of great cloud machines or aerial chariots.



The rabbit-hutch, a cabinet with slanting shelves behind doors which open against the wall. On the shelves are cannon balls which are released by the opening of the doors. Below runs a broad trough. This leads through the flooring in two long ramps (at Bristol the whole width of the theatre) to the floor below. At intervals in the trough are inequalities producing the rolls of thunder which at appropriate moments in the play roar above the heads of the audience, not merely making a terrifying din but actually shaking the theatre, so that the sensation is physical as well as aural. Eighteenth-century theatrical technique was not a thing to be sneered at, as we are slowly beginning to realize. Below is a sketch by the author of this article of the thunder run at Bristol with cannon balls in action.

So much for groove, sloat, and drum at Bristol. There remains the thunder run. A rough sketch is appended, showing its close fixture to the timbers of the roof, across which it runs the total width and back — where thunder should be, namely, above the people's heads. The accompanying quotation and illustration from *Scribner's Magazine* of 1888 explain the whole story, and show how this Georgian thunder shook the house—was physical as well as aural, a sensation not just a sound from a tin tray:

> The so-called "rabbit-hutch" . . . is shown in the illustration. With one side against the wall of the third fly-gallery, prompt side, stands a cabinet with six slanting shelves closed by doors which open sideways towards the wall. On each of these shelves are half a dozen cannon-balls, prevented from rolling out only by the closed doors. From under the cabinet runs a broad zinc-lined trough, which, at a distance of eighteen feet from the cabinet, is led through the flooring and then in two long slants to the floor below. At short intervals in the trough are little inequalities of surface. A rope places one of the two men who work the apparatus in communication with the stage. Suppose there are to be two long, loud rolls of thunder. The stage-manager pulls the rope, the man at its end on the second fly-gallery gives the word to the man at the cabinet. He throws open the doors of the lower three shelves. Eighteen cannon-balls roll thundering down the trough and through the floor to the end of the trough on the floor below. When the second signal is given the balls in the upper three shelves are freed with the same effect. If only one or two balls are used, the sound resembles the rumbling of distant thunder, while a short, terrific peal can be produced by freeing the thirty-six balls simultaneously and checking them before they pass through the floor.

Bristol has no rabbit hutch but, above the fillets at the head of the trough where one slid the gates that dammed the iron flood, is a board of pulleys where lines could work a succession of gates at will, and play the tune of the storm so as to sway even the exacting, ingenious and devoted stage technicians of those generous days.

When the vicar of St. Matthew's, Northampton, asked Henry Moore to carve a Madonna and Child for the church the sculptor, uncertain of his ability to do so, made a series of preliminary statuettes in clay which are shown below. The final product was the figure group shown on these pages. The two photographs opposite demonstrate the enormous importance of correct lighting, or to put it more accurately, the need to make sculpture for (and to see it in) a defined position. The photograph with the dark background was taken (by THE ARCHITECTURAL REVIEW) in the sculptor's studio before the statue went to Northampton. The other one was taken when the statue was in position in the church. A comparison shows how closely the sculptor must have studied his conditions, for in situ *the forms of the sculpture, lost to studio lighting, seem to blossom forth, to grow inevitably out of the wall. By comparison the studio portrait is two dimensional. The figures are rather over life-size. The Virgin is conceived as any small child would think of his mother, not small or frail but as the one large, secure, solid background to life. The stone is Hornton stone.*

HENRY MOORE'S MADONNA AND CHILD

On the block of stone at the foot of the church tower of St. Matthew's, Northampton, there is an inscription: "To the Glory of God and in memory of Pickering Phipps, J.P., this stone was laid by the Right Reverend the Lord Bishop of Peterborough, St. Matthew's Day, 1891." The service of consecration in 1893 was followed by the institution and induction of the first vicar—John Rowden Hussey—who remained the only vicar until he retired in 1937. He was succeeded by his younger son, the present vicar, John Walter Atherton Hussey. Thus for fifty years the living of St. Matthew's has been held by two members of the same family, and as a thankoffering for St. Matthew's and all that it has meant, the Madonna and Child illustrated on these pages has been given to the church by the first vicar, now Canon Hussey. The statue stands against the wall in the centre of the north transept.

