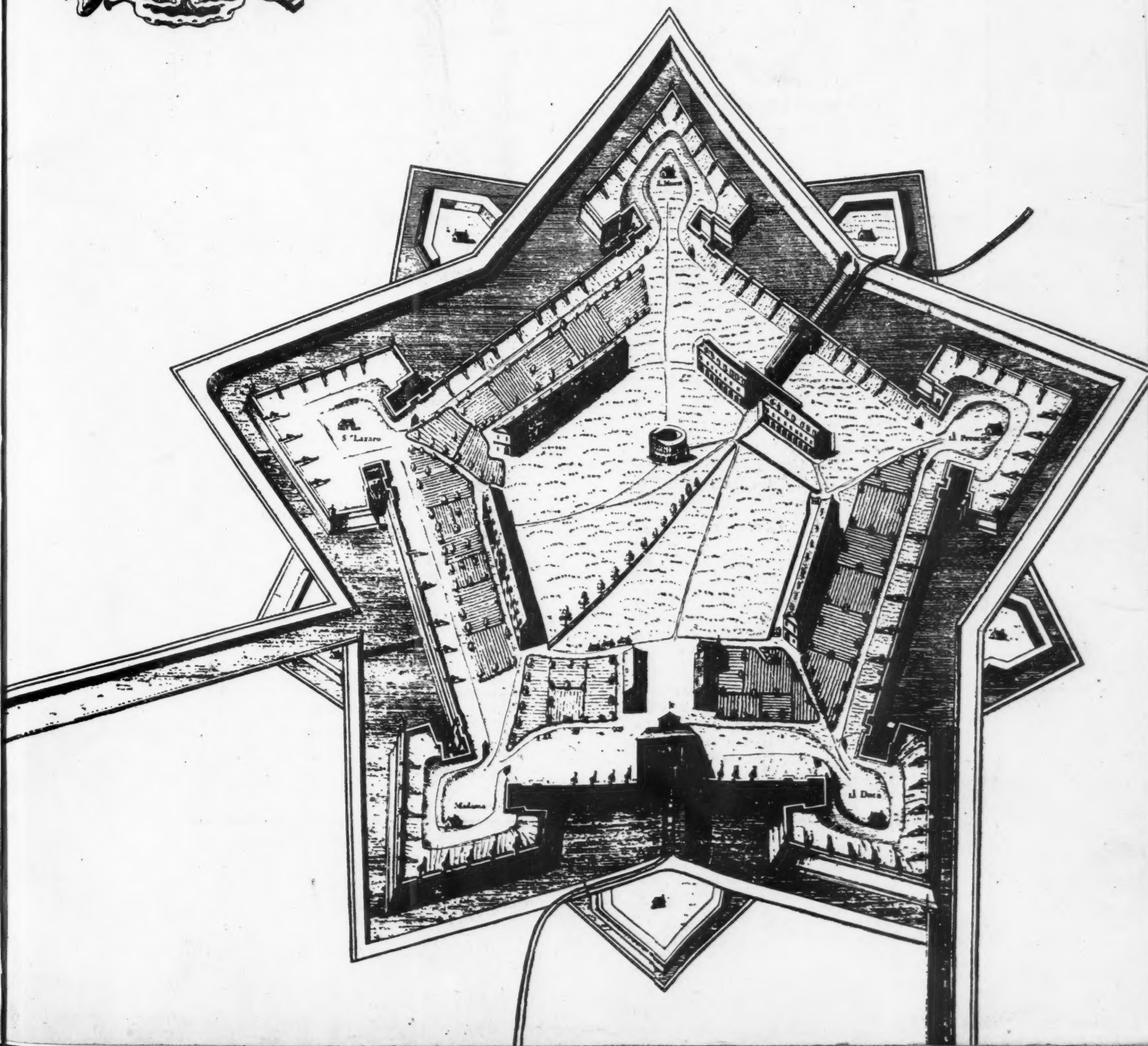
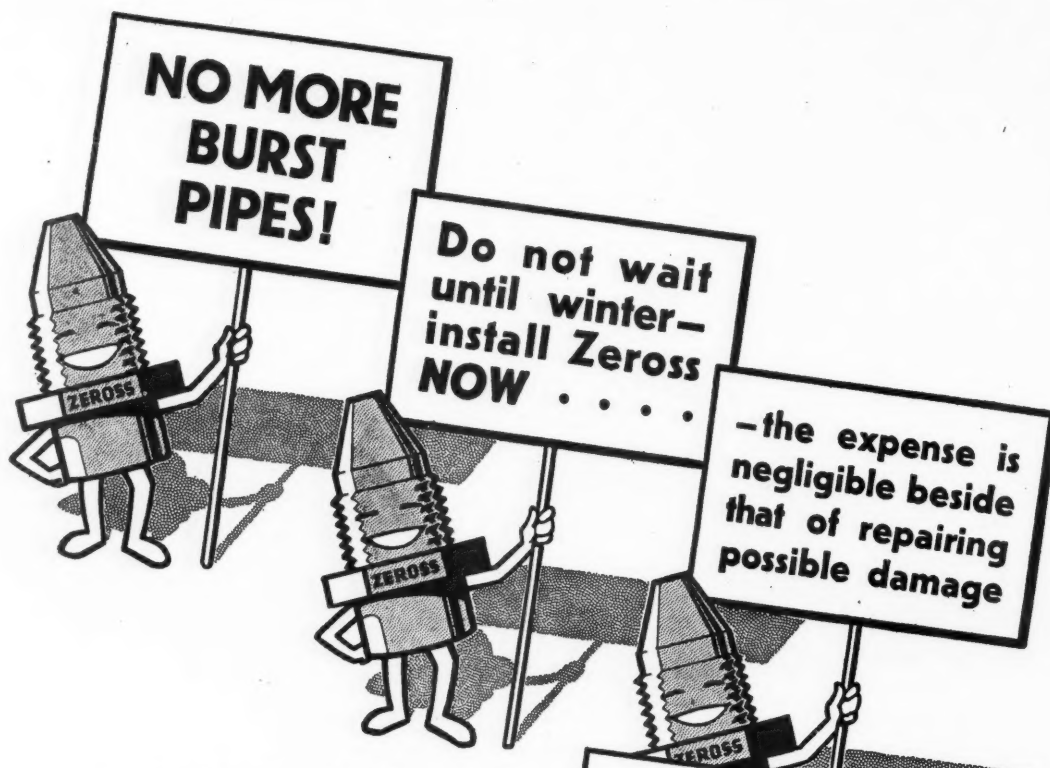


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# The Architectural Review

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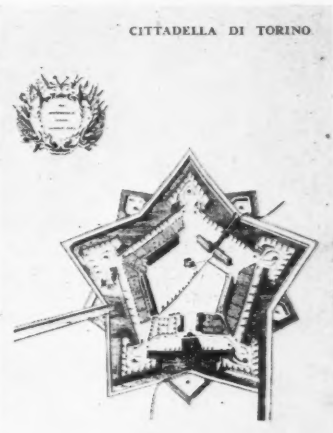
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Vol. XCIII

No. 556

THREE SHILLINGS AND SIXPENCE

**THE COVER.** The plan of the citadel of Turin is taken from *Novum Theatrum Pedemontii et Sabaudiae, etc.*, Volume I, Part I. Rutger Christophile Alberts. The Hague, 1726. Turin was made chief town of Piedmont by Amadeus, first duke of Savoy. In the wars which ended with the peace of Cateau-Cambrésis, his successor, Emmanuel Philibert, although he regained his duchy, had to submit to the occupation of Turin by the French. At this time conditions in Piedmont were terrible. "Uncultivated," wrote the Venetian Ambassador, quoted by E. Ricotti, "no citizens in the cities, neither man nor beast in the fields, all the land forest-clad and wild; one sees no houses, for most of them are burnt, and of nearly all the castles only the walls are visible; of the inhabitants, once so numerous, some have fled elsewhere preferring to beg their bread abroad rather than support misery at home which is worse than death." A familiar story this, only to-day the misery is rather more widespread. Philibert soon started on reconstruction, and regaining Turin, built the citadel in 1565. It is clear he had a far-seeing eye for those weapons which might be used in future wars, and few were the up-to-date devices he did not incorporate in this very beautiful example of protective architecture, which was, nevertheless, later destroyed in a siege. With the progressive development of methods of warfare the beauty of protective architecture has declined and the atom bomb has made the very phrase an anachronism.











**the first home of A. W. N. Pugin by John Piper**

THE first of the two houses that Pugin built for himself stands a couple of miles out of Salisbury on the road to Southampton. In 1835 he bought half an acre of ground between the Avon and this main road: a beautiful site on a southward-sloping bank, looking across water-meadows with willows and alders to the dark trees of Longford Park and to the rising chalk uplands with their crowning clump on the Hampshire border.

The famous remark that Pugin made before his death about having "crammed a hundred years work into forty" indicates his character as a man as well as suggesting what kind of a prophet he was: a prophet of ideas that were before those of his time and not—at any rate, not as a matter of course—a prophet of vision who saw where such ideas would lead. And this house was a house of ideas rather than of vivid imagination. It stands here, unnoticed by passers-by, as it is unnoticed in any of the guide books to Salisbury or Wiltshire. By 1835, when he built it, Pugin had already lived one life which on the whole had been a failure, and had, at twenty-three, begun another. He had married and had a child, which his wife had died bearing, leaving him miserable; he had been an unsuccessful business man and—in symbol and in fact—a shipwrecked mariner. And now, married again and lately converted to Roman Catholicism, he felt settled and mature and ready to devote himself with the "earnest zeal of a convert" to proving by works that "everything grand, edifying, and noble in art is the result of feelings produced by the Catholic religion on the human mind," ready to try and mitigate the disastrous effects of the "present decay of taste," a prime result of which—so he saw it—stared him in the face whenever he went into Salisbury, where Wyatt had lately been so hard at work.

He had already unsuccessfully tried to persuade his father to guarantee, or consent to his buying, a piece of ground for a house "built on mediæval principles" at Christchurch in Hampshire, for which place he had conceived a passion on account of its priory, its ruined sacristan's house and its river, all of which he had included in a sketch done when he was thirteen, which Ferrey<sup>1</sup> reproduces. "There are only two things worth living for: Christian architecture and a boat." Christchurch provided both. And it was there that he insisted on burying his young wife, though she had never lived there and had died in London. For St. Marie's Grange he chose a site beside the same Avon.

Ferrey gives a wood-engraving of St. Marie's Grange<sup>2</sup> which bears but little resemblance to the house as it was built. "The structure," he says, "was principally of brick," and so it is. But his engraving shows a stone-built house with an outside staircase and other features which have, and had, no being in reality. Possibly it is founded on sketches that Pugin had done for his Christchurch proposals. Ferrey also says of the house: "It was quaint and odd, and much noticed by people of the neighbourhood who took an interest in such matters. It can scarcely be said that he was successful in this work; there was nothing very inviting in the exterior design, and a great absence of modern comfort in the interior arrangement. The building tended rather to show the eccentricity of its owner than his superior skill in design; still it was not without merit." He adds later that the house cost "upwards of £2,000 on the building alone" and that when Pugin left it in 1841 it was sold to Mr. Staples, from whom he originally bought the ground, for £500.

To us to-day, as to the neighbours then, the house at first sight seems what is

<sup>1</sup> *Recollections of A. Welby Pugin and his father.* Benjamin Ferrey. (1861.) p. 69.

<sup>2</sup> *ibid.* p. 72.

Hanc domum cum capella  
 edificavit  
 Augustus de Pugm ✱  
 sub invoc beate Marie  
 ✱ anno christi 1835  
 ✱ laus deo ✱



known as "more remarkable than beautiful"; but it is indeed remarkable, for the date. It is like a medley of suburban Gothic of the seventies and eighties, and there are plenty of villas outside London, Derby, Nottingham, Wolverhampton and Birmingham that bear strong resemblances to it and were built half a century later. It is of course in a sense the grandfather of all of them, though everything would have been done by Pugin had he lived to disown grandfatherhood of these. Just as everything was done by Ruskin later to disown fatherhood of them, as well as any debt he himself owed to Pugin.

The house is of brick with stone dressings, one projecting turret being tile-hung, and the whole slated. It is notable outside for its square tower (intended to support a water tank) with stone parapet and monograms ("I.H.S.," "M.," for St. Marie, "A.W.P." and crosses) in purple brick built into the red; for its turrets and high-pitched gables, its chapel bell-cote and the iron vanes and finials. The stable to the north-west, in simple brick and stone, is contemporary. Let into the outside north wall near the stables is a stone dedication slab, in Latin, and in Gothic characters. The composition from all points of view is eccentric and would be picturesque but for the hard colour and weather-resisting quality of the materials. It does not look its age. The garden below the house, separated



Top left is a rubbing  
 of the dedication stone  
 on the north wall (note  
 engraver's error on the  
 fourth line — baetae  
 for beatae). Top  
 right is the north-east  
 turret, right centre St.  
 Marie's Grange from  
 the south-east and  
 right bottom, the bow-  
 window on the east  
 side with the turret.  
 Left is an engraving  
 from Ferrey's bio-  
 graphy of Pugin of  
 what is possibly an  
 early sketch design for  
 St. Marie's Grange.

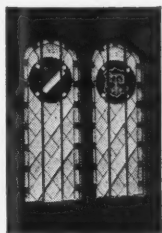




from it by a path and a brick wall, would be attractive in any case on account of its placing with the bank and trees above it and the Avon at its feet, and is not a little so in its present tangled and overgrown state.

Within, the house has been somewhat altered. Two rooms have been destroyed to make way for a conventional staircase inside the

front door. The original winding staircase has been allowed to remain. The chapel on the first floor has had its open roof ceiled, and the general passage-less character of the house, with rooms opening one into another, has been conventionalised.<sup>3</sup> Several of the original Gothic overmantels remain, and there has been no—or very little—alteration of windows. Two windows, one above the present main staircase, the other in the chapel—now bedroom—are glazed with contemporary stained glass. This glass is pleasing.<sup>4</sup> The staircase window



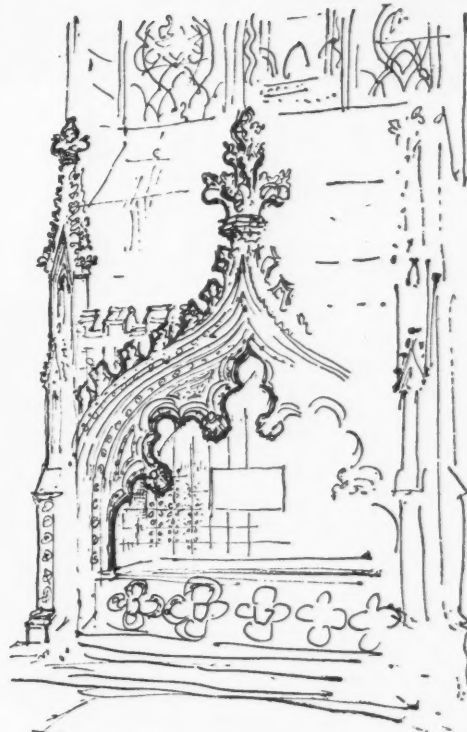
Above, the stained glass window on the present main staircase, and right, the house today from the south-west showing the tangled and overgrown garden.

shows Pugin's arms (*gules, a bend or*) at the top of one light, and his well-known monogram, "A.W.P.," at the top of the other, while below, and crossing a grisaille of small "A.W.P.'s" are more bends with "En Avant," the motto from the Pugin crest that he placed ostentatiously on the title-pages of his books, and that Talbot Bury says he adopted owing to the success of his first book, *Gothic Furniture*.

From St. Marie's Grange he published *Contrasts*, and here he prepared the separate parts of the *Ornaments of the XVth and XVIth Centuries*, published by Ackermann in 1836. He also did some designing locally, but hardly found enough of this to occupy him. He designed a lodge for Sir F. H. Hervey-Bathurst at neighbouring Clarendon Park, and made drawings and plans—not used—for additions and alterations at Longford Castle for the Earl of Radnor, including a bridge over the Avon. Ferrey says that the only works that were executed in or near Salisbury were the Clarendon Park Lodge and the Roman Catholic Church of St. Osmund (which still stands; it was built after Pugin left St. Marie's Grange, in 1847); but neither Ferrey nor Mr. Trappes-Lomax mentions the elaborate tomb of 1844 at Bishopstone in the Vale of Chalke, a few miles away. This was illustrated in the following year in *Some Account of Bishopstone Church*, by Owen B. Carter (1845), an imposing ecclesiastical monograph published by John Weale.<sup>5</sup> The author says: "The window above this tomb has been carefully taken out and restored, and is now filled with stained glass representing the Resurrection. It is said that a portion of the glass is imitated from a church in the city of York, which has been lately lost or destroyed. The window is well executed by Wailes, of Newcastle. The design forms a portion of the memorial to the late lamented Rector, and is (together with the tomb) from the pencil of the celebrated Pugin. The effect is altogether rich and good, and much enhances the interest of this portion of the church." Glass and tomb are still there. This work was also done after Pugin left St. Marie's, but while there he no doubt visited all the neighbouring churches and in doing so must have encountered the Rev. George Augustus Montgomery, Rector of Bishopstone, keen antiquary and high churchman who was responsible for much enlightened restoration work in his church, as well as for the introduction of elaborate fittings and glass. This rector was killed by the fall of the unfinished vaulting in the Norman-Revival church at East Grafton in the Vale of Pewsey while it was being built, and the designer of East Grafton church was none other than our friend, and Pugin's friend, Benjamin Ferrey.



Below, tomb to Rev. Geo. Augustus Montgomery, South Transept of Bishopstone Church near Salisbury, here established as the work of Pugin in 1844.



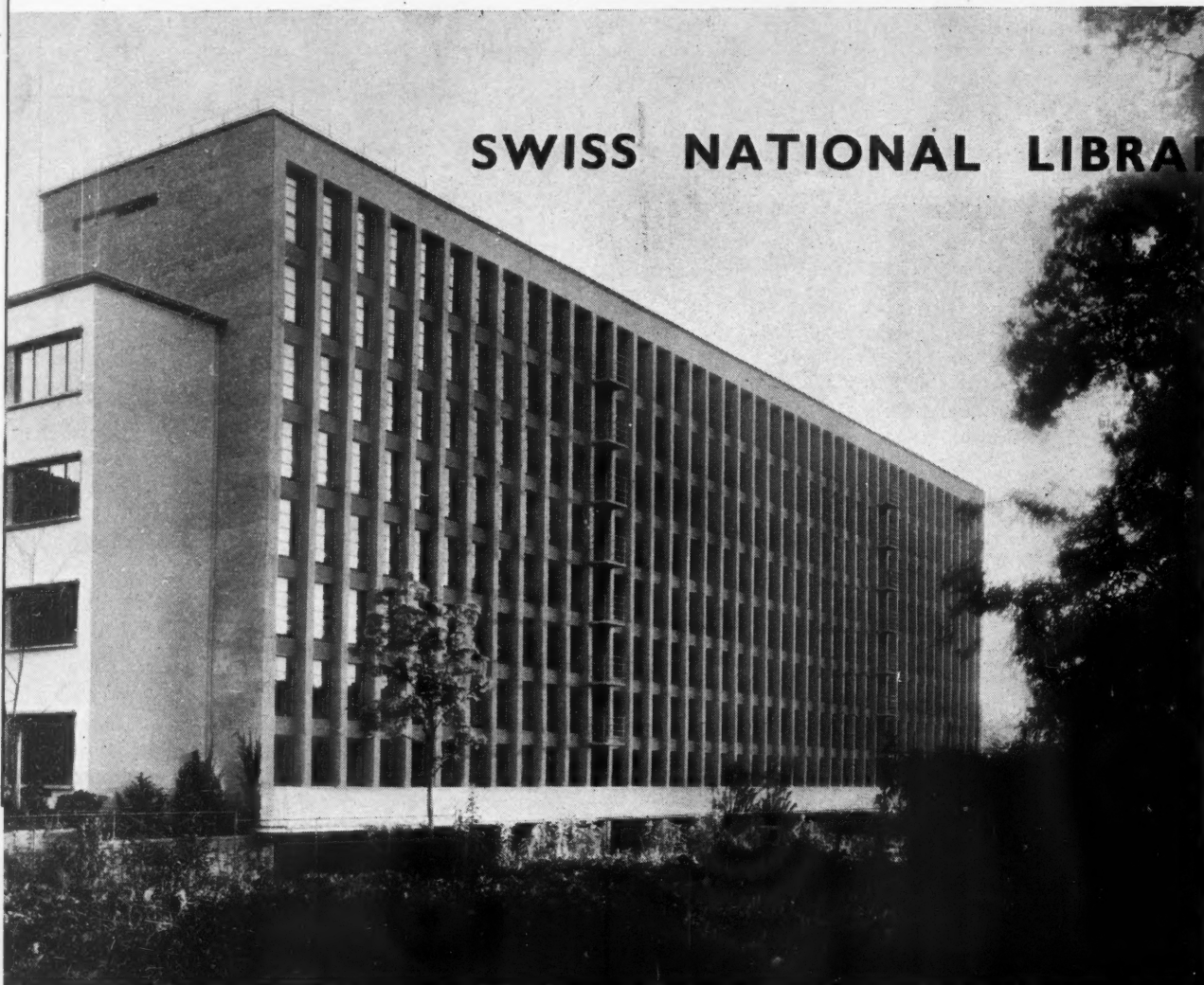
<sup>3</sup> Information from recent observation, and from Pugin; M. Trappes-Lomax (1932), p. 63.

<sup>4</sup> Who made it? Collins? (cf. glass by him with black-letter inscriptions in Barry's St. Peter's Church, Brighton). I am indebted to Mr. T. D. Kendrick for this suggestion. It is nine years earlier in date than the first glass Wailes is known to have executed to Pugin's design.

<sup>5</sup> It was first printed (in the same year) in *Weale's Quarterly Papers*, Vol. IV.



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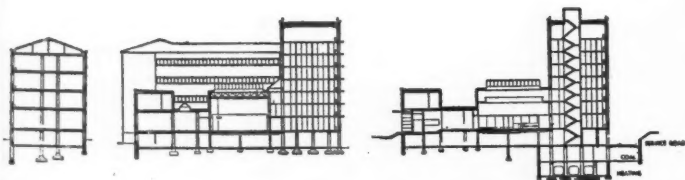
1 is the building which houses the bookstacks shown in 2. Here the justification for the extreme vertical emphasis is clear, and when the whole block is seen standing alone the result is not unsuccessful. But when seen in relation to the office blocks with the rather clumsy articulation between the two, the building exhibits an unfortunately split personality. 3, on the following page, shows the main entrance front.

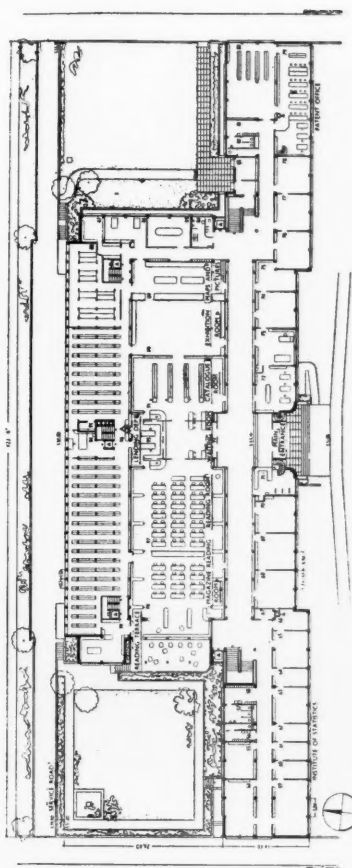


**GENERAL.** A competition was held in 1927 for the Swiss National Library. It was won by three architects: Oeschger and Kaufmann of Zurich and Hostettler of Berne. The library was built during the period 1929-1931. It houses a collection of all books written in or about Switzerland, and plenty of space is provided for future accessions. In the meantime, however, this space is used for such government offices as those for Fisheries, Forestries, Patents and Field Crops.

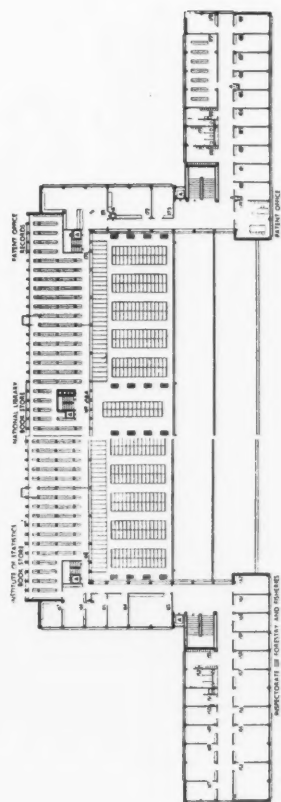
**PLANNING.** There is one module for the whole building determined by the distance between the bookshelves; this is 5 ft. from centre to centre. In the office blocks the distance window to window is 10 ft. or twice the module, and in the reading room it is 15 ft. or treble the module. The height of the stack rooms on the first floor is 8 ft. 11 in., on the second floor to the seventh floor is 7 ft. 6 in., and on the eighth floor is 9 ft. 6 in. Every three floors of the bookstacks correspond to every two of the offices.

**CONSTRUCTION.** The structure is a reinforced concrete frame, with the concrete stanchions on the south side of the stack block left exposed and painted. The east and west wings have low-pitched roofs, copper-covered. The rest are flat. Where silence is important there are rubber floors, otherwise the floors are parquet. The part of the walls in the reading room above the bookshelves is covered with acoustic celotex. There is central heating in the reading room as well as air conditioning.

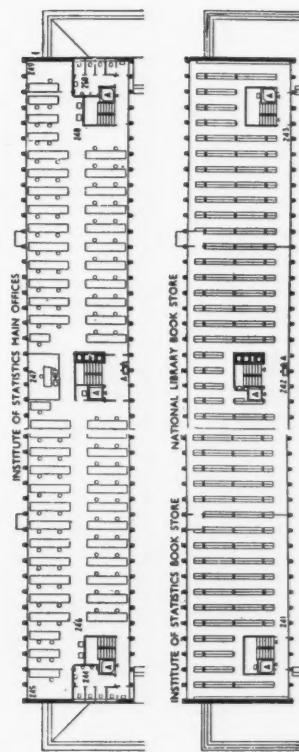




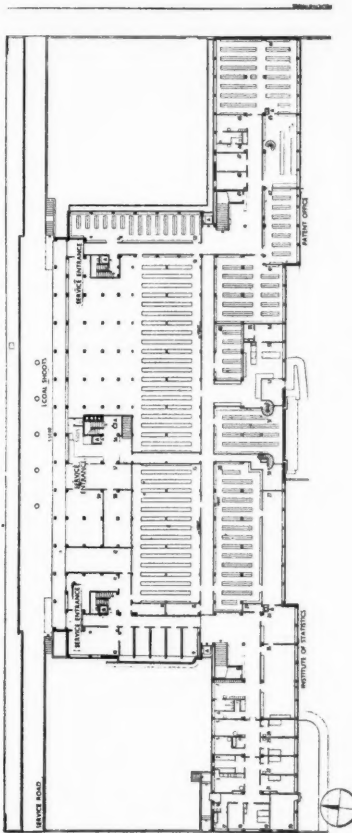
## GROUND FLOOR



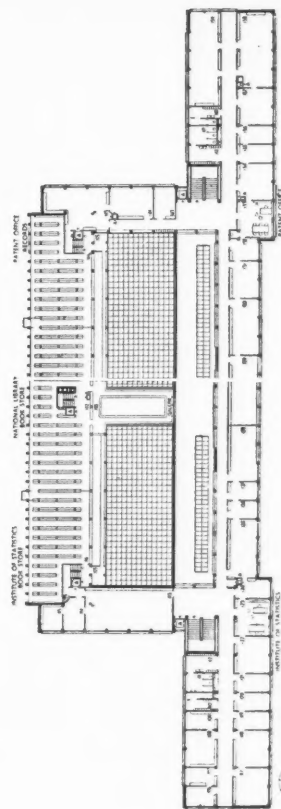
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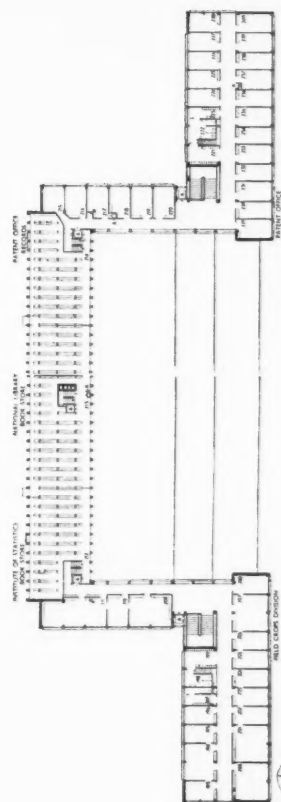
## SEVENTH AND EIGHTH FLOORS



## BASEMENT



## FIRST FLOOR



### THIRD FLOOR

[illegible]





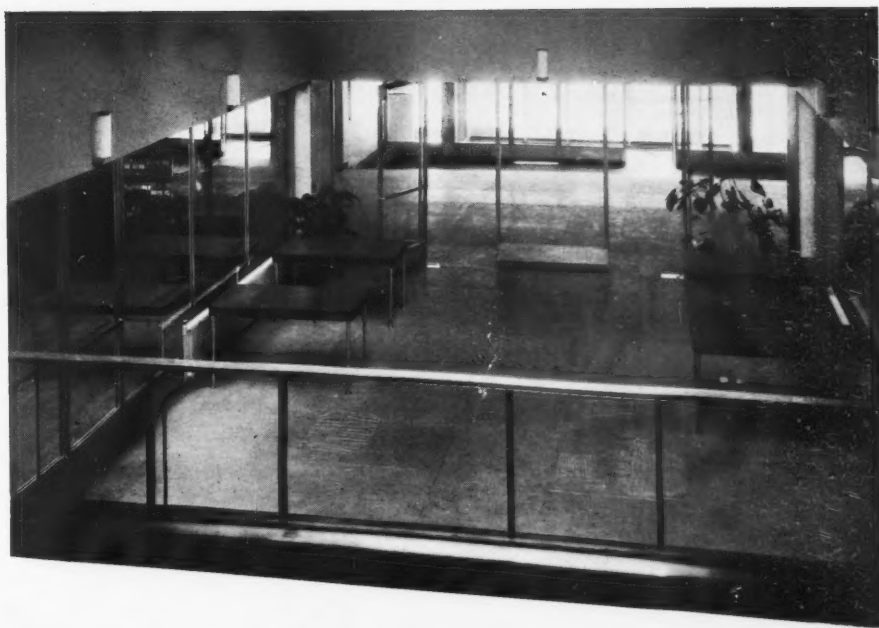
Looking from the garden on the north-west corner of the site towards the offices housing the Institute of Statistics, **3**; on the left is a deep reading terrace, facing west, with a flight of steps leading down to the garden from one end.



4 is a view from the north-west showing the building housing the book stacks on the left with the offices of the Institute of Statistics on the right. Here a comparison is possible between the single module of 5 ft. between vertical supports in the book stack building and the double module of 10 ft. in the office block. The Catalogue Room and a first floor corridor 5, 6 respectively. The Waiting Room seen from the gallery over the Lending Department 7.



5  
6

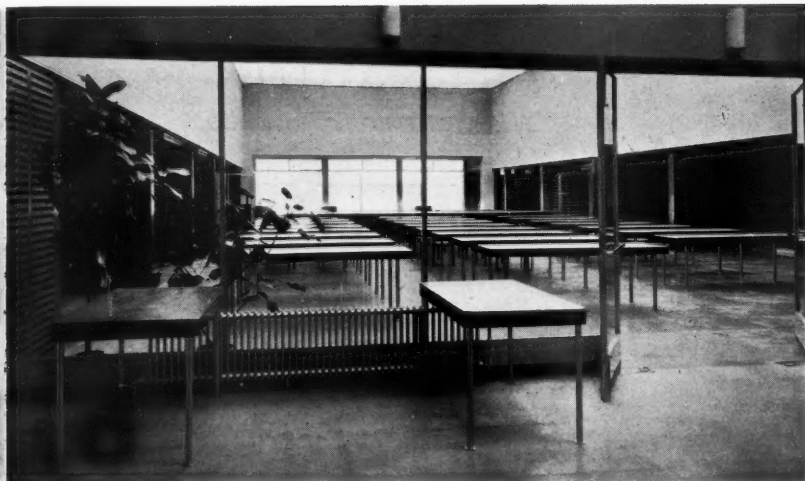
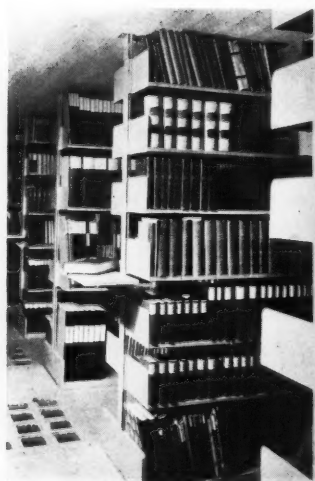


7





A detail of the west office wing on the entrance front, **8**. The book stacks spaced to a standard module of 5ft. **9**. Looking from the Waiting Room through the Book and Magazine Reading Rooms in **10**, the Reading Terrace shown from the outside in **3**, can be seen in the distance.



# William Townesend, mason and architect of Oxford

By W. G. Hiscock

THE attitude of Restoration Oxford to its constant rebuilding was alluded to by Andrew Lang in a few sentences of imaginary conversation: "What are you doing to your tower? or What are you doing to your hall, library, or Chapel? No one ever knows; but we are always doing something, and working men for ever sit, and drink beer, on the venerable roofs."<sup>1</sup> This indifference was even more marked in the first half of the eighteenth century, when the colleges made greater additions to their buildings, many of which have no certain ascription to their architects, due to the same contemporary lack of curiosity in artists and craftsmen. For the same reason our researches are made difficult by the paucity of documentation, and a number of questions are left for us to answer.

What do we know, with any certainty, of Wren's share in the design of the Queen's College? Who gave Worcester College its present Front? Did Dean Aldrich design the Corpus Fellows Buildings? Dr. George Clarke of All Souls has the honour of being an amateur architect; of what?—Christ Church Library, you may say. There is that disputed Clarendon Building, on the authorship of which no two persons agree.

If Hearne had shown any real interest in new buildings, or if Michael Burghers, who engraved most of the successful Oxford plans of this period, had only left us the originals and a few letters, how much easier our task of attribution might be! It was unfortunate that Clarke collected more anonymous and rejected sketches than successful ones. And colleges have a way of losing just the account book one requires! Not that we shall always find mention of the professionals, Wren and Hawksmoor (never long resident in Oxford); in fact, as far as we can judge, their labours were, on occasion, honorary—as at Queen's—like those of the amateur architects elsewhere. Aldrich (who might have told us much) has left no tracks; by a direction in his will practically all his letters and manuscripts were destroyed.

Few material data are therefore to be derived from correspondence contemporary with the visiting professionals and local amateurs, and we must consider ourselves fortunate in having at hand sufficient evidence to sketch the life of the comparatively unknown William Townesend, the Christ Church master-mason, who flourished from Wren's day until 1739—three years after the death of Hawksmoor.

He is, at least, a real figure in this period of misty amateur personalities and doubtful attributions; and I hope to demonstrate that his large and important contribution to Oxford's early eighteenth-century architecture may enable us to answer some of our questions. But this sketch professes no finality; in fact, its shortcomings are obvious, some of them due to the present inaccessibility of certain archives and drawings and other restrictions on research.

William Townesend was the son of John Townesend, a master-mason who worked for some of the Oxford colleges, was Mayor in 1682–83, and again in 1720; when he died, in 1728, Hearne said he was good for nothing. But he had the credit of being the senior member of a family of masons, sculptors and architects, of whom William was the most distinguished.

Presumably his early years were served under his father. The date of his birth is at present unknown, though his marriage is recorded in the register of St. Giles', Oxford;<sup>2</sup> on 3rd September, 1688, he married Anne Brian of Witney, by whom he had two children baptized at St. Giles'.

In 1704 he first appears as college mason at Christ Church. If he were married when twenty years old, in 1704 he was about thirty-six. He lived just north of the North Gate, very near to the site of the present Arcade in Cornmarket; his working premises were on a large site lying to the north-west of

the corner at present made by High Street and Longwall.<sup>3</sup>

His appointment to Christ Church was undoubtedly influenced by Dean Aldrich, who, at this time, was planning the rebuilding of Peckwater Quadrangle, the accounts for which have not survived in full. Fortunately, in the Chapter Book an entry of 20th October, 1706, tells us Townesend was in charge.<sup>4</sup>

From Horace Walpole is derived the unsubstantiated attribution to Aldrich of the Fellows Buildings at Corpus (1706–12). Townesend was employed at Corpus on some minor building in 1707, which is recorded in the College Accounts, and his association with Aldrich at this time may lend colour to Walpole's attribution. But he was writing long after the event, as he was when he attributed Peckwater and All Saints Church to Dr. George Clarke!<sup>5</sup> Townesend directed the work on the Fellows Buildings; for this he received £1,223, his detailed bill of quantities, paid by President Turner of Corpus, is in the Bodleian.<sup>6</sup> It is headed: "For masons work & materials [clearing & carting and also charge of [building] in his New Buildings." The distinction made between *masons' work* and *building* (or it may be [drawing]) seems to indicate that Townesend charged for the design. The points of affinity in Peckwater and the Corpus block are to be observed in the scale, the three-quarter Ionic pilasters, the three stories, pediment, balustrade, and in the triple key-blocks of the ground-floor windows. In the absence of any Oxford evidence that the design was given by Aldrich, we are justified in assuming it was well within Townesend's capacity; and it will be agreed it lacks that Palladian elegance and scholarship so well displayed by Aldrich in Trinity Chapel, Peckwater, and All Saints Church. The Corpus block—a simplified range of Peckwater—is a perfect instance where the design, not being exceptional, there was no contemporary curiosity as to its authorship; but if not exceptional, it possesses beauty and simplicity in its plain pilasters and unornamented windows, and we may with safety credit Townesend with the design.

He also built for Corpus, in 1712, the baroque cloister on the north of the Fellows Buildings, 1. This, too, may well be his design, with its key-blocks and the "leaf" carving in its ceiling, and strongly indicative of the Screen at Queen's which he was to erect later. The leaf carving is echoed in Queen's Chapel, and in the vestibule between the Chapel and the Hall—to which we shall refer presently.

Peckwater and the Fellows Buildings must have gained him great credit and recommendations from Aldrich to augment his growing reputation, which was very soon to place him in the forefront of those who were concerned in the amazing amount of new building now going on in Oxford. In fact, he was in demand elsewhere before Peckwater and the Corpus buildings were finished. In 1707 he built the north-east block in the Garden Quadrangle of New College,<sup>7</sup> a symmetrical copy of the existing south-east block, built in 1700.

By November, 1709, he was at Queen's College to begin building the west side of the Front Quadrangle, the general layout of which is associated with Wren's name as early as 1682, the date of the incorrect statement "*Capellam Collegii Regin. apud Oxon extruicit.*"<sup>8</sup> The actual plan of the Front Quadrangle is, however, attributed to Hawksmoor. This attribution may derive from the not very widely known six sketches by him for this quadrangle in the archives of the college, all differing from the present buildings. Therefore, if the design be his, it is well to remember that success was attained only after at least seven attempts. There is no reference to Wren in any contemporary accounts or correspondence, and Hawksmoor's name is only mentioned in relation to the cupola as

late as 12th February, 1736, in a letter to the *Daily Post*, stating that it is "after ye Design of Mr. Hawksmoor."

There is an engraved design<sup>9</sup> for the façade of the Hall and Chapel with a Vanbrughesque clock-tower which may be Hawksmoor's, but the Front Quadrangle as built, 2 and 3, is much too grand and harmonious to be wholly his, and better than anything achieved by his "native baroque" in London or elsewhere.

Furthermore, there is no trace of Hawksmoor's habitual solicitude for a building supervised by him—as exemplified in his Blenheim correspondence with Joynes.

Townesend's bills<sup>10</sup> for the quadrangle contain much detailed information, such as the names of his workmen,<sup>11</sup> the hours worked, details of the stone-carving, together with his own bills for drawings. We learn from his charges for drawing that the interior decoration of the Hall and Chapel, 5 and 6, was carried out from his designs, and that he also designed the new Cellar, Buttery, and Kitchen. The carving of the pediment on the west side was the work of one of his craftsmen, a "Mr. Garratt," probably Morris or Daniel Garret, who later appears under the patronage of Lord Burlington. Townesend's bills for this side of the quadrangle—finished in December, 1711—amounted to £1,147. By the summer of 1713 he had fitted up the Cellar and Buttery, £60 being paid "for his own time in Drawing & Directions in carrying on the work." From May, 1712, to the end of 1713 his account was £1,550.<sup>12</sup>

Can we credit Townesend with any share in the design of the Front Quadrangle? The east and west ranges with their ornamental pediments are certainly more typical of his style than of Hawksmoor's; but of evidence, other than stylistic, there is none; it should be noted, however, that if Hawksmoor submitted the adopted design he received no payment for it—at least, nothing is recorded—whereas at All Souls his undisputed designs were paid for and duly recorded in the Building Accounts.



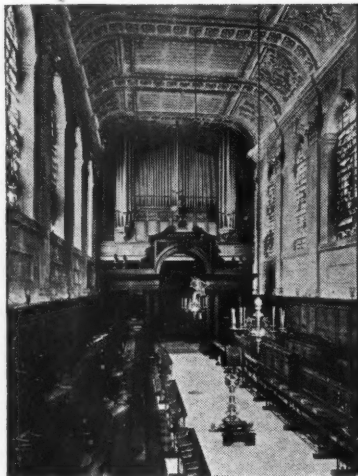
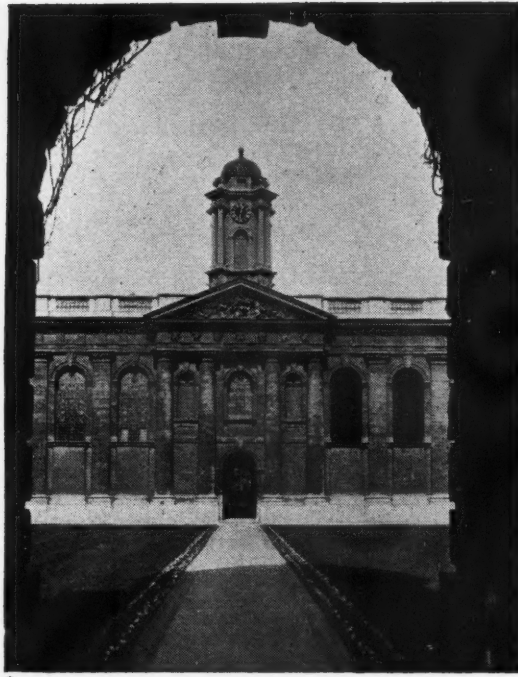
1, Corpus Christi College: cloister north of Fellows Buildings, 1712.

In 1712, Townesend's father, who acted as college mason at Queen's from 1688, seems to have retired, and it is illuminating to compare the form in which his bills for reparations are entered in the accounts, with those of William, who, in addition to the rebuilding, became responsible for them in 1713. For the father, the style is "Lapidaria Townes-

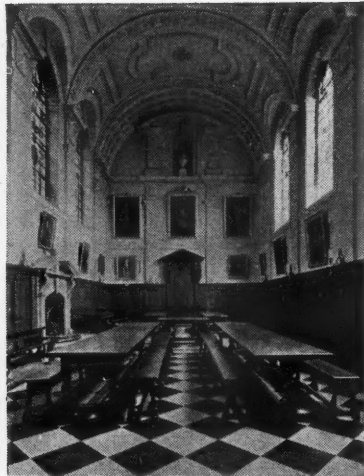




Townsend's work at Queen's College begins in 1709. His first job was the building of the west side of the Front Quad. The design is usually ascribed to Wren or Hawksmoor, but may well be Townsend's. In 1711 he had finished the north side with Hall and Chapel, 2 and 3. In 1712 he began the Clarendon Building, 4, of which Dr. Ayliffe, as early as 1714, said that its "Plan or Model was contrived" by Townsend.



Details in the interior of Queen's College Chapel, 5, and Hall, 6, point to Townsend's authorship. Compare 21 and 22.



end," for William it is "Architecto Townsend." In some cases, of course, at this period, "architecto" denotes a master mason, but the distinction was not given to his father, who was also of that status.<sup>12a</sup>

Concurrently with his work at Queen's, Townsend had gained another big contract when in 1712 he began building the new printing office of the University, now called the Clarendon Building, 4. Chalmers, in his *History of Oxford* (1810), stated that Vanbrugh was the architect, and this was automatically repeated by Brewer (1813), Ackermann (1814), Lascelles (1821), Ingram (1837) and Godley (1908). The D.N.B. article on Vanbrugh quotes Ackermann. The article on Hawksmoor in the D.N.B. brings that architect into the picture, where it is stated that Hawksmoor's part in designing the building was "no doubt considerable and £100 was granted by the University to gratify him for the work." This statement undoubtedly derives from Hearne (III, 347) who, as usual, jotting down third-hand news three months after the event—in this case after the foundation stone was laid—said: "The University gave to Townsend & one Haukes [sic] an Architect in London an hundred Guineas only for viewing the ground on wch they are building the new Printing House." No architect is named in the Vice-Chancellor's Accounts, and Sir Charles Mallet<sup>13</sup>—in referring to Hawksmoor's drawing of the Building (preserved at Worcester College)—says there is no doubt that it was his design. The Royal Commission, in the *Oxford*

volume, echo Sir Charles. Blomfield<sup>14</sup> did not so readily take sides. He says: "It is probable that Vanbrugh gave the general idea, but that Hawksmoor made the drawings and superintended the work, for which he received a gratuity of £100. The design is of better quality than any by either Vanbrugh or Hawksmoor singly. The scale is well maintained throughout, the details are simple, and in its general balance and light and shade, the building is an impressive instance of architecture in the grand manner."

But on examining the Vice-Chancellor's Accounts it was seen in the summary made by Dr. Bernard Gardiner that Hawksmoor received only two separate sums of £53 15s. No dates or details are given for these payments, but from their position almost at the end (c. 1715) of the account, it is unreasonable to presume they are the architect's fee. Moreover, in the yearly accounts, though nothing is recorded as paid to Hawksmoor, Townsend received as early as on 17th February and 3rd March, 1712, £100 and £200 respectively, but no explanatory details are given by Bernard. Townsend's first £100, on Hearne's evidence, was for viewing the site, and as Hawksmoor received nothing at this date, it is pretty certain he did not act in an official capacity; I therefore suggest that the £200 was payment for Townsend's design.<sup>15</sup>

Hawksmoor's £107 10s., received c. 1715, is probably remuneration for his work as overseer (as shown by his letters to Joynes)<sup>16</sup> and perhaps for his part in the affair of Sir James Thornhill's roof statues which were at first refused. The three

vases for the roof were chosen by Townsend—in company with Clarke—in 1720 from John van Nost.

But the drawing at Worcester College has not yet been examined; to judge its authenticity from the only reproductions I know—in the *Country Life* article, 2nd June, 1928, and the Vanbrugh volume of the *English Homes* series—is impossible as the endorsement "Designe for the Printing house at Oxon by Mr. Hawksmoor" is omitted; this endorsement may not be in the hand of Clarke but of Joseph Skelton who, at the beginning of the nineteenth century, sold drawings reputed to be Hawksmoor's to Worcester College and to Christ Church. His wrongful ascription to Hawksmoor in the Christ Church case will be referred to presently when the Library plans are discussed. In any event, the Worcester drawing does not show the building as we see it to-day; the columns are drawn as 4 feet in diameter instead of 3 ft. 10 in., and there are other differences. It would be an extraordinary achievement for Hawksmoor to fling off at the first and only attempt—for no other sketches are attributed to him—a successful design; the many rejected sketches for his wild schemes to rebuild several of the colleges, to say nothing of the sketches at Queen's, do not inspire confidence that, in this instance, he ran so untrue to form.<sup>17</sup>

It is strange that the only other contemporary writer's evidence on this disputed building has, as far as I know, either been ignored or overlooked by all recent writers. Dr. John Ayliffe in his *Antient & present state of the University of Oxford*, 1714, I, 476, said: "The Plan or Model of this structure was contrived by that ingenious Artist of a Mason, Mr. Townsend of Oxford." This statement, printed twelve months after the completion of the building, deserves more quotation than it has received. True, it was repeated by Pointer in his *Oxoniensis Academia*, 1749, and as late as 1889, Fulleylove and Ward in their *Oxford*, say, "The building was completed in 1713 by William Townsend, an architect whose name ought to be better known." James Parker, in his *Chronological Tables of Oxford buildings*, 1906, also appends Townsend's name to the Clarendon Building. The import of Ayliffe's statement was ignored by Sir Charles Mallet (III, 47 n.), who merely says Townsend was the builder.

The similarity of the building to Vanbrugh's Kings Weston (1710), with which Townsend would certainly be acquainted—he may have worked there—may be pointed out; note, for instance, the half-circle in the pediment and, particularly, the proportions of the windows. Is there not a bold, yeoman-like simplicity about the Clarendon Building—a simplicity not born, perhaps, of erudition, but of great vitality? Ayliffe's

"ingenious Artist" must have had something to his credit before 1714 beyond the routine work of a master mason to receive such a title.

When I have had an opportunity of examining the alleged Hawksmoor drawing I hope to submit that, on the foregoing evidence, together with our present extended knowledge of Townesend's accomplishments between 1704 and 1711, we are justified in finding that place for him which had been marked out between the lines of Blomfield's brilliant dictum, when he said that "the design is of better quality than any by either Vanbrugh or Hawksmoor singly."

In January, 1714, after the completion of the exterior of the Clarendon Building, Townesend returned to Queen's to begin the Hall and Chapel, the first design for which had now undergone a change—a change, I think, which derives from the successful façade of the south side of the Clarendon Building. Blomfield<sup>18</sup> has pointed out that Queen's and the Clarendon Building "show evidence of a common Motive. Both in the south quadrangle of Queen's and in the Clarendon [Press] Building there is the same treatment of bays; the two storeys are brought into a single panel by being recessed between pilasters carried up from the plinth to the entablature, and both the hall and chapel of Queen's and the Clarendon Press have the huge single order which was afterwards imitated by Clarke at Christ Church."

Blomfield's discernment gains weight by our knowledge that Townesend was the man of business—if nothing else—in all three buildings, and it loses little by our being able to place the Christ Church design second, if not first, in the chronological order—as we shall see presently—and to prove that Townesend was acquainted with this single order at least as early as 1705. But there is nothing in the Queen's College accounts to throw any light on the authorship of the changed plan. As already stated all the interior decoration of the Hall and Chapel is Townesend's. £300 worth of exquisite Plumworth marble was used for his fine reredos. His characteristic niches, key-blocks, fireplace and cherubs are all embodied in these two buildings, while Hawksmoor's name does not appear in the

accounts; in March, 1717, Townesend was paid £100 "for his own time in Drawing and carrying on the work." His account for the Hall and Chapel between January, 1714, and April, 1718, was £3,419<sup>19</sup> (including £168 for workmanship on the Kitchen). His last bill for the Chapel was paid on 9th November, 1723, for the carving of the screen, though the building had been consecrated in 1719.

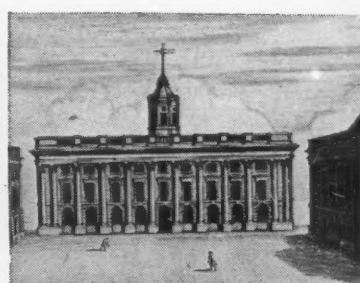
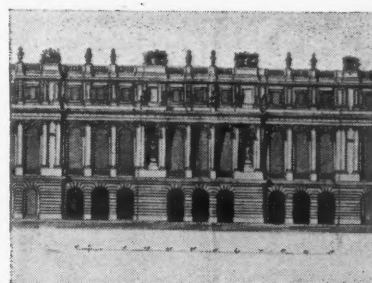
While the rebuilding at Queen's was in progress, a member of the College, General James Tyrrell,<sup>20</sup> was erecting, in Shotover Park, a house with an arcaded loggia—a solid honest building which we can ascribe to one man only, 21 and 23. The loggia, with its curve of the roof, proportions, floral ornaments, and leaf-carving in the ceiling, recall the Corpus Cloister and Queen's College Chapel. In the Shotover garden there is an octagonal domed temple with fret decoration, which we shall recognize presently in another version at Rousham Park. The fireplace of the Entrance Hall is sufficiently robust and typical with its consoles and broken pediment to be allied to the example in Queen's College Hall. In short, William Townesend<sup>21</sup> must have ridden his horse up Headington Hill on many occasions between 1716 and 1718 to

supervise the Shotover Park house. But it is unlikely that the design is entirely his; the hand of Hawksmoor, too, can beyond doubt be seen in General Tyrrell's Gothic temple; for at this period Hawksmoor's interest in the resurgence of that style stood alone and was to manifest itself, a few years later, at All Souls College.

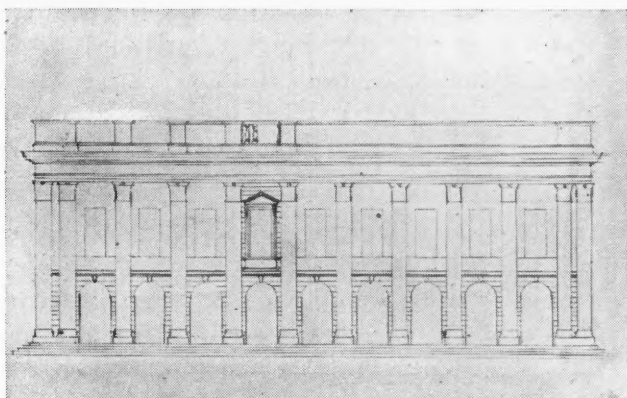
In 1705, at the time of the replanning of Peckwater, Aldrich put forward a plan for the new Library, which was not, however, wholly adopted, though Canon Stratford<sup>22</sup> wrote as follows to Edward Harley on 20th September, 1716:

"... In our new building we shall observe Dr. Aldrich's model as to the case, but we design to turn the inside into a library"...

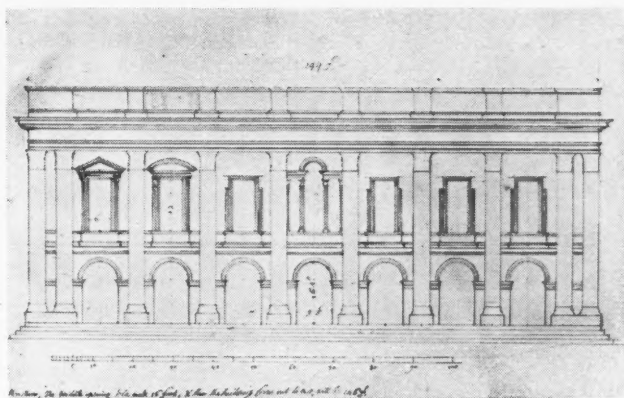
Copies of the "model" were engraved<sup>23</sup>—a heavy attempt to match the three sides of Peckwater, the second floor having similar square windows with architraves, 3. Some variation is obtained by the use of a cupola in the Wren style, and by the omission of the Peckwater pediment; the huge single order of twelve Corinthian columns support the entablature; the ground storey has eight round-headed windows. But the design lacks both the classical refinement of Peckwater and, despite the magnifi-



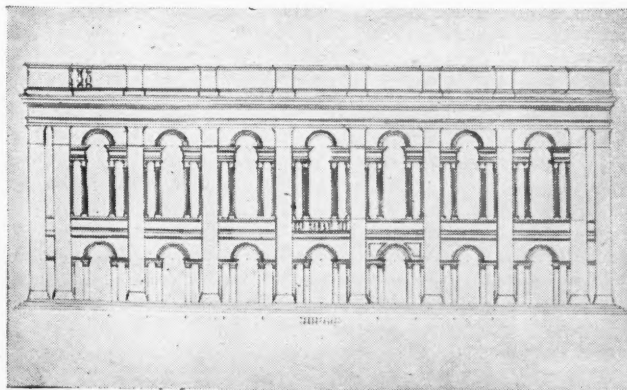
7, Dean Aldrich's pen and wash drawing of a portion of Versailles, with the ground-floor arches blackened to show the effect of a piazza. The scale below the sketch is in Townesend's hand. The drawing is of importance in connection with the early ideas for the Christ Church Library. 8 is Dean Aldrich's so-called "Model" for the Library which may go back to 1705. The new building was begun in 1717.



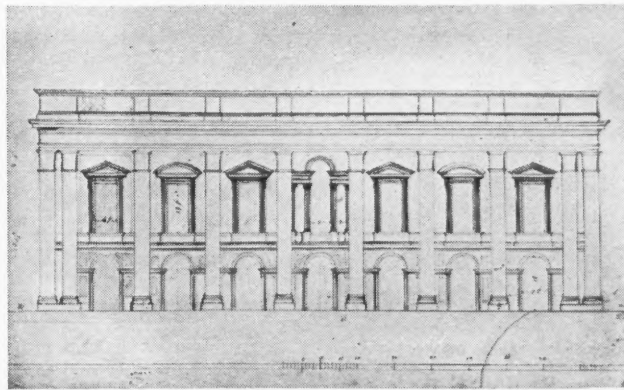
9, Dr. Clarke's first sketch for Christ Church Library. Columns, arches and rustication are taken over from Aldrich's "Model."



11, Dr. Clarke's third sketch for the Library. The surfeit of Venetian windows is given up. Only one is retained in the centre. For the rest, Clarke returns to Aldrich's alternating pediments.



10, Dr. Clarke's second sketch, an all-out Palladian effort with nothing but Venetian windows. Of Aldrich's "Model" only the giant order is kept.



12, Dr. Clarke's fourth sketch. The main difference from the third is in the ground-floor arcades. They are reduced from nine to seven foot width.



cent columns, any really effective contrasting features.

The idea for the "model" seems to have been derived from the Palace of Versailles, of which Aldrich had a pen and wash drawing (measuring 5 ft. 10½ in. in length!) of the whole façade, nine of the ground-floor arches being blackened out to give the effect of a piazza, 7. Below this portion of the drawing a scale is given; this is in the hand of Townesend. So here we see Aldrich and Townesend in co-operation, working out the first elevation of the "model."<sup>24</sup>

Early in 1717 the clearing away of the old buildings to make way for the new Library was begun. All previous writers on Christ Church from Gutch onwards have attributed the plan to Dr. George Clarke, but none of them supports the statement by any reference.

There are many plans, sketches, and engravings in the Library for the proposed building, including eight sketches and plans labelled in an early nineteenth-century hand as being by Hawksmoor, purchased from Joseph Skelton by the Librarian in 1817. Four of them show the front elevation, two give the ground plan, and the seventh is a sketch for the East end; all bear a few notes. The eighth is a plan of Tom Tower. On examination they were seen to be a very mixed lot, and one might be tempted to make a reflection on Skelton's business methods; but on seeing that the ground plans were crude copies made about 1760, probably by Dean Gregory (who directed the interior decoration of the Library), whose handwriting is not unlike Clarke's, and that Clarke's and Hawksmoor's hands are not easily distinguishable, it would be unfair to question Skelton's good faith. But these and the Tom Tower plan raised doubts as to the authenticity of the others. Was Hawksmoor competent to produce this Tom Tower plan in 1680 at the age of nineteen, when he had barely served one year as Wren's pupil? If so, it is a prodigious effort. However that may be, it was necessary to compare the few notes on the sketches for the Front with the known hand of Hawksmoor. This quickly settled that the Christ Church notes are not in his hand, but by Clarke. As regards the question of the draughtsmanship, Blomfield believed that Hawksmoor's pencil was evident in Clarke's design, but we shall see that the scale, the round-headed ground-floor windows, and the single order derive from Aldrich's "model," and that there is no evidence that Hawksmoor had any share in the drawing; certainly there is no other hand but Clarke's for notes, scale, and the measurements.

On his periodic visits from the Admiralty to breathe the country air of Oxford, Clarke must have watched with admiration Townesend's handling of the 3 ft. 10 in. columns of the Clarendon Building, and, having first consulted him, would have ample reason for confidence that "this ingenious artist" would be equally successful with Aldrich's greater columns of the Library. In deciding upon the style of the building, Clarke was presented with a difficult problem by the juxtaposition of the classical elegance of Peckwater. A Library in tone with the other three ranges of the quadrangle would have created a sense of monotony. Unlike Aldrich in his "model" he planned for robustness and contrast, and, splendidly daring, gave Oxford—from Aldrich—its greatest Corinthian columns as a foil to the pilasters of Peckwater.

Critics have charged him with the fault of ponderosity, but the criticism is usually due to the critic's own physical nearness to the building. (The *Queen Mary* cannot properly be viewed close up broadside-on when moored to the landing-stage; she must be seen from afar or from the bow or stern.) And from the far side of Peckwater,

Clarke's contrasting masses are successful in giving no sense of heaviness to dwarf or dominate their Palladian surroundings. On a nearer view from Canterbury Quadrangle, the effect of the columns in line like great black giants is one of colossal stability; if there is anywhere in Oxford emotional quality in stone, it is here.

In the sketch of the East end, Clarke gave the first-floor Venetian windows—which were adopted—but his two round-headed arches of the ground storey were not approved. His four sketches of the front are of exceptional interest, giving a clear view of the stages in the evolution of the accepted design, which may be indicated thus: 9, a rusticated ground storey with a series of nine round-headed arches forming a piazza, on a flight of three steps—except for the piazza, as in Aldrich's "model." With no details of first-floor windows, 10, the arches are reduced in number from nine to seven, and all the first-floor windows are Venetian. 11, to lessen this tendency to heaviness, windows with alternate straight and segmental pediments are substituted—in uniformity with Peckwater—except over the centre arch, where Clarke retains one Venetian window. The ground-floor arches are drawn as 9 ft. wide. 12, the same as 3, but the width of the arches is reduced from 9 ft. to 7 ft. Diameter of columns 4 ft. 1 in., as now (not 4 ft. as given by Blomfield). All four sketches have Corinthian columns and pilasters, but Clarke gave no details of the main entablature, or of the lower Doric order.

Obviously he could leave such things to Townesend, who must have worked out the details of the front early in 1717, for the elevation was then engraved.<sup>25</sup> The designs for the South side and for the East and West ends must be credited to Townesend, delicate, exact drawings, signed by him, and obviously from the pen of a highly skilled draughtsman, 14 and 15.

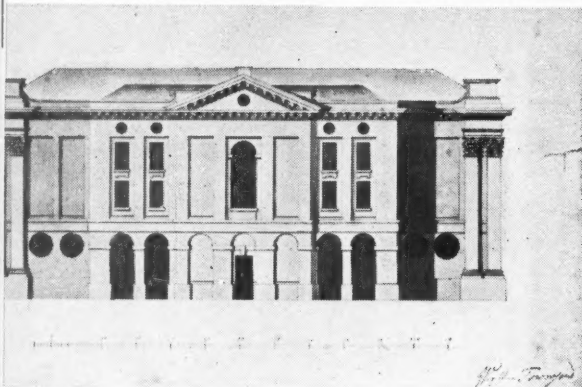
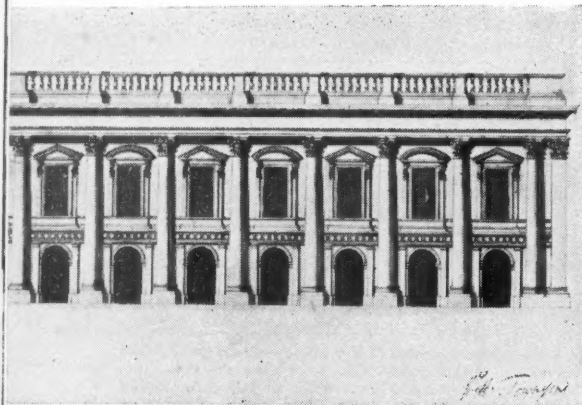
The call upon members of the College for contributions to Peckwater had hardly ceased when the Library Building Fund was opened; in consequence, few eager benefactors came forward. When, in 1717, an unexpected windfall of £100 dropped into the fund, Canon Stratford—somewhat doubtful of the College's ability to pay—wrote to Edward Harley:

"If Providence raises up benefactors where we so little expect them, we shall compass our building."<sup>26</sup>

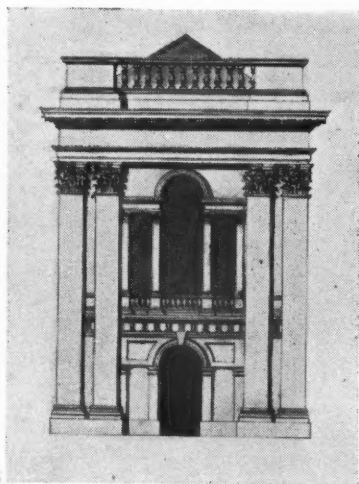
Two years later, difficulties were still being experienced in finding the money. Donations came in slowly, and the building went up at the same pace. Townesend was paid at uneven intervals. Delay was inevitable. We learn from the Bobart Memoirs that for some part of the year 1719 he was working at Blenheim Palace—receiving a share of £1,070 paid in March for work which is not described.<sup>27</sup> By this time, Townesend was undoubtedly a man of substance, and Tilleman Bobart, who succeeded Joynes as Clerk and Comptroller of Works at Blenheim, a melancholy creature who was constantly in debt; on several occasions Townesend lent him a hundred pounds. By the summer William was back in Oxford, and on June 16th, 1719, Stratford wrote to Harley:

"We are going on again with our library, as far as £500 will carry it; but that is the utmost we can yet reckon on, both in cash and promise too."<sup>28</sup>

Members of the College on going down put their Caution Money into the Building Fund. The Chapter sold £470 worth of plate. Two lottery tickets were given by the Dean, but there is an ominous blank against the entry: presumably his luck was out. John Urry's edition of Chaucer was completed by two members of Christ Church in



13, 14



15

13 and 14 are Townesend's drawings for the Christ Church Library, front and south sides. The front has most of the detail worked out from Clarke's sketches, especially 12. The south side is Townesend's design. So seem to be the east and west ends, 15, with their one Venetian window. The building as it is to-day appears on 16, 17 and 19.







17

*W. H. Townsend*



18

Two more photographs of Christ Church Library, 17 and 19. 18 is the Front Quad of Queen's College with the screen here attributed to Townsend. His signature reproduced above is taken from one of the drawings for the Christ Church Library.



19

1721; the share of the profits due to the College amounted to £385, and it, too, went into the fund. The financial stringency is reflected in the sums paid to Townesend between 1717 and 1739:—

| £          | £        | £        |
|------------|----------|----------|
| 1717 1,000 | 1723 100 | 1733 300 |
| 1718 981   | 1729 800 | 1734 402 |
| 1719 200   | 1730 200 | 1738 200 |
| 1720 200   | 1732 800 | 1739 302 |

Total £5,435,

which exceeded his estimate by £1,310.

During the intervals when work on the Library stood still, he was in demand elsewhere in the College and in Oxford. After the fire in the Hall in 1720, he substituted the chimneys for the damaged lanthorn and designed the fireplaces which survived until the early nineteenth century; he paved the floor with black and white astragal marble and vaulted it beneath with freestone.

From 1704 so constant had been the demand for Townesend's services that he seems never to have had an idle moment. Among his patrons were some of Hearne's political enemies, and, accordingly, the mason's success stirred up the peevish chronicler. When Townesend's father was elected Mayor in 1720, Hearne says: "Yesterday Mr. Townesend the mason, father to Townesend who hath a hand in all the Buildings in Oxford, and gets a vast deal of money that way, was elected Mayor of Oxford. This old Townesend is commonly called Old Pincher, from his pinching the workmen."<sup>29</sup>

All Souls first engaged William at least as early as 1718 and again on August 2nd, 1720, when an agreement<sup>30</sup> was made between him, Bartholomew Peisley (a master-mason), and Philip, Duke of Wharton, "for finishing the buildings of the College" between the East end of the Library and the Tower.

In 1722 he wainscoted the East end of Christ Church Hall in the Ionic Order which survived until 1799 when it was removed to provide further hanging space for the Hall portraits. He also designed and built the present Buttery<sup>31</sup> at this time, a characteristically bold and well-wrought building.

In this same year he was again at Blenheim—erecting the front Entrance Gate—and also employed by New College. His skill in vaulting and paving Christ Church Hall made him the obvious choice for the similar task of substituting the undercroft of New College Hall for some former chambers there; in addition, he laid down the black and white Hall paving which—unlike his Christ Church Hall floor—still exists.

To return to the new Library. The building had virtually stopped between 1723 and the spring of 1729, and there had been ample time to reflect upon Clarke's design.<sup>32</sup> Apparently the remaining Venetian window was criticized, for early in 1729 a window with a segmental pediment was substituted for it. Whether the alteration was Townesend's it is impossible to say, but at this time he made a beautiful drawing of the Front as we know it to-day, 13; but this would, of course, be necessary in any case for the guidance of the Chapter.

In the meantime, Trinity College, like nearly every other Society in Oxford, was expanding and rebuilding. In 1728 Townesend rebuilt the north range of the Durham Quadrangle, for which he received about a thousand pounds.<sup>33</sup> This was not, I think, his first association with Trinity; we may see in the massive Parks Road gate-piers (1713) with their niches and key-blocks his robust style, and another small contribution to the native baroque; unfortunately the Accounts of the College are missing for this period.

In the same year he showed his obligations to Aldrich and the new Palladianism when he built the neat Ionic Chapel for Pembroke College, his estimate being the remarkably low price of £797;<sup>34</sup> it was completed in 1732, 22. There is no documentary evidence that the design was his, but for the lack of any other attribution we may safely believe it came from his pencil. In 1884, its interior decoration was, for the most part, overlaid with Victorian gilt and colour by C. E. Kempe, but Townesend's carving, his Corinthian screen, and grey-veined Plumworth marble altar-piece remain self-possessed and of the same high beauty as the

interiors at Queen's and the Clarendon Building. Can we not see the inevitable sequences of his career? Success in Queen's Chapel had brought him to Pembroke, as Peckwater led him to the Corpus Fellows' Buildings. The single order of the Clarendon Building took him to Queen's Chapel and Hall, and then to Christ Church Library. Vaulting and paving at Christ Church preceded the similar work at New College.

For Pembroke, he also repaired the Tesdale monument at Glympton Church in 1704; this fine piece of sculpture was "pene collapsum" and must now, presumably, embody some restoration of his own devising.<sup>35</sup>

A few weeks before resuming work on his mainstay, Christ Church Library, Townesend was again at All Souls busy discussing with Clarke and Hawksmoor the plans for the New Hall, Buttery, and Kitchen. Clarke was diffident of his own plan: "I am not so fond of my own thoughts," he said. Although Townesend's plan<sup>36</sup> was rejected in favour of Hawksmoor's, the many letters at All Souls between Clarke and Niblett and others on this project show that, though Townesend's estimate of £2,600 was on the high side, they preferred to engage him above all others.<sup>37</sup>

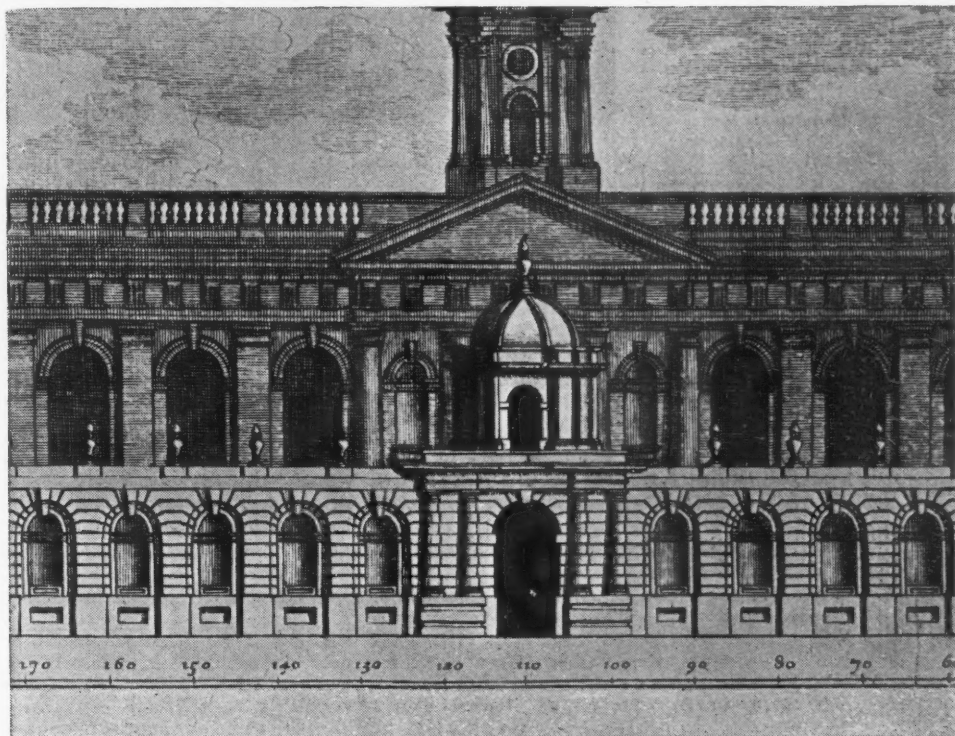
In 1732 Hearne again vituperates: "St. Peter's church in the Bailly, having been built and finished all but the inside . . . stood still for some time, but now 'tis going to be finished by Townesend the mason, a very proud fellow who hath pulled down part of the former and new done it this year, but far worse than 'twas before. he being angry that he had not been employed before . . ." Here, I may ask, does a man in a rage build badly? Hearne goes on: "Among many alterations, all for the

However, the authorities of Queen's were grateful to Townesend for building in the following year 1733-4, the Screen in the front of the College, 18. This appears to be his own design—similar to the Corpus Cloister—and not a repetition of the arcading (which may or may not be his) on the east and west sides of the quadrangle. Now Thomas Tickell, the Queen's College poet, could say:

Where bold and graceful soars, secure of fame,  
The pile, now worthy great Philippa's name.<sup>38</sup>

And the college was even more grateful for his help in the building of the front entrance and the cupola. Hawksmoor's first design<sup>40</sup>—generally attributed to him—for this crowning feature of the South front was a failure, a heavy pilastered "sentry-box" (as Magrath termed it), with no place for Sir Henry Cheere's statue of Queen Caroline, and with an ungainly slab base which protruded too far right and left of the entrance, 20. But the faults in the design were not seen, apparently, until the cupola was built. And even Hawksmoor's second design was not altogether favourable, at least not in Townesend's eyes. In a letter dated August 28th, 1733, to Provost Smith, he says:

"Reverend Sr I have made some alteration in ye design of ye Cupola, wch I have here fixed to ye drawing & think it has a better effect than that under it, and on this I have made my Estimate in ye Lowest manner (in my Judgment) it can be done at, wch will come to one thousand and forty five pounds, to contain all masons work & materials (wch is to begin eight feet below the top of ye hardstone plinth) with all Carpenters, Plumers &



Hawksmoor's first design for the Queen's College Screen, an ungainly affair, with a heavy slab base, a "sentry box" cupola and no space for Cheere's statue of Queen Caroline. The executed design is usually considered to be Hawksmoor's too, but arguments are here brought forward to ascribe it to Townesend.

worse in the opinion of all unbyassed men and good judges, he hath stopt up two brave large windows at the east end of the Chancell."<sup>38</sup>

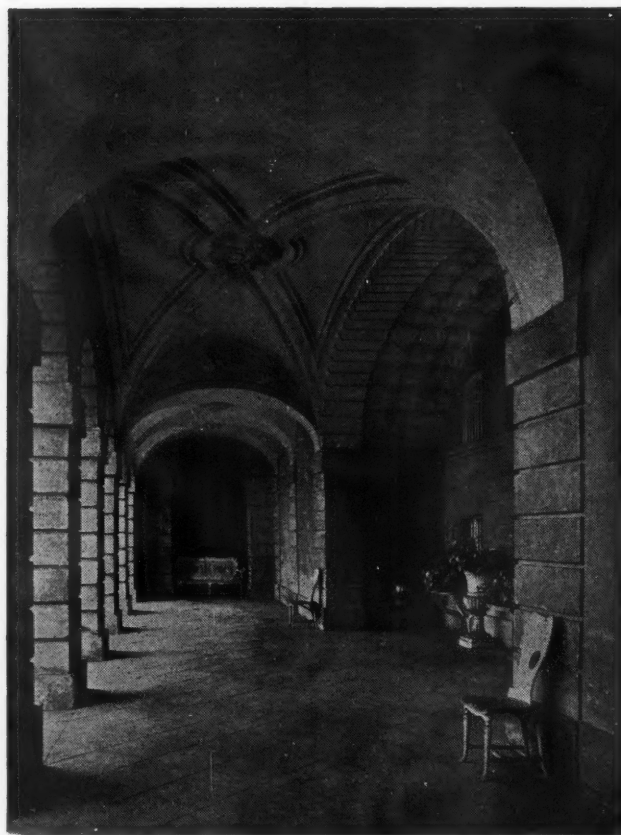
As the church was rebuilt in 1874, I am afraid we cannot dispute with Hearne in this matter of taste. But it must be remembered that Hearne was an architectural die-hard; he lamented over every pulling-down of college buildings, however ruinous and unsafe they might be: for instance, he moaned when the old Peckwater was pulled down, and he protested against the erection of the Clarendon Building, for which he declared there was no real necessity, being content with the old Printing Office.

Plasterers work and materials, supposing ye Latter to be all new, & if any thing can be saved by using any of ye old materials the same may be deducted out of ye said sum . . . Sr if I can be of further use in this affair no one shall be more ready than your Most Obedt & Humble Servant Will. Townesend."<sup>41</sup>

It is unfortunate that the two drawings referred to by Townesend have not survived, for we cannot be certain, without them, what his alteration was; it may have been to the Cupola itself, but, more likely, to the plinth, columns, and flanking niches of the entrance. The new design involved the whole of the entrance; thus was he able to rebuild



The Chapel of Pembroke College, 22, built between 1728 and 1732, is another probable design of Townesend's. The detail, especially of the altar piece, should be compared with the interior work at Queen's, 5 and 6, and also with the loggia at Shotover, 21.



21



22

the plinth without its former rustication, bring the entrance columns—now rusticated—closer together and add the small flanking niches with the masonic animals over them. Townesend had confidence in his own ability: witness the opening words of his letter, uttered without any apology: "I have made some alteration in ye design . . . and think it has a better effect."

Hawksmoor died in the spring of 1736, but there is no evidence that his death had any effect upon the direction of the rebuilding. Indeed it is likely that Townesend had been the guiding power from the beginning. His drawings for the Hall and Chapel interiors, and his unopposed alteration to the cupola infer that Hawksmoor was not upon the scene. By July, 1737, Townesend had designed the great oaken entrance Gate (with the fret decoration seen at Shotover) and supervised the repair of the Bowling Green statues, this being his last work recorded in detail. His long association with the College came to an end on March 20th, 1738, when the last instalment of his bill for £678 was paid for the end of the East wing towards the High Street.<sup>42</sup>

There is another protest by Hearne against Townesend which needs a corrective: in 1721 he wrote, "He is a proud conceited fellow, and a great many justly wonder that he should have been so much made use of by the University. But this, I believe, is owing in good measure to Dr. G. Clarke, as it was also to Dr. Lancaster of Queens." He goes on to say that Townesend "hath spoil'd most, if not all, the Buildings he hath been employ'd in."<sup>43</sup> Poor Hearne! What crooked nonsense he could write! With the classical elegance of Peckwater, the simplicity of the Corpus Fellows Buildings, the nobility of the Clarendon Building, and the harmony of Queen's Hall and Chapel before his eyes! But the blinded chronicler was near the truth when he said Townesend "hath a hand in all the Buildings in Oxford." My list is not yet complete. At Worcester College his possible share as architect and mason in association with Clarke and Hawksmoor provides an interesting problem at present unexplored. In January, 1734, when the rebuilding there was still unfinished, he

gave an estimate of £2,200 for finishing the Hall, Chapel and Library.<sup>44</sup> This estimate is in the hand of his brother assistant John Townesend II,<sup>45</sup> but it was doubtless submitted by William, whose hand can be recognised in an important design for the Front,<sup>46</sup> which differs only slightly from the finished building; he also submitted a sketch for the front entrance gates. But as the Worcester building accounts have not survived, we cannot be sure that William, or his brother, was employed.

Townesend's versatility often found scope in the country on the various estates belonging to Christ Church, where he carried out surveying, made maps, plans, and valuations. In 1737 the Chapter "ordered that he doe agree with workemen to build a farm house at East Standen in the Isle of Wight according to his own model." His planning and building of the charming garden temple at Rousham Park<sup>51</sup> in 1738 may be considered his swan-song. This little temple, this echo from Shotover—so admirable in scale, with its Shotover and Queen's Gate fret—is still in perfect condition, and we should like to recall—on Townesend's behalf—Walpole's opinion that the Rousham garden-design was the most engaging of all William Kent's work. Townesend's desire to complete the exterior of Christ Church Library probably forbade any further work at Rousham, for at this time the balustrading—at long last—had been reached, and the carpenters were at work on the roof. By the summer of 1738 the roof was finished and the exterior complete after twenty-one years, but payment could not be made until February, 1739, the Building Fund being in its usual low state. This payment for the roof was Townesend's last. He was now about seventy-one years old, and probably fell ill in the summer, lingering on until his death in September: he was buried in St. Giles' churchyard on the 22nd of the month, and by October his brother-assistant, John Townesend II,<sup>52</sup> was college mason and in charge of the building.

We have seen that Townesend was both architect and mason and that his busy life was spent in an

epoch of transition, when he was not always free, like the seventeenth-century Richard Grumbold of Cambridge, to design and erect a block of buildings without supervision. For it was also an epoch of co-operation, in which Townesend's most influential patrons, the amateur architects Clarke and Aldrich, played their part. While Clarke would design bookcases for the Admiralty and woodwork screens for college halls and chapels, in his diffidence he would allow Townesend (or Hawksmoor) to supplement or criticise his building designs. Aldrich could rely upon the solid, technical assistance of Townesend—at least for the years 1704-11. In matters of design, only in the case of Trinity Chapel is it on record that Aldrich—or rather, President Bathurst—turned to Wren for advice, and then rather belatedly. If Townesend be credited with the Corpus Fellows Buildings he had Aldrich at hand, and for the Clarendon Building he could turn to Hawksmoor. The work of this team is supremely well illustrated in the evolution of the design for Christ Church Library, which derives from Aldrich, Clarke, and Townesend. Queen's Front Quadrangle may be the product of Wren, Hawksmoor, and Townesend, but Wren's share is doubtful and Hawksmoor's hardly less so.<sup>53</sup> Hawksmoor studied and approved Clarke's design for Worcester College Library, and except for the details of the centre pediment, the Front of the College is identical with the drawing which may be Townesend's. Prominent among his unaided work is Pembroke College Chapel. Vanbrugh's influence is apparent in the essays in the native baroque, which include the Clarendon Building, the Trinity gate-piers, Shotover Park, the Corpus Cloister, (certainly Townesend's), the Queen's Screen—if nothing else in the Front Quadrangle—and houses like 14, St. Giles' with ground-floor rustication, key-blocks, and interior arcing. In the country we have traced him at Shotover Park, Rousham Park, and the Isle of Wight.

The full extent of his technical assistance as "the man of business" to Aldrich as "the man of design," in Peckwater and All Saints Church, will

probably never be known, deprived as we are of Aldrich's correspondence. Nevertheless, the share of "that ingenious Artist of a Mason" in Oxford's architecture is sufficiently large and honourable for his name to find its rightful place in the annals. So, perhaps, in future, as we enter Christ Church Library, and the fine Gothic spire of All Saints Church rears into the sky above the Peckwater balustrade, we may see in it something more than a fortuitous memorial of Dean Aldrich.

#### EXCURSUS.

It will be recalled that, in the early part of the eighteenth century, the terms mason and sculptor were nearly always synonymous; all sculptors were masons, and for some time after 1700—in rare instances to the 1770's—many masons were sculptors. The following examples of Townesend's sculpture can be seen in Oxford: the Narbrough<sup>47</sup> monument (1708) and the Torksey (1702)—with its delightful humanistic cherubs—are in the Cathedral; the two fine companion portrait busts of John Wallis (1703) and David Gregory<sup>48</sup> (1708) in St. Mary's Church. The Traffles bust (1703) in New College Chapel bears resemblance to the Gregory. The Bayley cartouche slab (1709) in St. Peter-le-Bailey Church is apparently by him, too. In 1728, on the death of his father, he erected a mitre-like monument<sup>49</sup> in St. Giles' churchyard. The Narbrough and the Gregory are documented, the others ascribed on evidence of style, and there must be many other pieces awaiting identification. In his inscriptions, look for the numeral "one," which he chiselled like a capital J. He also built freestone and marble fireplaces for Aldrich,<sup>50</sup> Canon Stratford, and Provost Lancaster.

#### NOTES.

- <sup>1</sup> A. Lang, *Oxford*, p. 31.
- <sup>2</sup> For directing me to St. Giles' Register I am indebted to Mr. J. E. K. Esdaile and the Rev. B. F. L. Clarke.
- <sup>3</sup> Rented by the Townesends until bought by John Townesend III in 1772: *Oxford City Properties*, 311, 312 (O.H.S.).
- <sup>4</sup> The carpenter was George Smith. His first known work was at Trinity College Chapel, probably under Arthur Frogley, Wren's master carpenter at the Sheldonian Theatre.
- <sup>5</sup> Anecdotes of Painting, 1771: IV, 43.
- <sup>6</sup> Rawl. MSS.: Letters 98 (232): the bill is torn (as shown).
- <sup>7</sup> George Smith, the Peckwater carpenter, was again working with him, their joint estimate being £850.

<sup>8</sup> Lansdowne MS. 698 (British Museum), dated 1720.

<sup>9</sup> In Magrath's *Queen's College*. A copy is in the Aldrich engravings. Two preliminary sketches for it—without a clock-tower—are in the Clarke Collection. They are very faint, and it is impossible to name the author.

<sup>10</sup> Queen's College Archives, Box 107.

<sup>11</sup> Oliver Withington heads the list, then John, Francis and Thos. Robinson. The horse—for working hoisting tackle—cost 9s. weekly.

<sup>12</sup> In 1712 he installed a fireplace in the Provost's Lodgings.

<sup>13</sup> Three years later, when Lord Manchester wrote to Bishop Wake recommending Hawksmoor to the new Commission, he referred to him as having been employed by the first Commission in the building of the new churches as "Clerk of the Works or Under Surveyor." (Wake Letters: Lincoln V, Dec. 7, 1715: in Ch. Ch. Library).

<sup>14</sup> *History of the University of Oxford*, III, 91.

<sup>15</sup> *Renaissance Architecture in England*, Abr. Ed., 159.

<sup>16</sup> His payments for masonry begin with £2,000, receiving in all—excluding the preliminary £300—no less than £3,773 17s.

<sup>17</sup> These letters make it clear that Hawksmoor acted as overseer; in the early stages he was particularly anxious about Townesend's progress, and asked Joynes for measurements of stone laid (Townesend's charges were always high). Joynes was Comptroller at Blenheim.

<sup>18</sup> In passing, it should be noted that Hearn was inaccurate regarding the cost of roof statues; as pointed out by Sir Charles Mallet (III, 32 n.), Hearn said their cost was £600 (VI, 106), whereas it was £300. Mrs. Lane Poole (I, 58 n.) wrongly attributes the statue of Lord Clarendon on the south side of the Building to Sir Henry Cheere; it is the work of William Bird (who received £55 in 1721) as recorded in the Vice-Chancellor's Accounts.

<sup>19</sup> Abr. Ed., p. 159.

<sup>20</sup> Mores' figures, quoted by Magrath, II, 82, are in error; the total £6,117 8s. 3d. should include West Side, Cellar and Buttery.

<sup>21</sup> See *English Homes*, Period VII, Vol. II: Sir J. Vanbrugh and his School.

<sup>22</sup> In All Souls Building Accounts (68), when Haseley stone was specified, Shotover Park and Sir John Stonehouse's at Radley were cited where "to see ye wareing of ye Stones."

<sup>23</sup> *Portland Letters*, VII.

<sup>24</sup> "The South Prospect of the New Quadrangle of Christ Church in Oxford."

<sup>25</sup> Peckwater may also owe something to Versailles: the scale, the three-quarter pilasters, and the second-floor windows with architraves.

<sup>26</sup> His contract of prices with full particulars is dated 10th January, 1717.

<sup>27</sup> *Portland Letters*, VII.

<sup>28</sup> Bobart Memoirs (MS. Top. Oxon, C. 218).

<sup>29</sup> *Portland Letters*, VII, 255.

<sup>30</sup> VII, 171.

<sup>31</sup> All Souls Archives (Papers conc. the Buildings, 16).

<sup>32</sup> Plan in Christ Church Treasury, Box 155.

<sup>33</sup> Two or three engravings exist—c. 1725—which show the piazza and the Venetian window of the Front, e.g., in Williams' *Oxonia Depicta* and the *Oxford Almanac* of 1724.

<sup>34</sup> Trinity Computus Bursariorum.

<sup>35</sup> Bursar's Accounts, Pemb. Coll.

<sup>36</sup> See illustration in Oxf. Record Soc. volume on Glympton.

<sup>37</sup> At Worcester College: "YD 56 All Souls."

<sup>38</sup> Agreement dated 7th April, 1730. With acknowledgments to Mr. J. E. K. Esdaile for use of his transcripts from All Souls Archives.

<sup>39</sup> XI, 114.

<sup>40</sup> "On H.M. rebuilding the Lodgings of the Black Prince and Henry V, at Queen's Coll. Oxford, 1733."

<sup>41</sup> *Present State of the New Bldgs. of Queen's College, 1730; Oxonia Depicta*, or 1727 *Oxford Almanac*.

<sup>42</sup> Smith MS., 98, Queen's Coll.

<sup>43</sup> Jer. Franklin, the carpenter, received £530 (Queen's MS., 475).

<sup>44</sup> VII, 247.

<sup>45</sup> Worcester College MS., 188.

<sup>46</sup> This anonymous estimate was sent by Clarke to Hawksmoor for criticism, who could not advise acceptance on account of its brevity. Not known if eventually accepted.

<sup>47</sup> This embodies the Palladian window copied from the French Chapel at St. James's—as stated on a sketch in the Clarke Collection.

<sup>48</sup> He received £20: see Ch. Ch. Library Building A/c.

<sup>49</sup> R. Freind sent the epitaph to Charlett, who sent it on to Townesend; Canon Stratford paid Townesend on behalf of Mrs. Gregory (Ballard MSS., XXXV, 158, 159).

<sup>50</sup> With acknowledgments to Messrs. Clarke and Esdaile.

<sup>51</sup> Deanery, and House of Reg. Prof. of M. and P. Theology (1944) and Tom 8.

<sup>52</sup> Mr. Thomas Cottrell-Dormer tells me that on the contemporary plan of the garden the Temple is marked "Townesend's building." Another design exists which may be Kent's.

<sup>53</sup> John Townesend II died 1746 and was succeeded by John Townesend III, whose relationship has not been established; he was at Christ Church until 1757, but the firm's name did not disappear from the accounts until 1759. John Townesend III was still alive in 1772: see *Oxford City Properties*, 311, 312 (O.H.S.).

<sup>54</sup> If Queen's Library is not Wren's design—and there is no evidence that it is—it can only be credited to Aldrich, who, in his design of Trinity Chapel, shows how thoroughly—by the 1690's—he had absorbed the pure and elegant style of Wren. But this is not the place to do more than touch upon the pleasant possibility of enhancing Dean Aldrich's reputation.

#### Acknowledgments

To Mr. J. N. L. Myres, Librarian of Christ Church, for facilities. The Provost and the Bursar of Queen's College, for extracts from the college archives. And to the other Bursars and Librarians of Oxford who have so kindly helped. For special help at Worcester College I am indebted to Mr. Vere Somerset. The photographs are reproduced by permission of the Governing Body of Christ Church (7 to 15), the Provost and Fellows of Queen's College (20), the Royal Commission on Historical Monuments (1, 2, 5), the Rev. A. D. F. McKenzie (22), Miss S. Lang (17), *Country Life* (6, 16, 21, 23), the National Buildings Record (4, 19), and the Librarian of the Oxford City Library (3, 18).



Shotover, near Oxford, built in 1716-18 for General James Tyrrell, a member of Queen's College.



# HOUSE AT HIGHGATE

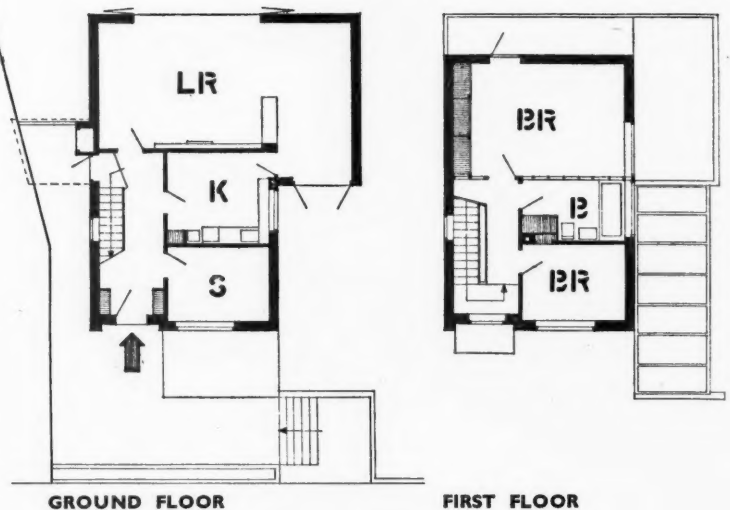
**GENERAL**—The plans for this house were twice rejected by the Borough Council on account of unsightliness. It was only when the architect called on the Borough Surveyor in person with a coloured drawing and threatened to appeal against the decision that approval was finally given.

**DESIGN**—In view of the smallness and awkward shape of the site, it was decided to build right up to the building line on the north and east sides. As the views of the house are very restricted from all sides, the chief interest is centred in the interior and interior finishes rather than the elevations, with the exception of the street elevation. The object has been to provide a compact and easily run town-house, but at the same time to give by means of careful design of the interior a sense of space and openness beyond the actual size of the house. Further extension of the south-west wing to give more work-space and dining-space is contemplated.

**CONSTRUCTION**—Construction is straightforward with external walls of 11-in. cavity brickwork and timber floors and roofs. All external joinery in oak. Staircase is in 2-in. reinforced concrete slabs cantilevered from the external wall.

Work was started immediately after the commencement of the war in September, 1939, but the first builder had to abandon the work two and a half months later at dampcourse level owing to difficulties of obtaining men and material. The work was taken up again by another builder and finally completed by him in December, 1940, after an exceedingly difficult year's work, due once again to restrictions on labour and materials, one of which was the almost complete absence of timber and the loss of the prefabricated joinery for all the external doors and windows on its way from Switzerland through France.

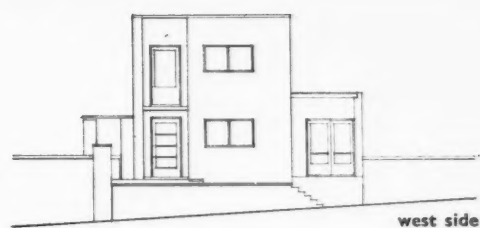
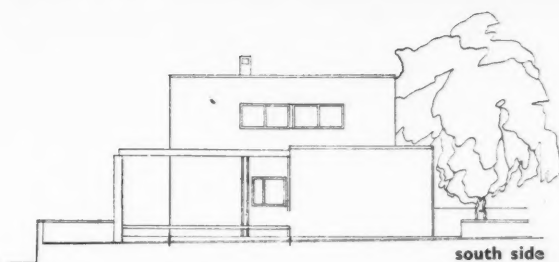
**EQUIPMENT**—Heating is by means of electricity and a small central heating system from the coke-fired boiler in the kitchen. Both the occupant and his wife being business people, it was felt to be inconvenient to rely upon either central heating



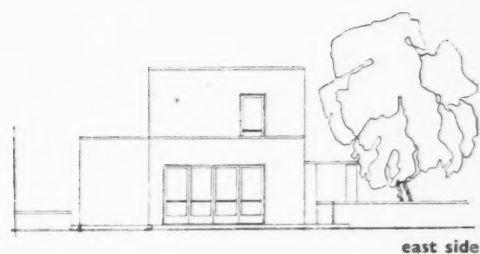
entirely or coal-fire for a rapid working of the house in the evenings. Central heating is by means of radiators except in the living rooms, where pipes, left visible, run at skirting level round the room and under the two sets of large glass doors. This method has been successful in that, with frost or snow outside, it has been possible to sit at the doors open to the garden and feel comfortable. Cooking and refrigeration is by electricity.

**FINISHES**—External brickwork is a dark sand-faced Fletton with cement joint of a slightly darker tone than the brick itself. External joinery is cream, with the exception of the front door, which is a light mustard yellow. The glazing has suffered somewhat during the London air raids and in some cases replacements have been difficult to obtain to match, particularly in the case of the front door, which was of reeded glass, which is of course now unobtainable. This has been the only damage during the five years of air raids. The Hall has pale cream sand-lime brick walls exposed, with white cement joints. The floor is of polished York stone slabs, which are a continuation of the York stone paving outside the house. The construction of the staircase is 2-in. concrete slabs (no risers) painted white with a polished cork tread, each tread being separately cantilevered from the external wall with metal handrail painted a dark indian red. Heating pipes and radiators are pale grey-blue. In the living-room is a ceiling of squared distempered wall-board with a "V" joint, left exposed. Heating pipes painted pale blue run beneath a projecting skirting of York stone which is a continuation of the external paving at both the french doors, while the floor is of dark russet-coloured polished composition divided by oak strips. The electric fire is set in a panel of painted corrugated asbestos with a polished dark purple slate surround and mantel. All storage space in the house is provided by means of built-in cupboards. All roofs are asphalt on a timber and insulating board base.



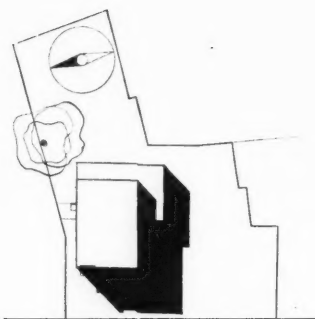
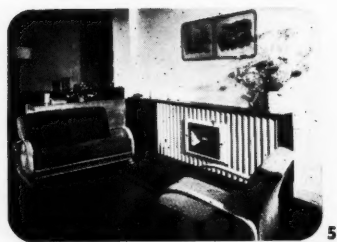


## M. Furniss



This small house in Southwood Lane, Highgate, is particularly notable for its neighbourliness, in fact, it is a valuable contribution to the lane, **1, 2**. This makes it all the more remarkable that it was twice rejected by the Borough Council on account of unsightliness. The site is small and awkward and open-air living-space has been well planned for seclusion, **3**.





The staircase **4**, is of 2 in. concrete slabs cantilevered from the external wall, painted white and with polished cork treads. The metal hand-rail is painted a dark indian red. The fireplace in the living-room, **5**, is in painted corrugated asbestos with a polished dark purple slate surround. The south side and loggia, **6**.





## In Memoriam Aristide Maillol

By JOHN ROTHENSTEIN

Dear C,

Here in Paris, as I go round the galleries looking at the painting and sculpture done since the beginning of the war, I am aware of a growing disappointment. It is possible that by some failure of perception on my own part, or else by some mischance, I have failed to give attention to the best, for other recent visitors have returned to London inspired by the work of the younger artists, whereas I am oppressed by the listlessness of the spirit by which the new work is informed—though the prevailing manner is harsh and aggressive—and by the ubiquitous readiness to improvise without conviction upon themes evolved by older artists, Picasso and Matisse most conspicuously. Living contact with the great traditions of the past appears to me to be as lacking as audacious inventiveness. The power of infusing the contemporary spirit into forms more or less traditional which has been the glory of French artists, appears to be in abeyance. Among the artists of our time the one who in a pre-eminent degree manifested this power, I think, was Maillol. His art was at once traditional and modern, and both intensely. It is, in fact, the spirit of Maillol that I feel to be so chillingly absent. As I walk about the streets my thoughts are occupied with this old sculptor not long dead, and so it is about him, rather than his younger contemporaries, that I feel impelled to write to you.

Art critics of the more conscientious sort have grown shy of the terms "tradition" and "traditional" because the stable, imposing concept which they evoke becomes, under scrutiny, almost empty of precise meaning. Almost all art derives more or less directly from one or other of the great traditions, which are, however, continually modifying, in the process of growth, their own characters and influencing the others. Unqualified, therefore, these terms signify little. There exists, nevertheless, an artistic underworld in which they are thoughtlessly current, in association, as a rule, with such other insignificant expressions as "sane," "sincere," "competent" and the like, though the oracles of this underworld display a marked reluctance

to identify specific contemporary works of art as meriting these encomiums. The works cautiously held up to our admiration are in general nothing more than the products of mere stragglers who have survived the dissolution of once popular movements, of the very names of whose chiefs, from Bastien-Lepage to Dendy Sadler, they are probably ignorant. But if the oracles of this underworld were to apply the discredited terms—discredited, that is to say, as part of the terminology of art criticism—"healthy," "competent," "traditional," not to the shabby, acrid products of these disgruntled stragglers—to whom such terms could hardly be appropriate—but to the works of Maillol, their waspish generalizations would suddenly assume some meaning. And if they set up against Picasso, instead of some dingy nonentity or other, the grave classical figure of Maillol, their motives would be worthy of respect.

What I've been trying to convey to you is the notion of an artist who, in this age of ours, when experiment and revolution in every sphere of action are as natural as hieratic stability was to the ancient empires of Byzantium and China, has the originality to manifest the luminous and serene spirit of classical tradition. (Simply to speak the language of tradition has never been an uncommon accomplishment.) The art of Maillol, in which so youthful a spirit is incarnate in so antique a form, offers the strongest contrast to that of Picasso, who exercises a wider dominance in Paris than anyone, perhaps, since David. Picasso's name detaches itself from the murmur of crowds and is borne upon the chilly breezes, but nothing, it seems to me, is better calculated to persuade one to regard him with a critical eye than the example of Maillol. Picasso appears so quintessentially a contemporary phenomenon that it is a hard and unprofitable exercise to compare him with any artist belonging to the past; but compare him with Maillol, and it is difficult to resist the conclusion that this astonishingly endowed, this tireless and audacious Catalan is beyond everything else a species of almost infinitely various magician—a master of any medium which he elects to employ—familiar with a range of moods and subjects unmatched by that of any artist alive, but that he lacks the ultimate consistency, the gemlike and all but unalterable core of personality conspicuous in every one of the great masters. Compared with Picasso, even the most versatile of the great masters, Leonardo, Michael Angelo and Rubens, appear repetitive; and compared with Picasso's, the development even of the most wayward, such as Gainsborough and Turner, assumes an almost rigorously logical pattern.

It becomes equally difficult to resist the notion that Picasso has in general ignored, to the impoverishment of his art, the stream of surrounding life. It is one of the commonplaces of criticism that the grandeur of the subject of a work of art, unless treated with the grandeur appropriate to it, signifies nothing; and the road to hell is notoriously strewn with the attempts of artists to depict subjects beyond their powers. Yet even this sad debris is a spectacle less depressing than that

—so common to-day—of abundant talent complacently expended upon trifling subjects. And has talent of so commanding an order ever issued in such trivialities as in the endless succession of little assemblies of "Journals," mandolins and suchlike, for which Picasso is responsible? I do not believe it has. His early etching, *Le Repas Frugal*, and such paintings as *La Vie*, the *Girl with bare feet*, *La famille d'arlequin au singe*, *La fillette sur la boule*, *La jeune fille à la mandoline* and *Portrait of Mme Picasso* of 1921 dispel any doubts as to Picasso's capacity for handling superbly subjects of large human significance.

Even Maillol, beside whose sculpture much of the work of the most talented contemporary artists seems trivial, rarely undertakes ambitious projects; he does not, however, undertake projects utterly beneath his powers. Even the Tate's *Torso of The Monument to Blanqui*, fragmentary though it is, has a massive plenitude which gives it the character of an authentic monument. Where he differs from Picasso is that the limitations in the scale and complexity of his works are not deliberately set, but arise naturally from his precise knowledge of his own powers.

As I walk the streets, mostly frequented little more than village streets, whose silence, like theirs, is shattered now and then by the headlong passage of a car, I recall my own meetings with the old sculptor. Maillol met his death from a car, and during the time we were together it was for the arrival of a car that I remember his scanning the road with evident apprehension.

I don't remember exactly in what year our meetings took place, but I can still hear the reverberations of the church bells rung in feverish joy to celebrate the withdrawal from the Rhineland of the armies of France. The place was Weimar, where Elizabeth and I were staying with Count Harry Kessler, a liberal and discerning patron of the arts, and, I suppose, Maillol's earliest and most consistent patron.

Maillol himself presently arrived, accompanied by a young woman of exceptional beauty.

Maillol was a tall spare bearded figure, the charm of whose grave presence was enhanced by the almost childlike spontaneity of his gestures. These gestures evidently reflected his childlike capacity for complete absorption in the interest of the moment, which he at once characteristically displayed. He must have complained to Kessler, in the course of their correspondence, of trouble with his sight, for Kessler now gave him a big magnifying glass on an adjustable wheeled stand in order to spare him from eyestrain while he was engraving. Never have I seen a present give more prolonged rapture than this. Everybody had to be initiated into the workings of the gadget: not only the young woman whom he had brought with him, and Elizabeth and I, but even Kessler, who had probably had it made specially to his own design. And after we had all mastered its intricacies, Maillol kept running it happily over various flat surfaces and examining his fingers and other objects beneath the lens.

Next day we all went to the Cranach Press which Kessler founded,



where a number of magnificent books had been made, including a *Hamlet* beautifully embellished by woodcuts by Gordon Craig, another artist to whom Kessler proved himself an inspiring patron. The principal reason for Maillol's visit was, I seem to recollect, to examine with Kessler the edition of Virgil's *Eclogues* which he had illustrated, and which had been published by the Press in 1927. He appeared to enjoy our being with him, and watching him at work (aided, at every opportunity, by the mobile magnifying glass) but—and I confess it with shame—I can't remember exactly what he did, and have only a vague impression of woodblocks being scrutinized and proofs and printed pages being checked.

In Kessler's press there was much to remind the visitor of the extent of the English contribution to the arts of printing and lettering. The man who had charge of the place, Mr. Gage Cole, was an Englishman who had been apprentice to Morris at the Kelmscott Press. A copy of Edward Johnston's *Writing and Illuminating and Lettering*, showing signs of constant but careful usage, lay open on a bench, and it was evident that William Morris, Charles Ricketts, Emery Walker and Eric Gill were familiar spirits. But it was not long before Gill himself appeared. He walked into the house wearing his short black cassock and cross-gartered yellow stockings, looking hot after the long journey from London, but very eager to greet Maillol. Maillol, who was familiar with Gill's work, had heard much about him from Kessler. As has been recounted elsewhere, there had been, many years earlier, contact of a not undramatic nature between the two. Gill, persuaded by Kessler, had given his qualified agreement to becoming Maillol's student and had gone to Marly where Maillol's studio was and where Kessler had found him accommodation. But Gill, who had had misgivings from the first, returned to England after spending but a few hours there, fearing that Maillol's mature personality would leave too heavy an impress on his own (the year was 1911 and Gill had made his first piece of sculpture only the year before) and he doubted the utility of the teaching of a convinced modeller upon a convinced carver.

The rest of us looked forward to the meeting with no less interest than they themselves. They shook hands and exchanged friendly anticipatory glances. Then for an instant embarrassed disappointment froze them: each simultaneously realised that he was ignorant of the language of the other. Neither, I believe, spoke a foreign language, though Gill was able no doubt to read French, and he had also some Latin. Thereafter, Maillol manifested his benevolence towards Gill, and Gill his reverence for Maillol, but they made—to my surprise—almost no attempt to communicate either through Kessler, whose English and French were

perfect, or otherwise. Gill naturally was shown the magnifying glass, and some technical information about engraving was exchanged, but these, I believe, represented the limits of their converse.

The story is current in Paris that Maillol met his death at the hands of the F.F.I. (who are said to have ambushed his car) on account of the visit to Paris he made under Nazi pressure on the occasion of an exhibition at the Orangerie of the work of the German sculptor Arno Breker, a protégé of Hitler's. It is a story which I find it difficult to accept. I am reminded by it, however, of two expressions, contradictory but emphatic, of political opinion which he made at Weimar. On the day of his arrival we talked of his native province where he in the main resided still. He appeared to be interested that I had spent some time there, in fact in the neighbourhood of Banyuls, his birthplace, and he responded warmly to my observations about the architecture, local customs and so forth, until I referred to the austere splendid character of the landscape, which was heightened by the almost total absence of trees. Then his brows contracted angrily. "It wasn't always like that," he said. "It's the French who've done it; it's the French who've cut down the trees." The subject occasioned in him such obvious irritation that I was reluctant to pursue it, but whether by "the French" he meant the government or merely intrusive speculators in timber, I had the impression that his feeling for his province was intense. A few days later he gave evidence, and with no less decision, of a wider patriotism. Kessler took Maillol, Elizabeth and me to see an old lady, remarkable in her own right and for another reason: she was Nietzsche's sister. Frau Förster-Nietzsche was an object at once of admiration and pity in Weimar, on account of the frustration of a large project with which she had been occupied, the publication of a definitive edition of her brother's works. In order that this project might be realised, she built up a fund out of the earnings of her own industrious pen, but the whole of it had vanished as a result of the inflation, and, her great age notwithstanding, she had begun anew the process of accumulation. It appeared, however, that her comprehension of her brother's philosophy was less genuine than her desire to see it perpetuated, for she had fallen into the vulgar error of regarding it as the gospel of Fascism. She therefore actively occupied herself with political agitation, and not long before she had organised a meeting at which rows of Thuringian burgesses and farmers were harangued at length on the subject of Fascist doctrine by the Italian ambassador in Berlin. The general impression was that this suave and rhetorical person had left his stolid audience unmoved. On the occasion of our visit, Kessler had brought a copy of

Maillol's *Eclogues* to show to Frau Förster-Nietzsche, who scrutinized the book with evident admiration. "This is a beautiful book," she said, "a very beautiful book; I know how much Signor Mussolini, who has such a love of fine books, would like to possess a copy. I wonder whether you would consent, as a testimony of the admiration of France, you would care to present one, inscribed..."

"I regret, Madame, it is not possible."

Our hostess jumped to the conclusion that the refusal arose from reluctance on Maillol's side to parting with a costly volume; she therefore added, "naturally, if you will be so good as to inscribe it, the question of making a copy available could no doubt be arranged with Count Kessler..."

"I'm afraid, Madame," Maillol explained in a tone of distressed asperity, "that it is not a question of finding a copy: but I cannot do what you ask."

Maillol's attitude towards the Germans, to judge from what I heard of the matter yesterday, was also enigmatic. That he made the somewhat compromising journey from Marly to Paris there can be no doubt, but he is said to have made it a highly inconvenient occasion for his hosts, by pleading helplessness and age and insisting that he must be accompanied on this account first by his wife, then his son. Whatever the truth about this expedition, it is not easy to share the view, current among certain people here, that there was a Machiavellian element in his conduct. For Maillol, in whose noble and subtle apprehension of form naïveté had no part, and whose knowledge of European sculpture was extensive and profound, impressed me as being, in everything unconnected with his vocation, a man of extreme, in fact of quite Corot-like simplicity.

One manifestation of this simplicity which I recall with particular clarity he gave one morning when we were out walking in the country on the city's fringe. The sun blazed fiercely down out of a sky without a cloud. From time to time Maillol looked upwards with a puzzled air. "It's a very singular thing," he at last observed, "but the sun is really brilliant."

"Then it's nearly midsummer," I answered, "so why should it not shine brilliantly?"

"Of course it's the time of year for sunshine, but what is so odd is that it should be so brilliant here: why," he said in a dreamy, grumbling tone, "the sun is shining as brightly as it does in France; and in Germany one expects it, somehow, to be a little different, a little greyer, you understand."

As we continued our walk, I perceived that he was troubled by some matter which concerned him more intimately than the unlooked-for brightness of the sun. From time to time he stopped and, putting up

a lean brown hand to his wide-brimmed felt hat to shade his eyes, he scrutinized the long straight road. When cross-roads opened up new vistas, he paused and looked long to left and right in evident agitation. "It's my son and my wife," he explained, "that I keep expecting. My son drives very fast."

Later on, I came to understand something of the cause of his agitation. Mme Maillol, herself the model for many of his earlier works, did not always find it easy to reconcile herself to his use of other models, with regard to certain of whom she showed a marked disapprobation, and in this she was encouraged by her fast-driving son. Of these models, the beautiful girl whom Maillol had brought with him to Weimar was the one through whom he could for the moment best evoke the lyrical autumnal mood of his latest work—the mood of a man who has outlived his strongest emotions, yet whose memory still lingers half passionately about the springtime of life.

After a few days Maillol returned to France, and I never saw him again, but when, in 1938, his "Three Graces" was given to the Tate Gallery by the National Art-Collections Fund, I received a message, through the man who cast the group, to say how happy he was that what he considered the best work of his later life should belong to the British nation.

Kessler had to leave Germany after the Nazis came to power, on account of his advocacy of international friendship, and when he came to London he told me that they had seized his collection of works by Maillol, which was, I believe, both the most extensive and the most discriminating in existence. The relation between artist and patron was a delightful one. Maillol, with his wayward dignity, reposed an almost filial trust in Kessler, a man of the world whose passion for beauty and for justice the exigencies of the world never diminished. Maillol described to me how when about the year 1908 he was taken to Greece by Kessler, he happened to see a group of boys bathing from a rock on the coast of Attica, a spectacle which suddenly evoked for him the spirit of Greek sculpture, with an intensity he had never experienced before.

"I've owed so much to Kessler during the many years of our friendship," Maillol said, "so much to his advice, his belief in me, and to his constant generosity, but I'm not sure that the thing which places me most of all in his debt isn't the spectacle of those Greek boys bathing."

And now Maillol and Kessler and Gill are dead, and here am I in an unheated Paris bedroom trying to make for you, out of the materials afforded by an imperfect memory, an impression of them as they were during a few hot summer days in the early nineteen-thirties.

Yours;  
JOHN ROTHENSTEIN



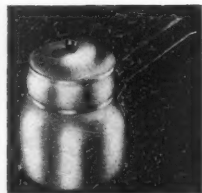




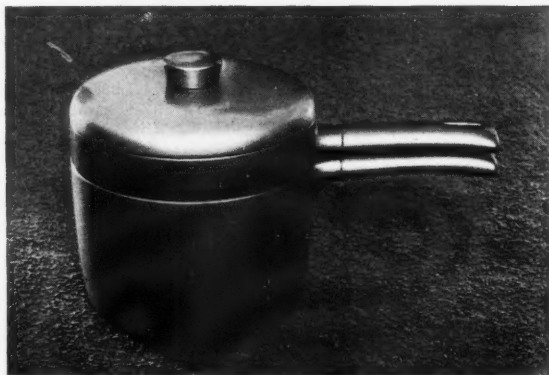
**95** A self-basting roasting or whole-meal dish. It measures 16 in. by 11 in. by 8½ in. and will hold a 12-lb. turkey.



**96** Contrasted pictures of a pre-war and a new design. The ones on the two photographs are of five-pint saucepans. All other sizes are of the same design. The difference in smoothness and cleanliness needs no special emphasis. Compare, in particular, the rims and knobs, before and after.



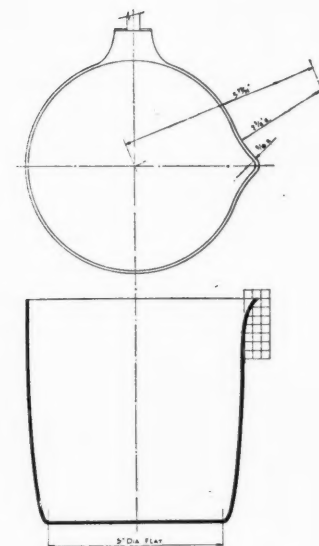
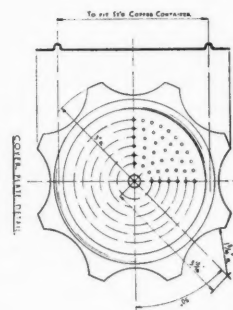
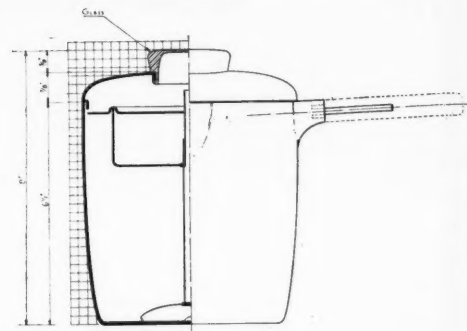
**97** Here the contrast is shown between old and new double boilers. Again a considerably purer and more efficient form has been worked out. The bottom vessel is now the same saucepan as in 96, but with a variation in handles and knobs. The handles especially are very comfortable to grip.



**98** Yet another comparison: eight-cup coffee percolators. Again the old sticking-out rims and spouts have been smoothed over, the knob has a less complicated contour (and may therefore be less easy to use), and the handle has a better balance.



**99** Working drawings of the coffee percolator, 98, with an alternative handle. The scalloped edge of the spreader plate is designed to prevent boiling over.



# DESIGN REVIEW

for a discussion of new designs, new materials and new processes, with a view to developing the essential visual qualities of our age: functional soundness, the outcome of science, and free aesthetic fancy, the outcome of imagination.

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## ALUMINIUM

During the war period the world production of aluminium has enormously increased. In this country, the task of planning new installations, and extending them so that war production could be handled in the most economical and expeditious fashion, was formidable. It was overcome because we had sufficient reserves of technical knowledge, and many trained specialists. The result is that in Britain alone, facilities for fabrication have been multiplied to a point when we are far better able to cope with a great and growing peace-time demand for mass-produced goods, and for standardised structural members and building units in aluminium and its alloys, than ever before. There are new rolling mills, new extrusion plants, new forges, new foundries, and an approach towards the ultimate goal for producing sheet aluminium—the continuous mill—which have all tended to increase output, thus making the material easily and quickly as well as abundantly available. These extended facilities have additional significance. The strength of aluminium and most of what are called “wrought” alloys, may be considerably increased by “working”—that is by rolling, extrusion, drawing, forging and pressing. The object of “working” is primarily to bring the metal to the form in which it is to be used; but an important result of “working” is an actual strengthening of the material.

There are, of course, some especially remarkable materials that have come into wider use: for example, casting alloys with great impact strength and resistance to shock loading, combined with tensile properties comparable to those of mild steel. Castings such as those marketed as N.A. 226 and N.A. 350 are particularly remarkable. With all these new facilities and experiences of production, the service aluminium can now render to life in this country is enormous, provided manufacturers take the questions of civilian design as seriously as they took their war jobs and war duties. The recent Aluminium Exhibition at Selfridge's was a disappointment in this respect. It showed the industry eager to prove that aluminium could do anything as well as other materials by the sheer imitation of other materials. Most of the furniture on show was a ludicrous example of this attitude. The Aluminium House did not seem much more promising. It may therefore be useful here to illustrate a few Canadian products to the working out of which evidently a good deal of intelligence has been applied. They were designed for Aluminium Laboratories, Ltd., by J. C. Hampshire and J. S. Luck.

## DESIGN REVIEW

next instalment  
radio cabinets

## B O O K S

### The Ex-Serviceman's Vade Mecum

ACCORDING TO PLAN. By Ernest Watkins, with drawings by David Langdon. The Architectural Press. 5s.

A QUEUE is a standing temptation to pedlars, entertainers and distributors of little tracts. As the fighting men in the Release Queue await their turn to go they are being zealously cultivated by agents and emissaries of many kinds. Some of these are rogues who should be immediately chased away—such as the fraternity who persuade a soldier to sell them his demobilization suit for a fiver—so that they can promptly sell it for a tenner in the Black Market. Mushroom employment-agencies and dubious correspondence courses play on the soldier's anxiety and issue him promissory notes which will never be honoured. Happily, however, there are also more benevolent organizations competing for the Serviceman's attention as he leaves the Colours, and even Government Departments are not too aloof to print and circulate to the troops pamphlets and leaflets of guidance and advice. The difficulty is to make these manuals readable by the average soldier—and that is where Mr. Watkins comes to the timely rescue. In attempting his task of giving flesh and blood to Orders, Regulations and White Papers he has, moreover, had the wisdom to team-up with that witty cartoonist, David Langdon (creator of “Billy Brown of London Town”). Langdon's two dozen line-drawings give a fine edge of humour to many matters which are inevitably drab by nature.

The back-cloth of this valuable Release Encyclopædia is a dialogue between a couple of soldiers towards the

end of the Battle of Germany, a conversation in which they traverse lightly but seriously those abundant problems of civil life which they can now dare to think about again. Having so neatly sketched the situation and its typical characters, Mr. Watkins proceeds, in brisk and workmanlike manner, to elucidate the anxieties and dilemmas of demobilization. He not only clarifies the rules and regulations which have been made for the Serviceman's benefit, but reminds him of the necessity (and the method) of matching his rights with his responsibilities. The emphasis of *According to Plan* is, indeed, by no means merely on “What Do I Get?” but equally on “What Do I Give?” Its chapters on Local and Parliamentary Government are particularly valuable reminders—to fighting men and to all of us—that peace and reconstruction are not the automatic benefits of victory but are campaigns that are still to be fought. Mr. Watkins has done the soldier-citizen a good turn of inestimable value in presenting so accurately and lucidly this digest of a better Britain. He writes directly and forcibly, and his gift of metaphor and epithet enliven many sombre themes. For instance—“A White Paper has some of the qualities of a kite. It is flown to see which way the wind is blowing, and it can be hauled down if the wind is too strong.”

*According to Plan* will make civil life more intelligible and purposeful to every Serviceman who enjoys the good fortune to get hold of it.

W. E. WILLIAMS

### The Fragments that Remained

BOMBED CHURCHES AS WAR MEMORIALS. The Architectural Press. 3s. 6d.

THE book that is so plainly entitled “Bombed Churches as War Memorials” is a really notable production, not only for its imaginatively dramatic sketches and carefully detailed plans, but for the

realistic moderation of its proposals. These do, of course, presuppose support from that minority of the citizenry that is conscious of values other than those of the mere realtor and of issues above and beyond the regard of bumbledom.

Of such support the proposals are already secure, but any project not impeccably humdrum must, as we well know, contrive—somehow—to win over the majority to its side if it is not to be frowned back into oblivion. And that indeed is exactly what this most reasonable little book is well designed to do.

The City Churches, especially Wren's, have, with their sisters and half-sisters outside the City proper, a goodwill that, if not as wide as it ought to be, is at any rate both powerful and articulate. Indeed, it will be this informed minority, the party of the Wren-conscious, that will need persuading of the rightness of the book's thesis as well as the great mass of architectural infidels, the religious gnostics and agnostics, the men with other proposals, the men with none. Yet I think we all now have a better attitude towards the churches than at the time of their last crisis some twenty years ago, when the then Bishop of London and his advisers (who should have been their champion) sought profitably to destroy a number of them as “redundant.”

From that barbarism they were deflected only just in time by the outraged protests of a small but vocal minority led by Sir John Squire and The Architecture Club. It might be well to recall now a few of the blistering lines in which he satirised the other-worldly guardians of our spiritual values:—

“The churches arose all clean and neat

That the generations of men might meet  
Mute reminders in every street

That the reign of money was not complete,

And centuries came and passed.

And the merchants and clerks and floaters of loans,  
Honoured the churches and loved their stones,  
And time came gently and touched their bones,  
Sooted the stones

And bleached the stones,

But the Bishop was born at last.

And he looked and he thought and he cried the news  
If we pull them down in ones and twos

All over the place we can then diffuse

Red-brick Gothic and pitch pine pews,

And factory-made windows in wonderful hues,

Yellowy-reds and whitey-blues,

For the profits they will be vast.”

Well, to-day I think, both clergy and laity take a more civilised view, the diffusion of art is at last actually sponsored by the Government, and a gracious background for everyday living is now generally accepted as being the ally of morality and no longer its enemy. And even if the proceeds of site-auctions did go to the building of new suburban churches (as maybe they should), those new churches would doubtless be (now) architecturally presentable and agreeable enough.

But the point is that there must be no proceeds. Not from such sources.

I think that as to this, too, the Church itself has had second and better thoughts, though I do not pretend to know to what extent, if any, it has been consulted about, and, if consulted, acquiesced in, the feebly defeatist draft plan for the City of London sponsored by its City Council. But if the Church has indeed become infected with “the Treasury mentality,” let us pray that there may duly arise an ecclesiastical Lord, Keynes who will remind the Bench of Bishops that man does not live by bread alone.

Indeed, the Arts Council (lately CEMA) might immediately and most usefully play a great part in putting new life into old bones, in helping the Church to make its civilising mission much wider and more effective than, for centuries, it has been.

That is a discovery already made and it only waits to be fully and imaginatively used. I am not alone in looking for a most fruitful symbiosis between these two.

No, I think the barbarous twenties are to-day really left behind and that the ugly old horse that Sir John then whipped so vigorously—and so effectively—is now much nearer dead than at any other time in a century. There would, I suggest, be at least some trace of hesitancy in our “Amens” to this to-day:—

“But our Mother the Church has learnt of late

That to speculate

In real estate

Brings money along at a greater rate

Than passing round the bag.

So she's found the capital value out

Of St. John's Within and St. Jude's Without,

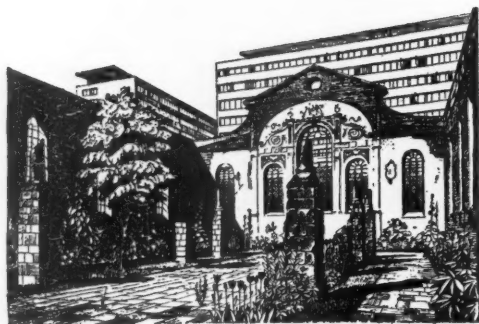
And the churches will all go up the spout,

And Balham will get the swag.”

So let us suppose that now this is indeed a libel on the Church's attitude, as seems reasonable on recent evidence, as well as charitable. What then?

What, first, will be its reactions to this book? One must suppose that it will now wish first to salvage whatever can be salvaged, and then to use what





survives to the highest possible public advantage.

I know that it has been widely asserted—and believed—that the destruction of the City Churches by an alien agency was so welcome in certain influential quarters as a convenient solution to an awkward problem, so fortunate a release from reluctantly accepted responsibilities, that lay warnings, recommendations, and offers with regard to fire-watching and precautions generally were brusquely rejected. Certainly, when lay institutions were going to great trouble and expense piously to remove all their most treasured possessions to places of relative safety, when even colleges at Oxford and Cambridge were stripping themselves for action, the City Churches allowed removable yet irreplaceable things and fittings to remain in mortal danger, to run extreme and needless hazards and so, too often, to perish from the earth.

I shall hope to have proof that this alleged callousness on the part of the Church is a malicious fabrication, or, failing that, that the apparent negligence can in fact be honourably explained.

Failing that again, it must, as I have suggested, at least be supposed that the Church is now in a better and less barbarous frame of mind. My own assumption here, right or wrong, is that it is now indeed in a state of grace—esthetically as well as otherwise—an assumption that would be an unshakeable belief if what the Dean of St. Paul's so admirably says in his foreword to the book is subscribed to by the Church at large.

If it is, I think that it will welcome the proposals put forward in this book; that it will find acceptable what Lady Allen, Lord David Cecil, Sir Kenneth Clark, Dr. Julian Huxley, Lord Keynes and Mr. Goodhart-

Rendel generally commend and what Mr. Hugh Casson and others here so vividly elaborate in prose and line and wash.

A single quotation will give the scope of the book—some fifty quarto pages and almost a picture to each.

"The churches have not been named in this (the Bishop of London's) report, so it is only possible to guess the fate of each one. Presumably those slightly damaged—like St. Mary Abchurch—will be rebuilt, together with those masterpieces of their period, St. Stephen's, Walbrook, and St. Bride's. On the other hand, St. Andrew's by the Wardrobe, and St. Swithin's, Cannon Street, are churches undistinguished in design and in their associations, and they might well be removed. But let us keep two or three at least of the remainder as garden-ruins. Three possible examples are suggested here, Christ Church, Newgate, and the twin churches of St. Alban's, Wood Street, and St. Mary, Aldermanbury. Two others, outside the boundaries of the City, St. Anne's, Soho, and St. John's, Red Lion Square, are also illustrated, to show the possibilities of such a scheme. All of them have been carefully re-designed as 'garden-ruins' with the intention that their new functions would be threefold."

The triple functions of these stabilised and garnished ruins would be first as sanctuaries, secondly as open spaces, and thirdly as war memorials.

In that last office, besides standing as abiding and vivid reminders of a time in our country's history that must never be forgotten, each honoured remnant would be specifically and especially dedicated to some branch of the Services, some unit, or some section of the community with which it might be appropriately linked.

Thus the noble ruins of eighteenth-century St. Anne's, Soho, with its engaging Cockerell steeple (happily unharmed) might, one imagines, be appropriately adopted by the cinema and allied industries, in honour of their dead and as the one civilised thing in all Wardour Street, for the salvation of their living.

Not that Mr. Groag's ingeniously simple scheme should need much subsidy if handled with magnanimity, for he rightly combines an intelligent redevelopment of adjoining blitzed sites with his treatment of the actual church and its precincts, incidentally evolving a restaurant and café with quiet and sunny balconies looking out on fountain and garden that has as yet no peer in London, let alone in Soho. Is it really credible that one day we may indeed both eat well and economically on a vine-shaded terrace within a few hundred yards of Piccadilly Circus, to the strains of a CEMA quartet playing Mozart floating up to us across the lily pool that was once the static water tank? With Lord Keynes where he is and what he is, one almost dares to believe it not utterly impossible.

As to the actual proposals for St. Anne's, I would myself like to see one or two minor modifications.

I feel that it is a frustration to walk (or even to look) down the long street vista from the east to find it still closed by the east wall of the church.

Why not cut the skied-up window right down to the ground and so give a soaring archway, high with promise and invitation to the garden's peace within? For closing the sanctuary when in use for a memorial service or otherwise, there might be folded-back doors that could then be shut, with or without iron gates that could indeed be kept permanently locked if desired, so long as one could see through them. Then, the cult of Sharawadgi notwithstanding, I am a little apprehensive of so much studious informality being packed into so circumscribed a space, much as I should feel uneasy at finding a rockery ingeniously contrived in a corner of my library.

Miss Brenda Colvin's detailed planting plans are those of an expert and realistic horticulturist who knows what can reasonably be asked of her medium and what can not, but they do make it very clear that all such gardens as she proposes will need close and constant tending and grooming by some devoted person right on the spot. Some pensioned old gardener who could act as guide as well as guardian could be as much an addition to the amenities of the place as should be the little pavilion in which he ought to be lodged.

A perpetual endowment will be no less necessary for a garden than for an operative church, and I would sooner see a few of such memorials generously furnished forth and immaculately kept, than a number that were stunted in any way or allowed to sag down to anything near the threadbare pauperesque anonymity of too many urban churchyards.

Perhaps the National Trust should be the responsible official guardian of such memorials, with whatever specialised wisdom is needed co-opted to help it in their worthy management. That would be only for garden ruins. Where church sites were used partly (and it should always only be partly) for new buildings of religious, cultural or social significance, the Church itself would normally still be the proper guardian. A worthily gracious building of moderate size ingeniously planned to serve many different but allied purposes might well be called for in every city parish at its human centre, which is generally at or near its church.

It is precisely the sort of building that the architects of to-day and to-morrow should excel in—a sociological problem solved in terms of civic design.

CLOUGH WILLIAMS-ELLIS

## SHORTER NOTICES

ARCHITECTURE AS A COMMUNAL ART. By Sir Charles Reilly. B. T. Batsford. 6d.

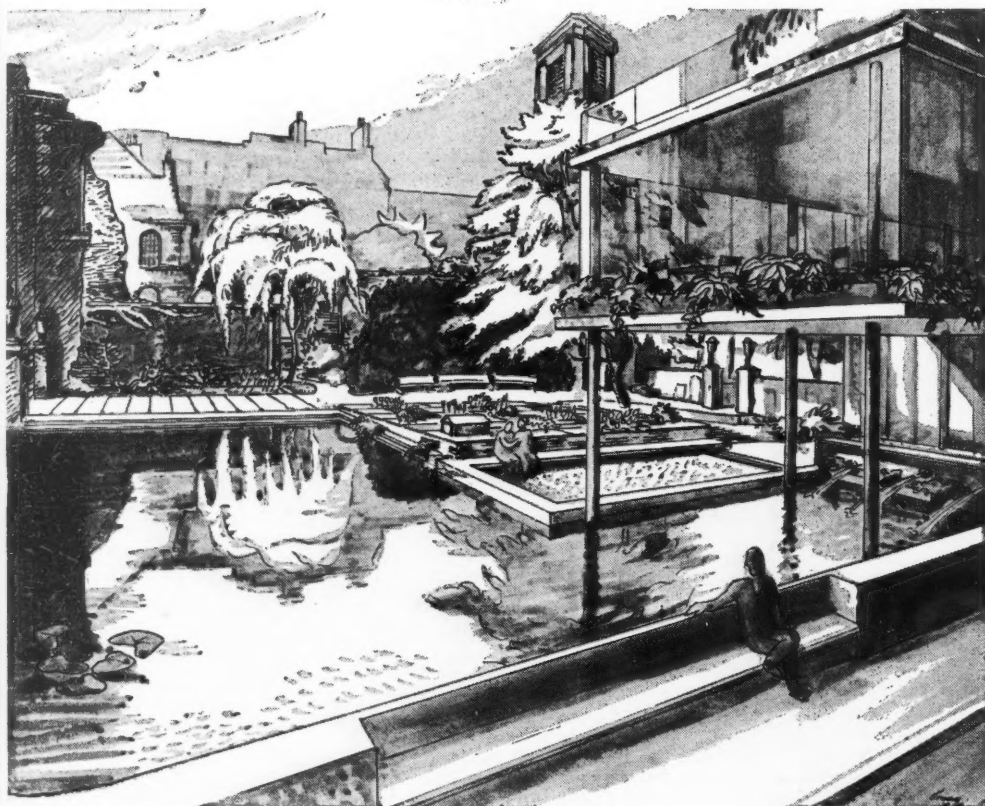
ART AND EVERYMAN. By Hervey Adams. B. T. Batsford. 1s.

These are the first two of a series of pamphlets published for the organisation with the most cumbersome name ever invented: the Council for Education in Appreciation of Physical Environment, or—which sounds just as bad—C.E.A.P.E. Surely a propaganda organisation should have more sense of how to catch people's eyes and ears.

Sir Charles Reilly's text is preceded by a foreword from Sir Giles Gilbert Scott which tries to undo Sir Charles's argument. Sir Giles: "In architecture modernism . . . is at present necessarily negative. . . . The minor key of delicate . . . decoration . . . is abandoned." Sir Charles: "Steel and ferro-concrete . . . do not readily invite decoration . . . I think that is in their favour," etc. Sir Charles, we all know, believes wholeheartedly in the new style which is with us now and considers how once again as in the days of the Greeks and the Middle Ages a communal art can be born out of it. By communal art he chiefly means the unified character of a town or a neighbourhood, and he trusts municipal initiative and ownership to achieve it. Sir Charles is too much of an optimist to query whether the people themselves prefer the chaste charms of the best council houses to the gimcrack fancies of the private builders, and whether a communal art must not come out of the people's own spirit—which, for better or worse, is the spirit of the film of average quality and the Forces Programme.

Mr. Adams argues along similar lines. But he makes visual art in all its kinds, painting, sculpture, architecture, and design the theme of his thirty pages. His pamphlet was originally a series of talks to the senior forms of a public school. His plea for Beauty with a capital B is eloquent and warmhearted. If it strikes you as somewhat Ruskinian in the specific flavour of its eloquence and somewhat naive in its confusion between art as a primary emotional activity and art *qua* good and bad taste, you should not forget that Mr. Adams is preaching to the young and unconverted, and that to them his straightforward enthusiasm may be more helpful than a deeper and necessarily more complicated analysis of the many baffling problems involved.

The Council and its publications deserve support. With Sir Patrick Abercrombie, Clough Williams-Ellis and Herbert Read amongst its sponsors, it should do good work, provided presentation is handled adequately. Such pamphlets as the two here introduced should be got up identically. As it is, nobody would notice that they belong to the same series at all.



# ANTHOLOGY

## Pugin on the Picturesque

In the second place, when modern architects avoid this defect of regularity, they frequently fall into one equally great with regard to irregularity; I mean, when a building is designed to be picturesque, by sticking as many ins and outs, ups and downs, about it as possible. *The picturesque effect of the ancient buildings, result from ingenious methods by which the old builders overcame local and constructive difficulties.* An edifice which is arranged with the principal view of looking picturesque, is sure to resemble an artificial waterfall, or a made-up rock, which are generally so *unnaturally natural* as to appear ridiculous.

An architect should exhibit his skill by turning the difficulties which occur in raising an elevation from a convenient plan into so many picturesque beauties; and this constitutes the great difference between the principles of classic and domestic architecture. In the former he would be compelled to devise expedients to cover these irregularities; in the latter he has only to beautify them. But I am quite assured that all the irregularities that are so beautiful in ancient architecture, are the result of certain necessary difficulties, and were never purposely designed; for to make a building inconvenient for the sake of obtaining irregularity, would be scarcely less ridiculous than preparing working drawings for a new ruin. But all these inconsistencies have arisen from this great error—the plans of buildings are designed to suit the elevation, instead of the elevation being made subservient to the plan.

They were substantial, appropriate edifices, suited by their scale and arrangement for the purposes of habitation. Each part of these buildings indicated its particular distinction: the turreted gatehouse and porter's lodging, the entrance-porch, the high crested roof, and louvred hall, with its capacious chimney, the great chambers, the vast kitchens and offices, all forming distinct and beautiful features, *not masked or concealed under one monotonous front*, but by their variety in form and outline increasing the effect of the building.

A. WELBY PUGIN (*Recollections of A. Welby Pugin, and his father Augustus Pugin; with notices of their works.* By Benjamin Ferrey. Edward Stanford, 1861.)

## MARGINALIA

### This Month's Anthology

The basis of Pugin's adherence to the true principles of Pointed or Christian Architecture rested first on ethics and then on utility. There is no doubt that his deep religious fervour was the force that drove him to cram one hundred years work into forty. But this did not influence him to disdain the rational basis of Gothic architecture, indeed he raised its fitness for purpose to the highest pinnacle that all who did not recognize the architecture of true religion might still recognize the true architecture of reason. In common with all great believers his rationalizations were strongly coloured and not seldom distorted by his emotions. In spite of this, however, his famous statements on the principles of architecture remain the earliest, and still among the most vital, definitions from which the modern movement in architecture has grown. Nor are his warnings any less instructive than his precepts, and THE ARCHITECTURAL REVIEW is grateful to him for the warning to Sharawaggers quoted in Anthology this month. As Pugin shows, the whole basis of Sharawaggi (the *natural* solution) rests on the expression of true function—of the nature of the place or of the problem. The false aim of irregularity for its own sake, one many recent critics have mistakenly attributed to Sharawaggi, can only achieve results, as Pugin says, "so *unnaturally natural* as to appear ridiculous." Nevertheless, it is not merely to confound the critics that we print Pugin's warning; it is also to serve as a reminder to ourselves and

other contemporary enthusiasts of Sharawaggi. For just as the disease to which classicism is most vulnerable is a creeping paralysis brought about through codification so that of romanticism (of which Sharawaggi is a blood relation) is disintegration of form brought about through too great an obsession with the feelings.

### Poster Exhibition

An exhibition of the work of poster artists of the United Nations during the war has been presented recently by the United Nations Information Organization. It formed a very interesting sidelight on the art of the various nations. Many of the British posters are, of course, familiar to us all, but the chance to compare them with the very high standard of work achieved in some of the other countries, only served to emphasize the general excellence of the work of the poster artist in Britain during the war.

### Sheffield Plan

Sheffield, fifth largest city in England, has now presented a plan, which has been widely criticized. Main points in the criticism centre round the transport proposals, which are based on the radial-ring-road formula. Particularly in the centre of the city, round the innermost ring or civic circle, are the disadvantages most apparent. Many sites are congested and awkward, particularly at major traffic junctions, and many of the most important buildings front directly on to the main traffic road with its noise and fumes. There is a conspicuous absence of the

wedges of green space driving into the town which were such a feature of the Middlesbrough plan, and which would be so appropriate to Sheffield with its superb nearby country.

### Lincoln Power Station

After nine months of controversy over the cooling towers for Lincoln Power Station, during which one public enquiry was held (*see Marginalia*, December, 1944) and several conferences between representatives of the Council and the Central Electricity Board, the City Council at a public meeting reversed its decision made in committee to accept an alternative scheme proposed by Mr. Farran using river water for cooling. The Labour Party members, with one independent supporting them, voted solidly against the Farran scheme on the ground that it was a gamble to which they could not commit the ratepayers. Supporters of the Farran scheme denied that it was a gamble, and Mr. J. W. F. Hill, a bitter opponent of the cooling towers, said: "The towers will disfigure the city for generations, and I hope the public will brand the right people as perpetrators of these ghastly things."

### Developments at Durham

Another power station dispute is in the news now that the North Eastern Electric Supply Company has informed the Minister of Town and Country Planning that "in an endeavour to mitigate the effects of the delay which has taken place in this matter, they already have taken steps to meet the present demand for additional electric

supply by the installation of plant elsewhere than at Kepier." The evidence of the case leading up to the decision by the former Minister of Town and Country Planning in consultation with the former Minister of Fuel and Power that, if the occasion arose, he would feel bound to refuse his consent to the proposal for a power station at Kepier was reported in *Marginalia*, September, 1944.

### Britain's Aircraft Exhibition

During the forty-eight days following its opening, 1,120,170 people visited the exhibition of Britain's Aircraft, which is being held on John Lewis's bombed site. From the design aspect, much of it is reminiscent of the Army exhibition held on the same site in 1942. The accidents of the blitz and the ingenuity of the Ministry of Works engineers, provide the same exciting changes of level, but this time the gaily painted ruined walls form an even more effective contrast to the kinetic outlines of glider, fighter, bomber and seaplane.

Designers responsible for the different sections were: Brian Peake, Instruments, Radio and Plastics; Ernő Goldfinger, Materials, Supply and Fabrication; Peter Moro, the original Engine Room; Ralph Tubbs, Bombs and the Lancaster Exhibit; F. Gibberd, Rescue and Armaments; Margaret Baird, Repair and Petrol; H. V. Lobb, A.T.A., Wood and the Air, and Army Co-operation. All other sections were by Misha Black, Peter Ray and Kenneth Bayes, of M.O.I. Exhibitions Division.

### Demobilization

In the June 1945 Supplement to the *R.I.B.A. Journal* (Published for Information of Members in the Forces) the following note was published stating the attitude of the R.I.B.A. to the demobilization of architects. The note, which has been circulated to all interested Ministries, to Members of Parliament and the Press, reads as follows:—

The Royal Institute of British Architects have taken every possible opportunity of impressing on Government Departments the vital necessity of employing architects in the preliminary stages of all post-war building. They have pointed out that the architectural and surveying professions are the design and planning services of the building industry which, unlike other industries, does not design for its own production; further, that design work must be practically completed before building can start and that the preparation of layout plans, detailed designs, working drawings and contracts takes time and cannot be unduly hurried without loss of efficiency.

In particular, the Government's housing programme is likely to be retarded or inefficiently carried out unless the services of architects are properly employed in the preliminary stages.

The Royal Institute of British Architects do not observe that the Government's demobilization policy reveals a realization of these facts. In spite of the fact that the Minister of Health and the Minister of Works, recognizing that the services of qualified architects are essential to good quality housing, have strongly urged local authorities to employ them on the layout and design of post-war housing schemes, the demobilization plans laid before Parliament do not indicate any provision for the release of architects in sufficient numbers and at a suitable stage to enable these recommendations to be implemented.

The profession of architecture has not been a reserved occupation under the National Service Act, and in consequence a considerable proportion of its members are serving in the armed forces. Whereas it was necessary to reserve from military service on the outbreak of war various categories of men and women whose services in civilian capacities were deemed necessary to the efficient prosecution of the war, it now appears clearly necessary to the successful and rapid provision of good housing to release from military duties sufficient numbers from all sections of the building industry including architects and surveyors.

The Royal Institute of British Architects



have produced and agreed with the interested Ministries statistics on the ratio of architects needed in respect of numbers of building craftsmen and labourers in full employment. The Royal Institute have urged that if the work of the building industry is to be properly planned the appropriate ratio of architects should be available at a sufficiently early stage.

Three general classes of architectural services are required, namely, the salaried staffs of the larger local authorities, a proportion of private practitioners to meet the needs of the many smaller local authorities who do not employ salaried architectural staffs and a sufficient number of assistants for both.

The Royal Institute of British Architects have, therefore, submitted proposals to the Government for the release of architects based on the principle of age and length of service in all three of the above classes, keeping pace with the release of craftsmen and labourers but with the requisite degree of acceleration to allow the planning of temporary and permanent housing schemes to be done before work starts.

At the same time the Royal Institute of British Architects wish to direct attention to the fact that housing cannot be separated from the large amount of re-conditioning of schools, hospitals, etc., in blitzed areas. These buildings will be required so soon after the provision of housing as almost to form part of the housing programme itself. Further, as one means of meeting the housing shortage, it is proposed to modernize much obsolescent house property. Conversion work of this type cannot be begun without preparation beforehand of surveys, working drawings, specifications, contracts, etc. Finally, hard on the heels of the housing programme will follow the huge school building programme consequent on the Butler Education Act, the provision

of factories and warehouses for export trade, shops to serve the new housing areas, etc. At present the Government are rightly concentrating on housing, but advanced planning for these other needs in the immediate future should not be overlooked.

Apart from Mr. Isaacs' statement in the House of Commons on August 23rd (implying no more than that architects and surveyors will be released individually if a special application is made for them), there is little sign that account has been taken in official circles of the real urgency of this problem.

### News from Catalonia

Some numbers of a new Catalan paper *Cuadernos de Arquitectura* have recently been received. The June number gives a good idea of the scope of the magazine. It has an interesting article on recent excavations and restorations round the old Royal Square in Barcelona. The splendid Romanesque and Gothic houses of the neighbourhood appear to be much more impressive than they did before. Eleventh century windows and thirteenth century wallpaintings are illustrated amongst many other things. Then there is a paper on calculations of insulation which should be read by our own specialists. The many drawings and photographs of current architecture and new designs show a curious mixture of the International Modern—factories and houses which might stand in any country—with a traditional mediterranean Neo-Renaissance apparently taking the place of our Neo-Georgian.

### National Trust Report

The fiftieth Annual Report of the National Trust for 1944-45 lists amongst new properties acquired or protected by the Trust, 40-42, Queen Anne's Gate, London, Clumber Park (3,800 acres of Sherwood Forest, partly landscaped in the eighteenth century), the Roman villa of Woodchester, Moseley Old Hall, near Wolverhampton, and G. B. Shaw's house at Ayot St. Lawrence.

### Arrival and Departure

One after another the men who have played so large a part in establishing the high standard of design of the British wartime exhibition are doffing the white collar and striped trousers of temporary officialdom. First to leave the Ministry of Information's Exhibitions Division was Milner Gray, then it was Peter Ray (see Marginalia, September, 1945); now Misha Black announces his departure. In future he will be working from the offices of Design Research Unit, 12, Bedford Square, W.C.1.

### CORRESPONDENCE

#### War Damage in Germany: I, Hildesheim

The Editor,  
THE ARCHITECTURAL REVIEW  
Sir,—Business in connection with relief work on which I am engaged took me to-day through Hildesheim. I spent an hour or so among the ruins of this once famously

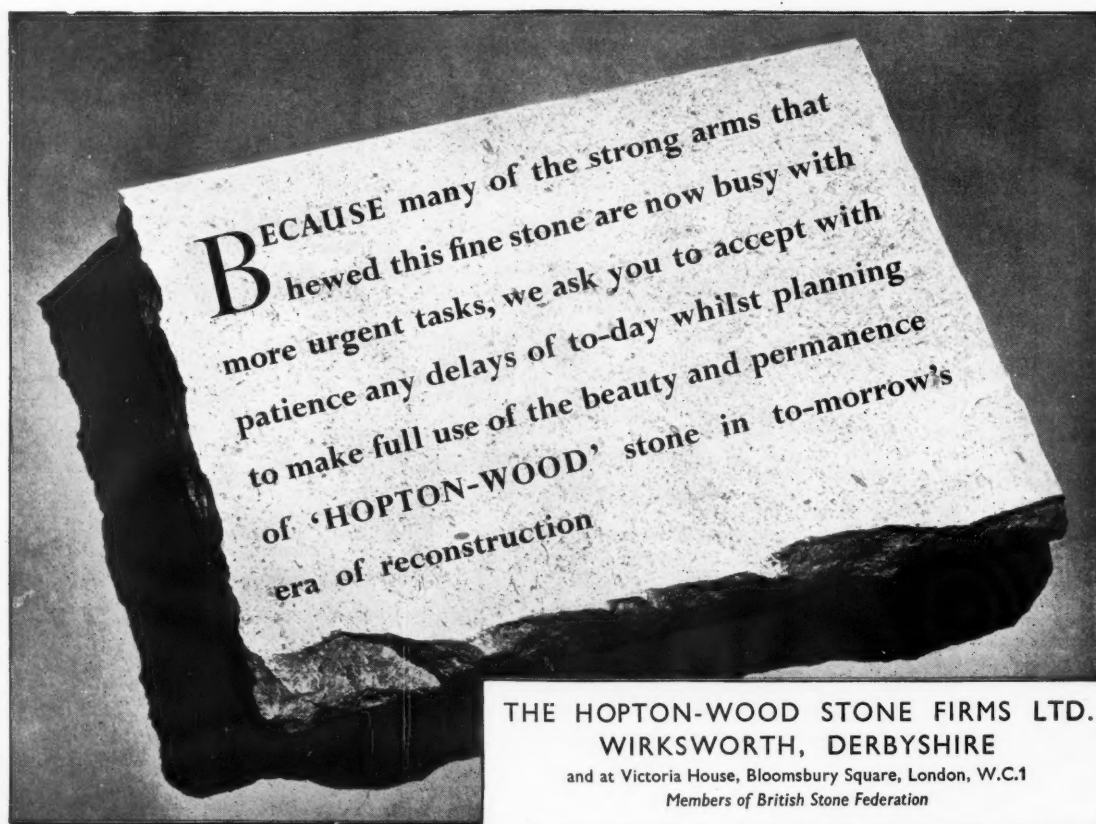
beautiful little cathedral city of Romanesque and medieval half-timber; and I think you may perhaps care to have such information as I could collect in that time about damage done to its ancient monuments.

GENERAL.—The city, except for the outskirts, has been completely destroyed. This occurred, I understand, in an air-raid on March 22 of this year, at 2 p.m., and within about twenty minutes. The only sections of the inner old town which I could find intact were a short stretch of Neue Strasse (including Bishop Bernward's Hospital) and the adjoining Hintere Brühl.

ST. MICHAEL'S CHURCH.—Completely gutted. Littered and piled with its own rubble. Only the external walls, eastern tower and nave arcades stand. In the Nave: the fine early xiii century painted wooden roof is gone utterly. Of the carved arcade capitals five only are undamaged. Of the painted female figures in relief in the arcade spandrels of the S. aisle, one only is undamaged, the rest badly chipped or headless. Nothing is left that I could see of any internal furnishings, and little of any other internal decoration. In the Choir: the beautiful xiii century colonnade on the S. side with painted figures of angels in carved relief has evidently been bricked up for safety, and the brickwork seems intact. Internal furnishings all gone, and only patches of other internal decoration visible.

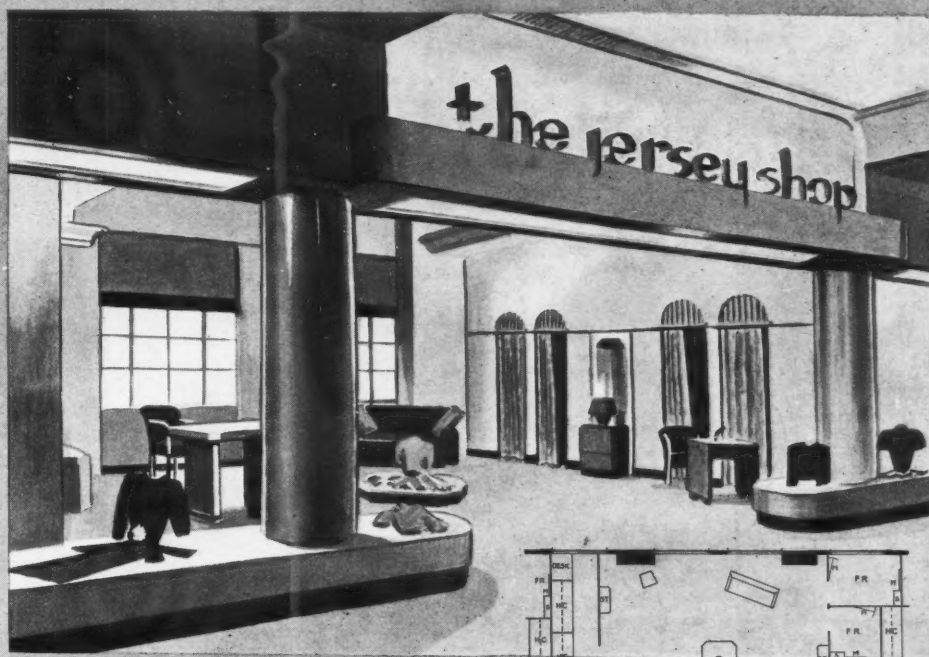
CATHEDRAL.—Gutted and further damaged by H.E. on N. nave aisle. Standing are west façade with towers, S. nave aisle with chapels, S. nave arcade and part of choir walls. In the Nave: N. aisle and arcade practically gone. All painted ceilings (c. 1725) gone, and of other Baroque internal decoration patches only remain.

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## MARGINALIA

### New Delhi

The Editor,

#### THE ARCHITECTURAL REVIEW

SIR,—While an author should not take any exception to the review of his books, but be grateful for any praise that they may contain—and I am duly grateful for any kind words Mr. Brett has given to my book—yet I may be allowed to make an exception when he writes of New Delhi as “a great white elephant.” New Delhi was created as the first capital city which India ever had, where all Indians of whatever Province, race or creed could meet in unity within its precincts. And that it does so is proved by its rapidly growing importance outstripping the imagination of its founders.

Mr. Brett will forgive me for saying that he should not confuse architecture with politics; he thereby cuts the ground from beneath his criticism.

I am, etc.,

HERBERT BAKER.

I am, etc.,

LIONEL BRETT.

Watlington Park,  
Watlington, Oxford.

Cobham, Kent.

## The Building Illustrated

#### HOUSE AT HIGHGATE

Architect: M. Furniss, A.R.I.B.A.

The general contractors were F. Bradford & Co., Ltd. The sub-contractors were as follows: The Brightside Foundry and Engineering Co., Ltd., heating system; Troughton and Young, Ltd., lighting; John Bolding & Co., Ltd., sanitary fittings.

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Outer copper roofs have fallen into the church. All internal furnishings gone except the Baroque reredos in W. chapel of S. aisle and a contemporary picture in the next one. *Bishop Bernward's famous bronze doors* (separating nave from W. Galilee) have been bricked up, and again the brickwork is intact, as far as I could see; but I was also told that they had been taken away altogether for safety. The *Baptistry* is wrecked, but I could not discover whether the magnificent mid-xiii century bronze font was under the debris or removed for safety—it was not visible. In the *Choir*: nothing left except a small recess or chapel N. of the Altar and covered with a gilded grille. The *Crypt* is intact, except for W. bay where nave floor has been pierced immediately above stone effigy of bishop (? Godehard); it is now used for services. The *Treasury* (Domschatz) had, I was told, been emptied and the contents, including Bp. Bernward's silver crucifix, removed for safety. The *Cloisters* retain their walks, arcades and groined vaults intact but everything above is gutted, though arches and columns on the N. and E. sides remain; St. Anna's Chapel (Annenkapelle) in the garth is gutted. All other ancient conventual buildings in the precincts seemed gutted or wrecked.

**ST. GODEHARD'S CHURCH.**—Stands more or less intact with towers, squat steeple-caps and roofs. The N. nave aisle and roof are damaged; and all windows are out. I could not get inside, but looking through the boarded-up doors I did not get the impression that the interior had suffered greatly.

**ST. ANDREAS' CHURCH.**—Gutted. Only the outer walls and the arcades stand, together with the W. tower (its

steeple gone except for the metal framework). The tracery of the clerestory windows (late xivth century) is badly damaged. Internal furnishings and decoration are all gone.

**HOLY CROSS.**—Gutted. Walls standing. I was unable to see inside but I imagine there can be little left.

**MARKET SQUARE.**—Entirely destroyed, including the Knochenhauer-Amtshaus and the quaint old house called the Umgestülpter Zuckerhut.

I wish I could have completed my survey, but I think most of the important buildings are mentioned above. My time was very limited, and it was very difficult finding one's way about, as the city is quite unrecognisable.

I am, etc.,

JOHN W. P. BOURKE.

### Review the Buildings

The Editor,

#### THE ARCHITECTURAL REVIEW

SIR,—“Never trust the architects; they are the most untrustworthy of artists, and have now become entangled with interior decoration and the various stages of fashion. Some would like to make the City of London into a garden suburb; others, under the spell of a tardy but grandiose Edwardian ideal, into the sort of thing we have lately seen at the Royal Academy; others want a cement hive for busy bees . . . a concrete cobweb of flat-faced, flat-roofed houses.”

From “Sing High, Sing Low,”

by Osbert Sitwell (1943).

I ask your indulgence, Sir, for heading a short letter with a long quotation. But this little pleasantry of Sir Osbert's

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