Title

NEW DELHI

By

Robert Byron

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for January, 1931
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By Robert Byron.

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The Assessors will be: Mr. Christian Barman, Editor, The Architects' Journal; Mr. W. L. Wood, Editor, The Architect and Building News; Professor A. E. Richardson, nominated by the Editor of The Builder; Mr. H. de C. Hastings, Editor, The Architectural Review; and Mr. Henry Rutherford.

The Stand is to display Venesta Plywood* and Plymax.† Conditions, details of the accommodation available, and full particulars may be obtained from the Editor of this paper or direct from Venesta Limited, Vintry House, Queen Street Place, London, E.C.4.

Designs must be sent in by Thursday, 12th February, 1931.

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- "Sumnot," which has on both sides a few small knots and timber variations;
- "Mortot," which has one side similar to the back of "Sumnot;" and on the other side rather more and larger knots and other timber variations; and
- "Biport," which has on both sides rather larger knots and sometimes split veneers.

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New Delhi.  
By Robert Byron.  

1. The First Impression.  

1. Preconceptions.  

That New Delhi exists, and that, twenty years ago, it did not exist, are facts known to anyone who is at all aware of the British connection with India. It is expected, and assumed, that the representatives of British sovereignty beyond the seas shall move in a setting of proper magnificence; and that in India, particularly, the temporal power shall be hedged with the divinity of earthly splendour. To satisfy this expectation, New Delhi was designed and created. But that the city's existence marks, besides an advance in the political unification of India, a notable artistic event, has scarcely been realized. Nor is this surprising in a generation which has been taught by painful experience to believe architectural splendour and gaiety inseparable from vulgarity. Of the city's permanent value as an aesthetic monument, popery must be the final judge. But to contemporaries, and in the darkness of contemporary standards, the event shines with a Ptolomaic importance.  

The surprise which awaits the traveller on his first view of the imperial capital will be proportionate to the truth of his previous ideas about it. Primarily, his conception has been political. The very words "New Delhi" suggest a Canberra in Asia, a hiving of black-coated officials in a maze of office. True, there have been photographs; but these have been either of the worse buildings, which were finished first, or, if of the better, of structures in disarray, confused with scaffolding, and offset by no proper layout. Nor can, nor ever will, any photograph convey the colour of the scheme and the part played by colour in the unity and proportion of the architecture. Again, the traveller may already have assumed the worth of the architects from their buildings in London. He may have recalled Britannia House at Finsbury Circus, the rate bank abutting on St. James's, Piccadilly, and the cenotaph in Whitehall, from the hand of Sir Edwin Lutyens; together with the Ninth Church of St. Andrew, Kilburn, and the new Bank of England, from that of Sir Herbert Baker. And he must confess that, whatever the merits of these buildings compared with those around them, judged by universal standards they display little distinction and no genius. Finally, before he reaches Delhi, the traveller must necessarily have observed the scale and variety already employed by English enterprise to embellish the chief towns of India; and he must have found himself, in the process, not merely depressed, but tempted to regret our nation's very existence.  

For it has been our misfortune to have impressed on the length and breadth of the country an architectural taste whose origin coincided with the sudden and complete abandonment of European aesthetics to the whims of literary and romantic symbolism. The nineteenth century devised nothing lower than the municipal buildings of British India. Their ugliness is positive, demonic. The traveller feels that the English have set the mark of the beast on a land full of artistry and good example. Here and there, in the large commercial towns, a new dawn is breaking. But the traveller remembers anxiously that the greater part of New Delhi was designed before the War. Only in the unimpeaching plane laid out on the new city by resident Englishmen and occidentalized Indians does a perverse hope seem to linger.  

2. The Reality.  

With sad expectations, therefore, the traveller hires a motor, and drives out of Old Delhi, past the Pearl Mosque and the Fort. Dipping beneath a pleasant Neo-Georgian railway bridge, he debouches on an arterial vista of asphalt and lamp-posts. A flat country—brown, scrubby, and broken, over which the cold winds of the central Indian winter sweep their arctic rigours—lies on either side. This country has been compared with the Roman Campagna: at every hand, tombs and mosques from Mogul times and earlier, weathered to the colour of the earth, bear witness to former empires. The road describes a curve—the curve of a solar railway—and embarks imperceptibly on a gradation of a solar railway—and embarks imperceptibly on a gradation of...
with stone, whose height exceeds that of the new Underground Building in London by three feet. This is the threshold of the city. The motor turns off the arterial avenue, and, skirting the low red base of this gigantic monument, comes to a stop. The traveler heaves a breath. Before his eyes, sloping gently upward, runs a gravel way of such infinite perspective as to suggest the intervention of a diminishing-glass; at whose end, reared above the green tree-tops, glitters the seat of government, the seventh Delhi, four-square upon an eminence—dome, tower, dome, tower, dome, red, pink, cream, and white, washed gold and flashing in the morning sun. The traveler looses a breath, and with it his apprehensions and preconceptions. Here is something not merely worthy, but whose like has never been. With a shiver of impatience he shakes off contemporary standards, and makes ready to evoke those of Greece, the Renaissance, and the Moguls.

The motor moves forward again. Beside the arch lie circular basins of water. In front, on either side of the gravelled way, run strips of park, grass, and trees, to the width of 189 yards each. The trees disclose gleams of other waters. These are water-ways, connecting with the basins by the arch, and continuing parallel with the central drive as far as the Great Place, a distance of a mile and a quarter. This central drive is known as the King's Way. Up it the tall black lamp-posts still persist. Half way is a crossing road, off which, to the right, stand the façade and half a side of the Record Office. But there is no time to turn the head. The central group at the end begins to reveal itself; and with every detail its enigma and grandeur increase.

The eminence on which it stands, once known as the Raisina Hill, has been invested, from in front, with an artificial character by foundation walls of rich rhubarb stone; so that, from having been a gentle rise in the ground, it now pretends to the illusion of a portentous feat of building, as though its entire area, half a mile across, had been raised above the surrounding country by human effort. From this massive undercarriage rise the end-façades of the two Secretariats, red to the first storey, white above. At either corner of each façade project pillared extensions, throwing heavy triangular shadows on the intervening walls (Fig. 3 and Plate II). These shadows give depth and solidity to the buildings, and increase their character of entrance-lodges, on a huge scale, to the steeply rising roadway in between them. Over the centre of each façade stands a slender white tower; while from the central point of each whole building, a considerable way back, rise two companion domes of cream stone, set on tall bases of the same material picked out in red. These domes, surmounted each by a cupola, are shaped like those of St. Peter's and St. Paul's, after the fashion of the High Renaissance. From the cross-roads on the King's Way they stand up outside, though lower than, the towers in front. Then, as the motor draws on, they gradually move inward, till the towers cut across them, and at length they reappear, diminished in height, on the inside.

The Secretariats, however, are but the ancillaries of a
A general view looking up the King's Way towards the Secretariats and the Viceroy's House, the dome of which can be seen in the centre. In this view the towers of the Secretariats cut across the domes.

The plan shows the lay-out of the central buildings and their surroundings.
Fig. 5.—THE COUNCIL CHAMBER from the tower of the South Secretariat. The shopping quarter of New Delhi, and also old Delhi, are seen in the distance.

Fig. 6.—Another view of THE COUNCIL CHAMBER with a fountain in the foreground.

The facing page.

Plate II.

The entrance front of the North Secretariat, showing the dome and two of the four pillared extensions with their shadows. In front the central way rises from its trench.

Fig. 7.—The first-floor plan of THE COUNCIL CHAMBER. Sir Herbert Baker, Architect.
Fig. 8.—The back of the SOUTH SECRETARIAT showing the south block which looks toward the Q'ab. Fig. 9.—Plans of the SECRETARIATS.
pivotal and more distinguished monument. For nearly 400 yards along the same, though now uplifted, axis the King's Way, their main bulks face one another, 177 yards apart, and separated by invisible platforms, through which runs a broad gradient of asphalt in a red stone trough. At the top of this gradient, though evidently very distant, stands a column of white marble, suggesting the intervening level. And beyond this again appears another central dome, upheld, right and left, by a stupendous white colonnade, a furlong and a half in length, whose total extent is cut short by the converging perspective of the Secretariats.

This dome, a flat hemisphere of glittering metal supported on a great red and white plinth three times its depth and half again as deep as its own diameter, seems impervious to the laws of distance. From the middle of the dome, the Way it appears to be neither behind the Secretariats nor in front of them (Fig. 3). Enough that, in a symmetrical plan, it lies between them. For its character is so arresting, so unprecedented, so uninviting of comparison with known architecture, that, like a sovereign crowned and throne, it subordinates everything within view to increase its own state, and stands not to be judged by, but to judge, its attendants. The Secretariats, remarkable buildings in themselves, exist only in relation to it, and inasmuch as they minister to its success. Its individuality, its difference from every dome since the Pantheon and particularly from the domes adjoining, lies in its intrinsic solidity. It has the character of a pure monument. Encircled with a narrow gallery, whose function is only to provide, by its blind shadow, a black and further solidifying variant to the red and white, it seems not to have been built, but to have been poured compact from a mould, impermeable to age, destined to stand for ever, to watch the rise of an eighth Delhi and a hundredth 'Delhi. Let the breath of destruction threaten all around; this it cannot penetrate. Such an expression of irrefrangible permanence, of the monumental function transcending all considerations of adornment or utility, recalls the architectural intentions of Antiquity, of Egypt, Babylon, and Persia, and alone makes the first drive up the King's Way an experience of instant and increasing pleasure.

As the motor approaches the Great Place, the colonnade beneath the dome gradually sinks below the level of the Secretariats' platforms; so that the monument stands by itself, appearing to rise off the top of the asphalt gradient between them. It has receded now. Its top has sunk below the roof-line of the Secretariats. But the marble column stands out in front, to indicate the extent, half a mile in length, of the intermediate distance.

The pure whiteness of this column contrasts with the sandstone cream of the Secretariats and of the dome behind it, and still more with the burnt rosy red of their foundations and the dome's gallery. These two sandstones, employed in all the chief buildings of New Delhi, have come from the same quarry. The contrast between them is intense; in fact the degree of this intensity has played an important part in determining the proportion of foundation to upper storey, and in reducing the weapons of architectural definition and emphasis to a minimum, throughout the city. But at the same time there is none of that glaring disunity displayed by Mogul buildings, where white marble of an entirely separate patina and luminosity is employed with the same red stone. For in New Delhi, the red and cream, being of the same texture, and each containing the tints of the other, seem to grow into one another, as they did in the earth. In Mogul buildings, the marble becomes simply an electric decoration, an exquisite appliance. Here, the light is absorbed and refracted equally by both stones, and every building shares to some extent the quality of the central dome—as though it had been poured liquid from a mould and as though the red, being heavier, had sunk to the bottom. In both colours the stone has an exquisite freshness, bathing in light like the petals of a flower in dew. At the same time, the essential affinity of the two colours produces an air of strength and maturity, which attains, on a sufficient scale, to grandeur.

A mile and a quarter from the Arch, two low triangular flights of steps on either side of the King's Way mark the rise to the Great Place, a rectangle with elliptical ends (Fig. 4), 264 acres in extent, and lying across the axis of the main design. The middle is empty, save for the necessary traffic islands; so that nothing interrupts the view of the gradient between the Secretariats and the central dome above it. But at either end of the Place are set three fountains, each 240 feet in length and consisting of two circular sheets of water joined by an oblong on a slightly lower level (Fig. 2). In each of these triple groups, the fountains are set at right-angles to one another, the centre one laterally, pointing outwards along the length of the Great Place, the other two parallel with the King's Way and exactly in line with the flanking waterways, with only one of them actually connects, while its opposite number lies across the Place immediately beneath the end-façades of the Secretariats. The circular sheets at either end of the fountains are of different sizes: the larger placed outermost in each case, and sprouting a stone obelisk, altogether 30 feet high, from a double basin on a pedestal; the smaller and inner decorated only with a tiny curling jet. All six fountains are executed in the red stone, which their blown spray turns a rich rust colour. Finally, the ellipses of the Place are rounded off with curving rush-plaited railings of the same stone, 15 feet high, and finished, where radiating thoroughfares cut through them, with stone posts bearing stone lanterns (A, page 17). As an urban detail conceived in dressed stone, only the piazza of St. Peter's can compare with the Great Place of New Delhi for spaciousness and economy of design.

I must here interpolate a personal experience. I had reached this point in my observations when a company of Scottish soldiers, heralded by bugpipes, marched through the stone railings on to one end of the Great Place, and threading past the three fountains reached a point between the Secretariats. Here they wheeled sharply to the left and went at a smart pace up the asphalt gradient in the direction of the central dome. The dramatic value of Scottish kilts and Scottish music in foreign countries is fully realized by the authorities, who always use it to give point to "forceful demonstrations"; nor is that value lessened by the presence of a khaki coif-scuttle on each man's head. But in this setting, beneath this range of towering buildings multi-coloured in the blue sky, amidst all this decorated space, the apparition of these troopers defiling up that mysterious trough between the Secretariats towards the glowing dome beyond, their accoutrements flashing in the Indian sun, and only a cranking ox-cart to deflect the attention, was more than merely theatrical. The emotion of time and
Plate IV. January 1934.
The dome of the Viceroy’s House. The flag is now flying on the top of the dome. Observe the union of the copper with the two stones at the base of the actual hemisphere.
Fig. 10.—Elevation of the dome on the garden (west) front of THE VICE-ROY'S HOUSE. Compare with Plate IV. Fig. 11.—Plans of the Upper Basement and Main Floors of THE VICE-ROY'S HOUSE.
circumstance, third dimension of true splendour, was evoked. The whole history of civilized man, of all his politics, empires, thrones, and wars, of all his effort to govern and be governed, followed in the soldiers' wake. That the entire spectacle, men and buildings, was the symbol of English dominion, seemed merely incidental. But that the evolution of government could demand, and create, in its everyday course, such a spectacle, seemed to postulate an apotheosis of human order. Indian nationalists, should they see them, will detect a propagandist ring in these words, and will point my attention from gaudy display to the rights of man. To which it must be answered that beauty is infallible, and confers a measure of right on its creators, whatever their sins.

To the right of the Great Place lies a circular building, approximately 125 yards in diameter, and a fifth of that distance, or 75 feet, high. This amphitheatre is the Council Chamber (Figs. 5, 6 and 7, and page 19). Its outer casing falls into three divisions: a red foundation, whence project various carriage-porches; a middle storey enclosed within a colonnade of heavy white stone pillars; and above the cornice which they support, a small attic storey of white plaster, which is divided in two by the heavy shadow of another cornice. Finally, above the centre, protrude three quarters of an irrelevant wart-like cupola. The idea underlying this building is worthy and remarkable. But its execution has not been successful. The pillars, though in themselves well proportioned, are so placed, and are so numerous, as to appear unpleasantly thin, like the iron struts of a fender.

A building so squat in proportion to its area needs to satisfy the eye with an illusion of massive solidity, as though it were an outcrop of the rock beneath. Unfortunately, the colonnade produces precisely the opposite effect; while the attic storey, robbed of meaning by its cornice, appears to be merely a screen. In addition, the red foundation looks more like a red veneer than a heavy plinth such as the building demands, the red being carried neither high enough up nor far enough out.

It is perhaps unfair to stress the poverty of the Council Chamber in a preliminary survey, as it stands apart from the main design; and, considered as a companion to the whole rather than as a separate entity, it possesses certain merits. Its rotundity, while striking a note of pleasant unexpectedness, nevertheless prevents it from impinging on the symmetry of the general lay-out, as a square building, with its inevitably triangular shadows, must have done. It must be admitted that, in view of its position, its unobtrusiveness is a major virtue.

It remains now to ascend the gradient between the Secretariats, and to resolve the mystery of the white pillar,
of the central dome, and of the colonnade that was visible beneath it from the gravelled way.

As the asphalt leads up between the walls of red stone, the enormous length of the opponent Secretariats is revealed (Plate II). On either side, a great expanse of red and white wall is broken by four pillared extensions similar to those of the end-façades, and throwing similar triangular shadows. These extensions are placed in couples. Between each couple the main wall is thrust back into a broad recess broken by a tall Mogul doorway. Above the doorways, the big egg-top domes are now revealed in their entirety (D, page 21). In front of the buildings, on the platforms through which the road has been carved, are gardens, squares of turf, and orange trees, which are broken beneath the domes, by cruciform sheets of water. Their chief harvest is a crop of red stone lamp-posts in hexagonal hats. The roadway reaches the level of the platforms just before the middle of each Secretariat. Immediately in front, though still half a mile away, stands the Viceroy’s House and the Viceroy’s dome.

Where the Secretariats end, a forecourt intervenes, a quarter of a mile long, revealing views of the surrounding country on either side. This is enclosed by a screen of tall iron railings, closely set on a red stone foundation and divided at intervals by solid square columns of the same material (E, page 22). The central gateway is flanked by stone horse-guard boxes (B, page 22 and A, page 24), in which lancers mounted on black horses stand as motionless as their prototypes in Whitehall. On a broad space in the middle of the courtyard appears the white pillar, 100 feet high, known as the Jaipur column, and standing on a double base of red and white. On top of this column another 48 feet of ornament will cleave the sky—a fleured bronze pinnacle bearing a six-pointed star of glass, 15 feet in diameter.

On either side of the court run sunk drives, sloping down to a central point, then up from it, so as to show the foundation line of the guard-house at the end. Along their parapets stand red stone posts bearing twisted basket lanterns. The drives are flanked by strips of grass and water shaded by small trees. The gravel in the centre is of the same red as the stone. The whole court is raised above the surrounding country, and is supported by massive sunk walls of red stone, which run almost flush from the sides of the guard-house at the end. These are interrupted to allow the passage of lateral drives, which meet the others at their lowest point. The points of interruption are denoted by square gazebos of red stone capped with white hemispherical roofs (D, page 22).

The Viceroy’s House, whose chief ornament is the central dome of the city already described, presents a colonnaded façade 500 feet in length. This is flanked by
two projecting wings, whose façades, standing 140 feet in advance of the main body, are each 64 feet wide (Plates III, IV, Figs. 10-18 and pages 23-27). The total length of the house is therefore 630 feet or 210 yards. The dome rises 170 feet from the courtyard, and 180 feet from the level of the surrounding plain.

Beneath the dome, a portico of twelve pillars, each 30 feet high, is approached by a stupendous pyramid of steps which splay out to meet the ground, thus increasing their perspective by an optical trick. This portico is slightly recessed. On either side of it, supported on the massive red foundation that runs all round the house, stand pylonic blocks of masonry in couples, embellished with flat niches at the bottom and small windows, black and square, immediately beneath the cornice above. Between each of these couples is a black space, wider at the top than the bottom, and relieved at the sides by single columns, between which are placed diminutive statues of the King and Queen in white marble. This marble contrasts brightly with the black shadow behind, and also with the cream sandstone on either side. Below each of these statues, which are 23 feet off the ground, lie circular pools framed in white marble; and on either side of these, tall pedestals, again of white marble, which are intended to receive four prancing horses.4

Beyond the pylonic couples, in either direction, run colonnaded galleries, of somewhat less depth than the portico, till received by other pylons to meet the corners, whence the wings project from pylons at right-angles to the last. The insides of the wings, similarly colonnaded, end in couples of pylons similar to those which contain statues of the King and Queen; as also do their end- façades (page 26). The red base throughout is broken by a series of magnificently proportioned archways, black shapes, whose key-stones rise up to bind the narrow bases of the colonnaded galleries. But the red stone reaches only as high as the point, 14 feet up, whence springs the curve of the arch. Thence to the base of the colonnades is white; so, too, is all above. By this means the arches, unlike those of similar position in the Secretariats, bring the foundations into unity with the upper part and increase the value of the ratio between the two colours.

Above the colonnades and the portico runs a blind parapet, delicately finished with an imperceptible red inlay so as to meet the sky with decision, and at the corners continuing the convergent lines of the pylonic blocks. Beneath this parapet projects, to a distance of 8 feet, a chujiya, a thin blade of stone shaped like a tin cooking-dish, and sloping downwards from a line of black and white dots at the base of the parapet. This chujiya, whose underneat is decorated with a bold pattern of red, runs the whole way round the house, binding wings, pylons, colonnades, and blank walls, into a composite whole. That the building is a composite whole is its strongest feature. And the importance of the chujiya cannot therefore be exaggerated (Figs. 10, 13, 14, 17 and 18; and B, page 24). Without it the building would disintegrate into groups, would become a kind of stone encampment rather than a piece of architecture. But the chujiya performs its work not only of itself, but by the agency of its black shadow, or, when the sun has changed position, by the light its top catches when all above and below it is in darkness. Without the most profound understanding of the manipulation of light and shade, no building in India can ever be successful. This understanding the classic builders of India, Hindu and Mohammedan alike, possessed in the highest degree (H, page 15). And the architect here has not hesitated to take his lesson from them.

The parapet above this admirable device is broken, at the corners and beside the portico, by diminutive cupolas, properly called chattris, which appear in couples, one above each of the sixteen pylonic blocks visible from the front (A, page 15, and B, page 26). Only their tops, of heavily moulded red, capped with white and set on white blade-like chujiyas, rise above the parapet; below, their bodies are indicated by a hollow break showing daylight. These chattris are very small and very severe. Their function is to define, not to decorate, the roof-line, and to suggest, with the utmost reticence, that a dome is to be uplifted.

They are not, however, the only additions to the roof-line. From the centre of each parapet of the wings' end-façades, rises a stepped plinth of white stone, which supports a saucer, and above this, another saucer. This motif is repeated above the corners of the portico, on either side of the dome; though here the plinths are set back behind the parapet. The saucers are fountains (Figs. 13, 14, 17, 18, Plate XI, and C, page 25). From the smaller a circular cascade descends into the larger. The engine to work them is concealed by the main flight of steps leading to the portico.

There remains the dome (Figs. 10, 15, 16; Plates IV and XI). Set back from the parapet, so as to be over the middle of the house and present a symmetrical effect from the sides, a square white base, rising well into the range of vision, supports a ponderous red circle. The corners of this base have been cut into narrow facets, which are continued upward into small blocks that point diagonally inward towards a hypothetical centre. But on the fronts of these the white only forms a stepped pattern; the corners and sides have become red. The tops of these blocks have scarcely begun their inward course before they are absorbed into octagonal corner turrets of red stone—octagonal, save that three sides and half two others are in their turn absorbed into the circular red plinth behind. Both plinth and turrets are very squat and massive, and are further bound to one another at the top by a boldly projecting all-round moulding, which follows alike the circle and the swelling facets of the turrets with the most complete and satisfying uniformity.

This brings the eye to a gallery whose red stone roof, sloping downwards, and thin as a sheet of iron, describes a similar course. This roof chujiya is supported on heavy bars of red stone, which stand out from the black shadow behind. Above it, each turret is carried to conclusion by a small white roof, a domical octagon capped with a white hemisphere. The circular central mass, into which these are absorbed like the turrets below them, now continues white, and is decorated, at the top, with a slightly projecting band of rush-plait pattern—a decoration which resembles the marks of a thumb-nail in close formation, and only serves to increase the general severity. Above this, well back, sits the dome on a heavy ribbon of red and white stone, which completes its hemisphere—a glowing copper mass, later to be gilded with a bold pattern, and bearing, on its apex, two crown pieces and a twopenny-bit of white stone.

4 Possibly copies of those on St. Mark's. The horses, like the bells (page 18), are the subject of a Mogul legend concerning the dynasty. At present a donor is needed. If the animals must be copied, the War Horses of Kamran offer the obvious prototype, being not only Indian, but superior aesthetically to those of Lyons. See THE ARCHITECTURAL REVIEW, November 1930.
Such are the salient motives of the Viceroy’s House, as they resolve themselves after the first drunken sensation of pleasure has given place to rational thought. The building is remarkable for its gigantic size, its perfect proportion of mass and detail, its colour, and its ponderous adhesion to the earth. But its essential genius, its novelty, lies in the way these qualities have been brought to serve a taste in architectural form which pertains specifically to the twentieth century. For the whole house is constructed on a faintly pyramidal principle (A, page 26). The red foundation has actually a definite “batter.” Above this, the convergence of the perpendiculars, though seemingly continuous, is in reality obtained by a system of delicate steps and moldings. Viewed from a distance, the convergent outside indulg a curious and delightful opposition to the directly vertical pillars of the colonnades. But this effect, at close quarters, when it might become inharmonious, is mitigated by the sides of the pyramidal blocks being actually, though imperceptibly, at successive right-angles to successive horizontal levels. The feeling of movement in mass thus produced has found particular favour and widespread expression in the modern industrial age. It is an admirable quality, dynamic, expressive of growth and at the same time of solid union with the earth. But hitherto, except in Tibet, its interpretation has been so strictly industrial, so ruthless in its disregard of the graces of architecture, that even the best modern buildings, whatever their virtues of line and mass, invariably present a raw and stark appearance and smell, truthfully enough as a rule, of imprisoned clerks and the eternal pregnancy of machines. But in the Viceroy’s House we behold this dynamic quality, while enfleshed with sufficient severity and on a sufficient scale to make it effective, combined with a scenic employ of colour, a profound knowledge of shadow-play, and the most sensitive delicacy of moulding, pattern, and ornament. Moulding, pattern, and ornament are rare; but where they exist, they do so only in relation to the whole; they help complete the dynamic quality; they never amuse, are never simply ornamental or reminiscent. At the same time the fountains are playing on the roof, and a metal hemisphere flashes in the sun. These tell us that our age, despite its physical enslavement by the machine and the mass, has again discovered that joy in the sensuous beauty of the world perpetuated by the works of the Italian Renaissance. The Viceroy’s House at New Delhi is the first real justification of a new architecture which has already produced much that is worthy, but, till now, nothing of the greatest. It is remarkable, indeed astonishing, to remember that its design was completed nearly twenty years ago.

Since first turning up the King’s Way, the traveller has come two miles. Returning to the iron screen across the front of the courtyard, and afterwards perhaps ascending one of the Secretariats’ towers, he can now look back across the park and waterways to the great white Arch in the distance. On all sides radiate the avenues of the new city, lined with bungalows in spacious woody gardens, and carved into merry-go-rounds at points of intersection. Every thoroughfare conducts the eye to some more ancient monument, looming in grey silhouette from the horizon of the imperial plain. Even the great Pearl Mosque, four miles off in the heart of the old city, has its approach, set at an angle of sixty degrees to the axis of the central design. Beyond the Arch, a hump of walls proclaims the Old Fort. A side avenue discloses the clustered domes of the tomb of
Saddar Jang. Far away the Q'tab is visible, an extravagant chimney on the south horizon.

Dusk approaches, falling like a curtain. The lights come out, furlongs of gold dots, suffusing the sky with an electric blue that deepens to black. Stars complete the night, a powder of silver. Below, the dark earth seems as though its crust had been punctured with a million pricks to reveal an ocean of light within. The plan of the new city lies open as a page of print: a map of quivering gold points. An artist has planned it, the artist of the fountains on the Great Place and the Vicerey's House. "Will it ever be finished?" I asked him five minutes later, warned by a glass of milk punch. "You may have observed," he replied, "that London is not finished yet."

II.—A Short History of the City.

1.—The Main Buildings.

After a cursory view of the city as it is, it will not be out of place to inquire how it came to be. On December 12, 1911, George V, King and Emperor, in the course of the Delhi Durbar, proclaimed his wise decision that the capital of India should return to its ancient site. He expressed a desire that "the planning and designing of the public buildings to be erected will be considered with the greatest deliberation and care," in order that the new city should be worthy of its predecessors. As an earnest of the official intention he and the Queen-Empress laid two foundation stones, hastily sliced out of one, on a spot some ten miles distant from the present site. These, after various vicissitudes, have been respectfully incorporated in the present buildings.

No sooner was the decision made public than an angry controversy broke loose. Calcutta, founded amidst the villas, climate, the remotest marques, and the most intemperate people in India, embalmed and aggrandized by successive Viceroys with monstrous buildings and preposterous statues, and breathing a ponderously commercial opinion upon the fate of 300,000,000 people, clamoured to retain the eminence for which it was so patently unfitted. In England, a chorus of informed rage found vent in the columns of The Times. Undeterred, the India Office and the Government of India took the first and vital step in the creation of a new capital. They appointed an architect to build it.

It was fully realized that if the city were ever to materialize on the scale suggested, its building would offer a field for architectural invention such as had not been vouchsafed the talent of Europe since Pope Leo X began the demolition of old St. Peter's. This field, this opportunity, was to be placed in the hands of one man. When we recall the irredeemable horror of the buildings erected in London at the beginning of this century—of the Victoria Memorial, Kingsway, Oxford Circus, the Piccadilly Hotel, and Westminster Cathedral—and when we recall the distinction that attached to their authors—the official choice of a true artist in the person of Edwin Lutyens must seem a God-sent accident. Nothing happier had graced the public life of England since George IV hit upon Nash.

To be an artist in England is to arouse suspicion. To entrust an artist with a great imperial enterprise was to arouse the most profound apprehension. It was felt, and rightly, that a man such as Lutyens would hesitate to rear a poem by Kipling in stone. A second controversy arose, which cannot, for fact's sake, be altogether ignored. For there resulted from it an attitude of prejudice against Lutyens as Lutyens which persists to this day, and which partially explains the fanatical hatred of the new capital expressed by all who are, or once were, British residents in India.

In despite of all opposition, the architect, in committee with two others, proceeded to report on the available sites; and in 1913, that of the Raaisma Hill was approved. Meanwhile the buildings had been taking shape in the architect's mind and on paper. Following the taste of Mogul builders, the materials were to be stones of red and white. It was hoped that the white would be marble. But expense would not allow of this. The Vicerey's House was designed in two sandstones, as it now stands, but surmounted by a larger, more expansive dome. The latter had to be decreased for the same reason as the marble was abandoned. In 1912, Lord Hardinge, the then Viceroy, had the misfortune to announce that the buildings must be completed in four years. Sir Edwin Lutyens, faced with the necessity of designing in so short a time the complicated interiors of the Vicerey's House, the Secretariats, and the Council Chamber, but of planning and supervising the lay-out of a city calculated to hold 70,000 persons and to allow for unlimited expansion in the future, was obliged to ask for assistance. His choice of a coadjutor fell on Sir Herbert Baker, already noted for his Government buildings at Pretoria. It was decided that while Lutyens should retain the Vicerey's House, with its garden, court, stables, and bodyguard lines, the Great Place with its fountains, the waterways and the King's Way, the Record Office, and the general lay-out of the city streets, as his province, Baker should undertake the Secretariats and the Council Chamber. With the addition of the All-India War Memorial, the Arch at the foot of the King's Way, which was later assigned to Lutyens, this arrangement was adhered to. The main buildings of New Delhi, as they stand today, are the work of two men, united by a single scheme of material and by a single, though since modified, conception of their lay-out. These unifying factors were the work of the original architect.

No artist ever gave the best service of his life and genius to a project more wholly than Sir Edwin Lutyens to New Delhi. The Vicerey's House was the centre of his scheme, the favourite on which he lavished the resources of his thought; not only designing or overseeing the whole of the furniture down to the bedroom crockery, but even placing the very panies in the garden. Where he was called upon to provide it, the Viceroy of India should inhabit the most superb dwelling on earth—a dwelling that might serve a film-producer as Babylon, yet please the visitor with its soap-dishes. On Boxing Day 1920, when I paid my first visit to New Delhi, the Viceroy had been in residence for sixty hours. I found Sir Edwin slightly bewildered. "I feel," he said, "as if the Vicerey's House were a newly married daughter. It seems extraordinary not to be able to wander about it whenever I want any more." I was reminded of Gibbon's soliloquy in the garden at Lansdowne: "I will not dissemble the first emotions of joy on the recovery of my freedom, and, perhaps, the establishment of my fame. But my pride was soon humbled, and a sober melancholy was spread over my mind, by the thought that I had taken everlasting leave of an old and agreeable companion and that whatsoever must be the future fate of my History, the life of the historian must be short and precarious." Sir Edwin goes out to Delhi again in February to attend the official opening of the new capital, twenty years after the King's proclamation. Let us hope that while the life of the historian did prove short and precarious, that of the architect may see emplaced the last stone of the Liverpool Roman Catholic Cathedral.

The whole work of actual construction was undertaken by the Government of India's Public Works Department. Between such a body, shivering in the blast of public economy, and an artist, concentrated on the realization of an aesthetic idea, occasional disagreement was inevitable. How far the Public Works Department adopted tactics of deliberate obstruction—finding, as was natural, little relevance in fountains on a roof; or how wantonly extravagant was the determination of the architects;
this age of excessive public amenity could scarcely bear the shock of discovering. But the history of New Delhi will be written one day, and will yet make unborn generations laugh, even through the tears they drop for the mighty have-been, for the white marble, the larger dome, and many other things.

There is one might-have-been, however, that can scarcely be dismissed without something more than a passing regret. Sir Edwin Lutyens originally planned the Vicereys's House to stand on the brow of the Raisina Hill, in the place now occupied by the Secretariats, whence its tremendous length would have dominated the plain for miles around. It is, in fact, accurate to say that the whole choice of site, and the main lines of the city's design, were originally determined by this consideration. The Secretariats were to stand below, on what is now the Great Place. But on Sir Herbert Baker's arrival in 1913, it was urged upon Sir Edwin that they also should stand up on the height, and that the Vicereys's House should be placed further back. To this arrangement he consented, on the understanding that the entire area between the Secretariats should be so excavated as still to reveal the foundation line of the Vicereys's House to the plain below. Preparations were begun. And it was not until 1915-16 that Sir Edwin, to his inexpressible mortification, learned that his condition, indispensable to the success of his design, would not be carried out. The flights of steps which it would have entailed were considered inconvenient for clerks wishing to proceed from one Secretariat to the other. Instead, it was decided to retain the ground at its natural level, with the exception of a small trench just sufficiently long to admit a gradient suitable for normal traffic. Thus, as has already been shown, from no point on the King's Way is it possible to see the foundation line of the great central mass of architecture; half way up, at the cross-roads, the colonnade begins to disappear; from the edge of the Great Place only the dome is visible; and from half way across the Great Place even this is gone. The effect is still magnificent; the dome of the Vicereys's House alone is sufficient to dominate any city; and even when it has sunk out of sight, the very mystery of the asphalt gradient leading into the sky still rivets the eye to the axis of the design. But that the artist's conception, and the greatest architectural effort since Versailles, have been deliberately spoiled, hardly admits of question. Those responsible will find it difficult to absolve themselves from the charge of selfishness. So far they have attempted no justification of their action. But it is a curious and consoling fact that whatever the callousness of contemporaries, the judgment of posterity on vandals is generally vindictive beyond all reason.

2.—The Residential City.

It were mistaken to imagine New Delhi as consisting of nothing more than a beating heart, while the surrounding network of arteries and veins, unbragorous, polished, and lit at night, remains lifeless and empty. A whole new body of architecture has sprung up to meet the needs of the arriving residents, designed partly by the Public Works Department, partly by a colony of independent architects. Throughout the residential city, a uniform standard of taste and design prevails; and the standard is a high one. Some buildings have a negative aspect: others may even be pronounced unsuccessful. But I recall no single structure which can justly be called offensive in a positive sense. A modern city can hardly ask a greater tribute. The potency of Lutyens's influence is everywhere visible. And it seems probable that New Delhi is already nurturing a specifically Indo-British school of architecture.
NEW DELHI

The designer of the Maharajah of Bikaner's new house, for example, has adorned its roof line with the fountain motive of the Viceroy's House, using the stepped plinth and flat basin as a pleasant means of parapet relief. And it was still more surprising to remark this same device, further flattened and modified, capping the newly risen walls of the Bengal Legislative Assembly's building in Calcutta.

It was foreseen from the outset that the sovereigns of the major Indian States would wish, or would feel it their duty, to erect palaces in the new city, as the Boyars did in St. Petersburg.

The approach to the Memorial Arch at the foot of the King's Way has therefore been called the Princes' Place. To the north of the Arch stands the grey and white residence of H.E.H. the Nizam, whose design, though fussy, has the elements of goodness. Elsewhere, sites have been reserved, and plans prepared by Sir Edwin Lutyens, for the palaces of the Jam Sahib and the Maharajah Gnejwar of Baroda. He also designed the house of the Commander-in-Chief.

The English quarter of an Indian town, built to make it tolerable in the heat, generally presents the aspect of a forest. Save in Bombay and Calcutta, where land is valuable, the houses are of one storey and are therefore mainly hidden by the vegetation around them. In England, the word "bungalow" is the complete expression of architectural sin. In India it has been transformed into something solid and spacious, lending itself to the most diverse shapes, its wings hinging on obtuse angles, and its ends being finished with conches and apses, while its pillars and verandas make play with parallel, or sometimes opposite, curvves. Each house is set in a compound of two or three acres, whose trees have matured in ten years, and become enormous in twenty; so that a road containing twenty houses on either side would stretch from Marble Arch to the British Museum. Never, like Calcutta or Bombay, present the aspect of a Western town, with its streets confined within ramparts of domestic masonry. At one or two points only the buildings are beginning to congregate in close formation. Hospitals, clubs, a plethora of churches, a growing number of office buildings, and a shopping quarter with a cinema, already bring a air of reality to the city. But these are necessarily isolated in an area which contains 80 miles of roadway, 70 of water-pipes, and 202 of electric cables.

3.—The Critic.

We have now observed the city both as an aesthetic fact and as an historical event. Before proceeding to appraise its architecture in detail, it will be wise to ask: How well is New Delhi received, by the inhabitants of India, to fulfil the practical purpose for which it was built?

The question is still obscured by a blind curtain of prejudice. There are, it is true, those who still lament the transference from Calcutta for Calcutta's sake. But of that city's general disadvantages, and of its unfortunate political atmosphere, enough has already been said. Nor is it necessary to stress its geographical remoteness compared with Delhi's convenience. From the standpoint of the administration, the change of centre has been unquestionably beneficial. And this is admitted by those who judge the question on its merits. But these are few. And it does not take long for the visitor to discover that throughout India, New Delhi is an object of furious execration.

The line of criticism which makes the nearest approach to sense is that which deprecates the expense. In 1927, £10,000,000 had already been spent on the city and the cost of completion, estimates vary, but the lowest estimate is £20,000,000. These figures are not small; but they cover, besides the official buildings, all roads, water and light, the planting of 10,000 trees, the carriage of the stone from Dholpur, and vast works of excavation and levelling. And compared with the amount of money spent on demolition and re-erection during one year in London or New York, they amount to nothing. In reality, no city in the world exhibiting the least pretension to aesthetic virtues has ever been created with such astonishing economy. Let it be remembered that Justinian is reputed to have spent £4,600,000 in bullion on St. Sophia alone; and that in his day gold was worth five times as much as it is now.

A primary consideration in the designing of the new capital was that it should gratify, as far as economy would allow, the Indian taste for splendour. Here again it has failed to please. The educated Indian, soaked in the utilitarian doctrines of the West, sees only severe and simple in the gorgeous and variegated buildings that shine over the plain, while the Indian population, gravelling in the fields beneath, possesses an average income of £2 a year. Nor, even if he can bring himself to discard political and economic prejudice, is he impressed aesthetically. Indian art is native art, and instead of mimicking and stuffs, has been disavowed by the Western influence of the last century. Akbar or Shah Jehan would have cried for joy at the seventh Delhi and have hailed its builders as their worthy successors. Today, Indian princes commiserate with Lady Irwin on having to live in "such a plain house." And the most cultivated of that august corporation told me with his own lips that he would have preferred a combination of the Hindu and Gothic styles.

His remark carried me back into the fantastic realms of Horace Walpole and the Prince Regent. But I then recalled that architectural Seben, Bombay, and remembered that, after all, it was not a joke. No; the magnificence of New Delhi is characterized by a restraint which cannot appeal to a taste contracted under the spell of Ruskin and Gilbert Scott. In philosophy and literature, the Indian is rediscovering his cultural individuality. But in art he remains, with few exceptions, irrevocably sequestered to degraded and retrograde importations. Perhaps, in the end, New Delhi will lead him to discover the true virtue still latent in the West, and, by that roundabout means, to a new appreciation of his own superb monuments.

If the new capital has failed to find favour with the people it was primarily designed to please, still less is it approved by the English residents. The attitude of Indo-Britain, apart from the plea of expense already mentioned (which in most cases is nothing more than a rational peg for intuitive hatred), is one of pure prejudice and reveals that most ungenerous quality of the English mind, its animal suspicion of novelty. The English speak of the town with a kind of outraged fury, as though it had violated their wives. "Barrack-like" and "bare" are their stock epithets. One feels they would have liked the Viceroy's House to be "homely," full of nooks and gables, a babel of verandas and sun-blinds. Further objections, which have a potential validity, are that mosquitoes will breed on the waterways, and that the distances are inconveniently large. But the prime defect, the unspeakable crime, the AFROCIDITY of pure prejudice and reveals that most ungenerous quality of the English mind, its animal suspicion of novelty. The English speak of the town with a kind of outraged fury, as though it had violated their wives. "Barrack-like" and "bare" are their stock epithets. One feels they would have liked the Viceroy's House to be "homely," full of nooks and gables, a babel of verandas and sun-blinds. Further objections, which have a potential validity, are that mosquitoes will breed on the waterways, and that the distances are inconveniently large. But the prime defect, the unspeakable crime, the AFROCIDITY of pure prejudice and reveals that most ungenerous quality of the English mind, its animal suspicion of novelty. The English speak of the town with a kind of outraged fury, as though it had violated their wives. "Barrack-like" and "bare" are their stock epithets. The English speak of the town with a kind of outraged fury, as though it had violated their wives. "Barrack-like" and "bare" are their stock epithets. One feels they would have liked the Viceroy's House to be "homely," full of nooks and gables, a babel of verandas and sun-blinds. Further objections, which have a potential validity, are that mosquitoes will breed on the waterways, and that the distances are inconveniently large. But the prime defect, the unspeakable crime, the AFROCIDITY of pure prejudice and reveals that most ungenerous quality of the English mind, its animal suspicion of novelty.

How these legends about the "usual offices" of the Viceroy's House arose, how they fastened on public charity from Kashmir to Ceylon, no one can ever tell. But ask the question "What do you think of New Delhi?" of any British resident in India; and he, or she, will reply with the inevitability of a cuckoo (and the suspicion of a sob) that, if the Viceroy and his wife are to be subjected, as long as the British dominion endures, to such unmournful miseries, then as far as he, or she, is concerned, would that the city had never been built! Beseach him, or her, to confine their attention solely to aesthetic consideration; you will be answered with a slow shake of the head and a purring of eyes and lips. It is useless. You might have thought that colour and size at least would appeal to the vulgar. You were wrong. The worst that can be said of New Delhi is that it is not like a town of Swiss chalets, mosques, and Gothic spires carved with Hindu ornament, a Wembley of reminiscence. Too late, alas, for Sir Edwin's guidance and the peace of India did Mr. Osbert Sitwell point out that—

"As for the General He disapproves of Art, And does not believe in it."

The plan for building a new Metropolitan Opera House upon a plan to be opened on the tract of land in the middle of New York, which Mr. John D. Rockefeller bought two years ago for a music centre has been revised, it is expected that the \"Radio City\" will be complete by 1933.

No building has yet been begun; but about 50 houses have been demolished as part of the work of preparing the site. The total cost of the scheme is estimated at about $5,000,000."—Extract from The Times, October 17, 1939.
The east view of the South Secretariat from the Great Place. The line of the heavy foundation beneath the end façade is continued by a wall. The pillared extension in front, and the resulting shadow, give form to the mass. In the foreground is one of the six fountains of the Great Place.
Plate VI.  January 1931.
A detail of the foundations of the South Secretariat, shotting on the Great Place.
See Plate V for its general position. The simplicity of the stone mouldings displays the texture of the dressed sandstone to the best advantage.
The massive flights of steps leading from the Great Place to the North Secretariat. The reality of this picture can only be imagined by recalling the colours of the two stones used, a deep burnt rhubarb and a rose cream.
Plate VIII

A pool with flowers in the Vicerey's garden. The surrounds to the pool are of red stone, and the flowers are purple violets.
Plate IX.

A detail of the south front of the Vicerey's House, showing the pattern beneath the chauja (cornice), the lower chauja and gallery, and the extra foundation necessitated by the ground level.
Plate X.

The north courtyard of the Viceroy's House with its Scottish sentry. The stone round the window is to be carved and the pillar in the pool will support a bronze cobra.
COMPARISONS TO ILLUSTRATE THE DERIVATION OF NEW DELHI FROM THE CLASSIC BUILDINGS OF INDIA

A. Lajpat's chauki on the FICEROY'S HOUSE, showing a small chauki. B. A similar instance in the fort at Agra, built by the Emperor Akbar between 1599 and 1605. C. A large porch in the FICEROY'S GARDEN. D. A two-storied at FATHPUR SIKRI (1570-1585).

E. Laid's porch at the COUNCIL CHAMBER, using a Hindu bracket. F. Mogul use of Hindu Architect at FATHPUR SIKRI [1570-1585]. G. Laid's use of chauki on the west front of the FICEROY'S HOUSE. H. Henry chauki at FATHPUR SIKRI.
III.—THE INDIVIDUAL BUILDINGS.

A DETAILED CRITICISM.

In approaching the main buildings of the city from the standpoint, not of their whole general effect, but of their character as separate entities, the architects' official statement of their aims is worth considering. These aims have been: "to express, within the limits of the medium and the powers of its users, the ideal and facts of British rule in India, of which New Delhi must ever be the monument." It is a sound canon of aesthetic that architecture, above the other arts, should express ideals and facts of this kind. It can do so by two methods: either by writing the ideals and facts in ornament, sculptural, symbolic figures, and their like; or by translating the human spirit which makes them possible, into architectural form.

In the respective works of Sir Herbert Baker and Sir Edwin Lutyens these methods are clearly differentiated. And the city, regarded in the light of objective criticism, is divided between the works of a lesser and a greater architect. That this fact does not obviate itself on the visitor's first impression is due to the fundamental conditions of material and lay-out laid down by the greater architect. I have tried in Part I to give some idea of this first impression. For only while holding in mind its essential beauty can the virtues and faults of the separate buildings be justly assessed.

THE MEMORIAL ARCH.

The monumental Roman arch can be a futile object, particularly when it happens to be Roman. Here, Sir Edwin Lutyens' adaptation of it supplies a definite need. An axis so spacious as the King's Way, leading to an architectural complex of such scale and splendour as the Viceregal House and the Secretariats, demands an orientation beginning. The height of the arch is 35 ft., but this is increased slightly by the system of steps on the road and the utter flatness of the surrounding plain. Its chief character derives from the fact that the arch of the main opening, although 75 ft. high, rests on 25 ft. springs from a point less than half way up the whole building; as in the arch, has something to support, and is therefore invested with a kind of life, a quality which the Arc de Triomphe, for example, lacks. Once above the key-stone of the archway rises a decorative band of railed area, carved that, but with sufficient emphasis to break the hard line of shadow from the curves above, The curve is thin and prominent—unnecessary for a monument of this kind. But it is precisely this shell-like quality which brings it into harmonious relation with the mass of man-made, so ft. high, above it. This mass takes the form of three irregular steps, the topmost and deepest of which has its narrow ends interrupted by heavy, concrete reoves. On top of this rests a small flat dome, finished with a conical base, slightly moulded. This dome pays a compliment of gentle mutation to that of the Viceregal House, two miles off. By the latter, the form is repeated in the Viceroy's smoking, which the Public Works Department has placed below the dome of electric fans.

On the other side of the topmost step will be the words—

MCM INDIA MCM

XIV XIX

The whole arch stands on a low and base sides are pierced by two lesser openings, high, and decorated with stone pillars above doorways at the bottom.
The Council Chamber

Thus far, the "ideal and fact of British rule in India" have been expressed either as purely Western motifs such as the Arch, park, and fountain, or else, in the purely Indian motifs of the Buddhist railings; although it must be said that the extensive use of water, both in landscape and fountain, was always a feature of Mogul taste as well as European. But the stated intentions of the architects seems to imply the achieve- ment of a definite fusion, or an attempt at such, between Indian and European motifs. On first consideration, this implication may seem fraught with unmentionable dangers. But that it is not necessarily so (despite a balance of probability on the wrong side), may be seen by forgetting the nineteenth century and remem- bering the charming effect of Chinese themes on European furniture in the eighteenth. Furthermore, it must be obvious, on second thought, that the inhabit- ants of a country will have solved many problems of comfort, light-value, and the best usage of the available material, peculiar to that country; solutions from which the foreign architect will be indebted to take lessons, even though he be, at the same time, to retain his own and his nation's cultural individuality. But there is all the difference in the world between "Fusion" and "Assimilation." The first is the use of diverse architectural inventions and ornamental themes, whatever their date or racial origins, simply for their practical value in creating an artistic unity and in getting effect to "the values of Mass, Space, Line and Coherence in the whole design." The second is in the use of these same inventions and themes in a mood of reminiscence—the mood of the nineteenth century—regardless of their relevance to mass, space, line and coherence. The inventions and themes may be practiced in all the larger buildings of New Delhi, in the Council Chamber, the Secretariat, and the Vic- torey’s House. Under the direction of Sir Edwin Lutyens a fusion has resulted; he has distanced the human greatness behind the "ideal and fact," behind the co-existences of India and Britain, and from this Adam has raised up on eve whose figures are only applied to increase the beauty of her natural form. Under that of Sir Herbert Baker, the elements have remained frozen, but there is still an unnecessary ornament in writing in symbols. The Council Chamber has been Sir Herbert’s un- happy venture. Its effect from a distance has been described. When seen at closer range, by night or in the day-time, it looks like a mill-wheel dropped accidentally on its site (Figs. 5, 6 and 7, page 30).

From an intermediate distance, however, when the visible building set is begun to develop, the building gains in solidity and personality (B, page 30). The red foundation, the blue and white boards, the curved shape, more substantial, and its in-stepping at least made appropriate. Moreover, before the colonnade above begins to show their true size; though the large stone blocks are the strange irregularity of the windows and entrances in the

The Council Chamber

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The manier in which, as the visitor comes up the King's Way, the front towers first appear on the inside of, then cut across, and finally encircle, the central domes, has been described. That this effect is not entirely satisfactory cannot in fairness be laid at Sir Herbert Baker's door. In his original design, the towers were to have been twice their present height. By lowering the towers to such an extent, their tops have been brought into relation with those of the domes, so that the skyline of the group as a whole has been curved, and, from close by, a connoisseur. Had the towers risen as was intended, they would have been divorced from the skyline of the group altogether, simply cutting through it and annoying the character of isolated sentinels. It has been suggested that when the demands for economy were presented, the towers, as they now stand, should have been reduced. The towers might have been abolished: though this would have been a tragedy, they add greatly to the general effect of the group and the city. But to have abated their size would have made them ridiculous. As it is, they hardly escape being too small for the enormous piles of buildings beneath them.

Apart from these domes (considered without their detail), Sir Herbert Baker's most effective contribution to New Delhi has been the east foundations of the Secretariats, those, in other words, which support the east façades and face down the King's Way. They dominate the Great Place and the central approach; and, by their absence of irritating ornament, they display the strength of the more massive beauty of the dressed red sandstone of which they are built. It is impossible to insist too frequently or too strongly on the intense depth of colour with which this stone enriches the eye—a mixture of blood, linen, and burnt orange.

The secretariats.

A pillared extension (one of four) on the east part of the Secretariats.

The circular temple above the Great Place, in front of the Secretariats.

Behind the steps, another wall of equal height and character continues to support the platform of the hill, till a more or less round, at right angles, to form the thoroughfare up which runs the central gradient road to the Vicerey's House. Throughout these foundations and walls, the ribs and mouldings we space and save, and are well calculated to increase the effect of solidity and expansion. Labour, and, along the sides of the steps, have been inset at a series of excellent workmanship. The building, which would be admired with regret.

Novocrets have in this been enjoyed to the minute details of the east foundations than he is paid up short by the front face, in one spot, of all the reminiscence, allusion, and sentiment from which the architect has been so righteously refraining. At the corners of the platform through which the gradient in its straitest ascends, stand two structures to which are the names temples, chaubs, kiosk, or municipal hospital, may equally well be applied (see above). As structures they are not far from a distance, at least, their existence is better than their absence. But on coming up to them, one recoils from a writer of untold virtues such as those of the. These are played by military bands. As may be seen in Figs. A and B, the original Mogul chabah, and of those between Sir Edwin Lutyens, is in the city. Out of respect with which the mouldings and the sheen of the faience, can reveal a bright flight of steps in the building above it, to the people. If the zig-zag balconades, with their scarf of colour, is a broad flight of steps given approach to the eye—a mixture of blood, purple, and burnt orange.
THE VICEROY'S COURT.

To turn from the Secretariat to the Vicerey's House is to be transported from a concert of popular classics to a performance of a new and original symphony by an orchestra such as the Vienese Philharmonic. The metaphor is a true one. For, in the hot analysis, Sir Edwin Lutyens's distinction as an architect is found in the absolute precision with which his every external ornament is made to contribute to the general harmony and to accommodate, or modify, the form of the general mass.

The iron screen across the front of the courtyard, when I saw it, was unfinished. Its larger pans are to bear lamp-holding elephants, whose advent, after the recent experience of these animals on the Secretariat, need not necessarily be regarded with some apprehension. The most ingenious feature of the screen is the horse-guard holes, deep chats, arches of almost cardboard thickness, but bound, buttressed, and surmounted by heavy blocks of stone—so that each hole appears to have been carved from a lump of living rock (A and B).

The features of the courtyard—Jupiter column, sunk drives, and baslet lanterns—have been mentioned. On either side of it the ground falls to a lower level; and its platform is three steps by steps walls, left high, and built with a congecuter buttress to take the weight of the massive entablature moulding along the top. These walls are a layout drive. The points of intersection are marked by piers of superb garden—such consisting of a white house, the central one a red octagon, on a red square, on a red square. The>[paragraph cut off]

To give more shade, by the addition of squares front, and a corresponding extension of the central core.

The stone blocks are to be disguised by carving. C. A gazoo on the screen to the VICEROY'S COURT. D. A guard-house in the VICEROY'S COURT. E. A gazoo and 'Norman-Hindu' arches. F. A gazoo on the supporting wall of the garden. G. A gazoo on the wall of the VICEROY'S COURT at the point where it before was turned to as to join the house. Notice the doors contained in the ajraves box.
The various excellences of the front of the Vicerey's House, and of the dome above it, have been discussed in Part I. Once again, the tremendous size of the whole must be emphasized. Fortunately, human wits are always present, beneath the central portion or beside the pillars under the statues of the King and Queen, to furnish the bewildered eye with a scale of measurement.

The detail, where it exists, should be studied at length. In particular the masts of the small ship along the parapet provide a striking example of the complicated system of mouldings employed by the architect to obtain the architectural effects of power and symmetry (A, page 15, and B, page 26). The pillars of the fountain exhibit an opposite principle, that of great steps of surface that apparently at random on top of another, but so arranged as to produce a carefully calculated development of light and shade (K, page 75). Another interesting feature is the capitol employed on the pillars of the main portico. In shape this resembles the head-piece of a caryatid, swelled round the middle by a corinthian base, and supporting, after a slight interval, a flat mount-able from whose corners depend the stone bells that will preserve the dynasty. This theme, though, excellently proportioned, is endowed with a negative quality of keeping with the essentially positive character of the building it adorns (see drawing, page 93).

The detail of the dome has already been examined. The hemispherical portion (without its base mould) and the patterned white drum beneath, derive their shape from the Buddhist stupa of Sanchi. The turrets, in contrast, derive from the European Middle Ages. Their caps derive from the Mongol, and throw the form, though not the curve, of all the round chapels. The remaining elements seem to lack historic precedent. But in reality, as they stand here, none of them has any precedent whatever, and all the composition of standardized illusion and winning reminiscence which the present age calls art. Lytton's dome strikes a clear note of true authentic invention. To have seen it is to carry for ever a new enjoyment, and to add one more to those little separate flames of pleasure whose scattered aggregate alone gives purpose to existence.

From me, feeling thus, criticism would come amiss. I will only append the comments of the architect himself. He strikes him, he says, that the diameter of the upper half of the dome beneath the dome is too large; he would like to have a foot off the circumference of round, thus modifying the step between it and the dome.

And it also seems to him that the whole base of the dome rises too sharply from the immensely long parapet beneath it. This he believes can be rectified by a low wall between the fountain on either side of the portico, together with corresponding walls on the opposite-side of the house and across it. The first of these suggested improvements is naturally out of the question. Whether the second will be carried out is not yet decided.

The south side of the house consists of two great wings, each of which projects northwards and westwards, into the Vicerey's Court or Garden, from the main axis of the building (C and Plate 1A). These wings have the same character as the front, being flanked each by a set of pyramidal blocks, between which the colonnade runs a colonnade. The addition to the foundation, with its splendid gallery beneath it, a second chapel, has been described. In between the two wings, immediately beneath the dome, and so as to show it, is a deep recess whose architecture is a different character. This differentiation is brought out by the eye—as if the skin of an orange had been peeled off to reveal the peel beneath. A Hindu cluster, similar to those in the north wall of the court, gives entrance to the bosom of the house, a sort of cloister, which is formed in an elaborate system of pilasters and arches. These, at present course and ugly, will be covered into more definite forms by future workmen. A similar system of ornament molding placed and awaiting similar improvement, graces the courtyard within (Plate 1X).

The north front presents a design after the same plan as that of the south with its two wings, save that, in place of the recess just described, there is an entrance in the form of a single pyramidal blocks, blind but black for a tall central niche which contains a small doorway at the bottom (C). On the side of the side, a prominent red foundation; the Buddhist railing flanked by two steps of a most necessary to the supporting walls. These remain only the garden front, facing west, a façade of either side protected a wing such as those of the main front, but shorter; for the garden front stands farther from the dome than its height.

From the parapets at the ends of these wings rise two more domes. But on the parapet of the front itself, there is no ornament, no break whatsoever with the exception of two small chimeras and two extra feet of heightening direct beneath the dome. The sweep of the chimeras underneath, with its line of contact above and its heavy black shadow below, stretching the whole length of the house without interruption, is almost forbidding in its ruthless power of distance. The red foundations, of wings and barrels, are broken by heavy arbours nearly similar to those in front (B, page 75). Along the central façade they similarly stretch across, each of which is finished at the top with a looped forehead stone; these stones, though not visible from without, which is a pity; but charmingly frivolous shan view from within as setting to a garden prospect.

A. The west front of the Vicerey's HOUSE, with the sun coming over. B. The same, showing the fountain reflected on Plate XII. C. The north entrance of the VICEROY'S HOUSE with flashing gardens. D. South front of the VICEROY'S HOUSE, showing the east and west wings.
A. Part of the east elevation of the Viceroy's House. B. A chattri by the south portico fountain of the Viceroy's House. Note the take-off of the chattri below. C. Elevation of the south front, showing the north entrance of the Viceroy's House. D. The east elevation of the Viceroy's original House. Actually the chattris are not surmounted by spires, and the dome is smaller.
THE VICEROY'S GARDEN.

Of the garden itself, some 12 acres in extent—of its grass squares, flower-beds, and bridged waters at different levels, all framed in the red stone; of its fountains, heaps of pebbles; of its exquisite red and white gate whose pierced panels are repeated in the water below them; of the terraced battlements of flowers that rise in bastions on either side; of the stone Eiffel tower at one end, bound in flashing brass and awaiting the great trees inside them; of the stone hoops along the first boundary; of the stone pergola in the corridor beyond; of the final circular enclosure attached to the corridor racquet to its handle—many pages could be written on it, but in ten years the existing trees will have formed a forest. The design, like the elaborate and formal systems of the Moguls and the Italians, is strictly architectural, and is thus made the instrument of a logical transition between the great house behind and the rough landscape looked at. This process is not accomplished by that surrounding For out in the landscape itself lie, on one side, the Veer stables, and on the other, the Vicerey's bodyguard in complicated and symmetrical groups of buildings, the towers at their ends, and so planned, diamond-wise, as to accentuate their diagonal relation to the central axis of the city. To the axis which persists from the Memorial Arch at the end of the Vicerey's Way to the centre of the garden's final point in the circular enclosure beyond the corridor. Thus, as the Vicerey steps out to pick a rose, he can look up to find the very horizon in deferential alignment with himself, a proper setting for a ruler. And the architect has given his heart to the pensive, as well. Throughout every part of the garden is visible the same consummate manipulation of stone as distinguishes the whole city. And even flowers have responded to their environment of perfect perfection.
THE VICEROY'S HOUSE: INSIDE.

Of the inside of the Viceroys House, I can give only an impression of a single afternoon. The tour is brief, and I am being where they did not use to be--complained of its size and intricacy. But those who have made a technical study of comparable cases, the great palaces of France and Italy, built to receive a vast concourse of servants, functionaries, and ceremonial observances, assert that, for magnificence of planning, this residence has no rival, ancient or modern. The Viceroys living-rooms are on the ground floor, giving directly off to the garden; panelled in teak and adorned with tall, flat overmantels of white, grey, and black marble inlaid in a geometric pattern. On the first floor are the State-rooms, still, when I saw them, almost empty of furniture. The proportions, worthy of the double-cube of Wilton, the gallery at Hardwick, are clothed with crust and ornament of Byzantine splendour, the beholder may well believe that the world of President Wilson and Mr. Ford is safe for aristocracy after all. In the centre of the house, beneath the dome, is the Durbar Hall, also round, supported on columns of super blocks, ceiled with a floodlit dome, and floored with an immense pattern of porphyry and white marble, whose glass polish reflects the jasper. This floor, typical of those in all the State-rooms, gives meaning to the name. It is the foundation of the room, not a mere texture for the feet. Actually, the floor is not porphyry. Nor is the green stone in the other floors verde antique. But the architect's meaning is plain, and his pattern so downright, that he has changed the water into wine. Unfortunately, the workmanship is coarse in places. Indian masons have not been able to imitate that of Antiquity and the Renaissance in the same proportions. Other rooms have left impressions on the mind; the State dining-room, scarcely smaller (so it seemed) than the Waterloo Chamber at Windsor, panelled in teak, and resolving, at the end, into a tall teak niche for the reception of the Godsmen's plate; the square ballroom, of white marble inlaid with immense panels of dark, wine-coloured glass, sufficient for a thousand guests; the apartment whose window discloses the portentous marble posterior of the Queen's cupboard; and the long drawing-room, again marble, diversified with panels of dull gold brocade and lit from silver sconces. All the details, such as the gilt keys and the door-locks in the form of the royal arms, have the perfection of their French counterparts at the end of the eighteenth century. And almost the entire furniture has been, or is being, designed by Sir Edwin Lutyens himself. Few artists can have written so complete an epitaph of themselves on one spot.

One last glory of the house must be described. Its foundations are pierced on the east and south, by five vaulted carriage-drives, one beside the other, which deposit the arriving guests at the foot of a palatial staircase running round three sides of a well. Above the cornice of the well, the casual eye discerns a coiled plaster ceiling. It does and does not. For the ceiling is there, while the ceiling is absent. Instead of a central plaster panel, there appears the sky, which is interrupted on one side by the looming red, cream, and copper mass of the dome. At night the dome is defined by a dull flood-light. While above the ascending guests, English and Indian, uniformed and starred, white-shouldered or shrouded in stuffs of liquid gold; above the most renowned jewels, the highest lineage, and the most exiguous bureaucracy in Asia, the stars twinkle from a black void and the breeze blows in and past.

Detail of the baldachino in the Durbar Hall of the VICEROY'S HOUSE. Notice the stone balls on the pillar capitals.
IV.—The Significance of Lutyens’s City.

GEOFFREY SCOTT, referring to the early part of the nineteenth century, writes in his *Architecture of Humanism*: “A romantic classicism of sentiment and reflection has overlaid and stifled the creative classicism which sprang up in the *quattrocento* and till now had held control. In imparting to the Renaissance tradition this literary flavour, in adopting this unprecedentedly imitative manner, the vigour of the Renaissance style was finally and fatally injured”; and again: “The exactitudes of taste, the trained and organized discrimination which, in the collapse of the old order (at the beginning of the nineteenth century), men had indubitably lost, were declared to be of less service in framing a right judgment of architecture than the moral delicacy they conceived themselves to have acquired. From the fact that the sculptures of the village church have, or once had, an intelligible interest for the peasant, it is argued that all architecture should address itself to the level of his understanding.”

The significance of Lutyens’s New Delhi, for those of the human race who concern themselves with the arts, is that it marks the end, and is the first cycle of buildings to do so, of the phase described by Geoffrey Scott. American skyscrapers and Viennese workmen’s dwellings have already claimed to do this. But their industrial forms, if considered impartially, are really no less allusive, though certainly more refreshing, than the floral detail of nineteenth-century Gothic. New Delhi, in its province, has revived the permanent verity of humanism.

Humanism is aristocratic; the cult of the best. In former times, this cult received universal homage. Today, when the vulgar must have not only a finger in every pie, but an opinion on every savoury, the ideal of quantity has replaced that of quality. That is thought impossible. But since, comparatively speaking, it was attained in the past, the past is now believed, in the realm of art, to hold a monopoly of everything that is best. Hence the vulgar taste for allusion, reminiscence, and sentiment in art, the craving for moral reminders of past excellence and present devotion to unspontaneous past ideals. The present has lost confidence in its own aesthetic capacity. And with that confidence, it has lost also the joy of search for the best and pursuit of the beauty of the world, which is humanism. A few of the attenuated muse, hidden from the democracy that hates them, are beginning to find sustenance again. But architecture cannot be hidden. And her spirit, clothed in toque and feathers of moral romance, remains a grimming skull.

In 1917, Sir Edwin Lutyens, at once architect and humanist, but fettered (so it seems to many) by the powerful and admirable tradition of eighteenth-century building in his own country, was commissioned to design a city in Asia. Before him lay an arid plain, a hazy sun, and a blue sky; near by, the ghost of an ancient imperial capital; and on every side a people who, from prince to coolie woman, possess an innate and living desire for what is proper and best. Behind him stood an imposing political organization, a superb product of the European genius. The mainspring of this organization must be housed. Its housing must be both convenient and magnificent.

Like all humanists, Sir Edwin Lutyens had drunk of the European past, and he now drank of the Indian. He borrowed themes and inventions from both. But he used them as Beethoven used snatches of popular songs in his symphonies, or Shakespeare old legends in his plays.

In so doing, he has accomplished a fusion between East and West, and created a novel work of art. But the fusion between East and West is only incidentally one of architectural motives. It is a fusion also of tastes, comforts, and conceptions of beauty, in different climates. The Mogul Emperors, behind their gorgeous façades, lived in rooms like housemaids’ closets—though set with pearls and rubies. Lutyens has combined the gorgeous façade, coloured and dramatic, of Asia, with the solid habit, cubic and intellectual, of European building. Taking the best of East and West, bests which are complementary, he has made of them a unity, and invested it with a double magnificence. That his scheme will ever be haunted by the ghosts of lost possibilities, is a tragedy which he shares with all the great architects of history.

But above all, in every rib and moulding, in every block of stone, he has revealed and given life that perfectly balanced sanity and proportion which is the distilled essence of beauty, and which Europe calls the humanist ideal. Sometimes, even, he has shouted for joy in his earth, conjuring rays from a dome, fountains from a roof, a glass star from a column, and smoke from an arch.

Geoffrey Scott, addressing those who term the baroque style of architecture ostentation, asks if they find ostentation in the shout of an army. “Other architectures,” he says, “by other men, have conveyed strength in repose... But the laughter of strength is expressed in one style only; the Italian baroque architecture of the seventeenth century.” New Delhi has caught the echo of that laughter. It peals over the land, mitigating for those who hear it, the steel fury of the sun and the tragedy of conflicting effort. But those who hear it are few. The majority are deaf to all but the “rights of man”—whether to give or to withhold them. They forget that one of those rights is beauty. This at least the English have given. And for this at least the English will be remembered.
"Alundum," applied to the problem of non-slipping floors and stairs, spells safety. Safety for the hurrying business man; for the older folk whose step is slow and tread less firm; for the romping school-children, heedless until a slip and a fall may have resulted in irreparable injury; for stretcher-bearers and their burdens, nurses at their work and the surgeon in his operating room; for the absorbed mechanic standing in front of whirling wheels and appliances of deadly keenness; for you and for me, day and night, wherever our paths lead and our feet bear us over surfaces wet or dry. Always safety—everywhere. Write for a copy of "Safe Walking in Public Buildings," illustrated.

Regent House,  
Regent Street,  
Marble

Whitehead's Carrara Quarry. From a watercolour by W. Walcot.

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30.4.26.

Dear Jazz,

This is to warn you to form a solid British Square and prepare to receive cavalry, as Dad is on his high horse. You are a mutt. Dad even suspects a practical joke. This is what happened: no guy, honest Indian.

We had a big house-warming dinner-party tonight, very swell and solemn, all the poshest of the posh, no one under about seventy, all good Gargantuan restaurants—by leading physicians—Dad simply wallows in that sort of occasion—when the writing wobbles it is because I am laughing.

Mum and I were out with the car, and didn't get home sweet home till nearly seven, to find the kitchen staff—as Dad calls them—waiting outside the kitchen door, which was open just wide enough to allow a choking smell of burning glue and feathers to be nosed. They could not get in to finish cooking the dinner, nor to stop its cooking. The back entrance was bolted, the windows all fastened—except the little top ones—and the door jammed; it would not open nor shut. I pushed my arm through and found the door of the cupboard just inside pressing against the knob of the kitchen door, and the knob of the cupboard against the other, so that the door would not move either way. How it got fixed no one knows. The servants found it so at half-past five, after they had run to see an aeroplane stuntering at the front. The gardeners had all gone, not a man was about, and so the loonies just waited, with sauces burning and everything going wrong inside, and nothing being done to get the dinner ready. The chauffeur fetched a ladder and reached through one of the little top windows with a golf club and un did a lower window, and, by heaving himself up against the door, freed it. You can imagine the to-do with all the arrangements knocked sideways. Dad had decided to wear his decoration, and Mum her tiara, but the poor things hadn't the heart. Of course, it would not have mattered if it had not been such a swanky occasion; but not a word was said, and the seventeen seventies sat solemnly marking time in the drawing-room with cocktails and canapes sandwiches, while the servants struggled and sweated in the kitchen and the hired men gloomed in the hall, till nearly a quarter to nine. It is a thousand pities you were not invited—as you should have been—as the triumphant architect of the arrangements.

Ever yours,

P.S.

Spinlove appears to have a friend in the enemy's camp.
This accident is extraordinary. Spinlove ought to have been more wary than to allow any door to open against another in such a way as to block its swing: such a chance is always in mind for the planner. It happened, however, that the kitchen arrangements at Honeywood were altered after the benches had been dug and the foundations begun, and this unlucky fouling of doors may be the bequest of that revision. Afterthoughts and alterations are a frequent cause of such mishaps. When the plan is originally made the whole scheme is subject to minute concentration; but when alterations are devised there is great danger that all consequences of the changes will not be foreseen.

Fantastic as this misadventure may appear, it will seem so to the experienced architect or builder only for the grotesque catastrophe associated with it. It is, in fact, typical of the kind of accidents that frequently happen. Pud's description makes pretty clear what occurred. It is a thing that the most exact detailing by the designer and anxious care of the builder could scarcely accomplish, so that had the thing been—as Brash's irritation led him to suggest—a practical joke, it would have done honour to the ingenuity and assiduity of its perpetrators.

The sketch shows what apparently happened. The title I have given it seems justified; for if anyone hereafter discovers a right use for the device, Spinlove ought most certainly to have credit for the invention.

From THE HONEYWOOD SETTLEMENT.

By KARSHISH (H. B. CRESWELL).

Marginalia.

Mr. Robert Byron, who has revived the eccentricities of the eighteenth-century Englishman abroad, became famous with his first book The Station. He has since written The Byzantine Achievement; and his latest book, The Birth of Western Art, with its new theory, has aroused much controversy. No whole number of the ARCHITECTURAL REVIEW, and probably of no other paper, has been written before by one man. The usual features will appear next month.
Lord Benbow has given us permission to reproduce this letter:

**Poonah Punkah,**
Knithworth Avenue,
Camberley, Surrey.

My Lord,

A long-haired nephew of mine showed me a cubist paper called THE ARCHITECTURAL REVIEW in which I was surprised and mortified to see the name of someone in the peerage. I do not know, my Lord, whether you have heard of my wife and myself, but we are still willing to make your acquaintance, as a member of our aristocracy.

I do not see the beauty or utility of the ghastly scrawls on which you are prepared to waste your valuable money and create into living rooms. I can only say that my daughter when she was five could have drawn as well. No; she could have drawn better.

I am but an architect myself in my spare time and anything I can make with my hands and fretsaw, I do. I enclose a drawing of an old-world two-roomed building which I have designed myself. I have got all the pieces in my workshop and would be prepared to fit them up for you in any plot in the West End which you like to purchase.

Yours truly, my Lord,

H. BARDSELEY BRUSHING.

To the Baron Benbow.

VENESTA LTD. IS OFFERING A PREMIUM OF £100 FOR A PRELIMINARY DESIGN FOR A STAND AT THE BUILDING TRADES EXHIBITION AT MANCHESTER.

There will be four further premiums of £100 each. The competition is open to all practising architects and designers. They will be asked to submit rough drawings setting out their preliminary ideas. These will be submitted to a jury of assessors. The architect or designer whose drawing is selected will be awarded the £100 and will be required to supervise the erection of the stand. The other premiums will be awarded to the four competitors responsible for the designs placed next in order by the jury of assessors.

The assessors will be: Mr. Christian Barman, Editor, The Architects' Journal; Mr. W. L. Wood, Editor, The Architect and Building News; Professor A. E. Richardson, nominated by the Editor of The Builder; Mr. Henry Rutherford; and Mr. H. de C. Hastings, Editor, The Architectural Review.

The stand is for the display of Venesta ornamental plywood. For conditions and details apply to the Editor of this paper.

It was interesting to see such studiously hideous scenery as was used in Edgar Wallace's play, "On the Spot." It fulfilled one's ideas of Chicago luxury— with the vast organ, the stained glass, the elaborate panelling suggesting an over-restored city church, and described by one of the actors in the play as an "ecclesiastical brothel." The audience thoroughly appreciated the joke. They would not have done so thirty years ago.

However, it seems less likely that such a clean joke will be appreciated by the general public of America if we are to judge of these artistic views from the Chrysler Building, recently erected. The first model of this building showing the massing is pleasant enough. But then look at the final result: a gimlet, a corkscrew, a dentist's drill thrust into the sky. This extraordinary thing will never, let us hope, stand as an example of that modern architecture which critics are so ready to despise. But judging from its publicity it may. The imagination of the architect was fired by the more ostentatious men. He pictured the dream-hell of a Metro-Goldwyn future. This building was inspired by the popular film version of the architecture of tomorrow. Actually it is worse than the buildings portrayed in "Metropolis," and impracticable for the airmen, since, instead of being roofed with a landing ground for aeroplanes, it is a nail in the road that will puncture the petrol tanks.
DRAWING ROOM AT No. 10 DOWNING STREET. By permission H.M.O.W.

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Barolo Building, Buenos Aires.

This building, with its curious curves and unusual tower, suggests now a harmonium, now a bureau. Notice how it blends with the other erections alongside it.


Architecture of England during the Tudor Period, for some years past Reader in Architecture at University College, London, has recently resigned his University and College appointments. Although he has retired to Pulborough, Sussex, where he will carry on his architectural practice and devote himself to literary work, he will be in London from time to time at his old address.

Junius writes:

Labourers in the British vineyard, eager to save such grapes of beauty and orderliness as still hang therein, must straightway buy England, Ugliness and Noise (P. S. King & Son, Ltd., 1st ed.) by Ainslie Darby and C. C. Hamilton, with a Frontispiece by "Fougasse," of Punch. They write with zeal and a quiet calm enthusiasm far different from the fiery truculence of Mr. Clough Williams Ellis (and the admirable Junius!). They are, perhaps, a trifle too serious; though, as the British are a serious, not to say a solemn, people, this is probably all to the good. Their chief proposal of a Board of Amenities is admirably reasoned and deserves the attention of the politicians. There will be "money"—political money—in amenities yet, mark my words, and ambitious politicians should take their opportunity by the horns.

As for ourselves, we should like to see not a mere Board, but a positive Ministry with (large) Portfolio—a Ministry of Amenities and Fundamental Criticism. When shall we find a Prime Minister wise enough, and with enough knowledge of human nature, to call into his Cabinet a formal Advocatus Dialedi, that wholesome official who is briefed in the processes of Beatification and Canonization?

A great deal of blurb and blather is written about the fundamental sagacity of the Church of Rome. If politicians could take a glance through her Book of Wisdom they might learn something to their advantage. Imagine, for instance, a head of a government wise enough to spend a week of his holiday making a retreat (instead of taking the waters), and asking himself where he was going and why! ... But, my dear Junius, this is not Utopia!

This is England in 1930.

It has come to my notice on the most unimpeachable authority—that of a clergyman's daughter—who that there are still published in England "Parish Magazines." I have, indeed, recently seen one, and I live to tell the tale. It reminded me of many that I came across in a more devout environment than now sustains me. It is of an intolerably squallid format, of an inconceivable (until conceived) fatality of intellectual outlook. The intellectual outlook is not my affair, but it would seem to me to be among the higher duties of clergymen, who have an honourable tradition in the past, to show their zeal for the House of the Lord by greater attention to the seamliness and craftsmanship of these and other weapons in their armoury. The soft bodies of these queer survivals are bought wholesale from a magazine-monger in the city, and the shell or cuticle is provided by the local vicar and printer. All this recalls to me an adventure which Jumius had with a Dean in 1905. Jumius was then travelling for a small, impecunious but admirable firm of printers. Westminster Abbey, the national marble-works, was spotted with little notices, scrawled, I think, by the verger's infant son, in red and black ink, announcing that "Here lay" the Right Hon. Somebody and Lord Somebody Else, that this was the way to the Cloisters or Clerestory or what not. Jumius impudently approached the then Dean and pleaded that all this was an outrage, and an insult. He offered to print at his firm's expense—that it was a Papistical house—suitable notices in legible, well-designed type. The worthy Dean was too ashamed to take advantage of the offer, but honest and honourable enough to remedy the worst of the scandal. A little cheek in good causes tactfully-to Deans, Mayors, Ministers (no, I don't think Soldiers and Sailors), Business Magnates, Railway Directors, and other Men of Mark can improve them out of all recognition.

Concerning the draft-horse. We all know that the draft-horse for certain purposes is economical and profitable to its owner in London as against a motor-car. Civically, it is manifestly uneconomical. Clearly a two-horse van takes up I don't know how much less room—for statistics are not my forte—than a 20 h.p. lorry. It shows down traffic unseasonably. It has a way of completely blocking up city streets for quarters of an hour at a time. And it is, fantastically, positively and literally fantastic, that the horse should be allowed to survive in so complex an area as the five square miles round Charing Cross.

Besides, all horse lovers feel that there isn't a tolerable life now (with such road surfaces and such stabling) for that rough, patient nobility, the Order of Dray Horses. We would, indeed, were we the autocrat of Britain, allow Messrs. Buchanan and Messrs. W. H. Smith, as a reward for very fine service, and for the beauty of their splendidly-groomed pairs, to continue; as we would certainly extend the licence to the few hansom and four-wheelers that gloriously survive. The rest is madness and moonshine and only due to our excessive reverence for that Bogey of British Bogeys, VESTED INTERESTS.

The Lord Mayor's Show. Heaven forbid that it should ever be abolished, but reason forbid that it should any longer be allowed to make transport and work during the most of a day for thousands of people at the heart of an Empire, discouraged, hard up, and ill able to afford the loss of thousands of "working days." When strikes lose similar or less amounts we allow ourselves to offer candid patriotic opinions to the short-sighted working man. . . . Let us then not abolish the Lord Mayor's Show, but turn it into a torch-light (it can be an electric torch-light) procession between the hours of half-past five and half-past seven, in the evening. Or, alternatively—but this is almost too robust and common-sense a suggestion to be palatable—let the procession drag its slow length along on the Saturday afternoon nearest the sacred November 9.

I suppose it is a mere canard which has been circulated (conceivably by Jumius) that, in future, suspect builders are to be haled before a local elected (and self-appointed) committee and their licences endorsed for two, three, or five years according to the fonniness of their proved offence.

Another rumour that reaches us is that the least desirable of our fancy goods merchants exhibiting at the British Industries Fair of next year is to be chosen by ballot (the constituency is not yet determined), tied in a sack with the most characteristic of his wares—shooting gallery china, pierced metal imitation silverware, or "however the lot falls"—and ceremonially consigned to the keeping of Father Thames.

The best news of the month is, I think, of the Great Western Railway Company, summoned for displaying a disfiguring advertisement, and "after considerable deliberation" on the part of the Bench fined 10s., with a penalty for every day that the sign remained up after January 1, 1931. I am sorry for the G.W.R., which is a relatively enlightened Railway Company, and actually provides edible food—I mean food that would be considered edible, say, in France or Portugal or Czecho-Slovakia—upon its long-distance trains.

"This is where we men smoke." It was as if a motor-car had spawned.

E. M. Forster.

Obituary.

J. STARKIE GARDNER: 1844-1939.

We regret to record the death of Mr. J. Starkie Gardner, the noted English metal worker and designer. He founded the metal works bearing his name in 1883, and was personal warrant holder to King Edward VII and King George V, as metal worker. Among his famous achievements were the wrought-iron gates and screens, which he designed and erected at Hollywood Palace as a memorial to King Edward VII. He also made and erected Victoria Gate, Hyde Park, London. At one time he was a member of the Antiquaries, Linnean and Geological Societies, and has written, lectured and read papers on antiquarian, geological and botanical subjects.

His publications included works on armour, cameos, old silver, and fossil plants. He also wrote of iron; he wrote equally of the men who worked iron, and how and why they worked it. That is why his books are still so valuable. He retired from the firm bearing his name in 1923, after spending over half a century in prodigious efforts to advance the arts, wrought-ironwork in particular. He died at Twyford Abbey, Park Royal, N.W.
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Buffers of air... in a wall built with Phorpres Cellular Flettons each of the 3 cells in each brick forms a pocket of air. This air blanket barrier improves sound insulation almost 100%.

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To the distraught Christmas shopper any time and thought-saving device is a boon, and the majority of catalogues with which he is inundated most certainly are neither; but, on the contrary, a mere irritation to the temper. There are, however, one or two exceptions among which is the well-known Heals' Christmas Catalogue. Heals have had an original idea; to divide people into types, and then give a list of possibly appropriate presents, with details and prices. This undoubtedly simplifies things, but there lurks the amusing danger of one's friends receiving a present labelled by Heals as likely to appeal to the "Sluggard," the "Low-Brow," or "Those of Riper Years," and the gift being received as frigidly as it would be possible for anything made by Heals to be received. There is also a section of Inexpensive Gifts, which have no intrinsically "cheap" characteristic. But a catalogue, however original and carefully compiled, can never give an adequate idea of the selection from which one may choose; and only by a personal visit could the possibilities of shopping at Heals be discovered, and the charm of these probable gifts be appreciated. This catalogue was only an indication of the number of interesting and beautiful things one may always find at Heals; and now that Christmas is over it may be kept for one's own personal use and reference.

The illustration on this page is of suggested ideas for the "High-Brow," from Heals' Catalogue.

Messrs. James Walker, Limited, who are well known as architectural decorators, have now acquired new studios which are especially fitted for stone carving, wood carving, and plaster work. In the future, therefore, any communications to the firm should be addressed there, at 76-80 Kensal Road, Westbourne Park, N.W.10. The telephone number is Park 8213.

The Stratford-upon-Avon Guild and the Birmingham Guild Limited have issued a booklet entitled The Craftsman and Modern
HEATING, ELECTRIC LIGHT and POWER
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Gamages New West End Store, Parliament Buildings, Belfast.
The New Law Courts, Belfast.
Ninth Church of Christ Scientist.
India House, Aldwych.

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LONDON BOURNEMOUTH NEWCASTLE
EASTBOURNE

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Building Practice. This is evidently written as a vindication of the craftsman. The craftsman not altogether incomprehensibly, feels a little bitter against mass production; and is perhaps quite justified in his attitude that the craftsman's work is unique, and can never be replaced by mechanical means. There are people who consider the craftsman obsolete; but the majority of people would admit his claims, therefore no vindication of his work need go beyond explaining that he is essential where individuality, a varying originality, and a sympathetic handling of material are concerned. The writer of this booklet seems to believe that production is conformed to the copying of foreign designs of "no fundamental importance," to "Period" copying, or to a "theoretic mechanicistic manner," as the only alternatives to handicraft work. Even when condemning what is worthy of condemnation, the writer in his zeal for craftsmanship makes the only too easy mistake of sweeping statements. That there should be a popular taste for things of foreign origin, is not in itself an unmilitant evil, nor are things of foreign design of "no fundamental importance"; the evil lies in slavishly copying them. The mere repetition of mass production is not, at least within wide limits, harmful; a good design will bear repeating. The evil lies in the teeming production of things of hideous, or rather, no design. Nor do we understand his phrase "the mechanism of design in which the machine is apparently devised." The pity of it is that the writer might have made out a much better case for the craftsman than he has done. No one is more aware than the architect of the occasions when only handicraft can meet the situation, and of the excellent work of the two guilds who have issued the booklet. Perhaps the firms concerned will allow us to venture a protest.

Stratford does not surely justify this commercial plagiarism. The illustration is of a cast lead panel with arms in coloured relief. * * *

In the November issue of the Review a note appeared on the campaign which the British Earthenware Manufacturers were organizing to counteract foreign competition. They have now issued a booklet which states clearly their point of view, and sketches the growth in the amount of imported goods within the last few years, and the calculated loss in employment this will cause if it continues. It is estimated that for every £1,000 worth of foreign goods sold in this country the corresponding loss to British potters is represented by £400 of wages, which again represents a week's work for 100 potters. If the importation of foreign goods were to increase, it is clear that unemployment must also increase. The manufacturers maintain that though British goods may be a little more expensive in the first instance, being of a better quality they are more durable, and therefore the greater expense is only apparent. The promoters state that already, as a result of the campaign, the amount of imported goods is decreasing.

In the list of contractors for Whitechapel College, Putney, published in the December issue of the Review, by an unfortunate oversight the name of Messrs. Korkold Decorative Floors was omitted. This firm supplied Korkold Flooring to the Main Common Room, the Entrance Floor and the Chapel, and a special type of linoleum known as Brown Battleship Linoleum to various floors.
Houses of Worship

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Byzantine and Medieval 12 noon. BRITISH MUSEUM
Ornaments

How the Bible Came 12 noon. ""
Down to Us

Between the Old Testa-
m ent and New 3 p.m. ""

The Romans in Britain 3 p.m. ""

Early Customs 3 p.m. ""

Costumes Seventeenth 3 p.m. ""

Sized Glass 3 p.m. ""

General Tour 3 p.m. ""

Persian Art 3 p.m. ""

Early Silver and Plati-
 tion 3 p.m. ""

Early Silver and Florence 3 p.m. ""

General Visit 3 p.m. ""

Queen Anne and George 3 p.m. NATIONAL PORTRAIT GALLERY

Sculpture 3 p.m. ""

French Painting 3 p.m. ""

FRIDAY, JANUARY 2—

Porcelain of China 12 noon. BRITISH MUSEUM

The Anglo-Saxon Period 12 noon. ""

The Early Christian Period 12 noon. ""

Origins of Writing and 12 noon. ""

Material:

Costumes Eighteenth Cent 12 noon. V. AND A. MUSEUM

Persian Ceramics 12 noon. ""

Chinese Porcelain 12 noon. ""

Relics in Art 12 noon. NATIONAL PORTRAIT GALLERY

English Pottery 12 noon. ""

The Marbles 12 noon. NATIONAL PORTRAIT GALLERY

French Paintings — II 12 noon. WALLACE COLLECTION

Professor M.’s Lecture by 12 noon. ""

Herbert P. Part.

SATURDAY, JANUARY 3—

Porters of Old England 12 noon. BRITISH MUSEUM

Life and Arts of the Middle 12 noon. ""

The Story of Man: Up to 12 noon. ""

A Sectional Tour 3 p.m. ""

Ceramics Eighteenth 3 p.m. V. AND A. MUSEUM

Ceramics 3 p.m. ""

Indian Pottery 3 p.m. ""

Ragged Trousers 3 p.m. ""

Paintings Rembrandt 3 p.m. ""

General Tour 3 p.m. ""

Early Flemish Painters 3 p.m. ""

Turner and Landscape 3 p.m. ""

History of the Collection 3 p.m. WALLACE COLLECTION

MONDAY, JANUARY 5—

Monopodion — I 12 noon. BRITISH MUSEUM

Egypt — I: Life and Arts 12 noon. ""

Early Victorian 12 noon. ""

Monopodion — II: Prints 12 noon. ""

“The ” 10 a.m. R.C.C.

 Experts 12 noon. V. AND A. MUSEUM

Chinese Porcelain 12 noon. ""

Tapestries 12 noon. ""

Early English Furniture 3 p.m. ""

Persian Art: Lecture by Herbert P. Part. 3 p.m. ""

Anglo-Saxon, Norse, and 3 p.m. NATIONAL GALLERY

their Age 3 p.m. ""

A Wood, Anglo-Saxon, and 3 p.m. ""

their Age 3 p.m. ""

Magdalen Great Hall 3 p.m. ""

Some Poets of the High-
tenth Century 3 p.m. ""

French Painting — III 3 p.m. WALLACE COLLECTION

TUESDAY, JANUARY 6—

Monopodion — II: Rec-
cords, Late 19th and 20th 12 noon. ""

Egypt — II: Monuments 12 noon. ""

Etruria — II: Monuments 12 noon. ""

Etruria — III: Life and Arts 12 noon. ""

Venetian — I 12 noon. V. AND A. MUSEUM

Venetian — II 12 noon. ""

Persian Polychrome 3 p.m. ""

Persian Art: Lecture by Herbert P. Part. 3 p.m. ""

Landscape, Italian 12 noon. NATIONAL GALLERY

Greek Sculpture 12 noon. ""

Greek Sculpture 12 noon. ""

Remarkable Traditions in Art 3 p.m. ""

Computer and the Church 3 p.m. ""

Professor Pcl’s Lecture 3 p.m. ""

WEDNESDAY, JANUARY 7—

A Selected Subject 12 noon. BRITISH MUSEUM

Early Greece 12 noon. ""

Early Age of Italy (Rus-
cian, etc.) 3 p.m. ""

Monopodion — II: Re-
cords, 20th-21st C. 3 p.m. ""

Monopodion — II: Rec-
cords, 20th-21st C. 3 p.m. ""

Miniatures 12 noon. V. AND A. MUSEUM

Lace 12 noon. ""

Indian Section: Mogul 3 p.m. ""

Design 12 noon. NATIONAL GALLERY

Indian Portraits 12 noon. NATIONAL GALLERY

General Visit 12 noon. ""

Gainsborough 12 noon. ""

Turner and Landscape 12 noon. ""

Fridays and Saturdays 12 noon. ""

National Portrait 12 noon. ""

GALLERY

Minatures 3 p.m. ""

National Portrait 3 p.m. ""

GALLERY

WALLACE COLLECTION

THURSDAY, JANUARY 8—

Origi of Architecture — I 12 noon. BRITISH MUSEUM

Early Age of Italy (Rus-
cian, etc.) 3 p.m. ""

Early Greek — I (Old 3 p.m. ""

Stone Ages 3 p.m. ""

Life and Arts of the Dark 3 p.m. ""

Early Egyptian 3 p.m. ""

Early French 3 p.m. ""

Coptic Art 3 p.m. ""

Palace and North 12 noon. NATIONAL GALLERY

Palace 12 noon. ""

Palace 12 noon. ""

Palace 12 noon. ""

Palace 12 noon. ""

Palace 12 noon. ""

Palace 12 noon. ""

French Painting — V 3 p.m. WALLACE COLLECTION

FRIDAY, JANUARY 9—

Early Greece (Crete and 12 noon. BRITISH MUSEUM

Mycenae 3 p.m. ""

How the Bible Came 12 noon. ""

Down to U6—12 noon. ""

Greek and Roman Life — I 3 p.m. ""

Greek Sculpture — I 3 p.m. ""

General Tour 12 noon. V. AND A. MUSEUM

Roman Mosaic Portraiture 12 noon. ""

Egyptian Painting 3 p.m. ""

Coptic Art 3 p.m. ""

National Portrait 12 noon. ""

Tours and Landscape 12 noon. ""

The “Pendulum” 12 noon. NATIONAL PORTRAIT GALLERY

French Painting — VI 3 p.m. WALLACE COLLECTION

Persian Art, Lecture by 3 p.m. ""

Herbert P. Part.

SATURDAY, JANUARY 10—

Early Greece — II (Life 12 noon. BRITISH MUSEUM

Stone Age) 3 p.m. ""

Forty-Christmas Period — 12 noon. ""

A Sectional Tour 3 p.m. ""

The Story of Man: Up to 3 p.m. ""

A Sectional Tour 3 p.m. ""

Early English Furniture 12 noon. V. AND A. MUSEUM

English Seventeenth cen. 3 p.m. ""

Indian Section: Sculpture 3 p.m. ""

Indian Section: Sculpture 3 p.m. ""

Indian Section: Sculpture 3 p.m. ""

Pietro da Vinci — Interiors 12 noon. NATIONAL GALLERY

French Painting 12 noon. ""

French Painting 12 noon. ""

French Painting 12 noon. ""

Miniatures 12 noon. WALLACE COLLECTION

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DURING THE PAST YEAR UNDER THE SAME
ORGANISATION ARE:—

<table>
<thead>
<tr>
<th>Project</th>
<th>Architect/Engineer</th>
</tr>
</thead>
<tbody>
<tr>
<td>Chiltern Court, Baker Street</td>
<td>C. W. Clark, Esq., A.R.I.B.A.</td>
</tr>
<tr>
<td>India House, Aldwych</td>
<td>Sir Herbert Baker, A.R.A.,</td>
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<td></td>
<td>F.R.I.B.A., and A. T. Scott, Esq.,</td>
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<td>A.R.I.B.A.</td>
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<tr>
<td>Messrs. Terry &amp; Sons' New Factory, York</td>
<td>L. E. Wade, Esq., A.R.I.B.A.</td>
</tr>
<tr>
<td>New Police Offices, Old Jewry</td>
<td>Sydney Perks, Esq., City Architect</td>
</tr>
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<td></td>
<td>and Surveyor</td>
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<tr>
<td>&quot;Orchard Court,&quot; 1-9 Portman Square</td>
<td>Messrs. Joseph</td>
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<tr>
<td>&quot;Rivermead Court &quot; Hurlingham</td>
<td>Messrs. Joseph</td>
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</tbody>
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HIGGS & HILL Ltd.
BUILDING CONTRACTORS
**A LONDON DIARY.**

**MONDAY, JANUARY 12—**
- Egypt—III: Life and death. BRITISH MUSEUM. 3–7 p.m.
- Moscow—III: Life and death. 3–7 p.m.
- Italian Renaissance Paint. 3–7 p.m.
- Italian Renaissance Furniture. 3–7 p.m.
- English Furniture. 3–7 p.m.
- Rijksmuseum. 3–7 p.m.
- National Portrait Gallery. 3–7 p.m.

**TUESDAY, JANUARY 13—**
- Early British—I: Elizabeth I. BRITISH MUSEUM. 3–7 p.m.

**WEDNESDAY, JANUARY 14—**
- Medieval and Later I: The Middle Ages. 3–7 p.m.
- Medieval and Later II: The Middle Ages. 3–7 p.m.
- National Portrait Gallery. 3–7 p.m.
- National Gallery. 3–7 p.m.

**THURSDAY, JANUARY 15—**
- Greek Vases—I: Early and late. BRITISH MUSEUM. 3–7 p.m.
- Greek and Roman Life—I: Early and late. 3–7 p.m.
- Roman Art in Britain—I: Early and late. 3–7 p.m.
- Greek Sculpture—I: Early and late. 3–7 p.m.
- Greek Sculpture—I: Early and late. 3–7 p.m.
- Greek Sculpture—I: Early and late. 3–7 p.m.

**FRIDAY, JANUARY 16—**
- How the Bible Came. BRITISH MUSEUM. 3–7 p.m.
- Biblical and Minos. 3–7 p.m.
- Minos. 3–7 p.m.
- Egyptian Art. 3–7 p.m.
- Egyptian Art. 3–7 p.m.
- Egyptian Art. 3–7 p.m.

**SATURDAY, JANUARY 17—**
- The Romanesque—I: Life and death. BRITISH MUSEUM. 3–7 p.m.
- Life and death. 3–7 p.m.
- Life and death. 3–7 p.m.
- Life and death. 3–7 p.m.
- Life and death. 3–7 p.m.
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- Life and death. 3–7 p.m.

**SUNDAY, JANUARY 18—**
- The Troubadours. 3–7 p.m.
- The Troubadours. 3–7 p.m.
- The Troubadours. 3–7 p.m.
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- The Troubadours. 3–7 p.m.

**MONDAY, JANUARY 19—**
- Medieval and Later II: The Middle Ages. 3–7 p.m.
- Medieval and Later II: The Middle Ages. 3–7 p.m.
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- Medieval and Later II: The Middle Ages. 3–7 p.m.
- Medieval and Later II: The Middle Ages. 3–7 p.m.
- Medieval and Later II: The Middle Ages. 3–7 p.m.
- Medieval and Later II: The Middle Ages. 3–7 p.m.
- Medieval and Later II: The Middle Ages. 3–7 p.m.

**TUESDAY, JANUARY 20—**
- Greek Vases—I: Early and late. BRITISH MUSEUM. 3–7 p.m.
- Greek and Roman Life—I: Early and late. 3–7 p.m.
- Greek and Roman Life—I: Early and late. 3–7 p.m.
- Greek and Roman Life—I: Early and late. 3–7 p.m.
- Greek and Roman Life—I: Early and late. 3–7 p.m.
- Greek and Roman Life—I: Early and late. 3–7 p.m.
- Greek and Roman Life—I: Early and late. 3–7 p.m.
- Greek and Roman Life—I: Early and late. 3–7 p.m.

**WEDNESDAY, JANUARY 21—**
- A Select Subject. BRITISH MUSEUM. 3–7 p.m.
- Early English—I: Life and death. 3–7 p.m.
- Early English—I: Life and death. 3–7 p.m.
- Early English—I: Life and death. 3–7 p.m.
- Early English—I: Life and death. 3–7 p.m.
- Early English—I: Life and death. 3–7 p.m.
- Early English—I: Life and death. 3–7 p.m.
- Early English—I: Life and death. 3–7 p.m.

**THURSDAY, JANUARY 22—**
- Life and death. 3–7 p.m.
- Life and death. 3–7 p.m.
- Life and death. 3–7 p.m.
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- Life and death. 3–7 p.m.
- Life and death. 3–7 p.m.

**FRIDAY, JANUARY 23—**
- How the Bible Came. BRITISH MUSEUM. 3–7 p.m.
- