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THE ARCHITECTURAL REVIEW

VOLUME CII NUMBER 611



The Cover is a detail of Canaletto's painting of Westminister Abbey and St. Margaret's which is reproduced in colour as frontispiece of this issue (overleaf). This picture is generally supposed to represent the Procession of the Knights of the Bath on June 26, 1749. It belongs to the Dean and Chapter of Westminister, to whom it was bequeathed by Joseph Wilcocks, who in his will dated March 25, 1792, described it as "my picture of the western front of Westminister Abbey as repaired and enlarged in my Father's lifetime and by his care, which picture was painted by Canaletti." One notes that in this description there is no mention of the procession. This is not really strange. For in the eighteenth century architecture was still conceived first and last as a setting for men and women in their comings and goings, both casual and ceremonial, so that one could hardly be thought of without the other; humanist values and the human scale had not yet been sacrificed to false claims of utility and progress. To regain these values and this scale is the central problem of town planning to-day; how they may be regained in the particular case of Westminister is suggested in the principal feature of this issue of the REVIEW, *Westminister Regained* on pages 159-70.

Editors J. M. Richards
Nikolaus Pevsner
Osbert Lancaster
H. de C. Hastings

Assistant Editor Ian McCallum

Assistant Editor production Marcus Whiffen

Assistant Editor art Gordon Cullen

Editorial Secretary Felicity Brown
(Whitehall 0611-0619)

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THREE SHILLINGS AND SIXPENCE



The genius of Westminster has been nowhere better expressed than in this painting by Canaletto of the west front of the Abbey. The quadrangular pattern with houses crowding round paved court and green close is the essential environment for the kind of activities which go on about a great church or indeed about any of a town's numerous focal and social centres. In Westminster this pattern was razed in two blows by the Victorian traffic engineers. With the construction of two road arteries, to Victoria Street through Broad Sanctuary (above), and to the Embankment through Old Palace Yard at the back of the Abbey, this historic precinct was a precinct no longer. On pages 159-70 a plan is put forward to retrieve Westminster's position once and for all, and make of it a centre worthy of the unique position it holds in the imagination of people throughout the British commonwealth.

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THE SPACE MACHINE

an evaluation of the recent work of Le Corbusier by Lionel Brett

Nous voulons nous donner de vastes et d'étranges domaines

Où le mystère en fleurs s'offre à qui veut le cueillir
Il y a là des jeux nouveaux des couleurs jamais vues
Mille phantasmes impondérables
Auxquels il faut donner de la réalité.

GUILLAUME APOLLINAIRE.

Le Corbusier is a painter, a poet, only accidentally an architect. An intimate sympathy with the nature of materials, an easy felicity of structure and a sense of scale, these three vital attributes of the born constructor are not specially prominent in him. It doesn't matter much, because these things do not travel. They can only be apprehended from the building itself, whereas it is well known that the phenomenon of Le Corbusier is not what he has built but the ideas he has exported. It remains a puzzle (which the latest volume does nothing to solve) how these carelessly assembled picture-books, with their impudent doodlings, their pretentious but half-baked *esquisses*, and their tantalising omissions, have leapt the barriers of language (including the English translation) and become the student's bible from Helsinki to Rio.

But first perhaps one ought to substantiate these criticisms. Let us take this fourth volume of the complete works, covering the period 1938-46 and recently published.* It is exciting to open the wide canvas cover. Has the leader kept his place at the head of the revolutionary party, or is he merely repeating the successful slogans and finding himself among the conservatives? It must be reported that the successful slogans are repeated word for word, but Le Corbusier remains in power, because no Robespierre, no smiler with the knife, has yet appeared on the horizon. This is fortunate. The principles of modern architecture which Le Corbusier states and restates are not yet understood outside a tiny band of brothers. Until they are in the curriculum of every school and as much a part of Everyman's mental apparatus as the multiplication table and the internal combustion engine, they must be repeated *ad nauseam*. The danger is that some clever Judas among the disciples, tired of being good, may sell out to frivolity and nostalgia before the new lesson has been learnt.

Le Corbusier in this volume gives no hint of concession to a change of taste. In fact, he starts with a sketch for a monument which comes nearer the Teutonic expressionism of the early Mendelsohn than one would believe possible. The most interesting of the other pre-war projects is an ingenious model of the infinitely extensible Museum, inspired by the spiral growth of the snail's shell, with which Le Corbusier had been experimenting for some time. This flat swastika-shaped building (1) seems destined to act as foil to the soaring slabs of the *Cité d'Affaires*, and sure enough we find it in this role in the scheme for St. Dié. Some house projects of this period (with one exception oddly labelled "Clarke Arundell") are of a lower level of inspiration than the masterpieces of the twenties. They are also more than usually difficult to read. Le Corbusier plays with a double lean-to roof, falling towards the centre. This produces a curious and uncomfortable centrifugal feeling on the end elevations (the opposite of the ridge roof) and creates problems in the section which do not seem to be realised. Has anyone thought out

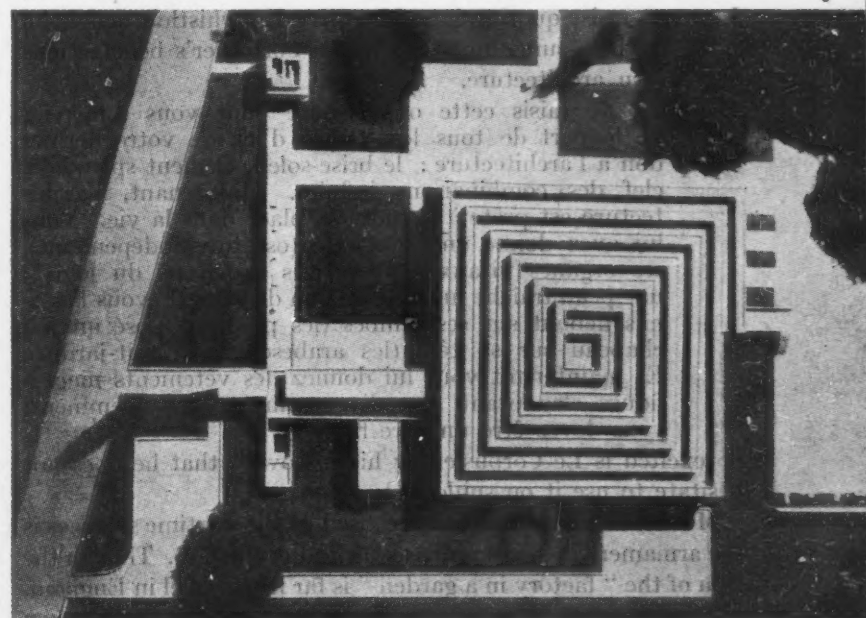
the æsthetics of sloping ceilings? One rule must surely be that where a space has a dominating axis imposed by bed, window or fireplace, the slope must be in the direction of that axis and not at right angles to it.

In 1940 the fall of Paris separated Le Corbusier from his silent but invaluable cousin Jeanneret, and from that date Le Corbusier signs his work alone. Like others, he fills the war years with skyscraping reconstruction projects, the first years of peace with schemes for mudhuts for D.P.'s. Of the former, the new *Cité d'Affaires* for Algiers, latest of a long series of studies for the port, is worked out in some detail and illustrated by really impressive models and drawings (2). The general conception has some affinity with the Rockefeller Centre, but with two important differences: first, the fully developed use at Algiers of different levels for traffic segregation; secondly, the far richer texture of Le Corbusier's latest elevations. With an arrogance reminiscent of Leonardo the architect thus describes his building:—

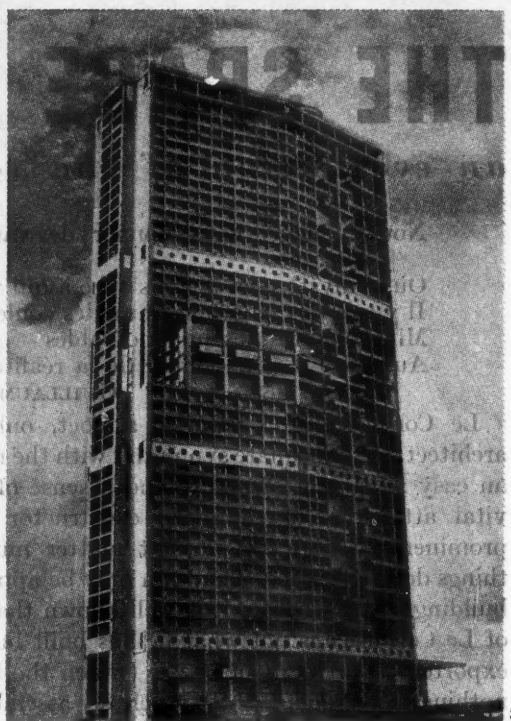
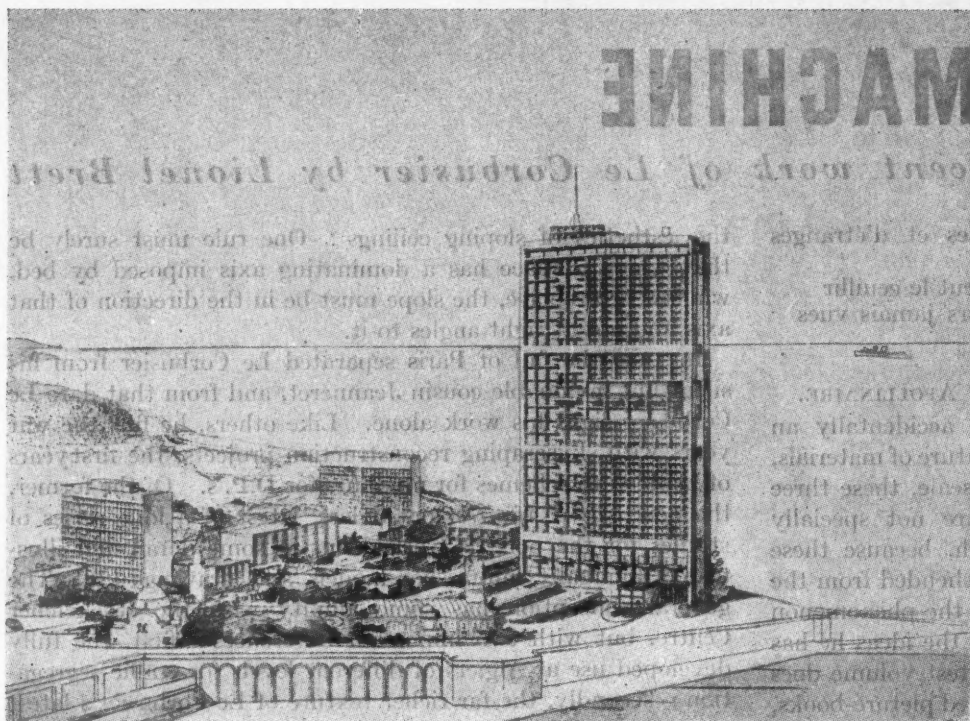
"Unité étincelante d'une œuvre architecturale. Ici règne la section d'or, ayant donné l'enveloppe harmonieuse, fourni le prisme impératif et pur; marqué la cadence, proportionné à l'échelle humaine, permis les variations, autorisé la fantaisie, réglé de bas en haut l'attitude générale. Cet édifice de 150 mètres de haut, est assuré contre tous risques: l'harmonie est en chacune de ses parties. Et nul désaccord avec notre sensibilité n'est possible."

Le Corbusier's use of the Golden Section is well known. He has the same superstitious belief in it as had Lutyens. Although it is arguable that with "regulating lines," as with statistics, you can prove anything, one must concede that Le Corbusier's system (which he has now patented) has

1, model of an extensible museum (1939), in which the spiral growth of the snail's shell has become something oddly reminiscent of certain elaborations of the Greek fret. The design is based on the golden section, "assurant des combinaisons faciles, harmonieuses, illimitées," and the whole building is raised on pilotis.



* *Le Corbusier: Œuvre Complète 1938-46*. Les Editions d'Architecture Erlenbach-Zurich.



preserved him from the solecisms which other modern architects (Frank Lloyd Wright, for instance) commit at intervals. Yet with all respect to the master's definite statement to the contrary, there is a disturbing ambiguity of scale about this great façade. Covering one-third of it is a key pattern of loggia-like sun-breaks, the scale of which is exactly double that of the rest of the elevation. And this arbitrary doubling of the scale corresponds to absolutely nothing on plan. If there are eternal rules (and Le Corbusier evidently believes there are) this design breaks them. The result is not a success (3).

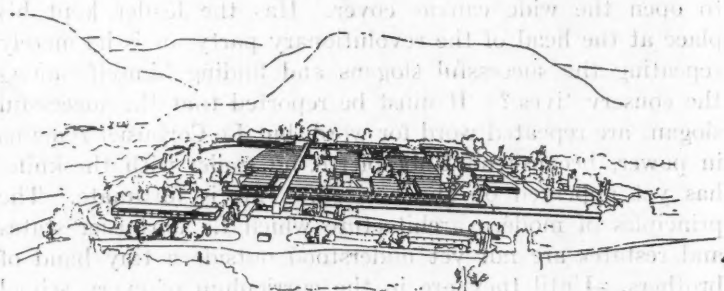
It was during the war period that Le Corbusier first realised the full potentialities of the *brise-soleil*. Roasting in their giant glass-houses, it is surprising that the tenants of modern buildings had not demanded this solution long ago. Rescued by the egg-crate, the wall of glass survives, and we gain the possibility of a rich repetitive pattern, exactly the kind that appeals to modern sensibility, and capable of considerable variation. The best-known illustration of the new effect is, of course, the superb Ministry of Education building at Rio de Janeiro, built under Le Corbusier's direct inspiration. I cannot resist quoting here Mr. Clive Entwistle's delightful tribute, which sums up so neatly Le Corbusier's benefactions to modern architecture.

"Je sais cette opportunité pour vous remercier de la part de tous les jeunes d'ici, de votre dernier don à l'architecture : le brise-soleil, élément splendide, clef des combinaisons infinies. Maintenant, l'architecture est prête à prendre sa place dans la vie. Vous lui avez donné une squelette (ossature indépendant), ses organes vitaux (les services communs du logis); une peau fraîche luisante (le pan de verre); vous l'avez mis debout sur ses jambes (les pilotis); posé un joli chapeau sur sa tête (les arabesques du toit-jardin). Et maintenant vous lui donnez des vêtements magnifiques s'adaptant aux divers climats! Evidemment, vous devez être un père fier! . . ."

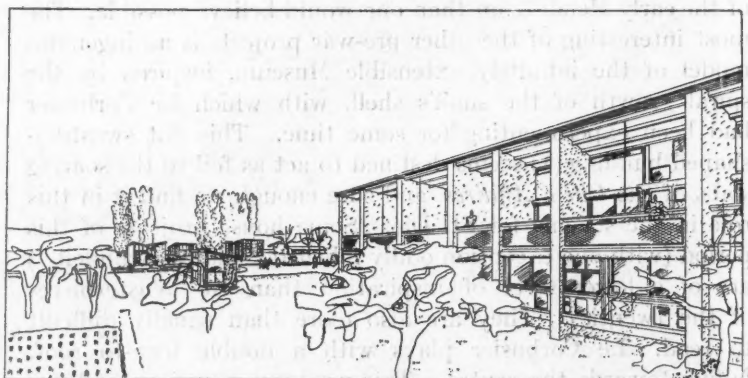
So excited is Le Corbusier by his discovery that he does not hesitate to use it on sunless elevations.

Most convincing and fully realised of the wartime schemes is the armament factory known as the *Usine-Verte* (4). Though the idea of the "factory in a garden" is far from novel in England, Le Corbusier links it rationally enough with his well-known

2, perspective of Le Corbusier's project for the port area at Algiers (1938-42), latest of a long series of studies for the port.
3, model of the Cité d'Affaires; the rich texture of such an elevation as this distinguishes it from Le Corbusier's earlier work.



4, "L'Usine-Verte," a munitions factory commissioned by the Ministre de l'Armement at the beginning of 1940; building work on its erection was begun but abandoned on the defeat of France. The most convincing and most fully realized of all Le Corbusier's war-time projects.



5, "Unité d'Habitations transitoires"—a scheme for temporary housing employing wood and pisé (1944). Le Corbusier's lack of any "intimate sympathy with the nature of materials" is here particularly clear.

schemes for a Linear City. This gets industry into the genuine country, enables great windows to open on to "des perspectives paysagistes," and is something quite different from the modern English trading estate with its slap-up elevations, its patches of precarious lawn and its squalid backs along the railway.

During these years and the first months of peace the atelier devoted a good deal of time to the problem of temporary housing, working along lines exactly opposite to our own: unskilled labour and manual techniques, standard layouts but flexible interior arrangements (5). What we are shown of this research is not impressive. If one were to be reduced to *pisé* walls and log roofs, it is unlikely that one could command the site organisation to erect these long terraces with their subtle modular variations, exact dimensioning and expensive standard elements—or if one could one might just as well build permanent houses of a decent size and be done with it.

There follows, however, a relief from all this fooling in the form of a reconstruction scheme for the destroyed Vosges town of St. Dié (6). This exhilarating project is in the direct line of descent from the great *urbanisations* of Paris, Antwerp, Buenos Aires, Boulogne, Algiers, Nemours, etc. Going back over its antecedents, one notices at once the steady movement away from the frigid geometry of the Voisin Plan for Paris (7) towards variety of grouping and (almost) informality—but not quite, for Le Corbusier gets his strongly emotional effects by methods as coolly deliberate as Le Nôtre—and as mysterious to the Englishman. In the use of different levels to separate pedestrians from traffic there is also an enormous improvement here. The over-elaborate viaducts and clover-leaves which dominated the earlier projects are dispensed with and separate circulation contrived with delightful ease and simplicity. For all its right angles, there is an Attic grandeur about this plan for St. Dié. Unlike so many of the earlier projects, dominated by mechanism and cruel to the ant-like individual, this twentieth-century aeropolis would, if it could be built, exalt our civilisation. In fact, one wonders whether human beings

as one knows them—fond of slums, fish and chips, overcrowded cafés, romantic ill-lit alleys—could quite live up to these splendid but austere spaces, or get much fun out of them in the hot sun or the rain.

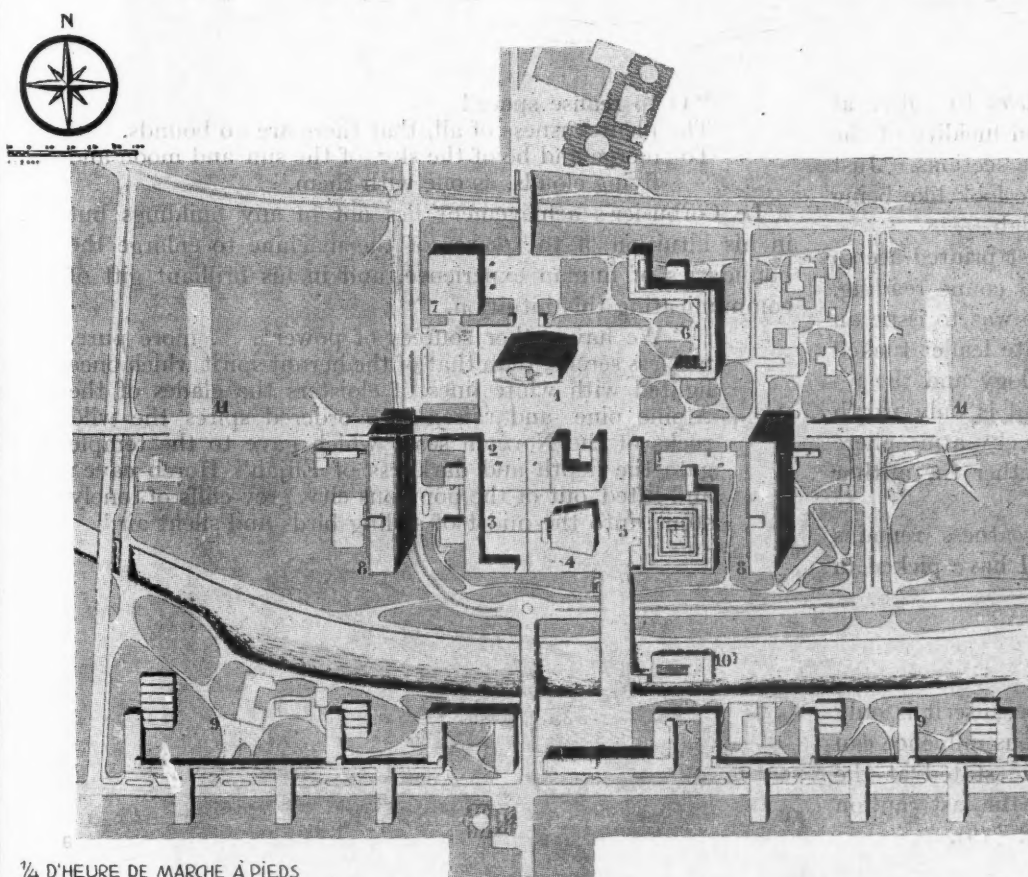
The book ends with working drawings and models for a *Unité d'habitation de grandeur conforme* to house 1,600 people, which is to be erected at Marseilles (8). Le Corbusier leaves us in no doubt of the significance of this great building as the culmination of his life's work.

"Après vingt années de préparation inlassable, années pendant lesquelles ces problèmes furent constamment étudiés, l'occasion est donc fournie de mettre dans la pratique, ce qui fut mis au point théoriquement.

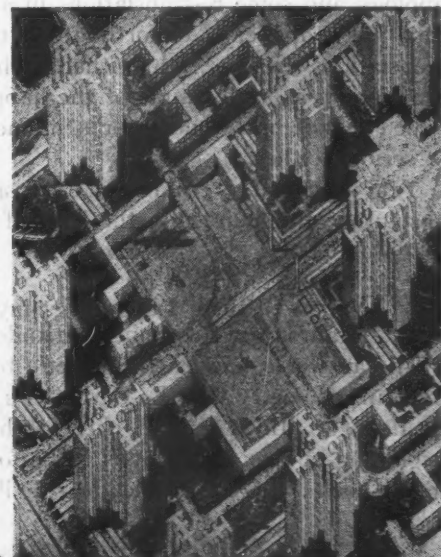
Il s'agit donc ici, d'une prototype, à vrai dire d'une proposition formelle de conditions de vie pour la civilisation machiniste présente."

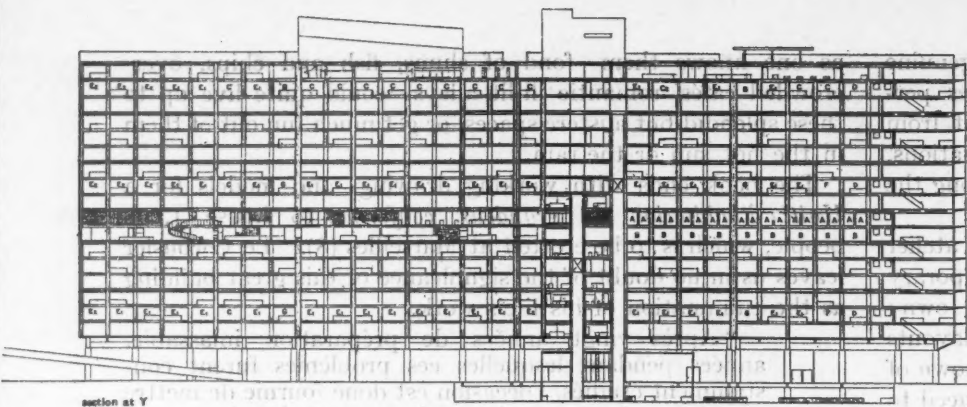
Once again, the critic is more or less bludgeoned into silence. And indeed the size of the job is formidable, the ingenuity with which the various flat types are fitted in is so remarkable that one has no doubt that this is the highest residential density yet achieved on earth. Criticism becomes mainly a job for the sociologist. Yet if these are really working drawings it may also be legitimate to suggest that the Mediterranean has the wrong climate for corridor access, that whatever the structural system the noise of living-rooms will be audible in bedrooms immediately below them, that nine-tenths of the flats will be almost sunless in mid-winter, and that descending 20 floors to collect the pram from a garage for 200 would make any mother dream of Hampstead Garden Suburb. There may be answers to these minor criticisms, but there can be no justification for the excessive fatness of the whole block, which gives a horrid cell-like section to each dwelling and many dark and ill-ventilated corners. This is, of course, another example of Le Corbusier's weakness in the section, which Mr. Colin Rowe was, as far as I know, the first to demonstrate as a weakness inherent in frame construction.* One need only

* The Mathematics of the Ideal Villa: Palladio and Le Corbusier Compared, THE ARCHITECTURAL REVIEW, March, 1947.

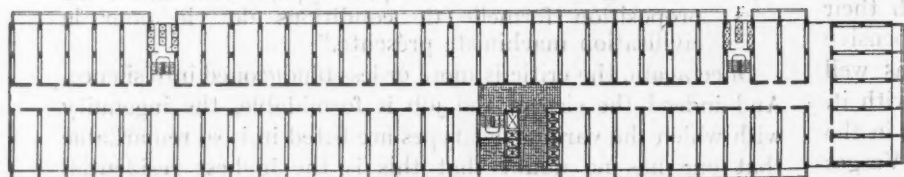


6, a plan for Saint-Dié, in the Vosges (1945). Key: 1, administrative centre; 2, tourist centre with shops; 3, cafés; 4, town hall; 5, museum; 6, hotel; 7, shops; 8, housing (first stage); 9, factories; 10, public baths; 11, housing (second stage). 7, the Voisin plan for Paris (1925). Comparison of this rigidly monumental design with the Saint-Dié scheme shows how far Le Corbusier moved in the direction of informality during the intervening twenty years.