The commission, however, was not one the sculptor felt he could take on light-heartedly. "Although I was very interested," he writes, "I wasn't sure whether I could do it, or whether I even wanted to do it. One knows that Religion has been the inspiration of most of Europe's greatest painting and sculpture, and that the Church in the past has encouraged and employed the greatest artists; but the great tradition of religious art seems to have got lost completely in the present day, and the general level of church art has fallen very low (as anyone can see from the affected and sentimental prettinesses sold for church decoration in church art shops). Therefore I felt it was not a commission straightway and light-heartedly to agree to undertake, and I could only promise to make note-book drawings from which I would do small clay models, and then only should I be able to say whether I could produce something which would be satisfactory as sculpture and also satisfy my idea of the 'Madonna and Child' theme as well.

"There are two particular motives or subjects which I have constantly used in my sculpture in the last twenty years; they are the 'Reclining Figure' idea and the 'Mother and Child' idea. (Perhaps of the two the 'Mother and Child' has been the more fundamental obsession). I began thinking of the 'Madonna and Child' for St. Matthew's, by considering in what ways a 'Madonna and Child' differs from a carving of just a 'Mother and Child'—that is, by considering how, in my opinion, religious art differs from secular art.

"It's not easy to describe in words what this difference is, except by saying in general terms that the 'Madonna and Child' should have an austerity and a nobility, and some touch of grandeur (even hieratic aloofness) which is missing in the everyday 'Mother and Child' idea. Of the sketches and models I have done, the one chosen has, I think, a quiet dignity and gentleness. I have tried to give a sense of complete easiness and repose, as though the Madonna could stay in that position for ever (as, being in stone, she will have to do). The Madonna is seated on a low bench, so that the angle formed between her nearly upright body and her legs is somewhat less than a right-angle, and in this angle of her lap, safe and protected, sits the Infant.

"The Madonna's head is turned to face the direction from which the statue is first seen, in walking down the aisle, whereas one gets the front view of the Infant's head when standing directly in front of the statue.

Sir Kenneth Clark has described Henry Moore as "the greatest living sculptor" and of the Madonna and Child he has said "this is the first time for a hundred years that the Church has employed a sculptor who worked in a living style. It has employed sculptors who either worked in an archaic style, or, if accepting the contemporary method, looked towards the past; or else sculptors who used a manner which in fact was no style at all, a kind of pretty smooth way of treating features and colours, which was calculated, I suppose, not to offend the simplest member of the flock." The Madonna is thus more than merely a new piece of sculpture. It is an Event, possibly a significant one, in modern religious history. Two well-known critics have been asked to discuss the Madonna in the light of this Event. They do so below.

1 Geoffrey Grigson

I think sometimes if I were a parson, I could make a more imaginative and valuable job of it than a great many parsons, even if they are Christians and even if I am a pagan. And so with Henry Moore. I am certain—here is the proof—that he can make a better Madonna and Child than any academic sculptor who has a habit of church-going, a better solid prayer than most parsons can enunciate. No arts-and-crafts stained glass, no reflection of Botticelli, but a felt conception of greatness and tenderness—the quality of the image, human and—up to a point—heavenly.

Up to a point—because contemplating a Madonna and Child by Henry Moore leaves me uneasy, like contemplating (supposing there was one as good) some church or cathedral designed by an architect of our times. Beauvais and Guildford, or better as an example, a Christ by El Greco and a Christ of the fourteenth century. There is an ineluctable difference between a piece of sculpture which emerges from feeling and tenderness and one which emerges from feeling, tenderness and belief; and I am uneasy because I cannot see Henry Moore's belief, or an architect's belief, going out, with full strength, now, into a Madonna and Child, or into a Cathedral. And it is no escape from this to point to the intricacy, and solidity, and balance of this group of Henry Moore's. The two heads, turning different ways, the two small and the two great knees, the great arms against the thighs. Certainly I have not seen a piece of sculpture by Moore in which all the abstract virtues are more imaginatively combined with the meaning of a great subject. The group has a spell which the concessive over-sweetness of the Child's head doesn't interrupt.

Chagall, in an American paper, was interrogated about his painting the other day, and asked (*a*) if he wasn't influenced by Russian legend and fairy tale (*b*) why, in one picture, he had separated the head from a body, and what that signified. He denied that he painted fairy tales and declared that he wanted something in an empty space, and the head fitted. He was as much for "formal" values in his painting as a Mondrian. Excellent, in a way.

But I do not suppose Moore would go as far as that if you tackled him on this group; all the same, it won't do just to discuss it and value it as an abstraction. It is moving and lovely and masterly; but my uneasiness would be less if I saw the same resources excited into action, and the same power drawn out of Moore by an image of the best in our pagan time—an image in which he fully believes.

2 Eric Newton

Henry Moore's "Madonna and Child," like all his previous work, is a complex of bosses and hollows, rhythms and counter-rhythms that are instantly recognisable as Moore-ish. But if that were all there would be no point in this article, for much has been said about Henry Moore as a creator of form, and though there is much more that I could say, there is no need to say it here.

The statue is more than an æsthetic invention. Almost for the first time Moore has accepted the sculptor's full *double* responsibility. He has become interpreter as well as creator, servant as well as master. Henry Moore has always been a master of æsthetic form: now he has also become the servant of a religious idea. "Composition in three dimensions" is no longer an adequate title, nor even "Seated woman with child." For the Madonna and Divine Child theme is one that has gripped the imagination of centuries. The statue is both a descendant of and a challenge to a thousand enthroned

Madonnas of the past, including Donatello's and Michelangelo's.

Naturally Henry Moore has to face the consequences of such a challenge. The question " Has he made a better statue than they ? " is irrelevant, for artists who tackle an immemorial theme are not engaged in a competition with each other. They are engaged in a struggle with the theme itself and their success depends on their power to extract a new meaning from it.

The relevant questions are not concerned with Moore and Michelangelo but with Moore and Christianity. The first—" Has he sacrificed his mastery of form by putting himself at the service of religion ? " is easily answered by a triumphant negative. The second—" Has religion been less truly served because he has been so faithful to his sense of form ? " can be answered with a negative too, but a more hesitant one. For to-day no one knows quite what the Madonna of the twentieth century should be. She disappeared at the end of the seventeenth century and was replaced in the nineteenth by a mass-produced plaster dummy. Now that Henry Moore has brought her back to life we are puzzled by the transformation she has undergone from the Michelangelesque athletic goddess. She has returned with some of the clumsy dignity of the peasant and some of the inscrutable grandeur of the sphinx. She is timeless.

Nothing could be less Gothic in spirit than Moore's sturdy forms. They have no upward thrust, yet they harmonise unexpectedly with their setting, partly by virtue of the complete sincerity of both and partly because the statue is so designed in scale that the space it occupies seems to have been waiting for it. The scholarly neo-Gothic transept in which she sits looks back nostalgically into the past. She gazes squarely into the future. And the child on her knee, rather more human and therefore rather less timeless than she, mediates between her and the worshippers of the 1940s.

She is not part of an art-revival but a stage in art-evolution. Therefore, a century hence, whatever may have happened to Christianity, she will have lost none of her potency. She will be seen as an example not of Henry Moore's sculpture but of a deep seriousness somehow inherent in the mid-twentieth century.

BOOKS

Daily Travel is Good

THE JOURNEY TO WORK. By K. Liepmann. With an introduction by A. M. Case Saunders, M.A. Kegan Paul, Trench, Trubner & Co., Ltd. 15s. net.

DR. LIEPMANN'S book is a detailed and comprehensive study of one particular aspect of the town planning problem. The approach is theoretical but the views expressed are backed up by a careful presentation of all the statistical material available at present, which is given separately in Part II. Perhaps this book which, for the first time, gives a considered analysis of the possible advantages and disadvantages of daily travel will inspire those who are in a position to do so to make an equally comprehensive study of industrial location, transport facilities, and travel habits, so that the journey to work which, as Miss Liepmann shows, plays an important part in our social and economic system, can be given its due in town planning theory and practice.

Up till now the tendency has been to assume that daily travel is bad ; and on this assumption a policy of housing people near to their work wherever possible has been based, e.g., the County of London Plan. Dr. Liepmann points out that this assumption is an over simplification. Before jumping to conclusions we should at least enquire why people travel and how they travel, and weigh advantages against costs—not all of which are necessary.

Dr. Liepmann shows that the journey to work in fact fulfils an important function in modern society. It widens the labour market, facilitates economic change and gives elasticity to the whole economic system.

The war proved this, if proof was needed, labour for new factories having been recruited from over considerable areas in cases when it was not possible to provide immediately the right number of new houses.

By giving elasticity to the economic system, travelling to work may also help to preserve social continuity. A man need not change his home every time he gets a new job ; he can go on living in the same house, among the same circle of friends, and remain a member of the same familiar community ; families need not split up because different members have different tastes and seek an outlet for them in different types of work ; choice of employment and of employer is increased ; and finally, divorce between home and work place may even be an advantage in itself, because it gives the employee a greater feeling of independence. His private life remains private, and he can live in surroundings suited to his own tastes.

Against these advantages certain disadvantages have to be offset. Daily travelling makes for illness, fatigue and absenteeism—unpleasant effects which are aggravated by bad travelling conditions ; inconvenient time-tables, crowded trains, frequent changes and long walks from home to station or bus stop. Where travelling to work has been made necessary by war-time upheavals, steps have sometimes been taken to minimize the discomfort by running special buses, and large firms in peace time have sometimes done the same. As a rule, however, the provision of transport facilities has not been related to the position of homes and work places. Travelling to work also costs money, in some cases quite a lot of money, and these costs which are very uneven, are borne as a rule entirely by wage earners who in many cases can ill afford them.

Dr. Liepmann points out that at present a good deal of involuntary travelling may be caused by features of our social and economic life which are not as a rule considered at all when the subject is discussed. House ownership is one of these. Once a family owns a house it is apt to be rooted to a particular spot because in practice selling a house is a risky business. There is also a general shortage of houses, particularly of low cost houses, which makes people in the lower income groups more unwilling to change than others, particularly if they are fortunate enough to occupy a rent-restricted house. Another complication is the minimum of two years' residence in the district which is usually made a condition of admittance to council housing. Then there are ways in which travelling is made unnecessarily tiresome. There are many cases in which a private car is undoubtedly the most convenient form of transport. But the use of private cars is discouraged by a law which forbids people to share the costs of a car without paying for a public Service Vehicle Licence and a Road Fund Licence. In America, where this is not the case, a special workers' transportation count, taken of 30,000 employees in four automobile factories in Flint, Michigan, showed that two-thirds travelled to work in cars, mostly shared, nine-tenths of the total taking half an hour or less. Compare this with the Austin Works, Longbridge, where over 60 per cent. of the employees use public transport services and only 13.8 per cent. private cars. Or with Carreras factory in London where out of a total of 834 employees reporting, barely 17 per cent. allowed for their journey to take less than half an hour, while two-thirds of those using public transport changed at least once, but more often several times. The inconveniences of public transport are increased by low-density development involving as it does longish walks to passenger collecting points and the risk of a wetting in bad weather.

The main points which emerge from this interesting survey are that a daily journey is likely always to be thought necessary by a very considerable proportion of the working population, and the larger the scale of industrial organization the greater the extent of the transport facilities that will be required to give equal choice of employment and equal flexibility in times of change. A fair-sized automobile factory is, after all, quite capable of employing the entire population of a large town. The moral of all this is that a sound policy for relating homes and work places needs to be based not only on a survey of existing housing, industry, transport facilities and free sites, but must also take into consideration the probable scale of industrial organization, together with possible improvements in means of communication, and make this the basis of a pattern designed to secure freedom of choice and freedom of movement, also comfortable travelling conditions in so far as travel is necessary for this purpose. If such a pattern should turn out in practice to involve separation of homes and work places, then this situation should be accepted and new ways found of overcoming disadvantages which have till now accompanied the divorce. Dormitory suburbs might be given local government status and provided with community centres right from the start. The social integration of work places might be encouraged by promoting workers' associations, adult education and sports clubs, and encouraging trade union activities. And much existing confusion could be prevented by a more discerning allocation of the social machinery, e.g., labour exchanges. It is at least possible that under these conditions severance might result in more specialized ways of living, and thereby a more efficient citizenship—not to mention more enjoyable leisure.

AILEEN TATTON-BROWN

The Heating Engineer

HEATING AND AIR CONDITIONING OF BUILDINGS. By Oscar Faber, O.B.E., D.C.L., D.Sc., M.Inst.C.E., PP.I.Struct. E., etc., and J. R. Kell, M.I.H.V.E. Second edition revised and enlarged. The Architectural Press. 45s. net.

THE first edition of this book, published in 1936, is well known as a comprehensive treatise on the subject of Heating and Ventilation. The present publication brings the material into line with recent research and development. The " Guide to Current Practice," prepared by the Institute of Heating and Ventilating Engineers, is particularly referred to as a new source of valuable information. A new chapter has been included on Heating by High Pressure Hot Water, and there is new information on Ventilation.

The first two chapters, dealing with " General Considerations " and " General Problems in Connection with Heating," and to some extent Chapter 3 on " Conditions affecting the choice of Heating Systems," provide a valuable background of information on the principles of heating. A proper understanding of this part of the book should prove of far more value to architects than a smattering of knowledge about the technical details of the numerous methods of heating.

Up to this point therefore the book is definitely valuable to architects and presumably to engineering students. Beyond this point, however, one feels some doubt as to the real object which the authors had in view. For architects the remainder of the book is too long, and in many places goes into too much technical detail on matters of pure engineering while it passes too lightly over the problems of providing buildings which in their form and construction are likely to present the heating engineer with a reasonable problem. If the result of this treatment has been to give the heating engineer a full and detailed treatise on his own subject then the method is, of course, justified, but it is open to question whether the book does in fact do this entirely satisfactorily.

For the most part the authors deal with large buildings, and there is comparatively little reference to problems of domestic heating. In view of the present great interest in providing better conditions in the mass of post-war homes, more information on this aspect of heating would have been welcome. One hopes that it is not a sign that the heating engineers are going to regard the small house as too insignificant, or too unprofitable, to justify their giving it considerable attention. In the long run the health of the nation may be quite materially affected by the care and skill which is given to the heating of the ordinary small home. District Heating is the subject of a separate treatise by the authors and is not included in this work.

C. C. HANDISYDE

ANTHOLOGY

The Modern Style, 1850*

During the reign of George II (1727 to 1760), Queen Caroline enlarged and planted Kensington Gardens, and formed what is now called the Serpentine River, by uniting a string of detached ponds. This was a bold step, and led the way to subsequent changes of taste. Lord Bathurst informed Daines Barrington, that *he* was the first who deviated from the straight line in pieces of made water, by following the natural lines of a valley, in widening a brook at Ryskins, near Colnbrook ; and that Lord Strafford, thinking it was done from poverty or economy, asked him to own fairly how little more it would have cost him to have made it straight. It appears, however, that Christopher Wren, chaplain to King Charles I, dean of Windsor, and father of Sir Christopher, the architect, claimed the origin of serpentine rivers as his invention. In a marginal note affixed to Sir Henry Wotton's *Elements of Architecture*, published in 1624, he says, " for disposing the current of a river to a mightie length in a little space I invented the serpentine, a form admirably conveighing the current in circular and yet contrary motions upon one and the same level, with walks and retirements betweene, to the advantage of all purposes, either of gardenings, plantings, or banquetings, or aery delights, and the multiplying of infinite fish in a little compass of ground, without any sense of their being restrained. In brief, it is to reduce the current of a mile's length into the compass of an orchard. . . ."

Batty Langley, who wrote in this reign (1728), says : " the regular gardens were first taken from the Dutch, and introduced into England in the time of the late Mr. London and Mr. Wise, who being then supposed to be the best gardeners in England (the art being in its infancy to what it is now), were employed by the nobility and gentry of England to lay out and plant their gardens, in that *regular, stiff and stuck-up manner* in which many yet appear." Yet Batty Langley's style is proverbial for the very faults he complains of ; a clear proof that the modern style was little known in England in 1728. . . .

As far as we have been able to learn, the last extensive residence laid out in the ancient style, in England, was Exton Park, in Rutlandshire, by Kent, then the property of the Earl of Gainsborough, the Mecænas of his age. It was finished about the year 1730. Kent had already returned from Italy, and been employed as a painter and architect, and he began to display his genius a few years afterwards as a landscape gardener.

British authors are of various opinions as to the origin of the modern style. The poet Gray (*Life and Letters, etc. : Letter to Mr. Howe, dated* 1763) is of opinion, that " our skill in gardening, or rather laying out grounds, is the only taste we can call our own ; the only proof of original talent in matters of pleasure. . . ." The author of a Biographical Sketch of Horace Walpole (Pinkerton), prefixed to *Walpoliana* states, that he " suggested to Mr. Walpole a singular passage in Tacitus which loudly indicates Nero as the founder of modern gardening. . . ." *Our own opinion* inclines to that of G. Mason . . . *The principles of modern landscape-gardening* were unquestionably first laid down by English writers. . . . Pope attacked the verdant sculpture and formal groves of the ancient style, with the keenest shafts of ridicule ; and, in his *Epistle to Lord Burlington*, laid down the justest principles of art—the study of nature, of the genius of the place, and never to lose sight of good sense. . . .

The first artists who practised in the modern style were Bridgeman and Kent. Bridgeman was the fashionable designer of gardens in the beginning of the eighteenth century, and may be considered as having succeeded to London and Wise, London having died in 1713. . . . It was, however, reserved for Kent, the friend of Lord Burlington, says Daines Barrington, to carry Pope's ideas more extensively into execution. . . . *The various deviations from rigid uniformity* or, more correctly, the various attempts to succeed in the Chinese manner, appear to have taken a new and decisive character under the guidance of Kent ; a circumstance, in our opinion, entirely owing to his having the ideas of a painter, for no mere gardener, occupied in imitating the Chinese, or even Italian manner, would ever have thought of studying to produce picturesque effect. Picturesque beauty, indeed, we consider to have been but little recognized in this country, except by painters, previously to the time of Pope, who was both a painter and a poet.

The adoption and extension of the modern style in England may next be considered. The means which led to its popularity in Britain and, indeed, over the whole of Europe, were the examples of artists and authors to which it gave rise. . . . *The artists or professors who established the modern style* were Bridgeman, Kent, Wright, Brown and Emes. . . . *The authors who established the modern style* are Addison, Pope, Thomson, Shenstone, G. Mason, Whately and Mason the poet.

The partial corruption of the modern style took place as soon as it became fashionable.

AN ENCYCLOPÆDIA OF GARDENING, comprising the Theory and Practice of Horticulture, Floriculture, Arboriculture, and Landscape Gardening, by J. C. LOUDON, F.L.S., H.S., etc. A New Edition Corrected and Improved by Mrs. LOUDON, London, 1850.

* Though these quotations are taken from the 1850 edition of the *Encyclopædia*, they are only an extended version of Loudon's remarks in the 1822 edition. The title could thus read *The Modern Style*, 1822. The italics throughout are Loudon's.

MARGINALIA

British Kulturbolshevismus

One of the most interesting correspondences that have lately appeared in *The Times* was concerned with the fine art activities of C.E.M.A. As so much in it was ominously applicable to the future of modern architecture in England, some notice must here be taken of it.

What happened is this. On February 15, Captain Alan Graham, Conservative Member for Wirral, asked a question in the House of Commons whether the annual grant to C.E.M.A. should not be reduced or confined to the Council's musical and dramatic activities, owing to the "poor quality" and "debasing effect" of the pictorial art evinced at the exhibitions of the Council. The *debasing effect* sounded rather familiar to those who had tried to force their way through Professor Baynes's translation of Hitler's speeches on art, but then why should not an M.P. be less ignorant of the art of the century than Hitler ?

The question would have remained buried in *Hansard*, if it had not been for the zeal of twelve artists, most of them academicians, who felt the irrepressible urge to back Captain Graham. " Captain Graham," they wrote to *The Times* (March 11),

> " has postulated a state of things true to the facts. For the most part the exhibitions comprise paintings devised to carry on the baleful influence of what is known as ' modernistic ' art. This is a subversive movement which, with its several ' isms,' has been for many years endeavouring to undermine the traditional glories of painting and sculpture, thus to lower the standards of artistic ideas and technical performance. The exhibitions alluded to in the question seek to promulgate these disastrous ideas by means of attendant lecturers engaged to persuade the public who visit the shows that the works they repudiate and protest against, orally and in the Press, are nevertheless admirable.
>
> " In view of the amount of public money spent upon this promulgation of objectionable painting and sculpture, we declare ourselves in sympathy with Captain Graham's laudable attempt to amend the evil by the double means of reducing national expenditure and openly opposing the aforesaid organized activities for a lowering of art standards."

Even this might have been laughed off, but for the names of the signatories (D. Y. Cameron, Richard Garbe, Oliver Hall, Ernest W. Haslehust, John Hassall, Robert Little, J. Thoburn McGaw, A. J. Munnings, Charles Pears, Frank O. Salisbury, Frank Short, John Stirling-Maxwell) and for the fact that just after the publication of the letter one of them, Mr. Munnings, was elected P.R.A.—that is Lutyens's successor.

Now Sir Edwin Lutyens might not have been more in sympathy with *Modernismus* (to use Sir Reginald Blomfield's so nicely dated term) than Mr. Munnings, but he would not have expressed himself publicly in that way. His taste, his generosity, his sense of humour would not have allowed him to indulge in the *subversives*, the *objectionables*, and the *underminings* of Mr. Munnings's letter.

What does that election indicate ? A reactionary choice (Mr. Augustus John is supposed to have been a close runner-up) ? Or a sign of the times ? A sign of growing opposition to modern development ?

If the second interpretation is right,

ERIC RAVILIOUS. This photograph was sent from New York by Serge Chermayeff "as a token of appreciation" of the Ravilious article, published in the December 1943 *issue. It was taken in* 1939, *the week-end of the declaration of war and, considering Eric Ravilious's dislike of attacks by the camera, must be one of the last of him. It certainly is one of the best.*

then architects should be on their guard. Any day their attitude to æsthetics and functions might be attacked by members of Parliament or veteran colleagues with the same bogus ethical arguments.

C.E.M.A.'s chairman, Lord Keynes, answered in *The Times* on March 14. The letter is a good tonic and deserves reprinting in full:

Sir,—You published on Saturday a letter from a number of signatories complaining that C.E.M.A. was unduly restricting the collections of pictures which it circulates to what were described as "modernistic" art.

The letter suggests that our policy was calculated to deprave the public taste. It is, I think, somewhat scandalous that so distinguished a body of signatories should write that sort of letter with so little preliminary inquiry into the facts. As, however, the activities of C.E.M.A. are a proper subject of public concern and interest, I venture to trespass on your space to describe them as briefly as I can.

In its early days C.E.M.A. did not itself organize exhibitions of pictures, though we acquired at that time a small collection of inexpensive pictures out of a grant from the Pilgrim Trust. We limited ourselves to subsidizing for this purpose the admirable pioneer organization of the British Institute of Adult Education. In 1942, however, in addition to continuing a substantial grant to the British Institute, we began to take a more direct responsibility. So far, our three major efforts have been the circulation through the provinces of the Sickert Exhibition, the Wilson Steer Exhibition, and the Tate Gallery's wartime acquisitions, all of which had been previously shown with general applause at the National Gallery.

Your correspondents do not particularize which of these exhibitions was more especially responsible in their judgment for degrading the public taste. We should have liked to supplement these outstanding shows of recent art by important exhibitions of old masters. But not unnaturally it has proved impracticable to persuade owners to allow such pictures to circulate through the country in present conditions. The same causes prevented a tour of the French pictures shown at the National Gallery and also led to the breakdown of arrangements for a representative show of the best American work of recent times. Nevertheless we were able to get together a satisfactory collection of old English landscapes, and the Tate Gallery have lately assembled for us a representative collection of the narrative pictures of the Victorian period which were once so popular and may prove so again.

For the most part, however, we have had to fall back for purposes of education in the historical development of art, on exhibitions dependent on photographs and reproductions. I may mention in particular those entitled "The Artist and the Church" "English Art and the Mediterranean" "Portrait and Character," and "English Book Illustrations since 1800." Among others may be mentioned two series of water-colours called "Recording Britain," commissioned by the Pilgrim Trust, of buildings of merit and interest which might suffer war damage, "Rebuilding Britain" (prepared by the R.I.B.A.), and "Ballet Designs."

Out of the 25 exhibitions which we have circulated up to date there have been six mixed shows of contemporary artists, two of which were selections from the summer exhibitions of the Royal Academy, chosen on the responsibility of the Council of the Academy (two of the signatories of the letter of complaint were represented in these), and one of "Living Scottish Artists," chosen by a special Scottish Committee. It is probably one of these selections which has called down the wrath of your correspondents. They do not explain whether it is their wish that no contemporary pictures should be circulated or only those of a particular school. The latter suggestion would be unworthy of the freedom and comradeship of art, besides being, in the light of the past history of

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taste, vain and childish. Our own practice and deliberate policy is to allow every form of serious endeavour its opportunity, and the above catalogue will show that we could scarcely have carried catholicity farther than we have.

In the choice of exhibitions C.E.M.A. acts on the advice of an art panel, consisting of the Directors of the National Gallery, of the Tate Gallery, and of the Leeds Municipal Gallery; of Mr. Samuel Courtauld, who has served office as chairman of the National Gallery trustees and whose gifts to the national collections are outstanding, and Mr. W. E. Williams, who initiated the work of the British Institute of Adult Education and is now the Director of the Army Bureau of Current Affairs; and of three working artists, Tom Monnington, R.A., Duncan Grant, and Henry Moore, whose achievement, you will agree, is in the public estimation an honour and an adornment to contemporary art. Our Director was in peacetime the Keeper of the Library of the Victoria and Albert Museum. In fact, our panel is as mixed a bunch of fogeys of repute as you could reasonably hope to collect. We have undoubtedly reached, on the average, the age of discretion.

Yours, etc.,

KEYNES, Chairman, Council for the Encouragement of Music and the Arts.

Church Photographs

It is little known that the Central Council for the Care of Churches is building up a collection of photographs of English churches. In 1943 over 25,000 photos were added, bringing the collection to a total of more than 100,000. Especially valuable are the photographic records of churches before Victorian restorations. Most of the work for the Council is done by amateurs. Offers of help should be directed to the present headquarters of the Council at Dunster, Somerset.

The Middlesbrough Survey

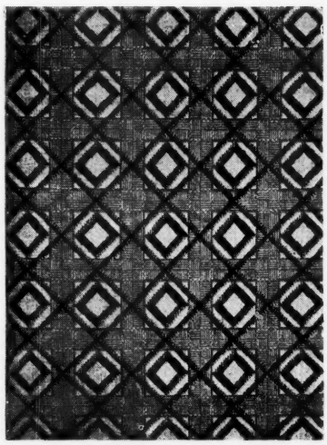
Mr. Max Lock has been appointed to undertake the preparation of a survey and plan for Middlesbrough. The Middlesbrough authorities are to be congratulated, and Mr. Max Lock must be pleased to see that his work at Hull has found such an immediate and promising response.

Co-operative Building after the War

The Co-operative Permanent Building Society held their sixtieth annual meeting recently. Considering the fact that the Society has now 153,600 members and a share capital of £25,000,000, it was highly interesting to hear from the President that "the directors are taking every possible counsel from skilled people," that they have "secured as consultants leading architects" and that they "seek to take full advantage of guidance towards the promotion of the building of the best types of houses" for "the ordinary man and woman." The Society's *Design for Britain* series of pamphlets seems to confirm this attitude. On the other hand, if it is the Society's present attitude, this would have to be booked as a radical change of heart against the disregard for progressive design which made comparisons between pre-war British and Swedish Co-operative buildings and products so depressing. It would be worth finding out more about the Society's plans. A reformed approach to design in so powerful an agent might make a considerable difference to the design policy of private profit building societies and manufacturers.

Replanning Leicester

The Museum and Art Gallery, Leicester, and its active and imaginative curator, Trevor Thomas, has held a Planning Exhibition consisting of C.E.M.A.'s version of the R.I.B.A. Rebuilding Britain and the City plans for Leicester worked out by the Leicester Reconstruction Committee. An excellently produced pamphlet was issued concurrently by the City of Leicester Publicity Department. Leicester's awareness to the importance of a live museum and live municipal publicity is well known, and, alas, still exceptional amongst the industrial cities of Britain. The pamphlet discusses the history and the general problems of communications at Leicester and then proposes a new civic centre south of Horsefair Street, a new bold layout of the riverside, and a vast parks and housing estate in the west. The architectural qualities of the plans cannot here be reviewed. The most interesting map in the pamphlet is that on page 22, showing the remarkable extent of corporation-owned land in and around Leicester—at least one-third of the total area.



Enid Marx

designed this L.P.T.B. moquette, not Marion Dorn, as stated in the caption to the illustration on page 54 of the February issue.