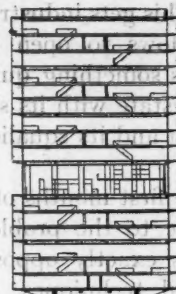




section at Y

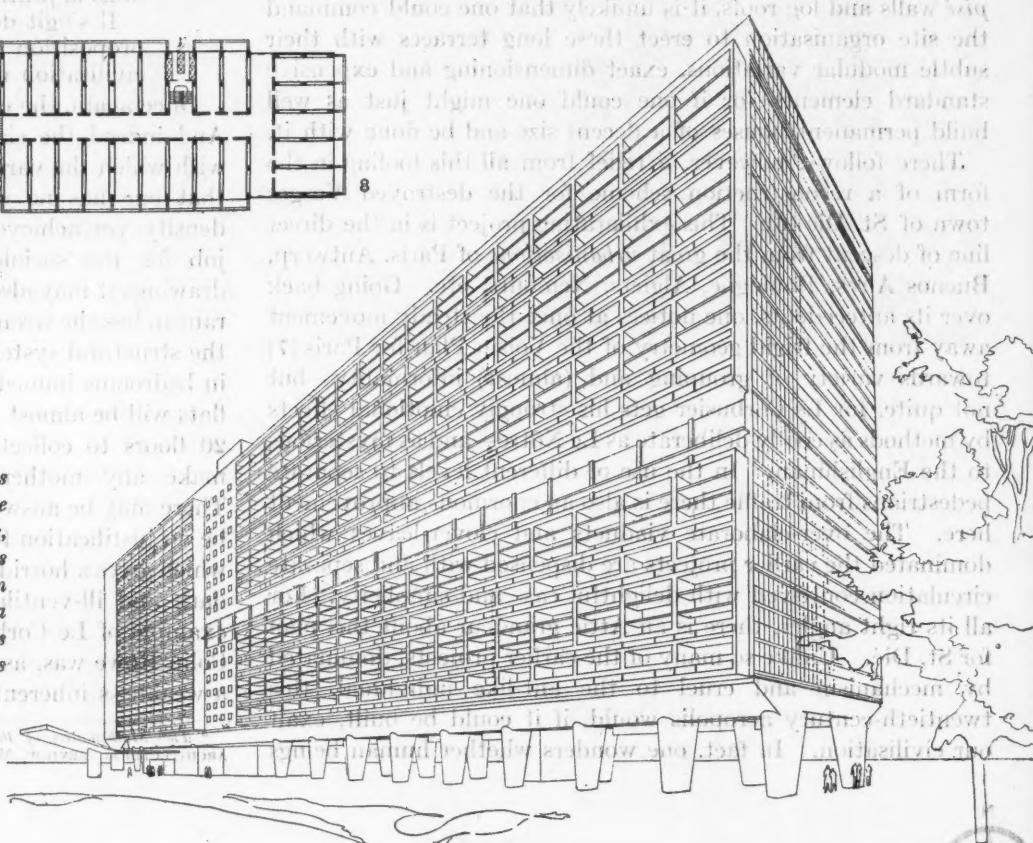


typical floor plan



section at B

8, apartment building for 1,600 people at Marseilles (designed 1946), which Le Corbusier regards as the culmination of his life's work. With restaurants, gymnasium, school, crèche and so on the building is in effect a complete town. The flats are arranged on the duplex system. The plan here reproduced shows a typical floor at corridor level; this and the sections relate to the preliminary design. The perspective shows the final design as adopted for execution.



flip the pages of any of the *Œuvres Complètes* to notice at once the contrast between the fluid grace and lucidity of the plans and the rigid slabs that slice across the sections. Just as we escape from the weight-bearing wall we look like being crushed in true Hegelian style by the floor slab.

The English translations in the book as first printed are so fantastically bad that they make quite good comic reading. The publishers decided that their best course was to issue an apology and some re-translations in a separate leaflet tucked into the endpapers. Unfortunately, the apology and the re-translations are not right either. This detail is only worth mentioning as an example of the happy-go-lucky atmosphere which makes one wonder for a moment whether the author is serious either.

Yet when all is said Le Corbusier's greatness remains absolutely unimpaired by the kind of holes I have picked in his latest book.

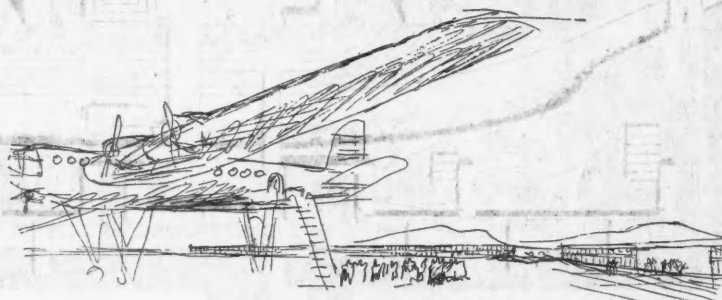
"Do I contradict myself?
Very well then, I contradict myself
(I am large, I contain multitudes)."

The answer comes back in poetic terms, because it is only in terms of poetry that Le Corbusier's enormous influence can be defined. If there is a clue to the puzzle stated at the beginning of this article, it is to be found in the last caption in the book: "C'est la splendeur de l'espace!" (9).

"O to realise space!
The plenteousness of all, that there are no bounds,
To emerge and be of the sky, of the sun and moon and
flying clouds, as one with them."

Le Corbusier's achievement lies not in any buildings but in his intuition of the power of the machine to enlarge the boundaries of human experience, and in his brilliant gift of communicating this intuition.

"We have other sources of power . . . more pure, nor less serene, than that of the hermit spirit which once lighted with white lines of cloisters the glades of the Alpine pine, and raised into ordered spires the wild rocks of the Norman sea; which gave to the temple gate the depth and darkness of Elijah's Horeb cave; and lifted, out of the populous city, grey cliffs of lonely stone, into the midst of sailing birds and silent air."









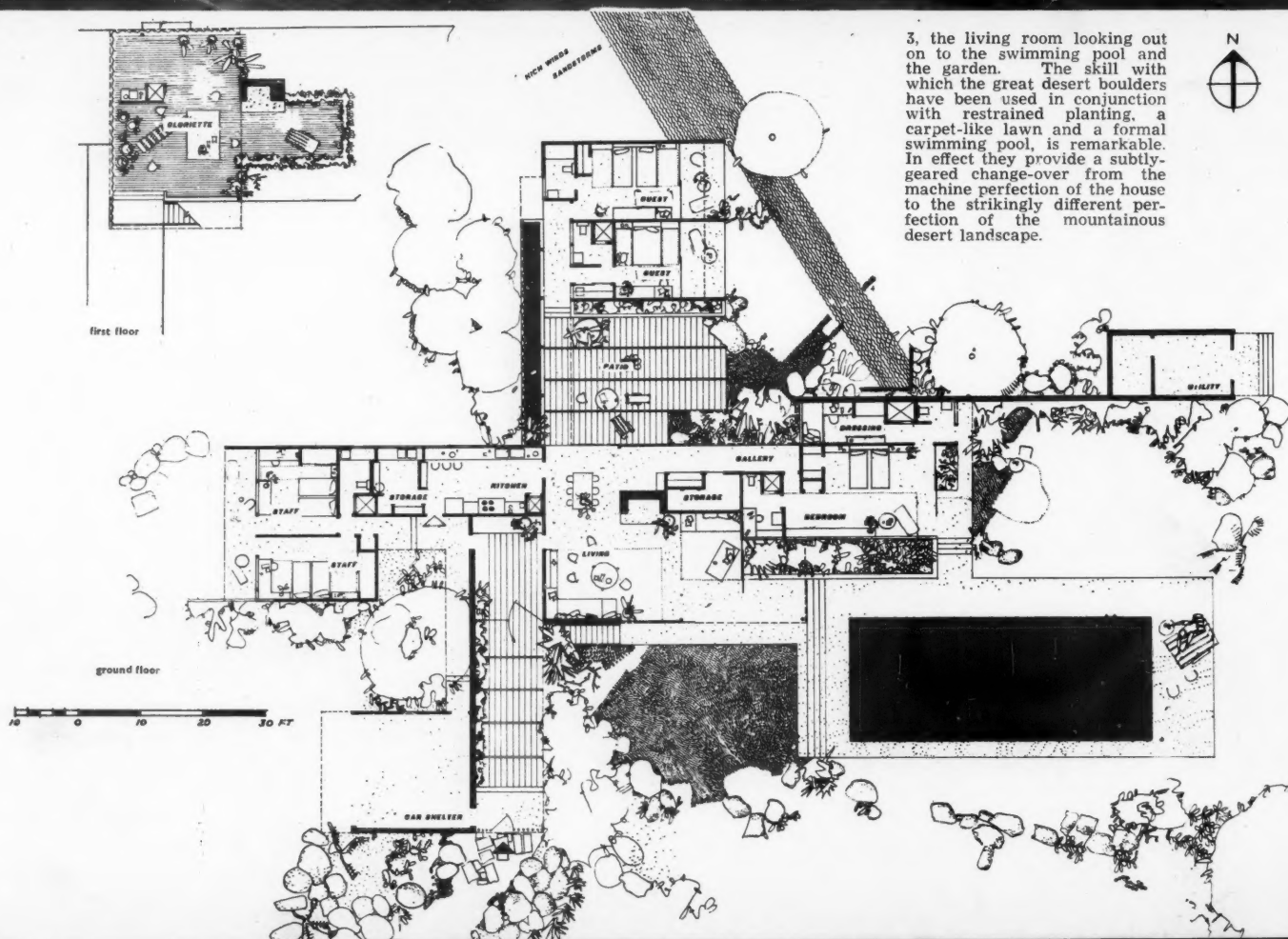
1

1, the house from the south-east. The covered terraces of the main bedroom and the living room give on to a swimming pool with a specially cooled pavement surround. An open staircase in the background leads up to a furnished roof terrace, provided with an open fireplace and a pantry with a service lift connecting it to the kitchen. Glacial rocks form an important feature of the garden landscape. 2, the roof terrace, with its superb view over the desert to the distant mountains.



2

HOUSE IN THE COLORADO DESERT RICHARD J. NEUTRA: ARCHITECT



HOUSE IN THE COLORADO DESERT

4, the house from the east at sunset. The exterior soffit lighting in the roof projections is reflected from the mica-glaze finish of the terraces and the swimming pool surround. 5, looking down from the roof terrace through an ocotillo plant on to the path leading to the aluminium entrance gate, in the background. The wall on the right with the entrance to the car shelter at the end of it, is of Utah stone laid dry. 6, the house from the swimming pool, with the peaks of San Jacinto in the background. 7, glacial boulders, yucca trees and oleanders flank the path leading up to the entrance gate.



HOUSE IN THE COLORADO DESERT

In this house which lies below the foothills of the San Jacinto mountains, building, landscaping, furniture and decoration are all the work of the architect. It is planned as a winter residence for clients who live during the rest of the year on the east coast. The planning and design arise directly from their specified needs, and from the climatic and geographical conditions. The problems that face the architect who builds in the desert are in many ways unique; it is only recently that technical developments in building materials and equipment have reached a sufficiently advanced stage to permit the construction of a house in which it is possible to enjoy all the advantages of the desert without suffering any of its pronounced discomforts.

The house is approached from the south, along a path through great boulders which were piled up by a glacier a million years ago. Yuccas and oleanders have been planted to shield from view the garden, swimming pool and living room. An aluminium gate opens automatically on to a covered way which leads to the frameless glass doors of the entrance hall. To the east lie the living-dining room, the owner's bedroom, dressing room and a picture gallery. To the north is an internal patio, screened on the north and south sides by planting and by an opaque and a transparent wall respectively, on the west by vertical, adjustable louvres backing a pool, planted with water lilies, the patio is open to the east to allow a view over the desert; beyond it are two separate suites for guests. To the west of the entrance hall are the kitchen and staff rooms with a private terrace. The direction of the prevailing winds and sandstorms, shown in the plan on page 152, have determined the placing of screen walls. On the first floor, reached by an open staircase from the garden, is the gloriette. This is a covered, furnished and planted roof terrace, provided with a large open fireplace. It is shielded on the west and north by satin-finished aluminium adjustable louvres. An adjoining pantry is connected by a service lift with the kitchen below.

The structure was designed to withstand the lateral stresses due to storms, while still maintaining broad openings on to the landscape. Where used as exterior surfaces, all metals have a special heat-reflecting finish, and cement walls a mica-glaze. Insulation is provided by double aluminium foil or mineral wool, placed between the double sheath walls. Where Utah stone is used for walls, they have a steel structural core. Roof surfaces, terraces and swimming pool surround are of cement with a mica-glaze finish. The desert climate preserves timber and leaves metal uncorroded, but it softens and destroys bituminous materials.

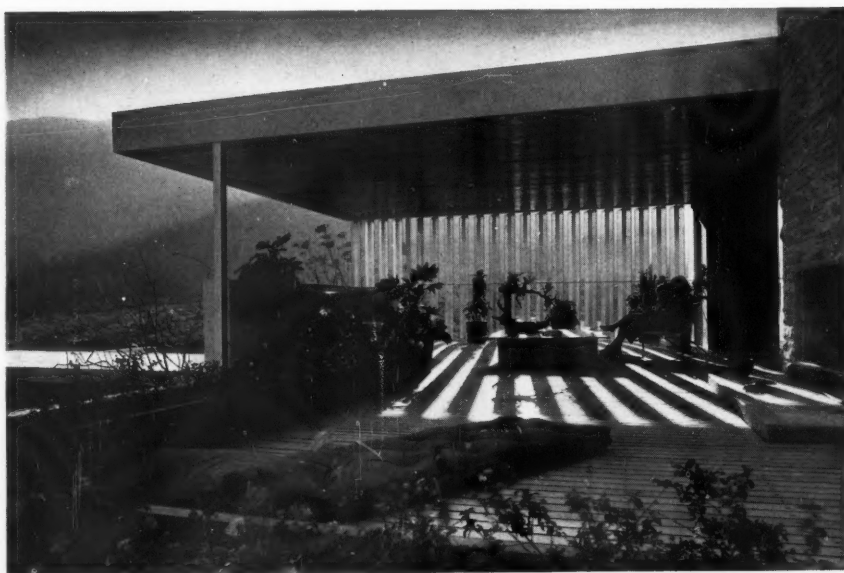
Internally much of the furniture, of birch and natural-finish hardwoods, is built in. Floors are of cement with a mica-glaze finish of wood and, in the bathrooms, of cork, where the walls are of cork also. Wall surfaces elsewhere are of plaster, wood or a veneer of Utah stone, ranging in colour from sand to iron-oxide. Ceilings are of plaster or wood. Artificial lighting is provided by concealed coils of cold cathode tubes, except in the picture gallery which has specially designed spot lighting; there is also exterior soffit lighting in the roof projections. Heating and cooling are provided by coils of copper piping embedded in floors, terraces and in the swimming pool surround. These pipes carry either hot or very cold water, the temperature being thermostatically controlled.

In the landscaping of the garden, boulders from the surrounding desert have been used as a contrast to the machine-finish of the house and as a foreground to the distant view of the mountains. Planting includes cedar, citrus and yucca trees and oleanders.



8, the entrance hall looking through into the living room. The walls are of mirrored glass; the ceiling is double and conceals behind opaque glass panels, lighting coils of cold cathode tubes. 9, the roof terrace showing, in the background the vertical, adjustable aluminium louvres, which give protection from wind, desert sand-storms and sun. 10, the owner's study-dressing room, looking over the enclosed patio to the peaks of San Jacinto.

8

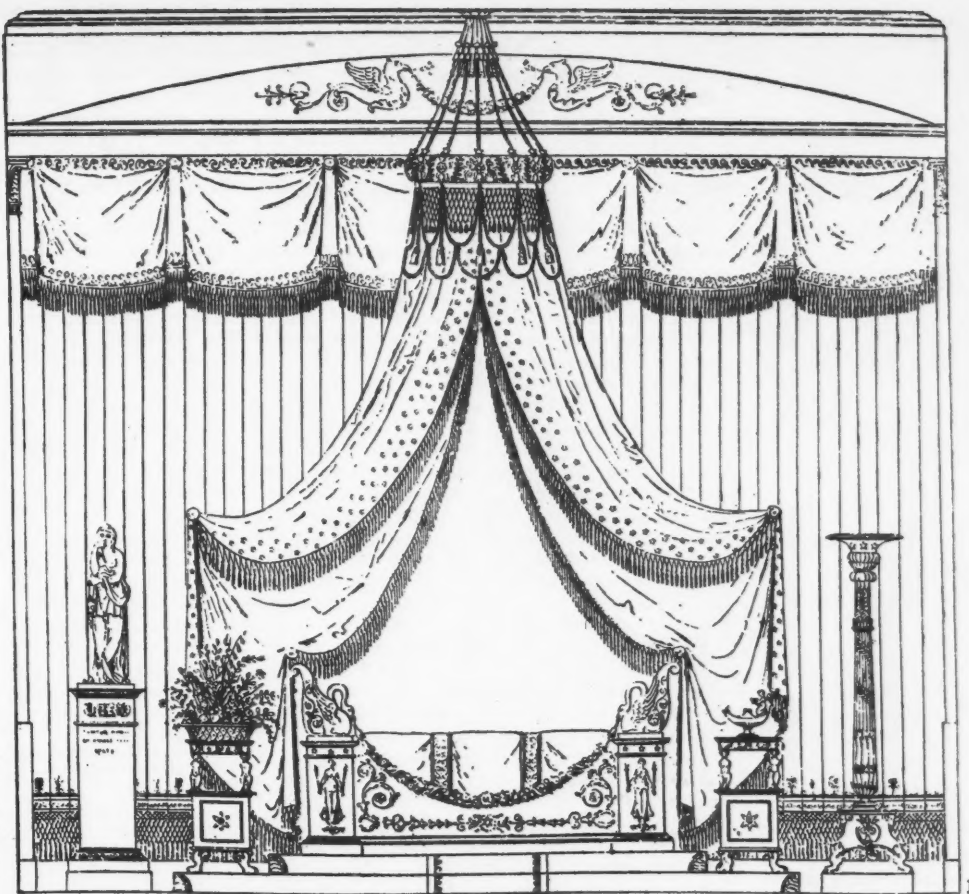


9



10

1, Madame Récamier's bedroom by L. M. Berthault. 1798. The drapes painted on the wall, the real drapery with double row of fringes, the décor of candelabra, statuette, bed-table, and flower stand are a foretaste of things to come.



NAPOLEON AND THE DEVALUATION OF SYMBOLS* by SIGFRIED GIEDION

STRICTLY speaking, the Empire style falls within the ten years of Napoleon's imperial reign, starting in 1804 and ending in 1814. With better reason it can be dated by the years during which its founders, Percier and Fontaine, kept up their close collaboration: from 1794 to 1814. The influence of *Style empire* spread throughout the civilized world, from Russia to America. In democratized form it long survived Napoleon's death.

Napoleon's rise to empire gave sociological meaning to elements that lay at hand. The idea of a return to Classicism—thought of as "simplicity"—had already been toyed with. But when the revival finally came it proved far different from that intended by the purist worshippers of the classical (Louis David, the painter, for instance, who chose the "Etruscan Style" for his own house).

Napoleon grew up in the eighteenth century. It was firmly rooted in his mind that every specific station in life had a corresponding environment. His own setting, then, had to be created anew down to the last piece of furniture and the last ornament. This setting forms the backdrop to all his activity, yielding an intangible but ever-present resonance. The Empire "style" is a portrait of Napoleon, an inseparable part of the Napoleonic figure.

Is the *Style empire*, as so often claimed, the last of the great historic styles? Is it of the same order as that of Louis XV? Or is it a signal for all that will emerge in the nineteenth century? Is it a beginning or an end?

One might equally well ask: Was Napoleon an emperor in the sense that Louis XIV—to compare him with a man of like calibre—was a king? Was his rule the legitimate expression, the culmination of a social group?

The difference is beyond question. Napoleon typifies the figure that later dominated and shaped the nineteenth century: the self-made

man. Only in time of great revolution can such men of boundless energy reach the top. Normal times, routine, and conservatism break them before they have started; it matters little in what domain the revolution takes place, whether in politics or in production. In the age of guilds the self-made man could be only the exception, never the rule. The self-made men later arising in the economic realm cannot be compared to Napoleon's giant proportions. But the sociological conditions that opened the way for their rise were in both cases the same. And—this is significant in our context—they face the world on similar terms.

Napoleon was brought to power by the French Revolution. The ideas of the Revolution, invisible aids, stood over his conquests. True, he turned vanquished lands into tools for his war machine. He bled them white; he plundered the Italian galleries; whatever art objects he could lay hands on he carried across the Alps—the works of Michelangelo, Raphael, Leonardo, or treasures of Antiquity, such as the Laocöon. And in 1798, during the first Industrial Exhibition held in Paris, he led the masterpieces forth on triumphal chariots, as hostages were once displayed to the Roman people.

But Napoleon was not merely the conqueror. He at the same time swept Austrian despotism out of Italy, confined the Pope within boundaries, and set up a democratic constitution for the newly founded Italian republics. This was in the beginning.

Later, as Emperor, he limited political freedom increasingly. Yet his troops carried with them a breath of the Revolution and its basic ideas, social equality and religious toleration. No reaction could wholly erase their passage.

In Poland and Prussia, he bettered the state of the peasantry. On the principle of religious tolerance, he dissolved the German ghettos, granting the Jews equal citizenship. During his

brief occupation of Switzerland, he ended the disproportionate power of the patrician families who had dominated the land. By simplifying the map of Germany, he made way for national union.

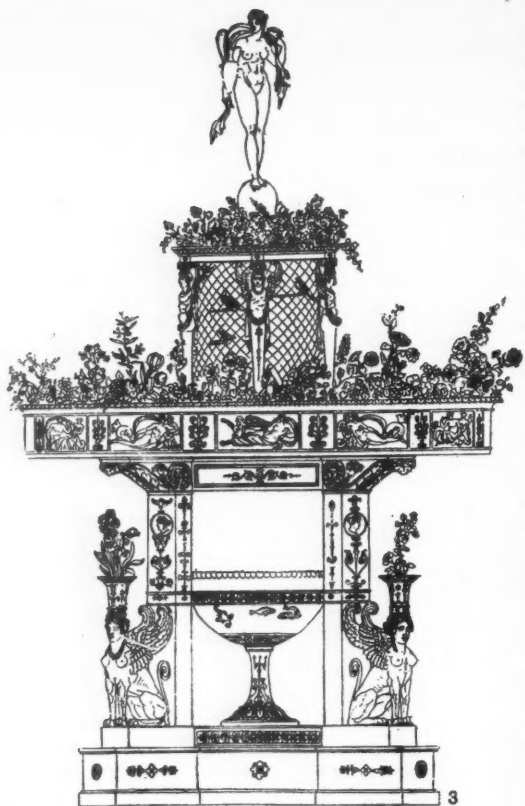
Behind him lay the finest work of his youth, the Civil Code, completed at the end of his Consulate in 1804. This concise and lucid collection of civil law, first of the modern codes, which vested the Rights of Man with juridical form and severed the Church and the State, forced even his Prussian opponents to political retraction.

Napoleon's tragedy was that he failed to cast a new, a vital social form from the favourable



2, the devaluation of symbols: Percier and Fontaine, armchair. c. 1800. This theatrically conceived piece is not a throne but an easy chair, designed for a wealthy client. (*Recueil de décorations intérieures*, 1801.)

* An extract from Dr. Giedion's forthcoming book, *Mechanisation Takes Command* (Oxford University Press).



3, the devaluation of space: Percier and Fontaine, flower stand. 1801. The tremendous jardinière commissioned by a Swedish count anticipates anything the nineteenth century later used to annihilate space. It was for the middle of a salon. It was in three parts: one section accommodated a goldfish bowl, another the flowers, and the last a bird-cage. Flowers grew out of the sphinxes' heads. (Recueil de décorations intérieures.)

opportunities the Revolution had opened; failed, perhaps, to create a new Europe. This was not merely Napoleon's fate, but the fate of the whole nineteenth century. Instead of forging new and lasting forms, he did an about face. He tried to imitate the old ruling dynasties of Europe. To become their equal he adopted their titles, their ceremonies, their forms of government. To become one of them he mingled his blood with theirs in marriage, miscalculating so far as to believe that a new dynasty might be founded in the nineteenth century. Beside him the monarchs of his time are without stature. Yet as soon as he seeks to be their equal, they tower over him. In other terms, it is as if a modern painter were craving admission to the French Academy.

That is the split running through the Napoleonic figure. He lost the eighteenth-century feeling for totality. He became unsure of himself. He needed something to lean on, for the problems of life could not be brought into meaningful shape. His immense appetite for power and craving for conquest, found no social channel that it might have constructively filled. At all events, his imperium, patterned on obsolete models, neither feudal nor democratic, proved wholly inadequate.

Napoleon lost himself in the social sphere, like the self-made man of the later industrial era whose taste failed him when he leaned on it to scale social heights. Still within the shadow of the eighteenth century, Napoleon's dimensions never allowed him to deal in half measures. He willed a style worthy of the Caesars and of himself, and did not hesitate to make this setting his own. It bears his imprint through and through.

the founders of Empire Style, Percier and Fontaine

The elements of Napoleon's style lay ready at hand. The early manifestations were visible before Napoleon came to rely on the two architects who, more closely than any others, paralleled his own desires.

Like Napoleon, Percier and Fontaine had lived through the same austere youth of the Revolutionary years. Percier's father was a concierge in the Tuileries; Fontaine came to Paris as the son of a small provincial contractor. When Napoleon first knew them they were beginning their careers.

They developed with him, and he, throughout his rule, never changed his architects. As long as their connection lasted he kept them from private work. Napoleon was without writers and without painters marching in the same direction as himself. Louis David, the painter of an earlier generation, had already passed his peak. But Percier and Fontaine, the architects, were well suited to clothe the Empire feeling with tangible form.

Pierre François Louis Fontaine (1762-1853) had the executive ability for dealing with clients and artisans. Of the two, Fontaine was the engineer, and even in his later period he constructed within the Palais-Royal the glass-vaulted Galerie d'Orléans, one of the starting-points of nineteenth-century glass and iron construction.

Charles Percier (1764-1838)¹ was the designer, whose gift for drawing attracted early notice; his sure and distinguished stroke may be felt in their common work. Percier remains in the studio, producing new designs for the French jewellers, the Sèvres manufactories, the textile weavers and cabinet-makers. The outside world holds no great interest for him, and shortly before the end of the Empire he retires to his quarters in the Louvre, devoting himself to his pupils as earlier in his career.

Percier and Fontaine's collaboration from 1794 to 1814 (1812 is the date sometimes given) meant at once the forming and the unfolding of Empire style. Although their collaboration rested on a financial basis, it was the outcome of friendship and common ideals. They were brought together in the studio of a Paris architect, and again in Rome as Academy scholars. Their common studies centred less around Antiquity than one might expect, and more around the Renaissance, which was to predominate over all others in nineteenth-century architecture. Percier and Fontaine's early discovery of the Renaissance is set forth in the two engraved volumes they later published in Paris.² They remained four years in Rome, the Revolution causing Fontaine to return. In Paris Fontaine found but temporary work as an architect's copyist; he designed hangings and textiles but could not make a livelihood. No one was building. After some adventures he fled to London without a passport. There the same experience awaited him: textile design, wallpaper, ornaments, and snuff-box painting. In London of the early 'nineties the cabinet-maker flourished as never before. Robert Adam's influence can doubtless be traced in Empire style. But the ornament and plane surfaces influenced Fontaine more than did the efficiency of English furniture. By then Fontaine was already moving in another direction.

A letter from his father seems to have cut short his stay in London, for the Convention was to dispossess all families having members illegally abroad.

Percier, who had remained in Paris, had just been offered the position of scenic designer to the Opéra (1794). He asked that Fontaine should be called with him. This was the turning-point.

The task that brought them to Napoleon's notice was that of renovating, in 1798, the Paris mansion of M. de Chauvelin, once ambassador to England. Chauvelin's neighbour, Joséphine Beauharnais, the First Consul's wife, having bought the old castle of Malmaison (1798), became dissatisfied with the architects who were to remodel it. She saw Percier and Fontaine's near-by renovation; Isabey, the society painter, introduced them. She appears to have been delighted by their work and entrusted Malmaison to their care. Another circumstance may have moved her to do so. Madame Récamier, the society beauty,

¹ The life and work of Percier and Fontaine have not yet received any adequate evaluation. Although there exist fragments of an autobiography by Fontaine, statements concerning dates often widely disagree. Mr. Fouché's biography of Percier and Fontaine in *Les Grandes Artistes* is not sufficiently informative.

² Percier and Fontaine, *Choix des plus célèbres maisons de plaisance de Rome*, Paris, 1809; *Palais, maisons et autres édifices modernes à Rome*, Paris, 1798; 2nd ed., Paris, 1830.

had just furnished a bedroom in the antique style (1798), showing how well its delicateness might grace a woman's beauty (fig. 1).

Louise Marie Berthault, a pupil of Percier's, carried out the design, but under the direction of the two architects. Indeed, every detail of ornament, the painted drapery with fringes, betrays Percier's hand. Joséphine's bed, like Madame Récamier's, was ornamented head and foot with swans. Joséphine preferred Malmaison above all other places, lived there to the end (1814), and died there in the swan-bed that Percier had designed for her.

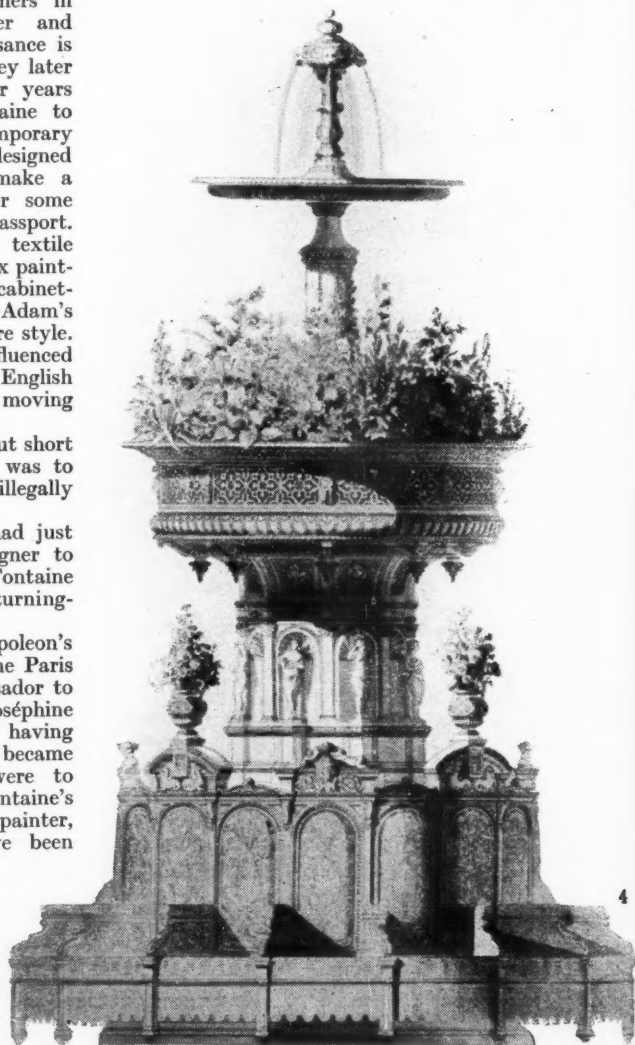
By the time of Napoleon's coronation, the Empire style was well under way. In 1801, in the Collected Interior Decorations issued by Percier and Fontaine, the signs of Empire style are fully developed.

To what works did Napoleon apply his architects?

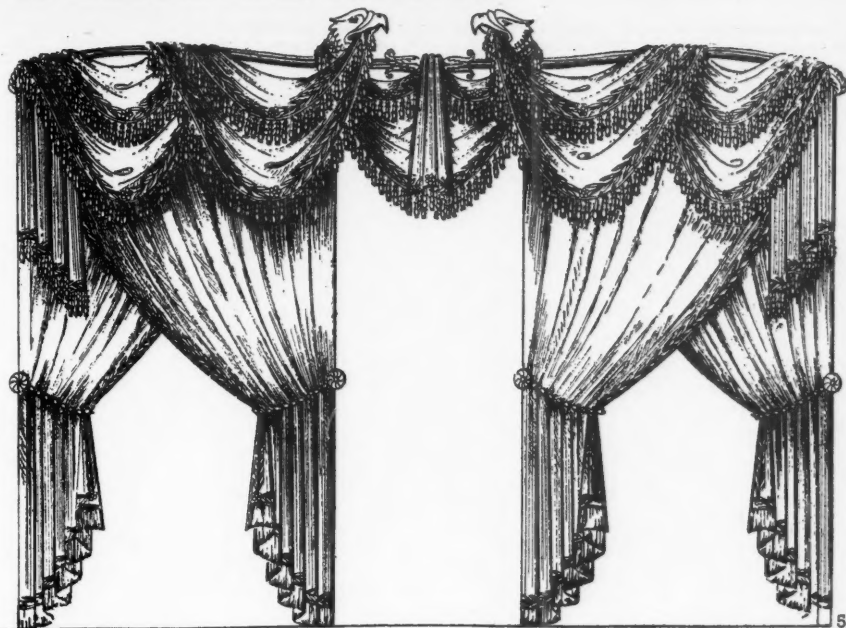
There was no respite for building. Napoleon's projects were many, but those executed were disappointingly few. Hoping to found a new dynasty, he had a tremendous palace designed for his son, the King of Rome (1810). It is as well that Percier and Fontaine's plans remained unexecuted. They were as dead as the problem to be solved.

The one large-scale architectural project they carried out was the building of the Rue de Rivoli, open on one side to the Tuileries.³ Minds disciplined enough for such tasks of city planning, which became the spring-stones for Haussmann's later transformation of Paris, were no mere decorators.

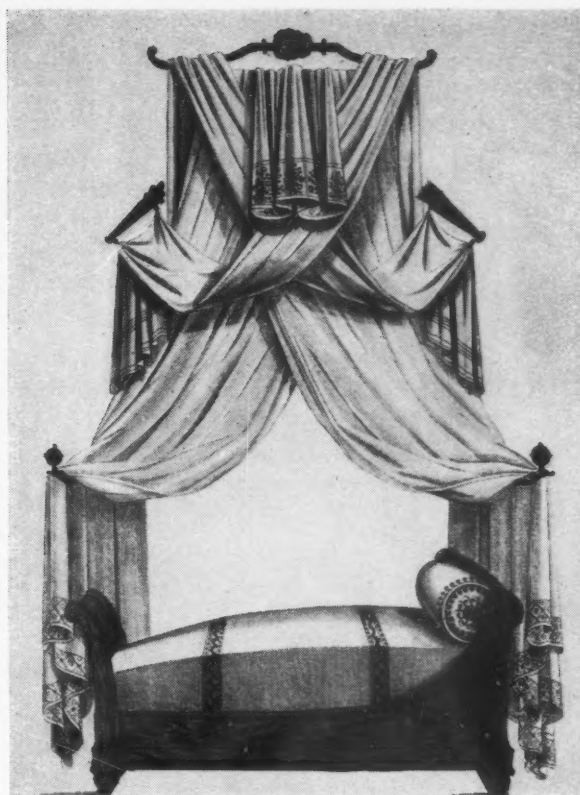
³ Giedion, *Space, Time and Architecture*, Cambridge, 1941.



4, the devaluation of space: Leon De Feuchère, "Large Flower Stand Surrounded by Divans." 1842. In comparison with Percier and Fontaine's flower stand, this piece by an influential theatre architect and scenic designer shows how far the ruling taste had pervaded life by the 1840's. The jardinière with its ring of seats seems to announce the great round sofa or borne that will be placed in the middle of the room. (L'Art industriel, Paris, 1842.)



5, influence of the upholsterer: drapery. Two Croisées. 1810. The rule of the upholsterer is foreshadowed in Napoleon's time. Agitated movement seizes the curtains, the upper part of which is draped and slung over the rod in picturesque manner. Eagle heads carry the lambrequins in their beaks. A contemporary remarks in 1804: "When I see a golden eagle bearing in his talons the curtains of a financier I cannot help smiling with pity. Your beds with lances are nonsense: fit, at best, for generals; they believe themselves under a tent. But I don't see what this military outfit can signify to a petite maitresse, who knows only the arrows of love... Elegance and taste... cannot consist in puny columns... and least of all in those heads and claws of fabulous animals which one sees sculpted on house doors and furniture."—Voyage à la Chaussée d'Antin, 1804. (Osmand, Cahiers de Draperies, Paris, 1810.) 6, Draped Bed. France, 1832. What the Empire began, the following decades developed further. (La Mesangère, Meubles et objets de goût, no. 737.)



Napoleon applied his architects to remodelling, to festival decorations, and to the numerous knick-knacks that were the fashion under the Empire. The stress laid on festivals and ceremonies serving Napoleon's prestige appears in the two albums issued by Percier and Fontaine to commemorate Napoleon's coronation by the Pope (1804) and his marriage to Marie Louise of Habsburg (1810).⁴

Percier and Fontaine's greatest influence was upon the interior. "Percier was the inspirer of everything produced to make a setting worthy of the Emperor. And the activity of these two artists enabled them to leave their hallmark on the slightest object of the imperial household."⁵ There were also the luxury objects that Napoleon liked to have around him: vases, services, bronze candelabra (*lustres*), as well as the jewellery that played so important a role. A special Service de Cadeaux provided gifts to foreign sovereigns. Percier's hand is everywhere to be found.

This combination of the entrepreneur, or engineer type, Fontaine, with the artist, Percier, is often repeated in the course of the nineteenth century. The abolishing of the guilds, the tearing down of barriers between the various crafts, was the postulate for enterprises such as were undertaken so early by the firm of Percier and Fontaine.

Percier and Fontaine, and the Empire style they created in all its ramifications, yield the key to an understanding of the nineteenth century. They are the first representatives of the ruling taste, which pushed isolated forms into prominence and shrank from the underlying reality of a thing. But Percier and Fontaine work on a plane that one can no more compare to the decorators who swamped the nineteenth century with their products than one can compare the figure of Napoleon to the self-made man in the industrial domain.

what happens in empire style?

As we once sought to point out, Classicism is not a style; Classicism is a colouring.⁶ Behind the shield of antique forms, two great conceptions

⁴ Percier, Fontaine, and Isabey, *Sacre et couronnement de Napoléon, empereur des français et roi d'Italie*, Paris, 1807; Percier and Fontaine, *Le Mariage de S. Majesté l'Empereur avec S.A.I. l'archiduchesse Marie Louise d'Autriche*, Paris, 1810.

⁵ E. Hessling, *Dessins d'orfèvrerie de Percier conservés à la Bibliothèque de l'Union centrale des Arts Décoratifs de Paris*, n.d.

⁶ S. Giedion, *Spaetbarocker und romantischer Klassizismus*, München, 1922.

clash: Baroque universalism (the English school; Louis XVI) and nineteenth-century specialization, with its trend to increasingly isolated forms.

To grasp the nature of the Empire style, we must begin with the single form, with Ornament. In the furniture of the English cabinet-makers, ornament gradually became a delicate accompaniment subordinated to technical solutions and to efficiency. In *Interior Decorations*,⁷ as Percier and Fontaine entitled their first published designs, the cabinet-maker is not even mentioned. No new types, no opened drawers as in Sheraton's design books: everything is rendered in thin outline as first done by John Flaxman, who, we may note, went to Rome the same year as Percier and Fontaine. Fontaine's plates are not easy to read; in them the spatial dissolves into the decorative, which overruns everything.

Sheraton would cut lock shields out of plain metal or leave them entirely undecorated. Now they become the pretext for bright, gilded bronze, in strong contrast with the red mahogany. The gilded metal is affixed not on the locks only but in all possible places.

Other periods have seen ornament pass from the delicate to the florid; but now ornament dazzles the eye; and, proclaiming the difference of its material, strikes a jarring note.

the devaluation of symbols

Behind all this is the reminiscence of imperial Rome. From the Renaissance on, the Classical panoply had served time and again: arabesques, trophies, torches, the horn of plenty, palms as used by Robert Adam, the Roman eagle with thunderbolts, the Roman fasces, the swan, the genii, the winged victory bearing laurels in her outstretched hand, Pegasus and griffons, sphinxes, Hermes, lion heads, helmeted warrior heads or Olympian scenes, symbols of power and fame. Singly or in groups, this treasury of emblems is spread upon the walls or, in miniature form, nailed to furniture.

The variety of emblems on the power and fame motif is almost impossible to digest. That Percier and Fontaine handled them with great elegance becomes clear by contrast with what was created elsewhere in imitation of the French. Even Thomas Sheraton of London, who during his

⁷ Percier and Fontaine, *Recueil de décorations intérieures*, Paris, 1801; 2nd ed. 1812; 3rd ed. 1827. This publication was used as a design book and was immeasurably significant for the diffusion of the Empire style. It went through three editions within thirty years.

later period could not escape the French influence, seems remarkably heavy when he attempts this kind of decoration.

The ornament is chosen and assembled from various conventional motifs. Its elegance of line cannot be denied, but it no longer flows freely from the springs of invention. Perhaps it has been too naturalistically torn out of the frame within which it once had meaning. Indeed, it is not internally assimilated, as in the Renaissance when originality ran stronger than the borrowed forms of Antiquity.

The motifs multiply. But do they ever reach the threshold of feeling? Are they not rather like advertisements that one carelessly passes by, having seen them too many times? Do not the eagles, lion heads, torches, and griffons too insistently stress the envied Roman ancestry? And the trophies, the genii with palms, the spears and swords, encrusted on furniture and walls, do they not speak too often of victories?

What takes place in the Empire style is nothing other than a devaluation of symbols. As Napoleon devaluated nobility, so he devaluated ornament.

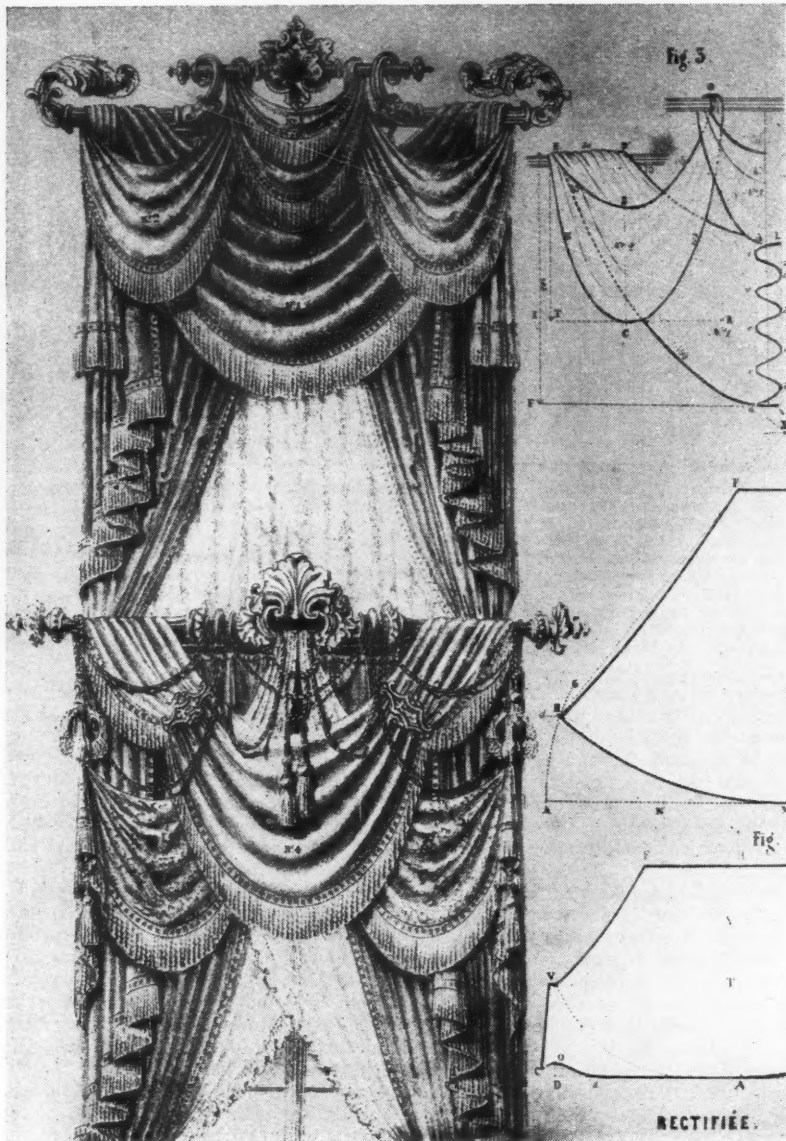
This devaluation of symbols is seen time after time in the Empire style. The laurel wreath, which the Romans used sparingly because of its significance, forms almost the trademark of the Empire style. Beginning in the Directoire, it appears singly, but now it spreads like ivy over entire pilasters, or is stamped upon the walls of the Tuileries throne room, which Percier and Fontaine decorated for Napoleon. And is it not telling that one felt no incongruity in using friezes of crowning victories with palms even on teapots?⁸ Or that the thyrsus staff, carried in Antiquity by the worshippers of Dionysus only at the most solemn festivals, now serves as a curtain rod (fig. 5)?

In the enormous flower stand they sent to Sweden (before 1801) (fig. 4), Percier and Fontaine used sphinx heads as supports for flower baskets with real plants. The motif was not new. Sphinxes were painted in light colour on the panels of Marie Antoinette's boudoir in Fontainebleau.⁹ They too carry a slender flower basket on their head. But all this is a gentle unreal play of dream elements that the eye delights to follow—as irrational as the sphinxes' tails, curling into arabesques that sprout a thin stem balancing a vase. In Napoleon's time, the

⁸ Hessling, op.cit. pl. 3.

⁹ L. Dimier, *Fontainebleau, les appartements de Napoléon I et de Marie Antoinette*, Paris, 1911, pl. 74.

7, Max Ernst: "Night Shrieks in her Lair . . ." Out of the billowing drapes and gloomy atmosphere Max Ernst's scissors make a submarine cave. The interior is stifling with assassination and non-escape. Are these living bodies, corpses, or plaster statues; relaxing or rotting, dead or alive? "Every salon seems submerged at the bottom of a lake," says André Breton. (Max Ernst, *La Femme 100 têtes*, Paris, 1929.) 8, drapery croisée. 1860's. The croisées become heavier and more and more complicated, until in the latter half of the century the whole interior is filled with a gloomy, oppressive atmosphere. (Jules Verdellet, *Manuel Géométrique du tapissier*, Paris, 1859.)



sphinxes become solid metal beasts and real flowers are supposed to grow out of real vases. Dreams lose their fascination when frozen into naturalistic terms. And it is also significant for the devaluation of symbols that the Empire architects enthrone a god on an almost ceiling-high pylon in the midst of a room, and call it a wardrobe.¹⁰

furniture becomes dominant

The decisive step toward the nineteenth century in Empire style was the beginning of spatial disintegration.

Furniture is treated in the spirit of self-sufficient architecture. Pieces are often conceived as isolated entities, and furniture loses its relatedness to the surrounding space.

When the eighteenth century designed pieces of any considerable size, it set them as far as possible flush to the wall, sometimes between rooms, so that their volumes should remain as inconspicuous as possible.

The cabinet-makers of late eighteenth-century England expended great pains on the glass-fronted bookcase. They were especially anxious to keep the piece modest in appearance, of such proportions as to hold as many books as possible in the least space. They set the container close to the wall. In 1800 Percier and Fontaine designed a similarly modest bookcase for Napoleon's residence in Malmaison. But, at the same time, they are tempted to make the bookcase into a display piece, such as the "secretary used as a bookcase" designed for an Amsterdam client. In its parts, it takes after the English bookcases. But the meaning has changed. Access to books is no longer the guiding motive. More urgent, it seems, is that the furniture should be shaped like an Egyptian temple door, and covered with hieroglyphs. Percier and Fontaine comment, "The Egyptian form adopted by us had been requested to set forth a series of various rare woods and to afford the motives for various incrustations. The two sitting figures with Osiris heads are in bronze."¹¹ Exotic appeal and decorativeness are here the yardstick.

Space cannot hold its own against the gigantic flower stands flanked by four plant-bearing sphinxes, where three tiers accommodate a goldfish bowl, flowers, and a birdcage. By 1800 this

stand, commissioned by a Swedish Count, has anticipated whatever the nineteenth century will contrive in this way.

the influence of the upholsterer

And finally the trend of Empire style appears in an adjunct that is far from the genius of serious design and which seems purely accessory at first glance. This is the great role played by drapery. It reaches its peak toward the end of the Empire and, as much as anything in Napoleon's time, forms a premonition of things to come.

Here the upholsterer, the decorator, announces his claim to leadership. Within a strong architectural framework, hangings with various transoms and sidepieces were introduced under Louis XIV. Jean Marot helped to give them a clear shape, such as might merge with the architectural space. Under the Directoire began the replacing of panels by drapery painted on the wall in allusion to Antiquity, as in Madame Récamier's bedroom. This, together with the treatment of furniture as self-sufficient architecture, did much to further spatial disintegration. Napoleon seems at first to have resisted the fashion. Back from his campaigns, he deprecated the hall at Malmaison, which Percier and Fontaine had draped in tent shape: it "resembled a cage for wild beasts."¹² After drapery painted on the

wall, real fabric soon wrapped space in its garments, muffling all boundaries.

Drapery is elected to play a quite special role. The Directoire attempted to give calico curtains a somewhat informal air by hanging them from large rings, loosely held on a rod. Agitated movement takes hold of the curtains under the Empire; "What has left us a particularly forceful memory of this period is the mode of execution of this drapery, so dense, and so daring in its effect."¹³ This is what made the greatest impression on an upholsterer of the 'seventies. The upper part of the curtain (*lambrequin*) is picturesquely draped, and slung, toga-like, over the curtain rod, to which motion is also communicated. Hawk heads hold the *lambrequins* in their great open beaks (fig. 5). Fringes, double or threefold, give additional weight. The calico curtains, asymmetrically crossing, are gathered in generous folds. In the same way, windows, doors, and alcoves are abandoned to the upholsterer's fancy.

This florid drapery was of well calculated carelessness. Skilled workers knew how to cut and sew these difficult pieces, and to cast them with casual effect over their curtain rods—the spear or the thyrsus staff. The draperies are still made of light calico. Under Louis Philippe the picturesque grouping of the Empire will be combined with heavy, Louis XIV fabrics.

¹⁰ Percier and Fontaine, *Recueil de décorations intérieures*, Paris, 1801.

¹¹ Ibid.

¹² G. Rayssal, *Château de Malmaison, texte historique et descriptif*, Paris, 1908, p. 13.

¹³ Deville, *Dictionnaire du tapissier*, Paris, 1878, p. 197.

Westminster Regained

Proposals for the Replanning of the Westminster Precinct

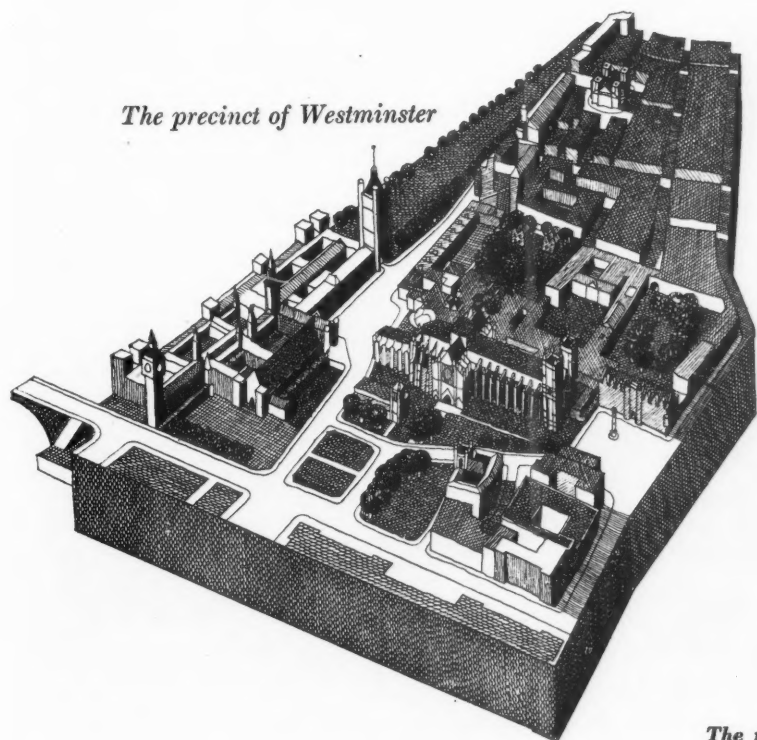
The diagram below represents a piece of London, the area that is logically included if Westminster is isolated as a single precinct, as proposed in the Abercrombie-Forshaw County of London Plan. This area can be looked at in several ways: as a series of familiar—all too familiar—streets, squares, and yards flanked by buildings; as a group of buildings serving different functions, parliamentary, ecclesiastical, educational and residential; or as buildings, spaces and objects symbolizing the significance of these same functions and the part they have played in history. The last two ways of looking at Westminster appeal primarily to the mind and the emotions and affect the eye only at second hand; the first affects the eye directly, but through familiarity the eye discounts its own sense data. It is seldom, however, that anyone sees a place in only one of these aspects, unless he purposely narrows his vision to study a certain set of facts as the scientist or town planner is often compelled to do. Most people's picture of Westminster is made up of a mixture of all three. Satisfactory as that picture may be it still leaves out of account the subtler visual qualities, or at least the conscious enjoyment of them. To arrive at these it is necessary to take a fourth aspect, one that goes beyond an understanding of the associational, symbolic or face value of a place, and concerns itself with outline, volume, space, texture, pattern, colour and, what is even more complicated, the realm of space-time. This is not to deny the part that one or all of these factors may play in the other viewpoints; what it does stress is the value of isolating them and understanding their values for their own sake. It is no paradox to say that this fourth way of looking at a place is the only one that *actively* makes use of the eye.

The Westminster precinct is now faced with the need of such an evaluation as this. Although the functional changes necessary to bring it into line with contemporary requirements are not sweeping, so closely interdependent are its visual qualities that a relatively small alteration, if well-considered from the point of view defined above, could succeed in

re-creating the coherence it undoubtedly possessed before Victorian traffic engineers cracked it wide open with Victoria Street and the Embankment. THE ARCHITECTURAL REVIEW, therefore, has made an analysis of the Abercrombie-Forshaw plan, paying particular attention to its visual implications, which have not previously been fully investigated. It has accepted in every main feature Sir Patrick Abercrombie's traffic proposals for the area, which are deliberately aimed at re-establishing its precinctual nature. Use zoning, which is already clearly defined and functionally satisfactory, remains as it is. Certain improvements and additions to accommodation, as well as some amenities which the area lacks, are proposed. In the following pages the precinct is taken to pieces, its visual qualities analysed, its functional needs re-established, and it is then put together again in the manner suggested by itself, but also strictly in accordance with the proposals of the County of London Plan.

The realization of the ARCHITECTURAL REVIEW plan is by Gordon Cullen.

The precinct of Westminster



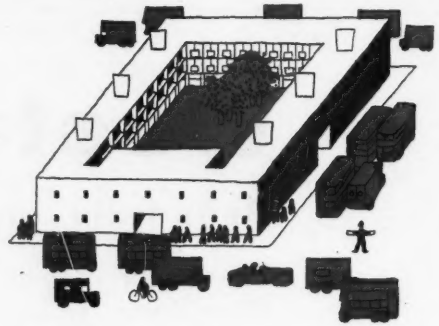
Function of a precinct



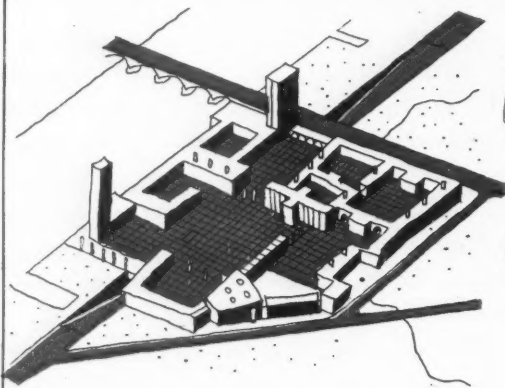
A stony inattention is one protection against noise and other kinds of interference.



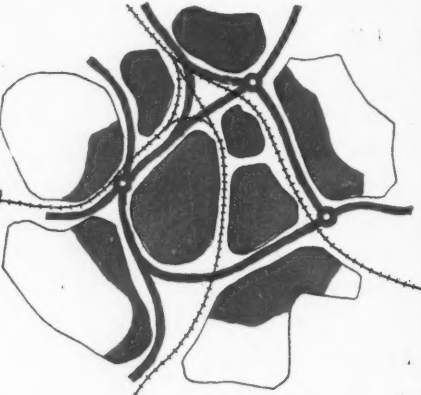
A brick wall is more efficient and has the advantage of being opaque.



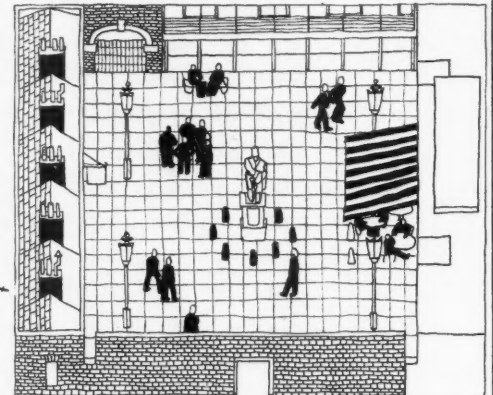
More effective still are many rooms planned round a court, which is barred to through traffic.



Several courts grouped together satisfy the demands of traffic and town life best of all.

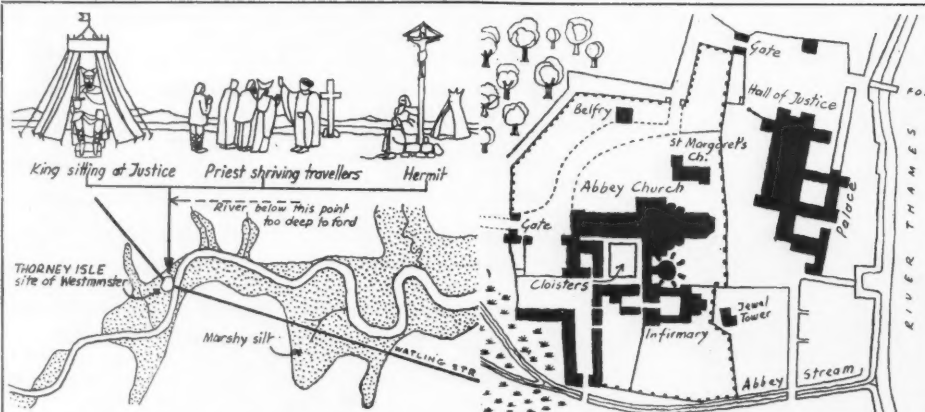


The city pattern thus becomes cellular, transport serves instead of severing the groups.



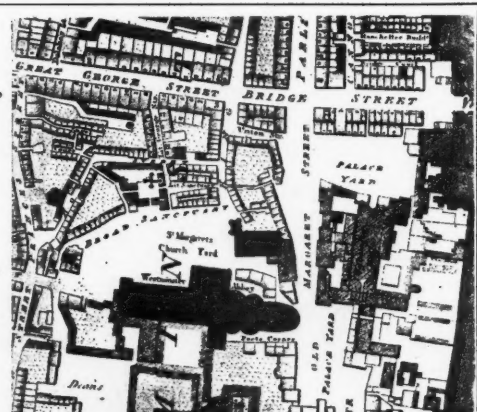
City character is pedestrian and human in scale; the clash of conflicting activities is avoided.

History of the Westminster precinct



The lowest fordable point on the Thames proved a venue for priest, hermit and governor.

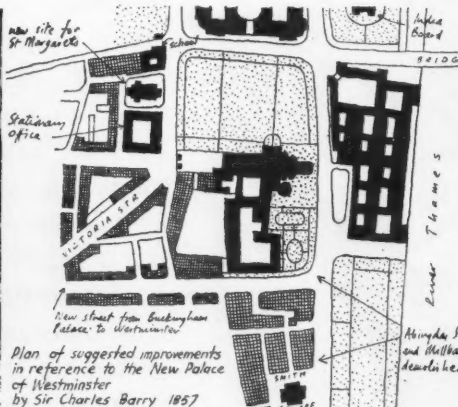
The mediæval precinct included parish church, monastery and hall of justice.



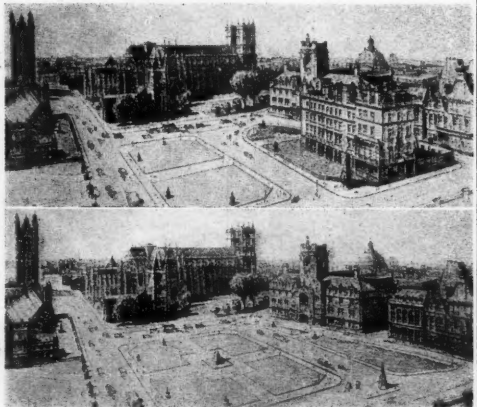
London, the port-town, engulfed Westminster, the ford-town; still the character was retained.



Westminster courts and yards formed a network in which old and new met on equal terms.

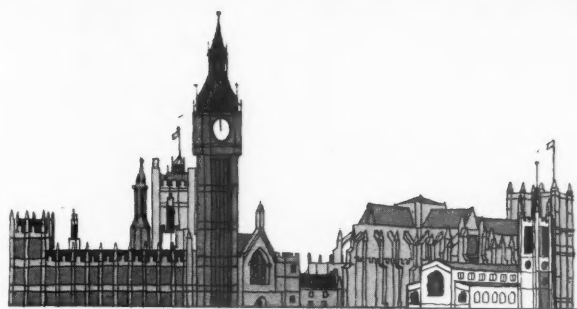


Victorian traffic planning destroyed the precinct by opening it up.



Recent proposals like this one ignore the opportunity to regain Westminster as a precinct.

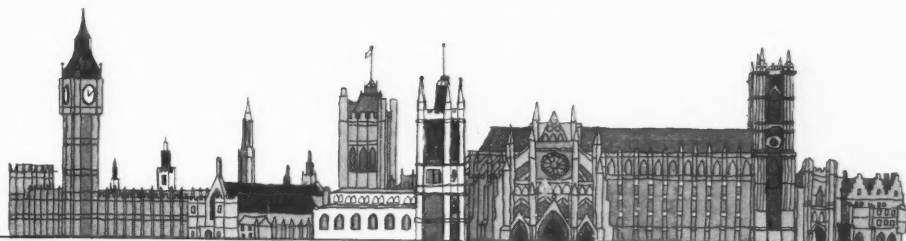
Panorama of the Westminster precinct



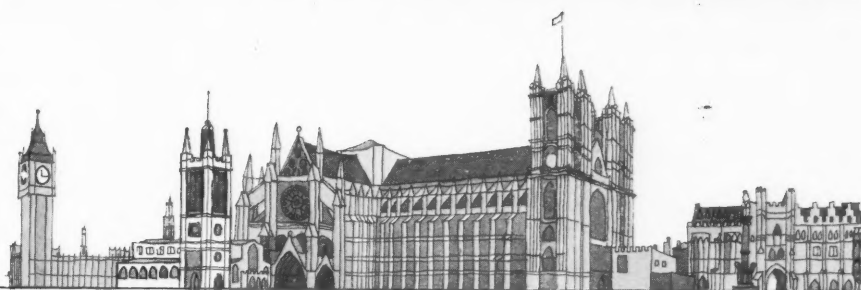
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2



3



4



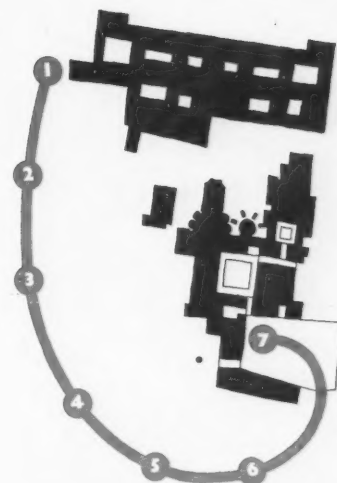
5



6



7



The view of a town as a piece of moving scenery hardly enters the head of the man in the street, yet for the man in the street especially this is usually what the town is—a moving set. Several factors militate against this view. First, the visual nerve for a variety of reasons is extraordinarily inactive in the urban individual. Secondly it is hard for those who enjoy the pleasure of seeing for its own sake to indulge their peculiarity without danger to life and limb. The particular sequence of views shown here are, as it were, "stills," taken from the uninterrupted sequence of views which would unfold themselves if a keen eye was allowed freedom to take the walk shown in red on the map above (the positions from which the "stills" are taken are numbered). This walk, on which it is essential to get a certain distance from the objects viewed, cannot of course be taken without the observer wading at enormous risk through an avalanche of fast-moving traffic. A visual experience, therefore, in which every shade of white and grey, subtle contrasts of shadow and light, and a series of objects, the towers, masts, roofs and spires of Westminster, which continually reassemble in a really miraculous variety of "compositions," cannot be enjoyed single-mindedly because the area has not been developed as a homogeneous unity as, for instance, the Oxford college is developed. Yet this scene in fact rivals Oxford and is of the same collegiate character. As a piece of urban landscape it can hold its own with the most illustrious examples in the world—the Place de la Concorde, the Piazza del Popolo or even the Piazza San Marco. The map on the next page shows what it is that prevents us from getting the full enjoyment and use out of it. In the pages that follow, proposals are put forward that show how, with surprisingly few changes, we could reveal and preserve a national monument, which for sheer visual genius cannot be equalled anywhere.

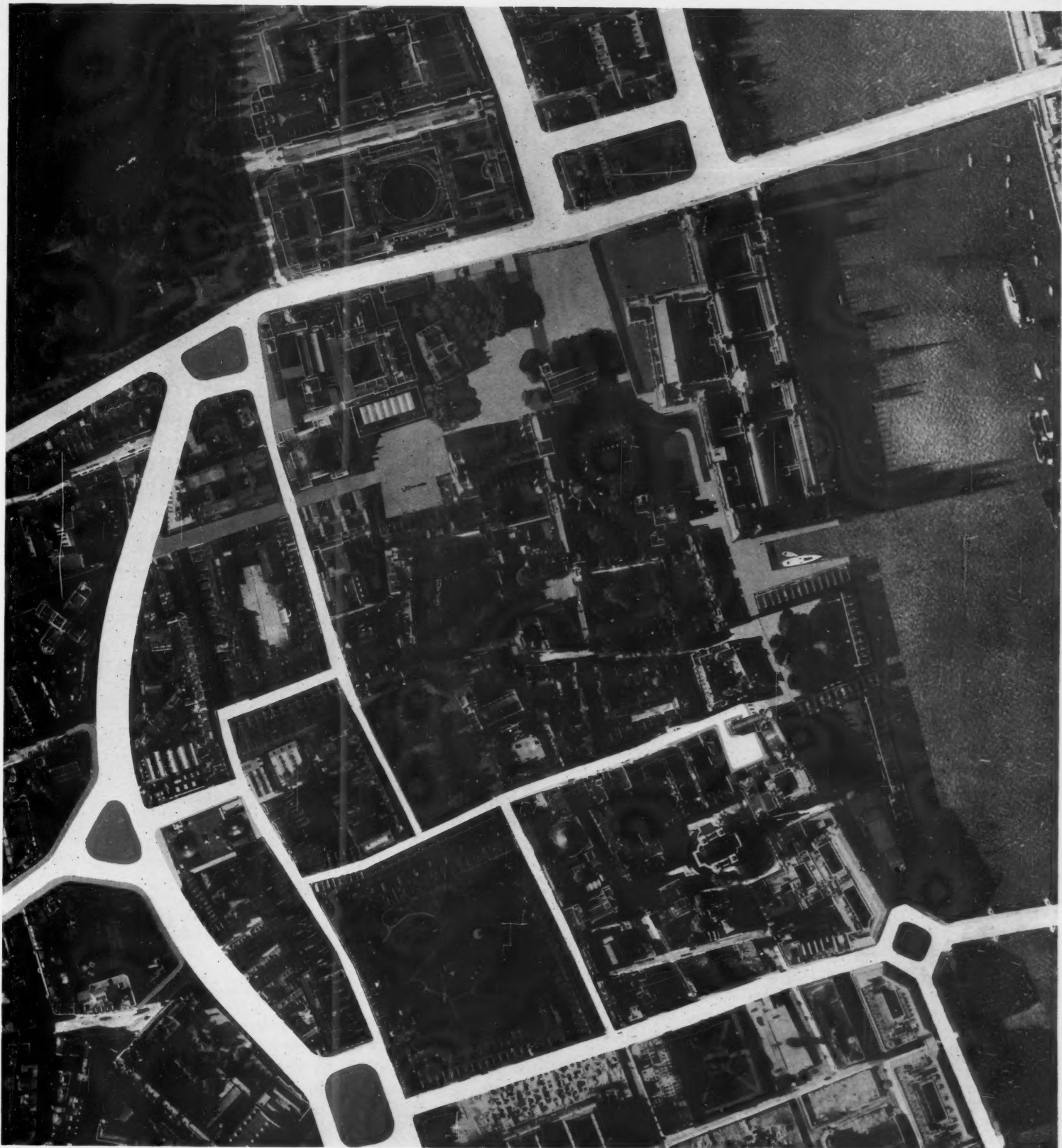


The Westminster precinct today

The area is bounded by the Thames on the east, Horseferry Road to the south, Strutton Ground to the west and Great George Street to the north. The government centre of Whitehall is a natural extension of the area, but, as an annexe rather than an organic part of the Palace of Westminster, it is a separate problem and therefore is not considered here. The type of development with which the area is threatened has already encroached on the south side in the form of mammoth office and flat blocks. The white streets on the map above show how through traffic breaks up the area arbitrarily into fragments, which bear no relation to the function, the history or the visual quality of the place. The greatest offenders are Broad Sanctuary leading to Victoria Street and Old Palace Yard and Abingdon Street, starting from the key to all the mischief—the roaring traffic roundabout of Parliament Square. The traffic menace which is at its most obvious in these places goes about its work of destruction in other more indirect but no less dangerous ways. Examples are the turning of fine squares and streets like Smith Square and Queen Anne's Gate into makeshift car parks; the forcing of narrow chasms like Great Smith Street to carry a major traffic

load, with the hooting and the detours which the consequent congestion causes. From long habit we take these abdications of good sense as laws of nature, since most of us have grown up in and been conditioned by the mad world created by Victorian engineers whose conceptions of town planning consisted of exactly one idea, the driving of traffic arteries through the old precinctual* urban pattern which is retained to-day only in our university cities. As the frontispiece shows, these conditions are not natural or traditional.

* The term precinct has a technical town planning sense, but this need not concern us here; the meaning that does concern us was defined in the November, 1946, issue which was devoted to the REVIEW'S plan for the St. Paul's area. "In the modern sense, it (the term precinct) has come to define an area of either single or varied function, from which through-traffic is purposely debarred. Inside the area service traffic and pedestrian ways are carefully segregated. . . . The hall-mark of the precinct is first of all the sense of enclosure, and then the varied contrasts it provides within a relatively small area. Both the enclosure and the contrasts are the result of the abolition of through-traffic. Where this has not occurred the places of work and the corners for rest or recreation are depersonalized by the constant distraction of the (to them) meaningless movement and noise. But where this foreign traffic is debarred, each street, yard and green expresses its purpose or personality, in the noise or silence, the bustle or the inactivity which is characteristic of it."



The Architectural Review's plan

There are two sets of proposals put forward in the map above. The first concerns the re-routing of traffic whereby the Westminster precinct may be granted the freedom to express its natural character as a national enclave of collegiate pattern wherein the tourists and trippers of the Empire may be at leisure to roam undisturbed and our legislators may work in tranquillity. The second concerns the alterations which are made to enhance its character and to bring it into line functionally with contemporary requirements. So far as traffic is concerned the plan, except for one or two minor variations in service roads within the precinct, is identical with that of the County of London Plan.* The diversion of main traffic that it entails is clearly shown by the broad bands of white on the map which, if compared with the white bands on the previous map, demonstrate how sweeping a change would come over the area with the mere moving of part of Victoria Street. Victoria Street is cut short at Strutton Ground and deflected up Broadway to Gt. George Street in one direction and along

Strutton Ground to Horseferry Road in the other. Thus the main traffic artery skirts instead of perforating and fragmenting the area. Inside the precinct, the roads with traffic priority are limited severely to essentials and all other roads become pedestrian ways in which local traffic only is allowed; in these cases there would be pedestrian right of way. New building inside the area is limited to the chambers in Victoria Tower Garden and the café in Parliament Square, but changes of ground surfacing will occur throughout Parliament Square, Old Palace Yard and on many pedestrian ways (as in Queen Anne's Gate). Access to the Houses of Parliament is by subway from the new Westminster Bridgehead roundabout to New Palace Yard (now levelled and sunk) and thence to a subterranean way or crypt to the Lords entrance.

The modifications include the planting of trees, realignment of railings, bollards, etc., all of which are designed to bring about the return of Westminster to its real collegiate character, which is still best suited to serve its various activities, and most of which fortunately still remains, at least in plan.

* County of London Plan. J. H. Forshaw and Patrick Abercrombie. 1943. Macmillan & Co.

The plan described

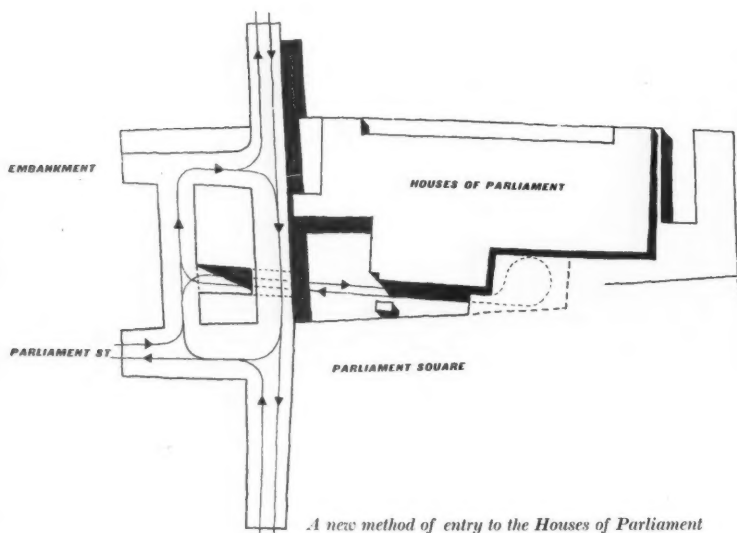
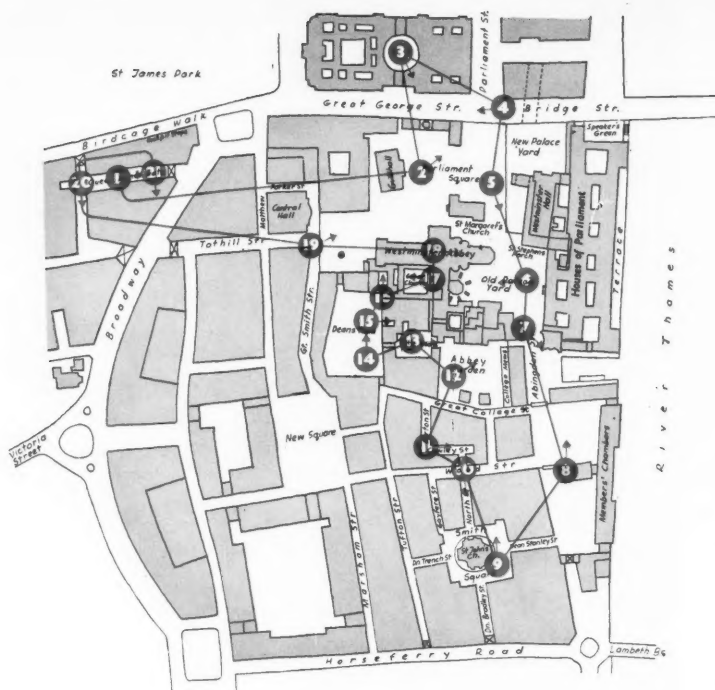
London, the hub of a great Commonwealth and Empire, covers some 700 square miles and is without a civic centre. Civic centre is an ugly word, but the thing it represents cannot be done without in a capital city. To say London is without one is possibly exaggerating; it has the remains of what was once a civic centre. The destruction of this was brought about mainly by Victorian traffic-engineers. Today, along the routes they provided—through Old Palace Yard to Abingdon Street and Millbank, through Broad Sanctuary to Victoria Street—traffic streams along at up to forty miles an hour. The precinct of Westminster, which once had an integral character and offered, as all precincts do, a sense of enclosure and freedom to get on with whatever activity might prevail there—even if it was only sight-seeing—has thus been reduced to a series of varying-sized traffic islands. The exact nature of this travesty of common sense is unfortunately hidden from most of us by habit, but the fact remains that London lacks a centre adequate to the requirements of a great capital city. There arises the question whether the funds for an Empire War Memorial might not be utilized to provide an amenity which would be of use to all Empire visitors. The idea is to make certain physical changes, shown in the map on the preceding page and the sketches on the pages that follow, thereby dispersing the forces that endanger the area, and recapturing for it its original character as a unified precinct. This would make of Westminster a place worthy of the position it holds in people's imaginations, and well-adapted as the site for an Empire War Memorial, the possible nature of which is described further on.

So far as the road system is concerned, the proposals are these: traffic coming from Westminster Bridge and Whitehall is taken down Great George Street, then cuts across to Broadway and so into Victoria Street. The section of Victoria Street between this junction and Broad Sanctuary is dismantled. These changes make it possible to take up the roadways in Parliament Square, Old Palace Yard, Abingdon Street and Embank-

ment, and to replace them with grass, paving and pedestrian ways. The suggestions for other main roads and for secondary roads are shown on the preceding plan; along these traffic retains priority. Everywhere else the priority goes to the pedestrian, access to precincts being so devised that only essential service traffic will use it.

The method of entry by car to the Houses of Parliament is shown at the foot of this page. New Palace Yard is lowered and an access road is tunnelled under Bridge Street from the new roundabout near Scotland Yard. This road continues at the low level round Westminster Hall to an underground car park crypt below Old Palace Yard, which above becomes a Cathedral Close.

Other proposals which are illustrated further on include provision of new amenities for Members of Parliament. Victoria Tower Gardens are made into two courts in the London tradition, without losing the public garden; round the courts are grouped chambers and cafés for Members of Parliament. Between the end of one court and the Victoria Tower end of the Palace of Westminster an entry to the area by water is provided by the construction of a quay, where members may moor their yachts and barges, and where the Royal Barge may tie up. There are also resting places and cafés; one of these, situated at a key viewpoint, is in Parliament Square. Ranged with the re-sited statues of the Prime Ministers along the boundary of Great George Street, the café will give to the square that sense of seclusion and intimacy which is an important part of the precinctual character. In fact, Parliament Square, in its new form, would be the ideal situation for the memorial to the two world wars. On its flagstones, maintained in perpetuity by villages, committees or regiments (depending on the decision on how to classify the names), could be engraved the names of those who fell, to whose memory the preservation and improvement of Westminster would be dedicated.



The pedestrian's viewpoint — a conducted tour

There is only one way to enjoy what a town has to offer the eye, and that is the pedestrian's way. Moving fast along an arterial road or sitting in a traffic jam can be pleasures too, but they are fleeting pleasures which must not be allowed to interfere with the real business of *living in that area* even if "living" only consists of spending the day there. The factors at the back of the growth and change of towns during the last hundred years have conspired to eliminate "living" in favour of "communication," but it has now been found that communications themselves are not served by breaking down the precinctual cellular pattern that all English cities followed from the middle ages onwards. What we know to-day as the Westminster Precinct has its roots in the Palace of Westminster, which was a homogeneous small town on its own until the Court moved to the Palace of Whitehall and created another small town alongside.* The photographs and drawings which follow therefore take the pedestrian's view, and lead the reader through the area for which THE ARCHITECTURAL REVIEW'S scheme has been devised. It should be clear by now that it is more of a scheme for preservation and rejuvenation than for reconstruction. Much of Westminster is fortunately unharmed; the only real trouble is the Victorian road pattern, and within it there exist, complete and so far undisturbed, some of the strongest arguments in favour of precinctual planning in existence—properly re-laid out, or rather brought back to its original state, Westminster with the Abbey, School, Dean's Yard, Old Palace Yard and Smith Square will become a quadrangular landscape much more akin to the collegiate landscape of Oxford than to its present state of traffic-engineers-monumental. The frontispiece shows how, even in Canaletto's time, the place remained a completely secluded precinct. We have to restore this atmosphere while at the same time rationalizing the traffic chaos; these two objects demand the same solution. The quadrangular pattern of the area is allowed to speak for itself in the photographs which follow. Where retrenchment, the extension of precinctual development or certain new amenities are recommended, sketches are provided to illustrate the REVIEW'S proposals and, where possible, photographs showing the scene as it is to-day from the same viewpoint.

* The distinction between the modern precincts of Whitehall and Westminster is really based on the ghosts of these two palaces.

The map of the Westminster precinct on the facing page shows the streets in black, areas of buildings in grey, and the route of the conducted tour, which starts below, in red, with the viewpoints taken for the illustrations numbered. Points where changes are proposed are illustrated as they appear to-day by photographs on the left hand side of each page.



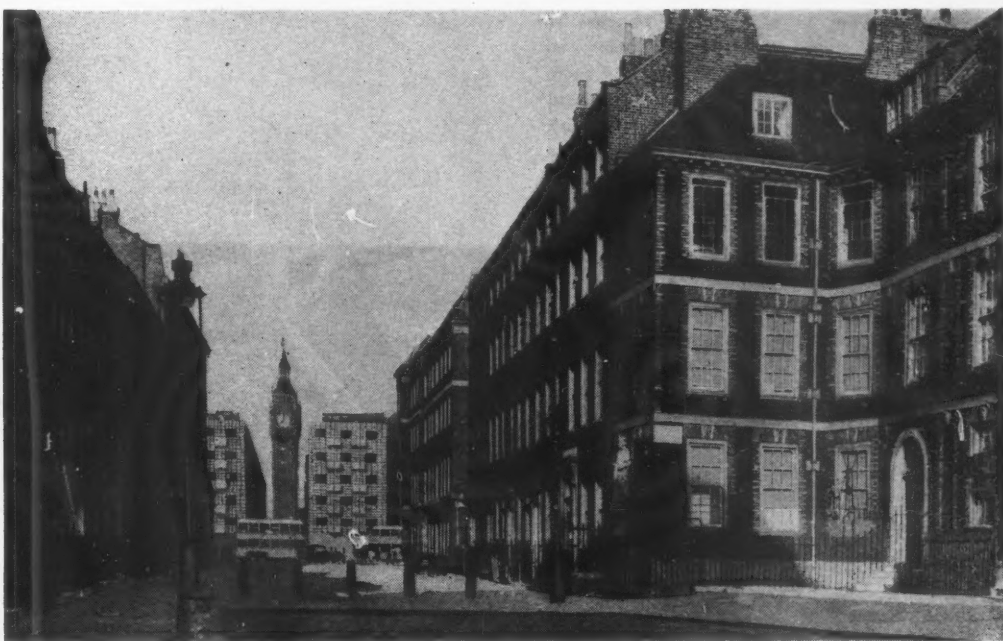
1a

The tour is designed to start from the offices of this paper, THE ARCHITECTURAL REVIEW, which are in the block of buildings on the right immediately beyond the statue of Queen Anne, 1a. The corresponding view, 1, shows Queen Anne's Gate returned to what it was, a small square (Queen's Square) which now once again becomes part of the pedestrian network. These modifications will mean that printers' vans can no longer roll up to the doors of the REVIEW; admittedly this is inconvenient, but it is of no consequence in a scheme which aims at the greater good for the greater number. It is mentioned here to make the pious point that everyone must be



2a

prepared for minor sacrifices in a cause as good as the rehabilitation of Westminster. A surprising view of Big Ben is opened up through the new block of offices on the main road. A corner of it can be seen very dimly in the gap shown in the "before" photo. Champion of Sharawaggi, the REVIEW



1, Queen Anne's Gate restored to its former character as a small square.



2, Parliament Square, a pedestrian quadrangle, with a café under the plane trees.

a conducted tour

is glad to start off with an axial, monumental effect.

Parliament Square is reached by passing through a subway under the arterial road. As part of the new pedestrian network Queen Anne's Gate is thus connected with the pedestrian lane seen in 1, which leads straight on to Big Ben. Walking up this passage one comes, in the new scheme, directly into Parliament Square, 2. Here the first and most important reorganization of the traffic pattern is



3a

to be found. Parliament Square is sealed to all traffic except Royal and other ceremonial processions. Instead of a traffic circus is found the first and greatest of the quadrangles—in the university sense. Here, there is room for great crowds to move at ease on special occasions and on unspecial ones, and for the hordes of tourists who will visit the Empire centre. In the intervals of peace Parliament Square becomes a very plain but very English courtyard, a place where those on business or pleasure may expand and breathe freely. Various amenities are provided, such as the café, without spoiling the general effect. The café is placed under the plane trees, in order that it shall not interrupt the view of the greater buildings. The statues of the Prime Ministers are placed in line along Great George Street as a moral hazard to emphasize, without interrupting the eye, the line of the traffic artery and the beginning of the pedestrian area.

The statues are seen again in 3, emphasizing the feeling of enclosure in Parliament Square and screening the wide opening into Parliament Street. The main contribution towards enclosure, however,

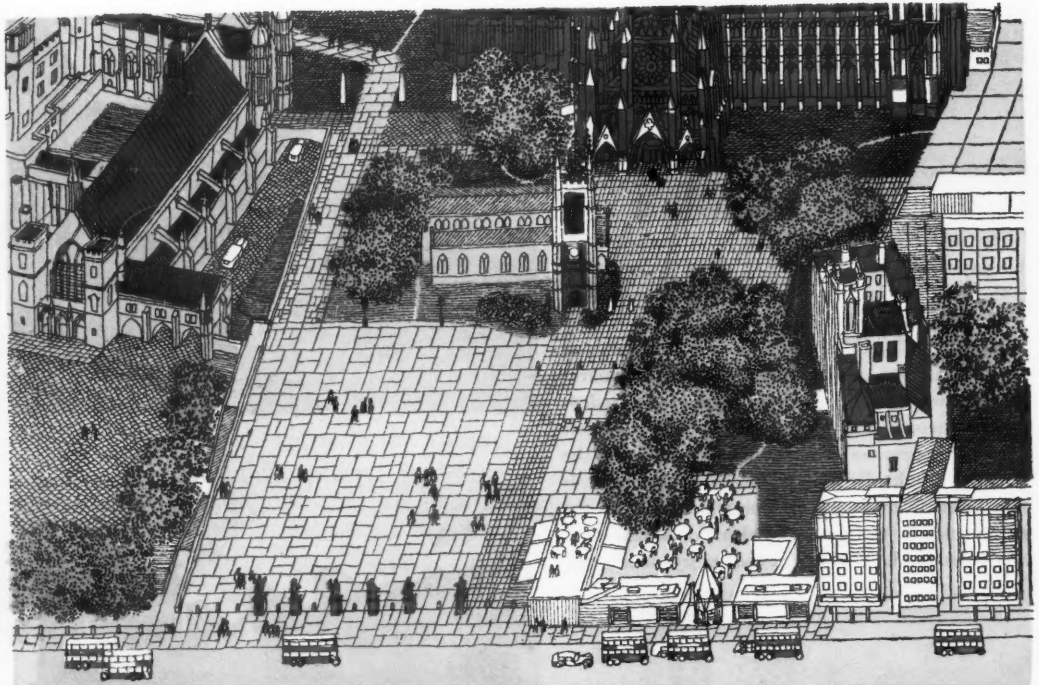


4a

comes from the big building masses of the Houses of Parliament, Westminster Abbey and the miscellaneous buildings such as the Ministry of Health and those in Bridge Street and Little George Street. Here the present plan differs from the County of London Plan, which constructs a broad tree-lined boulevard to St. James's Park (St. George Street), and demolishes the Bridge Street buildings, thereby causing a visual leak. This diminishes rather than increases the sense of enclosure. Careful attention must be paid to the textures of paving and the placing of bollards, all of which are important visual accents where traffic is lacking and grass is impracticable, and which in addition are useful for purposes of demarcation and guidance. It is here that it is suggested that flagstones should be cut with the names of all the members of the Empire who died in the two world wars. Such a memorial would make of Westminster, what, in fact, it



3, Parliament Square, with statues screening the opening into Parliament Street.



4, Parliament Square, showing the relationship of the various proposals.

should be, a symbol of the unity of a number of widely scattered communities of British and other stock who remain obstinately inclined to live together rather than apart, in mind if not in body. It is extraordinary that Westminster, which is the physical centre and symbol of this bond (as the King is the human symbol), should provide nothing but a couple of municipal seats and some geraniums to express it. It needs a gesture of an English sort—handsome but plain and without bombast. The carving of the flagstones with the names of the fallen would bring them, so to speak, back into the land of

the living and would remind the living of the world of the dead. A community, village or regiment (depending on the decision as to how to classify the names) might acquire a given number of flagstones and donate funds to keep the names cut in perpetuity. If there are more wars it is unlikely that we shall survive to demand bigger and better quadrangles for longer lists of names, but since as a nation the British now need their family and friends they might as well do something to symbolize their relationship in some tangible form.

4, rises above eye level to show the pattern

a conducted tour

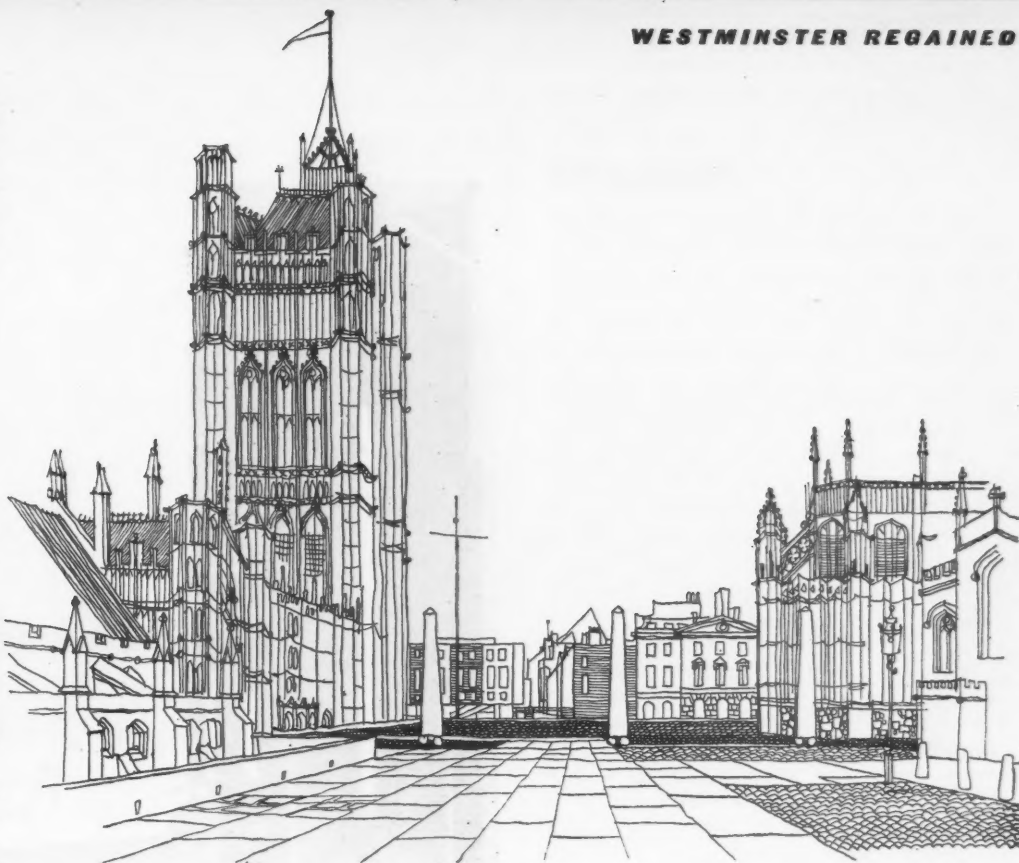
of the various proposals for Parliament Square. The passage from the Square to Old Palace Yard starts at the back of St. Margaret's and continues up to Henry VII's Chapel. The boundary of Old Palace Yard is marked by a line of stone pylons. Stone



5a

paving changes to the green of a cathedral close, and a carriageway, designed with particular thought to the state procession, 5, curves round to the House of Lords entrance. Normal road traffic uses the low-level road shown in the diagram at the foot of page 164.

The Palace of Westminster atmosphere remained long after the removal of the Court. Right up to the beginning of the nineteenth century, as the engraving, 6b, shows, the Parliament Square-Old Palace Yard area was precinctual, and insulated

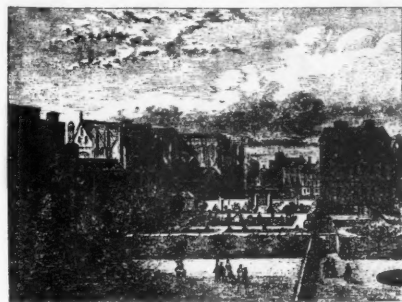


5, the processional way from Parliament Square to the House of Lords entrance.



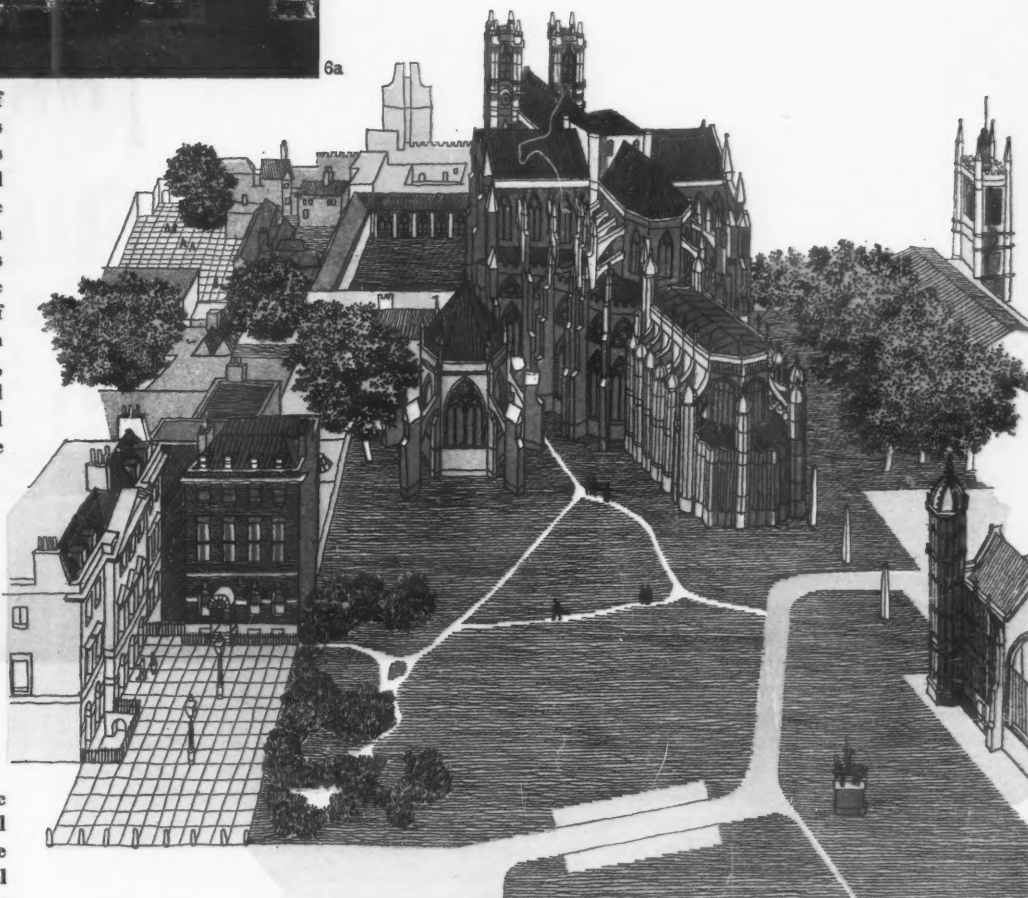
6a

from the traffic stream. It is now, on account of the wide roadway, one of the areas where bus drivers (who are human) can really let themselves go and the traffic roars up to Millbank from Whitehall at a speed few London streets can equal. The "before" photo, 6a, is taken free of traffic on a Sunday to show the (by London standards) enormous area of the roadway which acts rather like the Thames in splitting one-half of the precinct off completely from the other. It shows how much things have changed since the time of the engraving, when gardens covered Abingdon Street, and Old Palace Yard served the Abbey well as a cathedral close. 5, shows the redevelopment on collegiate



6b

lines, looking towards Old Palace Yard. All traffic is excluded, but a way is left open for the Royal Coach. The area by Westminster Hall where Cromwell now stands has been made into a low-level approach to the House of Lords for cars, so that Old Palace Yard as seen in the diagram at the foot



6, Old Palace Yard with the green lawns of a cathedral close.

a conducted tour

of page 164 can be developed as a genuine quadrangle. Here, since pedestrian traffic is not so heavy, it seems legitimate to have grass, trees and seats, a preserve where peers and commoners can find a corner in the sun to recoup or drift across to the Abbey. The view from the House of Lords, 6, was made before the memorial statue to George V was erected, but the statue could, of course, be easily incorporated in this scheme.

Until the construction of the present Houses of Parliament the area now laid out as Victoria Tower Gardens was one of riverside houses and wharves. Its clearance was part of the general desire for monumentality which led the nineteenth century to open up vistas of famous buildings. It may be thought retrograde to propose building anew on hard won open space used by office workers in Millbank at lunch-time. But if the proposals shown in 7 and 8 are carried out, the balance of open space free from traffic which results from the precinctual planning put forward here is more than held. The houses, designed as chambers for M.P.s, leave most of the same site free at ground level for public enjoyment. Instead, however, of a dingy and shapeless municipal park ending at Lambeth Bridge with a pathetic sandpit for children, the site is divided into courts, open at ground level,

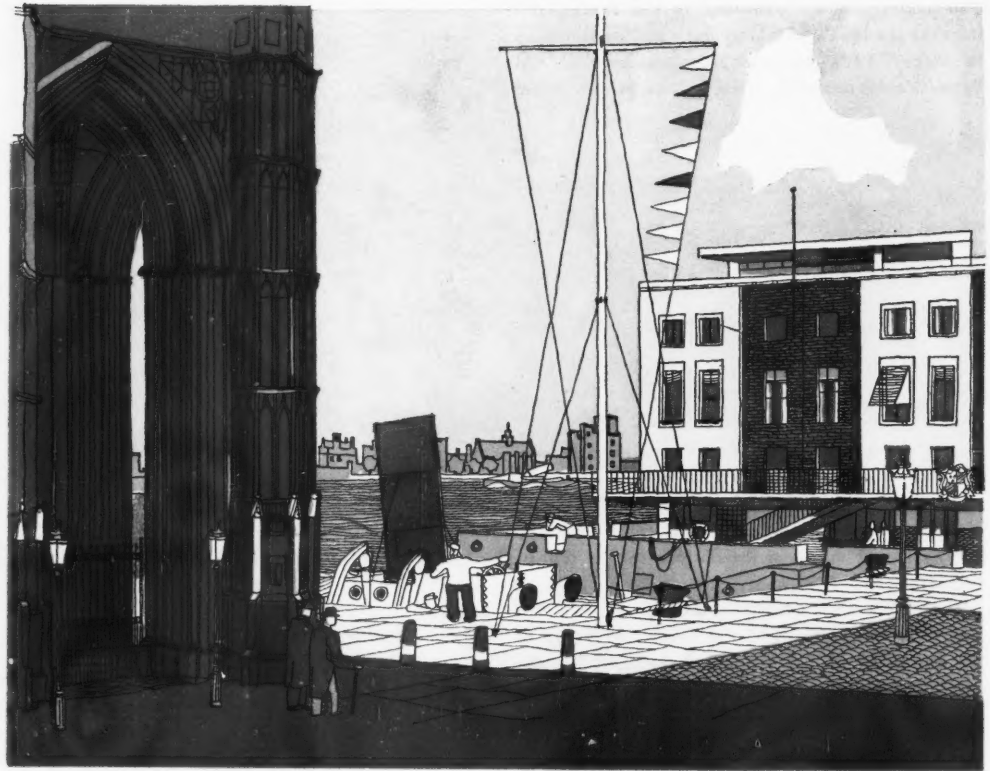


8a

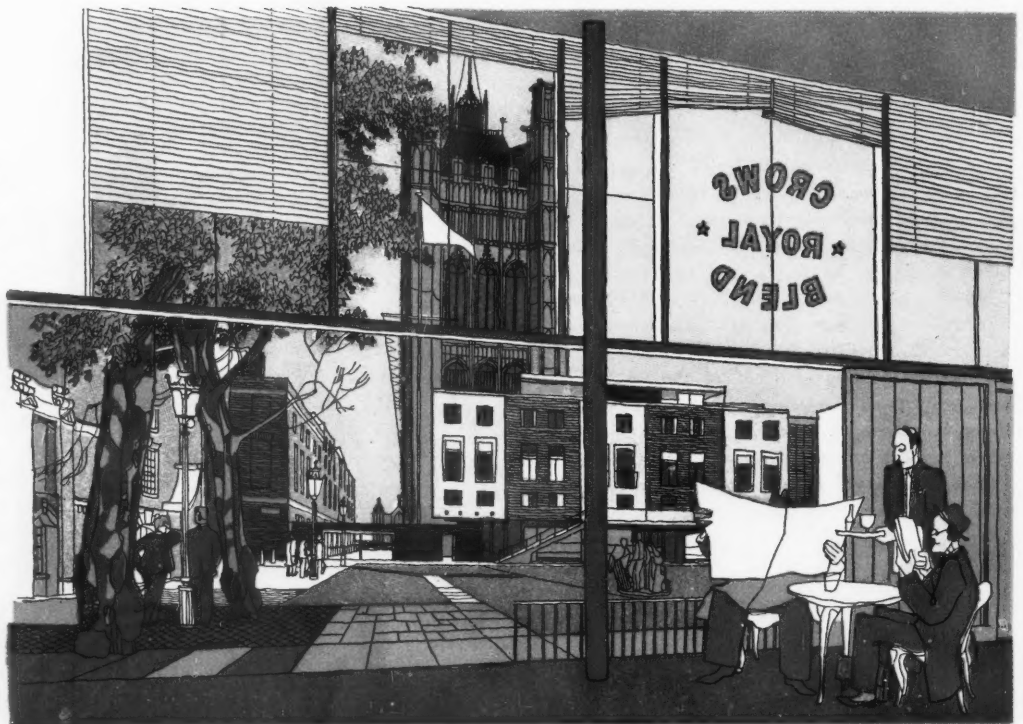
which lend themselves to a sensible river treatment and a real atmosphere of intimate relaxation. At the Lambeth Bridge end, freed from the sandpit, there is a restaurant-pub, 8; Abingdon Street becomes grass, and thus two more quadrangles join together Parliament to Smith Square. Here at lunch-time the staff of I.C.I. and others can find immediate relaxation in an atmosphere which is the modern equivalent of the London Apprentice at Isleworth. It should not be necessary to point out that the Victoria Tower, far from losing, gains enormously from the juxtaposition of its perpendicular, monumental character with the domestic scale of the chambers.

At the moment there is little connection between the precinct and the river. In many ways the opening up of part of one front by means of the Embankment has diminished the real character of the riverside. This character can still be felt on the south bank at Bankside, where the river and its bank are part of a visual and economic unit. The river's use is expressed, steps go down to it, and ships and boats are moored in it. An embankment denies all this, converting the river into a ha-ha—the painted backdrop to a road or park. But where the jetty is in 7, the river's use will once more be expressed by the boats moored there. River and land are thus given a visual link, and the Houses of Parliament an entry by water for state occasions or the everyday use of members.

The photographs opposite (they are in no way touched up) evoke the true spirit of Westminster.



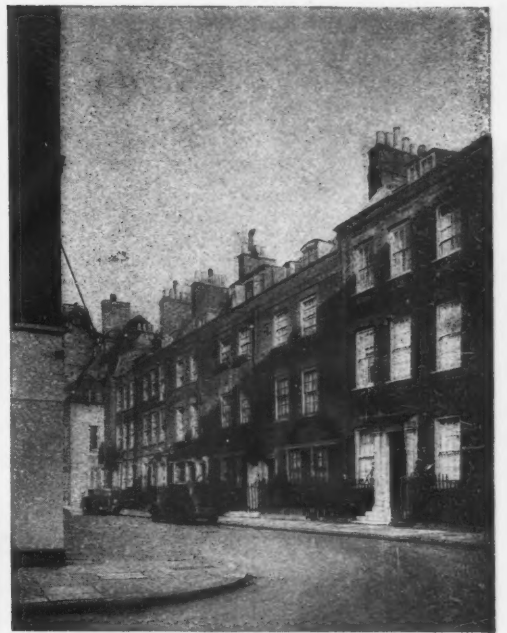
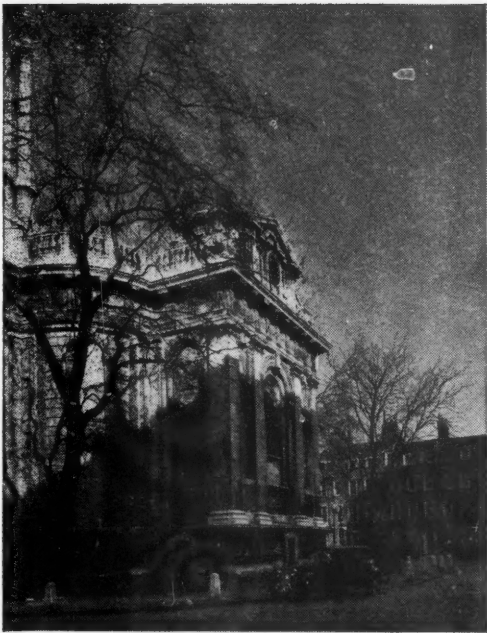
7, by the Victoria Tower, the connection between river and precinct is re-established.



8, restaurant-pub and paved courtyard on the site of Abingdon Street.

In these few existing places the full quadrangular effect remains. This is what Westminster was and what, with the few changes described in these pages, it can become again. One returns from the river at Millbank through Smith Square, 9, along North Street, 10, to Cowley Street, 11. On week-days, traffic flows or stands congested in these parts; the photographs have been taken on a Sunday to show,

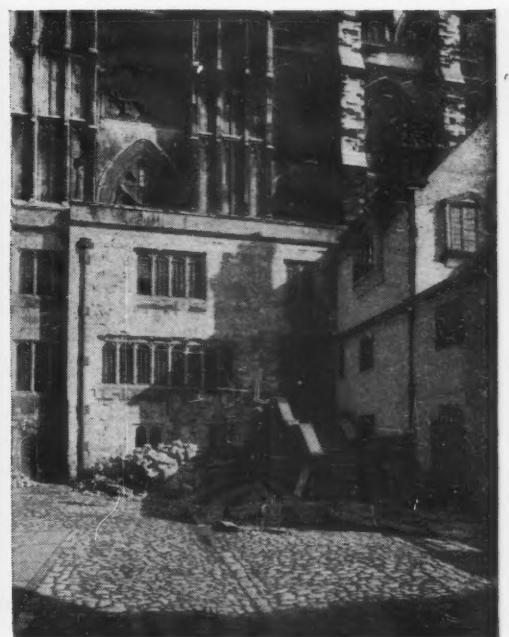
as nearly as possible, what precinctual character means. It is even more clear in the Abbey Gardens, 12, where no traffic can find its way (although they might, upon strict conditions, be opened to the public as is the Bishop's Garden at Exeter). Through a gate one enters Little Dean's Yard, 13. Here a magnificent view builds up to the Victoria Tower from the Westminster School Gateway. Dean's



9, 10, 11: the Smith Square neighbourhood, traffic apart, already possesses the precinctual character proper to Westminster.



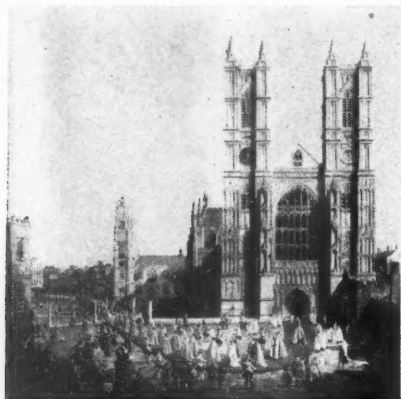
12, 13: the Abbey Garden and School Gateway; precinctual intimacy contrasting with the monumental proportion of the Victoria Tower.



14, 15, 16: close to the Abbey itself, in Dean's Yard and Abbot's Courtyard, remains of precinctual planning survive untouched.

a conducted tour

Yard, 14, is entered through an archway. Further down towards one of the Abbey's west towers another archway, 15, gives on to Abbot's Courtyard, 16, and through this to the Cloisters, 17, and on into the Abbey itself, 18. The return by the west door brings one back into Broad Sanctuary, 19. This view, towards St. Margaret's and Big Ben, should be compared with the Canaletto, inset below (in colour on the frontispiece), and shows the same view. On the left is a building on the site of the proposed new Colonial Office. It is suggested that the Colonial Office might set apart the top floor and roof terrace for the use of colonial visitors.



19a

Finally, back down Tothill Street, 20, to the Underground building and so to Queen Anne's Gate, 21, completing the circle. The final photograph shows the statue of Queen Anne with the three doorways belonging to the offices of THE ARCHITECTURAL REVIEW.

A pictorial tour like the one just concluded is an essential amplification of any town planning scheme. Without it a town plan is a mere skeleton, lacking flesh, blood and soul. So much town planning to-day concerns itself with the "broad essentials," and leaves the actual realization, the things you see, to chance or worse.

The Westminster precinct has now, we hope, assumed a definite personality. This it can regain by so few radical alterations, that it will be a tragedy if the present opportunity is lost. Whenever the spires and towers of Westminster are visible, whether from the hills of Hampstead or from the City, they should mean more than individual landmarks; they should, in fact, serve to locate a place of unified and distinctive character just as a scattered group of islands indicate the presence of a submarine mountain range.



17, 18: the Abbey cloisters and the nave from the west end.

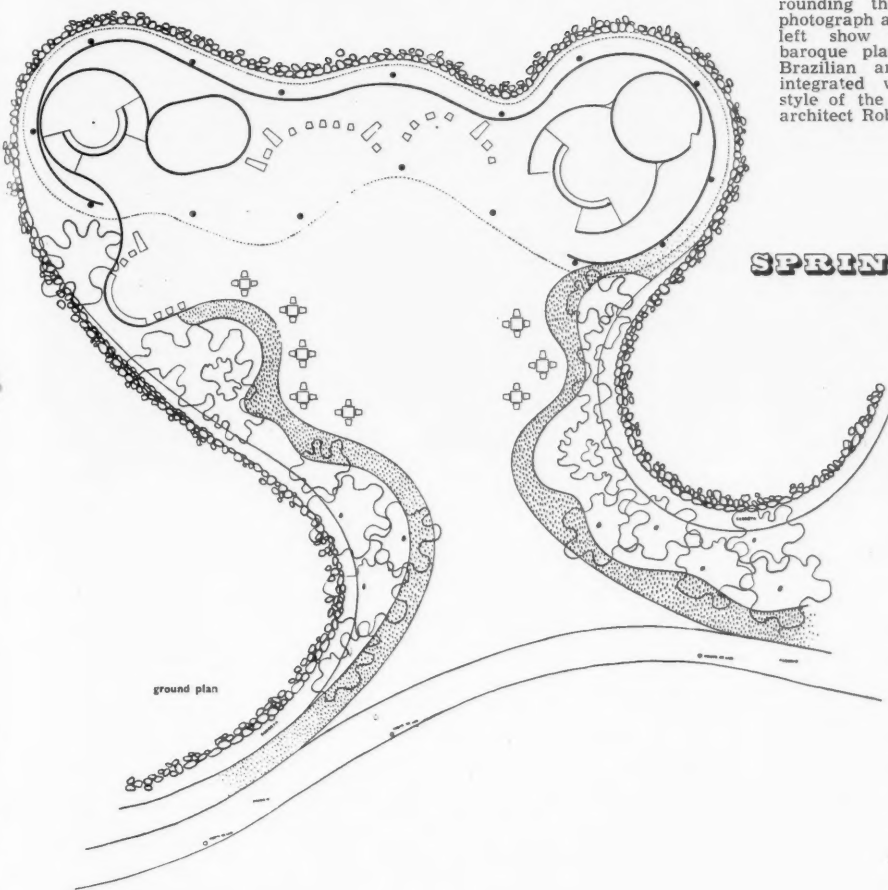


19, Broad Sanctuary, once more a fit setting for processions.



20, 21: Tothill Street and the Underground building, and 9 to 13, Queen Anne's Gate.

1, an air view of the Spring House at Araxa, showing the sulphur-mud and salt lake surrounding the building. This photograph and the plan on the left show the characteristic baroque planning of modern Brazilian architecture closely integrated with the informal style of the leading landscape architect Roberto Burle Marx.



SPRING HOUSE AT ARAXA BRAZIL

FRANCISCO BOLONHA: ARCHITECT

This building is designed as a place where patients at the spa of Araxa in Brazil may drink the sulphur waters. The lake which surrounds it is composed of sulphur-mud and salt; it is divided into sections to make the necessary filtering easier. The building is about 130 feet long and the width varies from thirty to forty feet. A rotunda at each end houses the pumps which are used to draw water from the lake. Construction is of reinforced concrete, columns are finished in travertine marble, the roof in pearl-coloured ceramic and the ceiling is of smooth-surfaced plaster. During construction workmen unearthed the first fossils known to have been found in Brazil. The pavement is decorated in *pedra portuguesa*, to the designs of the architect, with the life-size outlines of the five animals whose fossils were found. Walls are faced with *azuleijos* designed by Roberto Burle Marx and made at a technical school in Belo Horizonte; the motif is taken from part of one of the fossilized skeletons. The landscaping is also the work of Roberto Burle Marx. Windows are of metal, with only the upper sections opening.

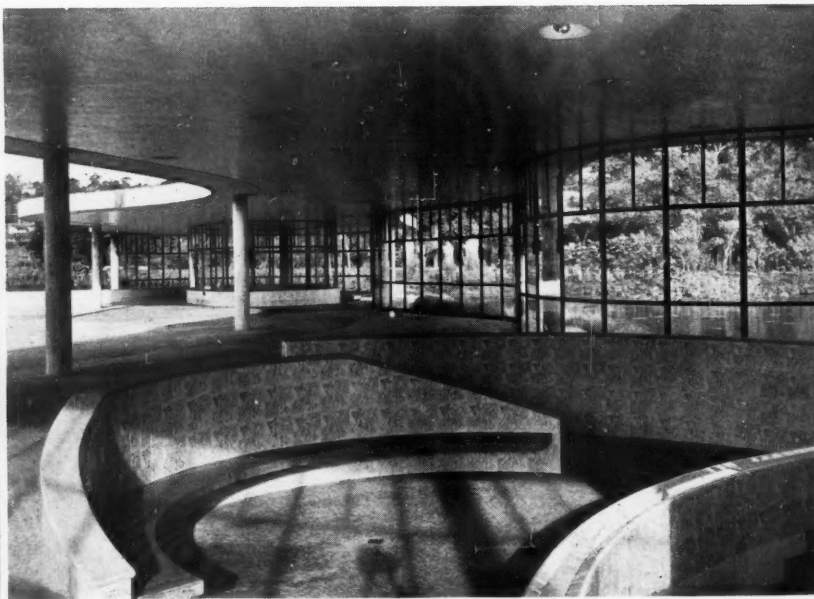
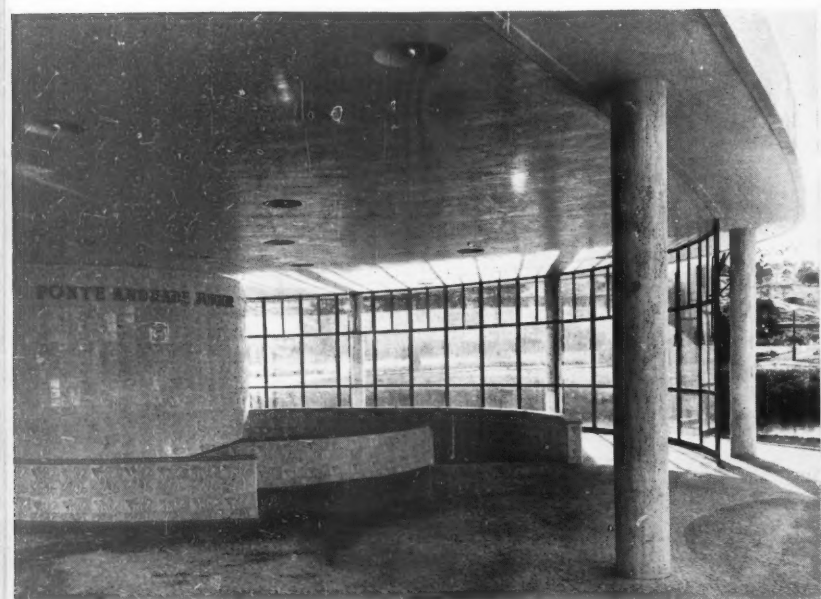




**SPRING HOUSE AT ARAXÁ,
BRAZIL**

2, a view over the lake to the Spring House, showing the glass screen walls, only the upper panes of which open; part of the spa hotel can be seen through them. 3 and 4, the interior with its azulejo-faced walls designed by Roberto Burle Marx; the ramps lead down to the pumps which draw water from the lake.

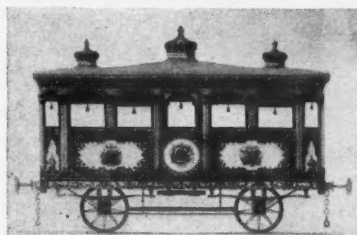
2



3,4

EGYPT'S ROYAL TRAINS

At the back of Cairo's main railway station, reached through a dusty yard which seems to lead only to the goods office and a wagon park, lies the King Fuad Railway Museum. It contains one of the best exhibitions of the history of transport to be seen anywhere, but very few visitors find their way there.

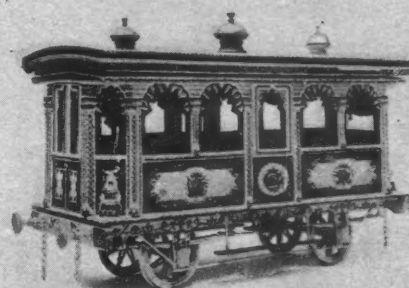
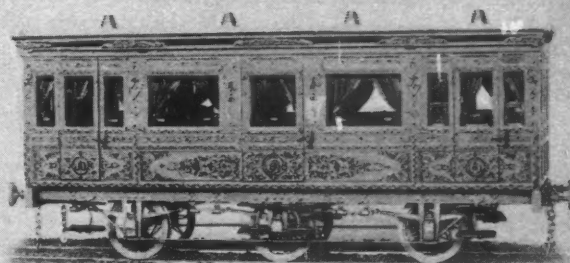
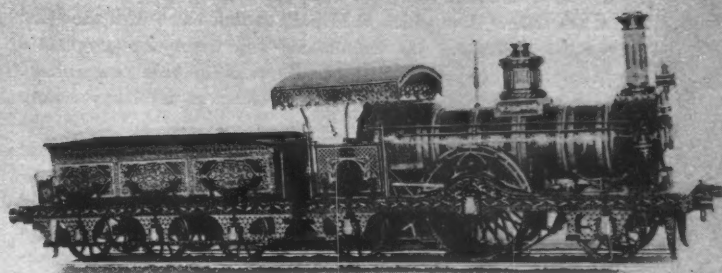


A drawing exhibited in the King Fuad Railway Museum at Cairo, showing the design for a railway-carriage built for Sa'id Pasha in 1858 by J. Wright and Sons of Birmingham. This carriage was incorporated in the royal train of which models are shown on this page and the next.

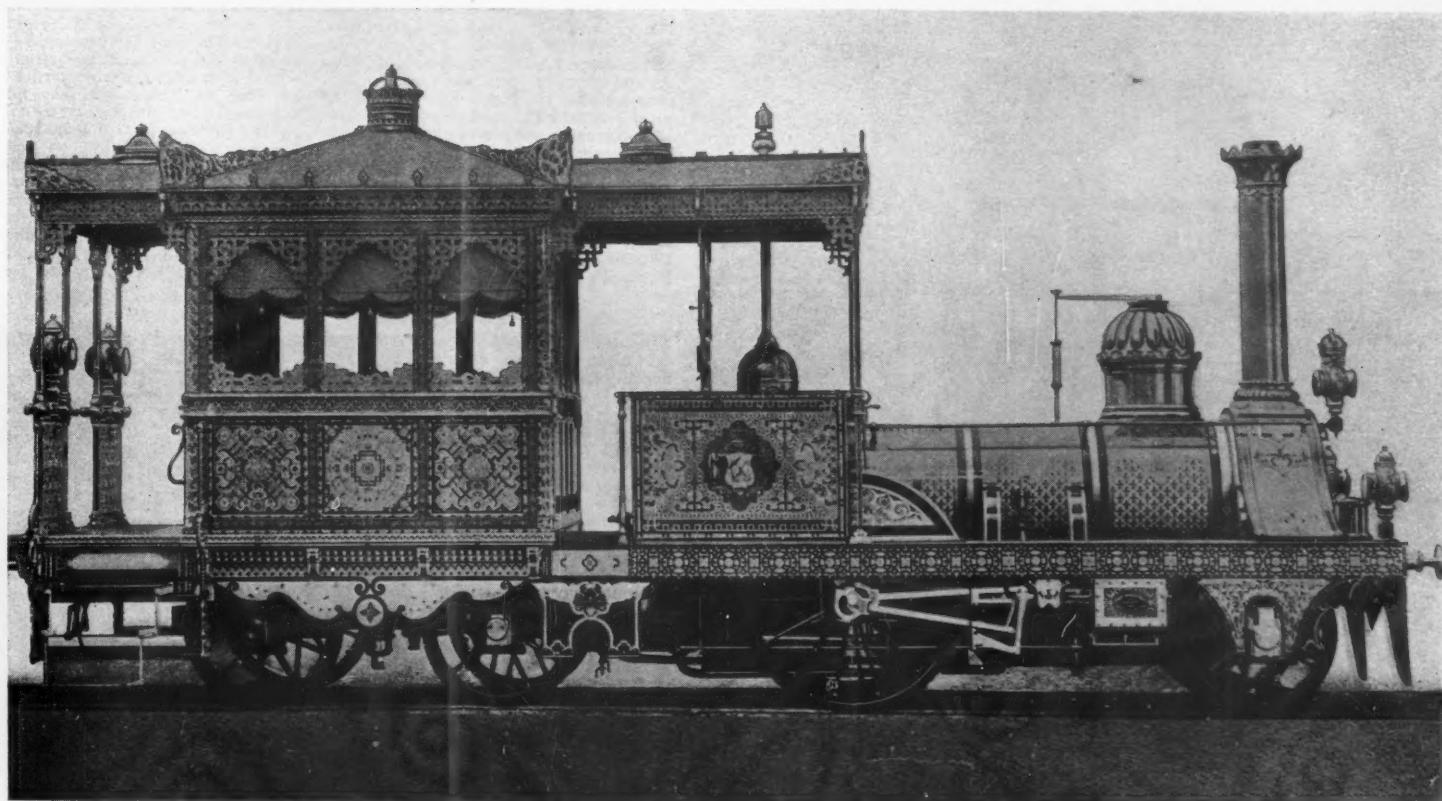
Still fewer visitors pursue their way past the modest entrance to the Museum to discover, hidden by the bulk of the main building, an even dustier railed-in yard containing specimen signals, point-levers and other bits of machinery used for instructing newly recruited railwaymen. The far side of this yard is closed by a huge marquee which houses the Railway Museum's one outdoor exhibit.

When he lifts the flap of the marquee the visitor finds its whole interior filled by a gaudy railway engine, standing on a length of rail which is in fact connected with the station sidings. But the engine never now leaves its marquee and, thus protected, retains in full its richness of colour. The tall pillar-like chimney (see the large picture below) and the ornamental dome are of polished brass, as are the numerous lamps, stanchions and other fittings. The undercarriage and framework of the cabin and platforms behind are lacquered red, and the barrel of the engine and every flat surface elsewhere is ornamented with geometrical patterns in red, brown, green and gold. After being dazzled at first by this display of oriental splendour the visitor is perhaps surprised to read, on a brass plate on the side of the engine: "Robert Stephenson. Newcastle-on-Tyne. 1862." For this engine was specially built by Stephenson for Sa'id Pasha (fourth son of Mohammed Ali) as his private vehicle. In it first Sa'id Pasha and later the Khedive Ismail Pasha (who succeeded him the year after the engine was delivered), seated on the horse-hair

Below, railway engine with passenger cabin and observation platform built by Robert Stephenson in 1862. It was commissioned by Sa'id Pasha but chiefly used by his successor, the Khedive Ismail Pasha.



Above, models of some of the vehicles comprising the Egyptian royal train, which was built up, item by item, during two reigns. Top to bottom: the engine; a family saloon contributed by Sa'id Pasha in 1855; carriage for the royal princesses, added by Sa'id Pasha in 1848. The train is continued overleaf.

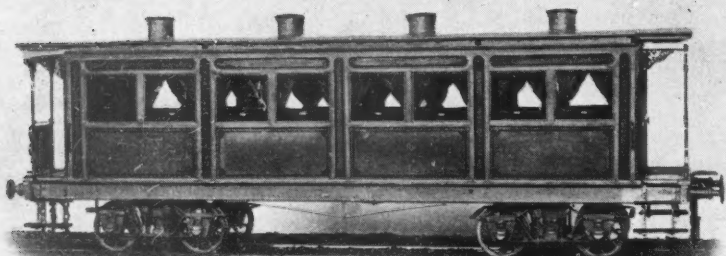
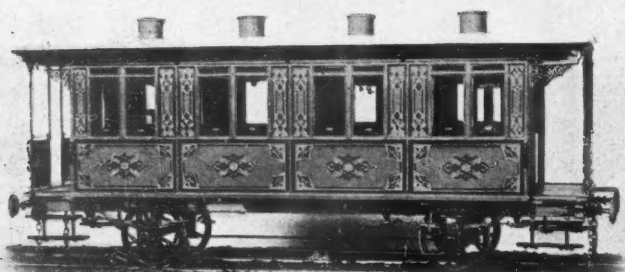
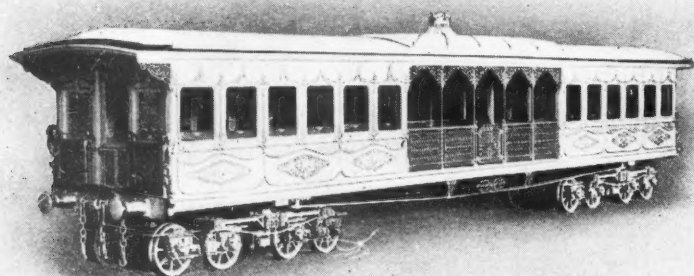
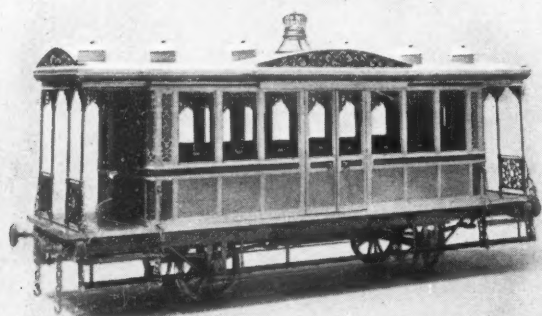


upholstery in the little cabin or standing on the observation platform at the back between the great brass carriage-lamps, would cruise about the railway line which Sa'id built to link Cairo with the cities of the Nile Delta and the Suez Canal and watch the progressive modernization of Egypt, of which Ismail was so energetic an organizer.

These two rulers found in railway vehicles an ideal opportunity for the display of regal splendour, though Robert Stephenson's engine is all that now survives. There was also a whole royal train, of many coaches, built up item by item and manufactured like the engine in English carriage-works. This train was unfortunately destroyed when it was taken out of use at the beginning of this century, but a model of it was made and is preserved in the Railway Museum, illustrating the sequence of fashions by means of which appropriate sumptuousness was allied with mechanical improvement during the third quarter of the nineteenth century. The models of the various coaches are shown on these pages in the order in which they were added to the khedival train.

J.M.R.

Models of the royal train, the various items in which were added one by one at intervals during two reigns (see previous page). Top to bottom: a family saloon contributed by Sa'id Pasha in 1863; state saloon, added later in the same year; saloon for officers, added by Ismail Pasha in 1864; saloon for ministers, also added by Ismail Pasha in 1872. These models are reproduced by courtesy of the Director of the King Fuad Railway Museum, Cairo.



ARNOLD QUELLIN'S CHARLES II

by Katharine A. Esdaile

English terra-cottas of the seventeenth century are very rare, and oddly enough, while three of the half-dozen or so known to be in existence represent Charles II, four of them relate to the Royal Exchange; one is the splendid life-sized bust by Bushnell, belonging to Captain Bruce Ingram, one the standing figure of the King in Coronation robes at the Soane Museum by Arnold Quellin, which I had the privilege of identifying and publishing in *The Times* on December 8, 1929; and now comes this bust, which is, in fact, a study for or copy of the head and shoulders of the same work. The history of the statue for which it is a model may be briefly recapitulated: it is bound up with that of the Second Royal Exchange.

That building followed the general lines of Gresham's Exchange, having many niches round the Courts for the statues of the English Kings and Queens which, like those on the First Exchange, were not filled till the building had been up for some time,¹ though that of Charles I by Stone's brother-in-law Andrew Kearne, whose overthrow Evelyn had recorded with sorrow in 1649², was replaced in 1660, and perished with all else save the statues of Gresham and Bushnell's Charles I and II in the Fire. The Order for the filling of the original niches specified (very late in the day, since the niches intended by Gresham were still empty in 1609), that "any Citizen that shall hereafter be elected Alderman . . . before that Citizen so chosen shall be cleared of all Elections hereafter by the Common Council that he shall be enjoined to pay the charge of making and finishing, one of the foresaid Kings or Queens their Pictures, to be erected in the places before said on the Exchange not exceeding 100 nobles; the pictures to be graven in Wood covered with lead and then gilded and painted with Oyle Cullors."³ This Order was modified, and all the statues we know about, *i.e.*, Kearne's Charles I and Stone's Elizabeth (both at Guildhall), his lost Richard III, the Edward VI removed with the Elizabeth,⁴ and the pre-Kearne Charles I (these three still in Guildhall) were of stone or marble, and the duty of erection was laid on those who would escape the shrievalty. The Editor of the Stone Notebooks was unaware of this episode in the sculptor's life: Stone was paid £25 on May 2, 1626, for a statue of Richard the Third "by him latelie sett up in the Royall Exchange London by the appointment of this Courte, which is for his full discharge of the place of Sherivalty [*sic*] of the City of London."⁵ On November 10 of the same year one John Hunt, Citizen and Draper, was discharged of the office of Sheriff provided that he set up one Royal Statue unspecified, and many similar cases are on record; but the practice was changed after the Fire, when the series of royal statues, with one of which our history is concerned, came into being. Niches were again provided as on the earlier Exchange, and the Gresham Committee in 1667 refused an application from Cibber⁶ to do the whole series on the ground that, the building not being up, it was too early to decide on its decoration; but they had their own artist in mind, and in 1670-71 Bushnell's splendid Charles I and II, now

in the New Bailey,⁷ were erected on the new Cornhill front and he was commissioned to do the rest, apparently, since five of them were almost completed when he quarrelled with the Gresham Committee; Vertue saw these statues in his house over forty years later, when he paid the famous visit which gives us so much insight into the sculptor's life, art and character.

Meanwhile the niches were left empty until one of the City Surveyors, John Oliver, brother-in-law of Joshua Marshall, asked leave in 1683 to put up some scaffolding, as he was "preparing to set up a statue of his present Majesty upon ye royall-Exchange"; on June 28, 1683, a similar proposal from Pepys's friend Sir Thomas Beckford was accepted. Again the plan must have fallen through, for on June 5, 1684 (all quotations are from the City Repertories, *i.e.*, Minutes of the Court of Aldermen), it was decided that the Company of Grocers "may set up the Statue of his pzent Ma^{ty} on the Royall Exchange." The Gresham Trustees, in fact, had clearly decided to accept no private offer, but to allot the various statues to the various Companies, who could choose their own sculptors. The Skinners' Company went to work at once, and in November, 1684, applied to erect a statue of Edward III, the Company's Mason urging the employment of Cibber; the Company, however, decided on Edward Pierce, whom they interviewed on March 11 at his own house, reducing his estimate from £70 to £60; on October 22 he informed the Company in person that "the statue . . . was set up and finished," and was paid "with convenient speed, according to agreement." The charming terra-cotta which the Committee had seen at his house on March 4, was fortunately claimed and kept by the Company, and is still among their treasures.⁸

But nothing was done for the reigning sovereign till May 22, 1685, nearly four months after Charles's death; then, however, "The Court [of the Grocers' Company] taking notice how highly this Company is obliged in grateful memory of His late sacred majesty to erect his statue on the Royal Exchange pursuant to their own undertaking. Do order and desire the Committee forthwith to contract for the same, and to produce the same well done with what speed Maybe . . . to the end so great a duty may no longer be neglected to the reproach of the Company." In December of the year comes the entry, "to Arnold Quellin for carving the King's effigie 60.00.00." The Armourers' Company had commissioned "Mr. Arnold Quillan, Carver" to carve the Henry VI allotted to them as early as November 26, 1684,⁹ but he, probably because the Charles II prevented immediate attention to this second commission, was only paid his £50 on June 21, 1686. We may add that Grinling Gibbons did the statue of James I for the Clothworkers, and, as I also find, the James II, the only one before the Georges in classical dress, and John Nost, Quellin's foreman, who married his widow, the William III, and Mary II, the terra-cotta models for both statuettes being happily secured for the Victoria and Albert Museum in 1940, having been identified beyond dispute.¹⁰ It is a matter for hearty

Left, Arnold Quellin's statue of Charles II from Wren's building for the Royal College of Physicians, Warwick Lane, carved in 1683 (now in the London Guildhall). Right, Quellin's statue of Sir John Cutler, executed for the Grocers' Company in 1680-81 and the sculptor's first independent commission in England (also now in the Guildhall). In Grocers' Hall there is another, finer, statue of Cutler by Quellin, among whose works the lost Edward IV from the Royal Exchange, commissioned by the Ironmongers' Company in 1685, may now be numbered.





Above and below, Arnold Quellin's terra-cotta bust of Charles II, here published and discussed for the first time. This bust is a study for the statue of Charles II, set up on the second Royal Exchange by the Grocers' Company after Charles's death in 1685, of which the terra-cotta model (now in the Soane Museum) is illustrated left.



congratulation that all the known models of these Exchange statues—the originals vanished after the disastrous fire of 1838—should be either in a national museum or safe in the hands of a City Company.

The Grocers' Company decided to employ Arnold or "English" Quellin, probably choosing him because he had already executed for them the extremely fine statue of Sir John Cutler at Grocers' Hall, clearly his first independent commission in Eng-

land, for which they paid him £20 in 1680-81, and £63 "in full" in 1681-82; he is described in the Company's accounts as "Mr. Colein."¹¹ Nor was this the only work of Quellin's in the City before his Exchange statues were thought of; Wren's College of Physicians in Warwick Lane had two more, the accounts for which I have seen at the present Royal College of Physicians:

"Expenses, 1683.

July 2, 83 Paid to Mr. Colein Statue maker advanced money £20
Sept. 29th, paid to ye Statue man } £40
Sept. 29th, more to Mr. Colein }
Paid Dec. 7 for cutting the letters }
under the Statues 0.6.0 }
Paid to Mr. Colein Statuary more }
£20."

These statues—inferior both to the Grocers' Hall statue and (to judge from the models) to the Exchange Charles II—are at Guildhall today, but having been exposed in external niches to the London atmosphere for 150 years¹² appear much poorer than they really are.

It was Quellin, moreover, who both modelled and carved, for the Merchant Venturers, Gibbons' lost Charles II for the Royal Exchange courtyard—"the statue of the king tho' undertook by Gibbons was actually the work of Quellin."¹³

Quellin came over to England about 1680 and entered Gibbons' service, subsequently becoming his partner; both were paid for the great altarpiece at Whitehall, the relics of which, including Quellin's lovely kneeling angels, are now at Burnham, Somerset.¹⁴

Such personal details as we know of "English" Quellin (1652-86), all completely unknown to foreign critics who have not had the opportunity of searching English MS. sources, come from Vertue, who tells us that his wife Frances¹⁵ was a daughter of Soest the painter; that he was "a tall well shap'd man, wore his own hair, liv'd in an old great house in Tower Street near (where is now) the Seaven dyals, and there dyd in the prime of his days aged about 33—in the reign of K. James." His will was made on September 1, 1686, and was proved on the 9th; he left everything to his wife—plate, leases and other property—and she, as Vertue also tells us, married his foreman John Nost, once of Mechlin but in England from Charles II's days to the early years of George II. All that Walpole gives us is the monument of Tom Thynne of Longleat, in Westminster Abbey, which he thought little of, but Vertue speaks of his "several great and valuable works"; and we now know him as the author of several fine statues and two excellent terra-cottas. His conscientious interest in a commission is shown by the sensitive and finely composed Charles II, which increases our regret for the loss of the statue for which it was the model and which, on the Exchange, wore a crown obviously of metal, as Carter's rough sketch of it shows—a much more elaborate and realistic crown than the simple circlet worn by Pierce's Edward III.

Unfortunately, no recognizable engraving of his Henry VI or Edward IV on the Exchange appears to exist, but one may take it, I think, that his essays in mediævalism, which it would have been interesting to compare with Pierce's Edward III, were, like the Edward, in armour, since the latter was made for the Armourers' Company and so far as one can see from the engravings, armour was the only wear for the early kings on the Exchange.

Though we know what statues were set up by what Companies, only the sculptors of those mentioned here have been so far discovered, but they are enough, surely, to dispose of the legend that Cibber "carved most of the statues of Kings round the Royal Exchange, as far as King Charles"; it was Marcellus Laroon who handed this piece of gossip to Vertue and so to Walpole, and all the evidence so far is against it.

It is no exaggeration to say that Quellin's Charles II, though misnamed James II by

Soane, was, if one may judge from the models, the finest thing on the Exchanges and the appearance of a second version is a matter of real importance for the history of English art. This work, consisting of the head and shoulders of the statuette, was bought of a London dealer in June, 1945, but its identity was not realized, though it was duly exhibited as a Charles II in the recent Exhibition of Portraits at the V. and A. Its quality is slightly below the complete version in the Soane; it is slightly blunter, and some of the details are blurred, but the correspondence of the two is otherwise perfect; a coat of varnish or thin paint seems to have been applied, probably to conceal defects in the firing, and its form is certainly surprising. Did some member of the Grocers' Company desire a portrait of the late Sovereign, and decide that a head and shoulders, a bust resting on the broadest part of the work, the heavy folds of the Garter robes just above the elbow, would be more solid and less liable to damage than the complete statuette? Or was it the sculptor's trial piece? The material, very lightly fired, is identical in both; that it is contemporary with the statuette is beyond question.

I have already conjectured the pedigree of the statuette;¹⁶ Nost was Quellin's foreman and married his widow; Nost's son, as Mrs. Delany tells us, was a pupil of Scheemaker, who collected terra-cottas, and admired the work of the Quellin family;¹⁷ Nollekens was Scheemaker's pupil and was a great collector; Soane attended Nollekens' Sale. Though nothing is known of the pedigree of the new bust, its appearance, like that of the William III in 1940, is a cheering reminder that models of famous works by great artists are still occasionally to be found, even in a substance so fragile as terra-cotta, and offers a hope that much more may yet be learnt of the statues which adorned the Second Royal Exchange.

¹ The proposal to put up statues on Gresham's Exchange was only made in 1609, as the Minutes of the Gresham Committee prove, though Gresham had intended to fill the niches.

² *Diary*, May 30, 1649. Kearne's authorship appears in *City Repertory* 43, f. 152.

³ *City Repertory* 1609, f. 208.

⁴ In Hogarth's plate to the *Analysis of Beauty* known as the Wanstead Assembly the four royal statues in niches seem to me to be reproductions of those on the Royal Exchange: Henry VIII, Edward VI, Queen Elizabeth and (?) Edward the Confessor. If I am right, then we know what Stone's Edward VI was like, and the Elizabeth substituted for his "in her best and richest ornaments."

⁵ *Ibid.*

⁶ Gresham Committee Minutes, Dec. 16, 1667.

⁷ Discovered there and published by myself in *The Architect*, 1921. They had been in the Guildhall mason's yard till 1912, where they had been put after the Exchange fire of 1838, and were then produced to fill niches on the first floor of the New Bailey.

⁸ The identification of the model was made by myself in *The Times*, December 14, 1926; cf. *The Burlington Magazine*, 1940, with a better illustration.

⁹ Faber's *Life of Cibber*, 1926, p. 33.

¹⁰ Esdalle in *The Burlington Magazine*, 1940, and September, 1947.

¹¹ Information from the Worshipful Company of Grocers.

¹² They appear *in situ* in many old engravings of Wren's College of Physicians, Warwick Lane.

¹³ Vertue IV, p. 35, Walpole Society's reprint; the statue disappeared in 1794, when Spiller's existing statue took its place. Quellin's authorship was stated in the *London Gazette* in 1683, as Peck (*Desiderata Curiosa II*, p. 50) discovered.

¹⁴ Avray Tipping, *Grinting Gibbons*, pp. 126-8, with illustrations of Quellin's angels.

¹⁵ Her Christian name is not in Vertue, but I found it in Quellin's will.

¹⁶ *The Times*, December 8, 1929.

¹⁷ Vertue tells us this, and the Scheemaker Sale Catalogue bears out the statement.

BOOKS

The Age of Perp.

GOTHIC ENGLAND. By John Harvey. B. T. Batsford. 21s.

WHEN Henry Adams wrote *Mont St. Michel and Chartres* some fifty years ago he intended it for private circulation, but such was the enthusiasm of American architects that it rapidly achieved fame as a classic. To a latter-day medievalist of some distinction it contains "an astonishing amount of nonsense," but if so it is at least organized nonsense, worked out to a preconceived plan of relating Mont St. Michel to the *chansons de geste*, and Chartres cathedral not only to the Mariolatry of the day but to the philosophy of St. Thomas Aquinas. The book in short is integrated and, though difficult and it may be wrong-headed, it is still extremely stimulating. To that extent the American architects were right.

The same conflict between architects and historians may arise over Mr. Harvey's book, but it is to be feared that British architects will have a weaker case. His architectural detail is, it is true, at least as good as, and probably much better than, that of Henry Adams, and he gains by the number and beauty of his plates, which fully maintain the Batsford reputation, but his historical nonsense is neither organized nor stimulating. He has indeed attempted to blend his architectural knowledge, which is obviously great, not only with the related arts of sculpture and painting but also with those of literature and music, not to mention cookery! Theology is practically dismissed as irrelevant and philosophy does not receive a mention; economics are secondhand and rather weak; law, administration and constitutional theory wholly lacking.

It may well be asked what these subjects have got to do with a book on architecture, but the fact is that Mr. Harvey has deliberately and ambitiously set himself to reconstruct and depict what he believes to be the complete civilization of England in the fourteenth and fifteenth centuries (as indeed his title

suggests), and his unfortunate omissions, and still more unfortunate *obiter dicta* upon general history, are therefore all too relevant. It is a pity, for if he had stuck strictly to his architectural last, with perhaps some divagation into painting and music, of which he also shows knowledge, he might have produced a letter-press worthy of his illustrations. But the fact is that he seems to have been led astray by the fatal itch to be not only universal but "popular" in his scope: hence his arch allusion to "Boney," his inclusion in his introduction of a facetious drawing from *Punch*, completely out of key with the rest of the book, and his repeated insistence upon Richard II as the spiritual "ancestor" (of all people) of Edward VII! Occasionally one of these would-be lighter touches rings a bell, as in the reference to medieval "pre-fabs," but the total effect is devastating. They make what should have been a serious and beautiful book into an undignified, garrulous piece of work, and, which is worse, they betray a dangerous lack of judgment.

This lack of judgment is shown in Mr. Harvey's attempt not only to restore Richard II to his proper

place in cultural history, where he has certainly been under-valued, but to set him on a pinnacle far above it. Thus to write that "outside the Court of China at its greatest and most enlightened moments, and possibly the supreme reigns of Minoan Crete, the world can never have seen the equal of Westminster under Richard II" is ridiculous and by the time we reach page 161 and find the book ending with the rhetorical question: "Where can we find again such a King Richard?" the idea has clearly become an obsession.

This is perhaps flogging not so much a dead horse on Mr. Harvey's part as a horse that never lived, but Mr. Harvey is also guilty of the commoner and less picturesque offence. His belief in the contempt and ignorance in which medieval English art is popularly held to-day is quite archaic and is responsible for nine-tenths of his over-correction: similarly, no one has believed for years, as he seems to think, that medieval architects did not exist or that, if they did, their names are totally unknown. What is commonly believed is that, as Mr. Harvey himself admits, "hardly one of our Gothic cathedrals or castles was born singly of one mind," and it is in this pardonable sense that the tradition of anonymity which Mr. Harvey does so much (quite rightly) to dispel has flourished.

This review contains many hard things about what is in many respects an attractive and always a sincere book. It is indeed a tragedy that Mr. Harvey's immense enthusiasm and learning—for he ranges deep and far, and provides an impressive apparatus of acknowledgments, footnotes, appendices and bibliography—should not have been accompanied by less prejudice and some sense of historical humility; of knowing what he knows and does not know. But even as things are there must be few people who could fail to draw much pleasure and instruction from his labours, in spite of the accompanying irritation.

ANTHONY STEEL

A Book of Trees

TREES FOR TOWN AND COUNTRY. Prepared for The Association for Planning and Regional Reconstruction by Brenda Colvin and Jacqueline Tyrwhitt, with drawings by S. R. Badmin. Lund Humphries. 25s.

THIS book, containing photographs and line drawings of a selection of sixty trees chosen as being particularly suitable for planting in towns and in the countryside, will prove invaluable to students and to architects and town planners alike. The information is concisely tabulated and the appearance of the tree and its foliage and its rate of growth diagrammatically presented.

Some of the most useful information is contained in the notes on habitat, written from the ecological point of view. The study of this science is now being recognized as fundamental to the success of any planting scheme initiated by the landscape architect or the forester. Knowledge of the general ecological relations of each species is as important for their survival as knowledge of the habits of the species themselves.

Trees have played an important part in the economy of this country for centuries and aesthetically since Joseph Addison first owned to the singular opinion that he preferred to look at a tree "in all its luxuriance and diffusion of boughs and branches than when it is cut and trimmed into a mathematical figure." Indeed, it was from the controversy on the placing of trees, as to whether they were to be grouped as in the compositions of the painters of the Italian school or planted in straight avenues, that the landscape movement received its impetus. The placing of trees according to the eighteenth century aesthetic of the picturesque, has been the unique gift of the Englishman, whose eye for such matters has been the envy of Europeans. And it is interesting to reflect that this special aptitude has been confirmed in its correctness by the science of ecology. For what better advice can be given than that of Sir Uvedale Price in 1794, "But of whatever the established woods of the country are composed, the same, I think, should prevail in the new ones or those two grand principles, harmony and unity of character, will be destroyed." Or, indeed, his amusing remark that a patch of "foreign" trees planted with "natives" mix "much like a group of young Englishmen at an Italian conversation," is one that the principles of ecology would confirm, though in more pedestrian language.

The only criticism, indeed, that could be levelled at this admirable book is that the photographs might have been chosen to illustrate other characteristics of the tree than the silhouette, a point of view already emphasized by the drawings. The catalpa, for example, is done scant justice by its photograph. It might have been more interesting to have shown the miraculous appearance of the whitebeam in spring, the antique, antediluvian character of the ginkgo, the bark of the poplar, the sheen of the beech

trunk and the intricacy and fascination of the leaf textures of such trees as ailanthus, plane, walnut and Judas tree. It is in relation to buildings that the tree has interest to architects. The pattern of its foliage in sunlight on surfaces and the contrast of its leaf textures to those of building materials is an aspect that needs emphasis. This decorative characteristic and function of the tree is something that is too often forgotten or misused in contemporary elevations.

H. F. CLARK

In Georgian Dublin

THE ROTUNDA HOSPITAL. By C. P. Curran. Dublin, Three Candles. 10s. 6d.

THE Rotunda Hospital in Dublin is the work of three architects, Cassels, the Huguenot-German Palladian, John Ensor, and Richard Johnston, brother of the great Francis Johnston so attractively presented in *The Pavilion* by John Betjeman. Its façades are of a staid classicity, but inside it has a chapel with some of the most magnificent of the magnificent stucco decorations of Ireland. The contrast between its noble exterior and its gay interior reflects the contrast between the noble purpose for which Dr. Moss founded it two hundred years ago and the gay means by which he obtained funds for it.

Moss was a surgeon, an amateur cabinet-maker and probably an amateur musician. The Hospital is the earliest lying-in institution in these isles, and he was twenty-three when he set it up. To keep it going, he conceived the wonderfully original idea of combining it with an Assembly Rooms-cum-Vauxhall Gardens for ridottos, masquerades, open-air concerts, balls and lotteries. It had a Pluto's Cave and casts of the Venus de Medicis, a "sitting Venus" and a Faunus. You could subscribe for your entertainment at a guinea a year or pay a sixpenny entrance fee to the gardens for an evening, and revenue poured in.

The musical record of the Rotunda is most distinguished, with Castrucci, Michael Kelly and John Field linking up Dublin with Rome, Vienna and Moscow. Mr. Curran collects with equal zest and accuracy the records of musical and visual pleasures. He can base his accounts of the history of building and decorating the Hospital on Professor Butler's and his own research. The book is prettily produced, with twelve illustrations, chiefly of details of the mysterious Gramillon's stucco flourishes.

Will Mr. Curran one day do what he is better equipped to do than anyone else: write a book on Georgian Dublin as a companion-piece to Mr. Summerston's *Georgian London*? Only London and Dublin together can give us a true picture of what to the British taste a metropolitan city of the eighteenth century was meant to be.

NIKOLAUS PEVSNER

Introducing the Cathedrals

ST. PAUL'S CATHEDRAL (Cathedral Books: Number One). By Margaret Whinney. Lund Humphries. 3s. 6d.

THIS is announced as the first of a series of monographs on the English cathedrals: an admirable scheme which will answer a long-felt need. Further numbers will be impatiently awaited, and all a reviewer can do meanwhile is to draw attention to any points in the first one that the publishers might consider improving as the series progresses.

The St. Paul's booklet, of thirty-two pages, begins with a twelve-page introduction by Miss Margaret Whinney, which deals with the history of the cathedral and the evolution of Wren's design. It is a masterly summary, giving all the essential information in a manner that is at the same time scholarly and readable—a model of its kind. The remaining pages are occupied by photographs of excellent quality, but insufficiently described. Following Miss Whinney's excellent introduction, some description is required of the various parts of the building, which might have been in the form of long captions or of notes referring to the photographs.

Miss Whinney makes the admirable point that enough credit is not usually given to the master masons who actually carried out different portions of the work, and this injustice is remedied in this booklet by the printing of their names under the photographs. The effect, however, will be very misleading to the uninformed who may not understand that the overriding control by Wren is to be inferred. One picture, for example, is entitled "The West Towers, by William Kempster and Samuel Fulkers, 1705-8" and another, "South transept, by Edward Pearce and Thomas Wise, 1680-90." This is useful information, but is, perhaps, pushing Wren a little too far into the background. In fact, it becomes a little absurd when one discovers that, apart from the text of Miss Whinney's introduction, nowhere in this booklet—neither on the title-

page, the frontispiece nor in the captions to any of the pictures—does the name of Sir Christopher Wren appear. One more complaint: a series with the purpose of this one requires a clearly drawn plan of the building; the unlettered plan printed on the back of this booklet is not adequate. A section would also have been a useful addition, if only to illustrate Miss Whinney's most enlightening remarks about the construction of the dome and superstructure.

J. M. RICHARDS

SHORTER NOTICES

ABBOT SUGER ON THE ABBEY CHURCH OF ST. DENIS AND ITS ART TREASURES. By Erwin Panofsky. Princeton University Press, 1946. (London: Geoffrey Cumberlege). 21s. 6d.

A formidable document of scholarship, thrilling to the few who crave for access to the historian's workshop, less profitable to the general reader with an interest in St. Denis, the "parent monument of all Gothic cathedrals." Little of significance to the layman can be learned from Dr. Panofsky's most erudite translations of, and commentaries on, Abbot Suger's *Administratio, Consecratio and Ordinatio*, all written between 1140 and 1149. The dates 1137-40 for the west front and 1140-44 for the chevet of St. Denis are familiar; the *locus classicus*, where Suger describes how his transverse arches and ribs weather a storm before the cells between them are filled in with masonry, had also been quoted more than once before. And as to the crucial question how far Suger was aware of the utterly revolutionary style of his new building, Professor Panofsky has no more positive answer than historians before him. *Voluntarum sublimitas* and such expressions are too general and conventional to clarify the great abbot's personal attitude. It looks, after so learned a dissertation has been dedicated to Suger, as if we shall have to give up hope for some further insight into the Gothic patron's own appreciation of the peculiar style of his building.

THE BIBIENA FAMILY. By A. Hyatt Major. H. Bittner & Co., New York, 1945. \$12.50.

The first book in English on this glorious dynasty of theatrical engineers and decorators who in the ephemeral materials of the stage out-borrowed Borromini and anticipated Piranesi, Vanbrugh and the Zwinger in Dresden. Mr. Hyatt Major uses what material Pollak and Corrado Ricci had collected and sifted, and adds some new material in his notes on Ferdinando and Francesco, their sons Alessandro, Guiseppe, Antonio, Giovanni Maria and Giovanni Carlo, and Guiseppe's son Carlo, on whom—about 1770—the jollifications of the Baroque at last went sour and who ended in a dry secondhand classicism. But the work of the older members of the family, especially their drawings (and half Mr. Hyatt Major's illustrations are of drawings) is of that ostentatious yet imaginative brio of which only the Baroque was capable. The twenty pages of introductory text are somewhat slickly written, but the plates are well chosen and the lists of works copious and useful, if not without minor errors.

OLD CHESHIRE CHURCHES. By Raymond Richards. B. T. Batsford. 12s.

The publishers claim that this is the most complete survey that has yet been made of the older churches of any one English county. They are to be believed; in terms of mere physical bulk it can have been surpassed in its *genre* only by Dr. Cranage's *Shropshire Churches*. And it really does contain an immense amount of information.

If this information is somewhat miscellaneous, that does not matter overmuch in a book which no one can be supposed to read through; if it is not very systematically arranged, that is offset by the presence of an index containing at a rough estimate 6,800 titles. Furthermore, if anyone doubts whether the churches of Cheshire deserve such lavish presentation, a glance through the many excellent illustrations should reassure him—unless he is an ecclesiologist of the old school to whom Perp. is debased and "Renaissance" the abomination of desolation. Numbers 62 (Gothical octagon tower at Birtles), 125 (manorial pew at Cholmondeley), 129 (St. Peter's, Congleton, with central pulpit and painted Georgian saints), 285 (box pews at Shotwick, "the most mellow of all the ancient Cheshire churches"), 346 (Woodhey private chapel, practically unaltered since 1700)—these are a few of the photographs over which REVIEW readers will most like to linger.

Other Books Received

THE EARLY ARCHITECTURE OF NORTH CAROLINA. By Francis Benjamin Johnston and Thomas Tileston Waterman. University of North Carolina Press. (London: Geoffrey Cumberlege). 63s.
DERBYSHIRE. By Nellie Kirkham. Paul Elek. 9s. 6d.
HOME-MADE HOME. By Ronald Duncan. Faber and Faber. 10s. 6d.
ARCHITECTURE, an Art for all Men. By Talbot Hamlin. Columbia University Press. (London: Geoffrey Cumberlege). 18s.
RUSSIAN ART FROM SCYTHS TO SOVIETS. By Cyril G. E. Bunt. The Studio. 21s.
ST. PAUL'S. Percy Lund, Humphries & Co. 3s. 6d.
PHYSICAL PLANNING AND HOUSING IN POLAND, 1946. Printed for the Ministry of Reconstruction by Trzaska, Ewert & Michalski and E. Kuthan.
CONCERNING TOWN PLANNING. By Le Corbusier. Architectural Press. 10s. 6d.
SCHWEIZER HOLFHAUSER. By Paul Artaria. Wepf and Co., Verlag. Basel. Fr. 10.
THE RENAISSANCE OF THE ENGLISH PUBLIC HOUSE. By Basil Oliver. Faber and Faber. 25s.
IRISH MILES. By Frank O'Connor. MacMillan and Co. 12s. 6d.
THE COUNTRYMAN AT WORK. By Thomas Hennell. Architectural Press. 12s. 6d.

ANTHOLOGY

Beauty—Natural and Customary

If any Man shall object, that Comeliness of Proportion and Beauty is but a mere Conceit, and that all Things are alike handsome to some Men who have as good Eyes as others; and that this appears by the Variation of Fashions, which doth so alter Mens Fancies, and what e're-while seem'd very handsome and comely, when it is once worn out of Fashion appears very absurd, uncouth, and ridiculous. To this I answer, That Custom and Use doth much in those Things where little of Proportion and Symmetry shew themselves, or which are alike comely and beautiful, to disparage the one, and commend the other: But there are Degrees of Things; for (that I may use Dr. Moore's Words) I dare appeal to any Man that is not sunk into so forlorn a Pitch of Degeneracy, that he is as stupid to these Things as the basest Beasts, whether, for Example, a rightly-cut *Tetraedron*, *Cube*, or *Icosaedron*, have no more Pulchritude in them than any rude broken Stone lying in the Fields or Highways; or, to name other solid Figures, which tho' they be not regular, properly so call'd, yet have a settled *Idea* and Nature, as a *Cone*, *Sphere*, or *Cylinder*, whether the Sight of those do not more gratify the Minds of Men, and pretend to more Elegancy of Shape, than those rude Cuttings or Chippings of Free-stone that fall from the Mason's Hands, and serve for nothing but to fill up the Middle of the Wall, as fit to be hid from the Eyes of Men for their Ugliness? And therefore it is observable, that if Nature shape any Thing but near to this *Geometrical Accuracy*, that we take Notice of it with much Content and Pleasure and greedily gather and treasure it up. As if it be but exactly round, as those spherical Stones found in *Cuba*, and some also in our own Land; or have but its Sides parallel, as in those rhomboideal *Senelites* found near *St. Ives* in Huntingtonshire, and many other Places in *England*. Whereas ordinary Stones of rude and uncertain Figures we pass by, and take no Notice of at all. But tho' the Figures of the Bodies be pleasing and agreeable to our Minds, yet . . . those of the Leaves, Flowers, and Fruits of Trees, more. And it is remarkable, that in the Circumscription and Complication of many Leaves, Flowers, Fruits, and Seeds, Nature affects a regular Figure. Of a Pentagonal or Quincunial Disposition, Sir *Thomas Brown*, of *Norwich*, produces several Examples in his Discourse about the *Quincunx*. And doubtless Instances might be given in other regular Figures, were Men but observant.

JOHN RAY (*The Wisdom of God manifested in the Works of the Earth*, 1691).

MARGINALIA

This Month's Anthology

The passage from Ray should be set beside Wren's dictum: "There are two Causes of Beauty, natural and customary. Natural is from *Geometry*, consisting of Uniformity (that is Equality) and Proportion. Customary Beauty is begotten by the Use of our Senses to those Objects which are usually pleasing to us from other Causes. . . ." But in his remarks on leaves, flowers, fruits, and seeds Ray goes a step beyond Wren, so that this passage contains not only a curious verbal anticipation of Cézanne's "Tout dans la nature se modèle selon la sphère, le cône et le cylindre," but also a philosophical one of the Purist theory of organic and mechanic constant universal forms, as developed by Ozenfant along lines of thought started by him and Le Corbusier in *Après le Cubisme* (1918).

International Congress at Bridgwater

The first post-war assembly of C.I.A.M. (Congrès Internationaux d'Architecture Moderne) was held at Bridgwater, Somerset, in September. C.I.A.M., which has its central secretariat at Zurich and was before the war the only active international architectural organization, was founded in 1928 when the first congress was held at La Sarraz in Switzerland. Other congresses were held in Athens, Zurich, Paris and elsewhere, the last one in 1937. The Bridgwater congress was the sixth, and the first in Britain.

In addition to the working out of C.I.A.M.'s new constitution and the preparation of a revised statement of its aims and beliefs (which will be incorporated in a publication to appear next year), the work of the congress consisted in examining and discussing reports presented by each delegation

on the architectural situation in the different countries, and in deciding on a programme of future research based on the needs that emerged from the picture of the present situation thus presented. To the delegates' reports were added a report on the present architectural situation in Germany by Prof. Gropius who had just completed a tour of Germany on behalf of the American Control Commission, and a report by Paul Wiener on several Latin American countries which he had recently visited. Future work will concentrate on various architectural aspects of town planning and housing and on architectural education. A special commission prepared, during the congress, a draft report on architectural education which, when elaborated and completed, will be submitted to U.N.E.S.C.O.

War Damage in Vienna

In 1946 the Stationery Office published an illustrated report on *Works of Art in Austria (British Zone of Occupation) Losses and Survivals in the War*. This report can now be supplemented from a detailed report compiled specially for THE ARCHITECTURAL REVIEW by Dr. Otto Demus, head of the State Monuments Office in Vienna, under the title "Empfindlichste Kriegsschäden an Baudenkmälern Oesterreichs" (the worst damages inflicted by the war on buildings in Austria). There are considerable differences between these two reports; whilst the English report deals only with the monuments of the British Zone in Vienna the State Monuments Office reports the losses which took place in nearly all the twenty-one districts in Vienna. The heaviest losses outside the British Zone are the following:

DISTRICT I: BÖRSE, north-east corner destroyed; BRÄUNER PALAIS, sculpture ruined; BURGTHEATER, severely damaged, interior gutted by fire;

COLLALTO PALAIS, severely damaged; ESTERHAZY PALAIS, severely damaged; FEUERWEHRZENTRALE, partly destroyed; FÜRSTENBERG PALAIS, Baroque porch damaged; HARRACH PALAIS, severely damaged; HEINRICHSHOF, burnt out entirely; KLOSTERNEUBURGERHOF, front entirely destroyed; KUNSTHISTORISCHES MUSEUM, building severely damaged; MODENA PALAIS, severely damaged; PALFFY PALAIS, the right-hand part of the building entirely destroyed; PARLIAMENT, severely damaged, interior gutted by fire; SAVOYISCHES DAMENSTIFT, severely damaged; SCHOTTENHOF, severely damaged; SECESSION, gutted by fire; STAATSAMT FÜR AEUSSERES, severely damaged; STAATSAMT FÜR FINANZEN, severely damaged, library gutted by fire; STAATSAMT FÜR INNERES, north-east corner destroyed; STAATSOBER, interior gutted by fire; UNGARISCHE GESANDTSCHAFT, front part entirely destroyed; UNIVERSITÄT, severely damaged; WINDISCHGRAETZ PALAIS, severely damaged, vaults collapsed; severe damage in several streets of the Altstadt.

DISTRICT II: ST. LEOPOLDS-KIRCHE, dome and spire destroyed; KIRCHE DER BARMHERZIGEN BRÜDER, spire destroyed; KARMELTATER KIRCHE, tower and vaulting severely damaged; JOHANN VON NEPOMUK-KIRCHE, east corner destroyed, tower damaged.

DISTRICT III: RASUMOVSKY PALAIS, severely damaged; SALESIANERINNEN KLOSTER, severely damaged; severe damage in several old streets.

DISTRICT IV: EHEMALIGES PIARISTENKLOSTER, severely damaged; EVANGELISCHE SCHULE, destroyed; severe damage in several old streets.

DISTRICT V: MATZLEINSDORFER-KIRCHE, spire severely damaged; severe damage in old streets.

DISTRICT VII: HOFSTALLGEBÄUDE, severe havoc by bombs.

DISTRICT VIII: PIARISTENKLOSTER, one of the wings of the convent destroyed; damage in old streets.

DISTRICT IX: SCHWARZSPANIER-

KIRCHE, interior severely damaged, painted vault collapsed.

DISTRICT X: ARSENAL, severely damaged.

DISTRICT XI: KAISER EBERSDORF SCHLOSS, damaged by bombs; SIMMERINGER KIRCHE, damaged by bombs.

DISTRICT XII: MEIDLINGER PFARR-KIRCHE, interior destroyed; SCHLOSS HETZENDORF, one wing severely damaged.

DISTRICT XIII: SCHLOSS SCHÖNBRUNN, severely damaged, painted vault collapsed; GLORIETTE, part of the east building destroyed.

DISTRICT XIV: PENZING PFARR-KIRCHE, spire destroyed.

DISTRICT XVI: NEULERCHENFELDERKIRCHE, severely damaged.

DISTRICT XIX: LEOPOLDSKIRCHE, severely damaged, northern tower destroyed; severe damage in old streets and to important modern buildings.

DISTRICT XXI: SCHLOSS HIRSCHSTETTEN, almost entirely destroyed.

Sir John Burnet, Tait and Partners

Thomas S. Tait and his son Gordon Tait announce that following the retirement of Francis Lorne they are continuing the practice of Sir John Burnet, Tait and Lorne in both London and Edinburgh under the title of Sir John Burnet, Tait and Partners.

Acknowledgments

The painting by Canaletto (cover and frontispiece) is reproduced by courtesy of the Dean and Chapter of Westminster. All illustrations to *The Space Machine* are reproduced from *Le Corbusier: œuvre complète 1938-46* (Les Editions d'Architecture Erlenbach-Zurich), with the exception of number 8 on page 150, for which acknowledgment is due to *L'Homme et L'Architecture*. Photographs on pages 162 and 163 are by Aerofilms, number 4a on page 166 by Messrs. Valentine. All other photographs illustrating *Westminster Regained* were taken by A. Cracknell. Photographs of the house in the Colorado desert are by Julius Shulman; those of the spring house, Araxa, by Kurt Paul Klagsbrunn.

RÉSUMÉS

For the convenience of its foreign readers THE ARCHITECTURAL REVIEW now contains synopses of its principal contents in French, German and Russian. Other languages are used when the contents of any particular issue are of special interest to those speaking them.

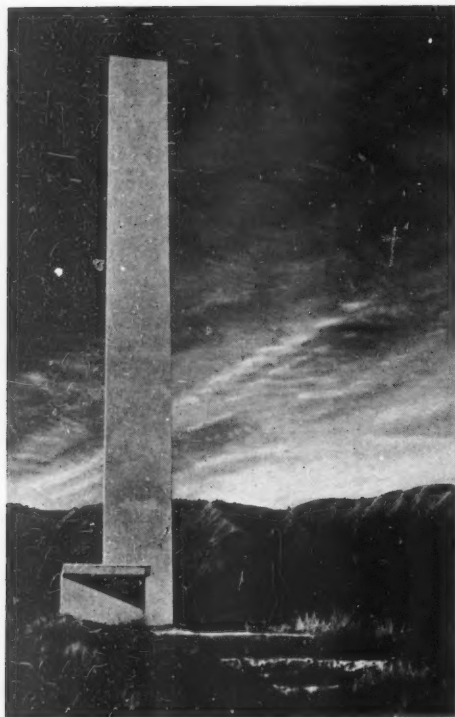
Novembre 1947

Page 147: *La Machine à Espace*. Appréciation des conceptions récentes de Le Corbusier, par Lionel Brett. Dans une étude inspirée par la lecture du quatrième volume des œuvres de Le Corbusier, couvrant la période de 1938 à 1946, Lionel Brett fait remarquer que "Ce qu'il y a de remarquable chez Le Corbusier, n'est pas tant ce qu'il a édifié que les idées qu'il a répandues au dehors." Ses nouveaux bâtiments et le plan de reconstruction de la ville vosgienne de St. Dié peuvent prêter à de nombreuses critiques, mais en dépit de leurs fautes, les livres de Le Corbusier sont devenus "la Bible des Etudiants de Helsinki jusqu'à Rio."

Page 151: *Habitation située dans le Désert du Colorado*, décrite et illustrée. Architecte Richard J. Neutra.

Page 155: *Napoléon et la Dévalorisation des Symboles* par Sigfried Giedion. Le style Empire, qui forme une partie inséparable de l'Epoque Napoléonienne, a duré de 1794 à 1814, pendant la collaboration de ses fondateurs, Percier et Fontaine. Sous une forme démocratisée, ce style a survécu de beaucoup à la mort de Napoléon. La dévalorisation des symboles a été une des caractéristiques du Style Empire. La couronne de lauriers, dont les Romains usaient peu à cause de sa signification, s'entendait comme le lierre sur les murs de la Salle du Trône des Tuileries et les théâtres même se trouvaient décorés de frises de Victoires. L'ameublement fut traité dans l'esprit d'une architecture se suffisant à elle-même, et perdit ses rapports avec le cadre qui l'entourait. Le fait que dans une Bibliothèque on devait pouvoir atteindre les livres devint sans importance,

MARGINALIA



MEMORIAL ARCHITECTURE

Two new examples of memorial architecture, one predominantly vertical and the other predominantly horizontal in emphasis. Left, the memorial at Tarakohe, New Zealand, commemorating Tasman's arrival in the Golden Bay on December 18, 1642; architect, E. A. Plishke. Above, a model of the monument to the victims of National Socialism which is to be erected in the Central Cemetery, Vienna; the architect is Wilk Schuette and the sculptor Fritz Cremer.

mais ce qui importait, c'était que le mobilier imitât la porte d'un temple Egyptien et se couvrit d'Hiéroglyphes.

Identiquement, le tapissier proclamait ses revendications de chef et d'animateur dans sa manière toute spéciale de draper les rideaux.

Page 159: Westminster Retrouvé: Propositions en vue du remembrement du Quartier de Westminster. La REVUE D'ARCHITECTURE, qui a accepté dans tous ses plans d'ensemble les propositions faites

par Sir Patrick Abercrombie concernant la circulation du quartier de Westminster, a préparé un plan visuel qui a pour but de restituer Westminster à Londres en tant que centre de civisme.

Les Chefs du Mouvement de l'époque Victorienne avaient réduit l'ancien caractère intégrant de Westminster à une série d'îlots de circulation de dimensions variées. Au moyen de plans, de vues à vol d'oiseau et de croquis, on y démontre comment Westminster peut recouvrer ses caracté-

ristiques originelles et devenir un lieu digne de la position qu'il occupe dans l'imagination populaire et bien propre à être le site d'un Monument commémoratif de la Guerre pour l'Empire britannique.

La circulation venant de Westminster Bridge (Pont de Westminster) et de Whitehall est dirigée dans Great George Street, puis coupe par le travers de Broadway et ainsi dans Victoria Street. Ces changements permettront de défoncer les chaussées de Parliament Square, d'Old Palace Yard, d'Abingdon Street et celles qui flanquent les Quais et de les remplacer par du gazon, du pavé et des allées de piétons. Des bancs et des cafés, à l'alignement des statues des Premiers Ministres installées sur de nouveaux sites en bordure de Great George Street, donneront au square cette impression d'isolement et d'intimité qui est un des traits principaux et caractéristiques du lieu.

Page 171: Une Buvette de la Ville d'Eaux d'Araxa, Brésil, décrite et illustrée. Architecte Francisco Bolonha.

Page 173: Les Trains Royaux d'Egypte, par J. M. Richards. Rubrique illustrée sur les modèles du Train Royal d'Egypte qui fut construit dans tous ses détails pendant les règnes de Saïd Pacha et de son successeur le Khédive Ismaïl Pacha, et sur la locomotive que construisit Robert

Stephenson de Newcastle-on-Tyne pour Saïd Pacha en 1862. Les modèles et la locomotive sont à présent dans le Musée du Rail du Roi Fouad, au Caire.

Page 174: Le Charles II d'Arnold Quellan, par Katharine Esdaile. Le nouveau buste de terre-cuite du roi Charles II d'Angleterre, par Arnold Quellan (1852-86) est analysé dans cet ouvrage, accompagné de notes sur la vie de Quellan et d'autres œuvres connues, par l'autorité principale sur la sculpture anglaise d'après la Renaissance.

November 1947

Seite 147: Die Wohnmaschine. Eine Würdigung von Le Corbusier's kürzlich erschienenem Buch von Lionel Brett. Unter dem Eindruck des 4ten Bandes von Le Corbusier's Werk, der die Jahre 1938-46 umfasst, betont Lionel Brett, dass "das Phänomen Le Corbusier sich nicht in seinen Bauten sondern in seinen Ideen verkörpert." Seine neuen Bauten liefern Angriffspunkte genug, trotzdem ist Le Corbusier's Buch "die Bibel der jungen Architekten von Helsinki bis Rio."

Seite 151: Ein Haus in der Wüste von Colorado. Architekt Richard J. Neutra. Beschrieben und illustriert.

Seite 155: Napoleon und die Entwertung des Symbols von Sigfried Giedion. Der Empire-Stil, der die Napoleonische Epoche verkörpert, hat von 1794 bis 1814 gedauert, während der Zusammenarbeit seiner Begründer Percier und Fontaine. In verbürgerlichter Form hat er Napoleon's Tod um ein Beträchtliches überdauert. Der Lorbeerkrantz, von dem die Römer seiner Bedeutung wegen einen nur sparsamen Gebrauch gemacht haben, wuchert wie Epheu über die Wände des Thronsaals in den Tuileries, selbst Teetkannen werden mit Siegesgöttinnen dekoriert. Möbel werden wie ein selbständiges Stück Architektur behandelt ohne Zusammenhang mit dem umgebenden Raum. Bei einem Bücherschrank kam es nicht auf die darin unterzubringenden Bücher an, wohl aber darauf, dass der Schrank einer ägyptischen mit Hieroglyphen bedeckten Tür eines Tempels gleiche. In malerisch gerafften Vorhängen

[continued on page 180]

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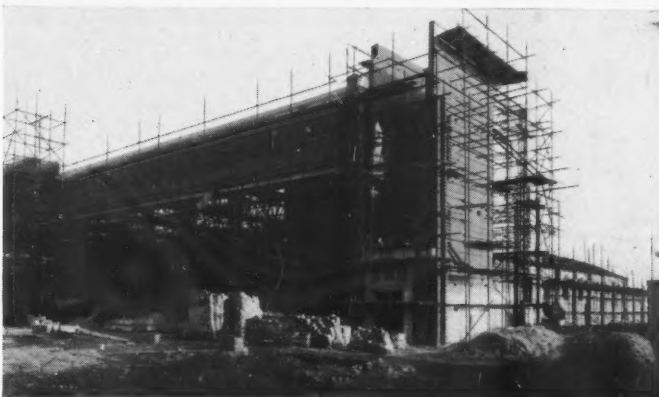
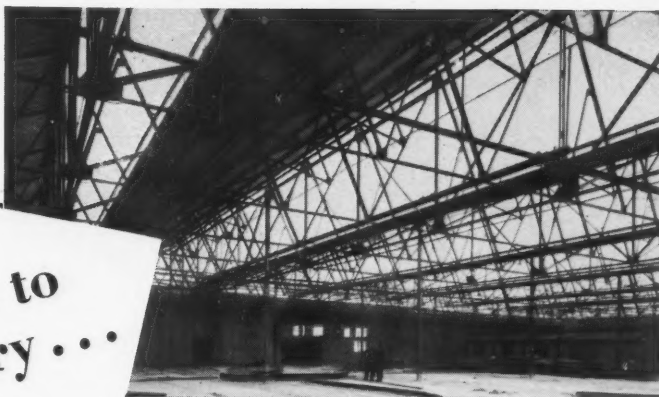
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continued from page 178]

hat der Tapezierer seinen Anspruch auf Führerschaft angekündigt.

Seite 159: Das wiedergewonnene Westminster. Vorschläge für die Neuordnung des Westminster Bezirks. DIE ARCHITECTURAL REVIEW, die im Wesentlichen Sir Patrick Abercrombie's Verkehrsvorschlägen für den Westminsterbezirk zustimmt, entwickelt einen Plan mit der Absicht, London Westminster als seinen Mittelpunkt wiederzugeben. Die Verkehringenieure der Victorianischen Zeit haben den einheitlichen Charakter von Westminster in eine Reihe von Verkehrsinseln in verschiedener Größe aufgeteilt. In Plänen, Skizzen und Luftaufnahmen wird bewiesen, wie Westminster seinen ursprünglichen Charakter wieder gewinnen und ein Platz werden kann, der der Bedeutung, den er in der Phantasie der Bevölkerung behauptet, entspricht und für das Kriegerdenkmal des Empire geeignet ist. Der Verkehr von Westminster Bridge und Whitehall wird in die Great George Street und über Broadway in die Victoria Street geleitet. Durch diese Veränderung können die Fahrstrassen in Parliament Square, Old Palace Yard, Abingdon Street und dem Embankment entlang zu Fusswegen mit Grünplätzen umgewandelt werden. Grünanlagen, Cafés, die wieder errichteten Statuen der Ministerpräsidenten in Great George Street werden dem Square die Abgeschlossenheit und Intimität geben, die für diesen Stadt-Mittelpunkt unbedingt nötig ist.

Seite 171: Kurhaus in Araxa, Brasilien. Architekt Francisco Bolonha. Beschrieben und illustriert.

Seite 173: Aegypten's Luxuszüge für den König von J. M. Richards. Eine illustrierte Notiz über die Modelle des Zuges für den König von Aegypten, der während der Regierung von Said Pascha und seines Nachfolgers, des Khedive Ismael Pascha gebaut wurde und der von Robert Stephenson aus Newcastle-on-Tyne für Said Pascha 1862 konstruierten Lokomotive. Sämtliche Modelle befinden sich heute in König Fuad's Eisenbahn-Museum in Kairo.

Seite 174: Arnold Quellin's Büste von Karl II von Katharine Esdaile. Eine

neuerdings identifizierte Terra-Cotta-Büste von König Karl II von England von Arnold Quellin (1652-86) mit Anmerkungen über Quellin's Leben und Werk von Frau Katharine Esdaile. Die Verfasserin ist die Autorität auf dem Gebiet englischer Nachrenaissance Plastik.

Ноябрь 1947 г.

Стр. 147. ЛИОНЕЛ БРЕТТ. МАШИНА ПРОСТРАНСТВА (РАЗБОР ПОСЛЕДНИХ ПРОИЗВЕДЕНИЙ ЛЕ КОРБЮЗЕ)

В этом очерке, вдохновленном IV-м томом произведений Ле Корбюзье, автор обращает внимание читателя на то, что главное значение Ле Корбюзье заключается не в том, что он построил, а в тех идеях, которые он вывел. Его главные проекты, как например, оружейный завод „Юзип Верг“ или схема восстановления разрушенного города Сан-Диего в Вогезах, имеют, быть может, немало недостатков. Это, однако, несколько не мешает тому, чтобы книга Ле Корбюзье стала Библией для изучающих архитектуру, от Гельсингфорса до Рио.

Стр. 151. ИЛЛЮСТРИРОВАННОЕ ОПИСАНИЕ ЗДАНИЯ В ПУСТЫНЕ КОЛОРАДО ПО ПРОЕКТУ АРХИТЕКТОРА РИШАР'А Ж. НОЙТРА.

Стр. 155. ЗИГФРИД ГИЕДИОН. НАПОЛЕОН I И ОБЕСЦЕНЕНИЕ СИМВОЛОВ

Господство подлинного стиля „Амбир“, являющегося неотделимым от наполеоновской эпохи, продолжалось 1794-1814 гг., в период сотрудничества его основателей Персье и Фонтэн'а, но в измененной демократизованной форме стиль этот пережил Наполеона на много лет. Характерной чертой стиля „Амбир“ является утрата глубины значения символа в орнаменте. Так например, лавровый венок, имевший столь глубокое значение для древних римлян и потому применявшийся ими для орнаментации с таким большим разбором, покрывает словно живая изгородь стены Тронного Зала Тюльерийского дворца; фризы же Победы украшались даже чайники. Меблировка третиновалась сама по себе, без всякой связи с окружающей

обстановкой. Легкости доступа к книгам в книжном шкапу особого значения не придавалось, но считалось важным, чтобы мебель имела форму дверей египетского храма и чтобы она была покрыта иероглифами. В таком же роде обойщик богатством драпировки заявлял свое право на первое место.

Стр. 159. ОТВОЕВЫВАНИЕ ВЕСТМИНСТЕРА. ПРЕДЛОЖЕНИЯ ПО ВОПРОСУ О ПЕРЕПЛАНИРОВКЕ ЧАСТИ ЛОНДОНА, ПРИЛЕГАЮЩЕЙ К ВЕСТМИНСТЕРСКОМУ АББАТСТВУ

Редакция нашего журнала приняла во всех основных чертах план реулировки уличного движения в Вестминстерском районе, предложенный Сэр Патрик'ом Аберкромби. В настоящей редакционной статье дается наглядно иллюстрированный план, целью которого является вернуть Вестминстеру характер лондонского гражданского центра. Викторианские планировщики уличного движения погубили цельность Вестминстера, свели его к ряду разнокалиберных островков. В этой статье показывается с помощью планов, воздушных съемок и эскизов как можно вновь придать Вестминстеру его первоначальный характер, сделав его достойным того положения, который он занимает в народном воображении и вполне подходящим местонахождением для Имперского Памятника Войны. По этому новому плану поток уличного движения, идущий от Вестминстерского моста и улицы Уайтхолл, направляется по Грейт Джордж Стрит, а затем свивается, прорезывая насквозь, в Виктория Стрит, через улицу Бродвей. Эти изменения дают возможность сравнить проезды в Парламент Сквер, Абингтон Стрит, а также вдоль набережной Темзы, и разбить на этом месте газоны, мощеные аллеи и пешеходные дорожки. По краю Грейт Джордж Стрит можно устроить беседки для отдыха и кафе, расставив между ними перенесенные туда статуи премьер-министров. Все это поможет придать местности единственность, подобающую для пригородной земли.

Стр. 171. ИЛЛЮСТРИРОВАННОЕ ОПИСАНИЕ КУРОРТНОГО ЗДАНИЯ В АРАКСА (БРАЗИЛИЯ) ПО ПРОЕКТУ

АРХИТЕКТОРА ФРАНЦИСК'А-БОЛОНХА

Стр. 173. ДЖ. М. РИЧАРДС. КОРОЛЕВСКИЕ ПОЕЗДА В ЕГИПТЕ

В этой иллюстрированной заметке описываются, ныне находящиеся в Железнодорожном Музее имени короля Фуад'а в Каиро, коллекции моделей египетских королевских поездов, постепенно собранная во времена правления Саид'а-паши и его приемника хедива Исмаил'а-паши, и паровоз, построенный Робертом Стивенсоном в 1862 г. для Саид'а-паши.

Стр. 174. КАТ'РИН ЕСДЭЙЛ. ЧАРЛЗ II, СКУЛЬПТУРА АРНОЛЬДА КВЕЛЛИН'А

Автор, являющийся наиболее крупным знатоком после-ренессансовского периода английской скульптуры, обсуждает в этой статье вновь открытый терракотовый бюст короля Чарлза II, исполненный Арнольд'ом Квеллином (1652-86), в связи с другими работами художника и его биографией.

CORRESPONDENCE

The C.I.D. Appointment

To the Editors,

THE ARCHITECTURAL REVIEW

Sirs,—All who are interested in industrial art must be gratified to read of the appointment of Gordon Russell as chairman of the Council of Industrial Design. It would be difficult to find a better man for that office, for few can have had so varied and such fitting experience. It is fortunate that the Board of Trade has been able to appoint a chairman who combines the interests of designer, craftsman, manufacturer and merchant, and we may expect to see, added to English reputation for good workmanship, that attractiveness in design and good marketing of which we stand in urgent need. His interest in old work, and knowledge of fine craftsmanship, may be counted on to prevent extreme mannerisms which carry the seed of speedy ending.

Yours, etc.,

Sapperton.

B. J. FLETCHER.



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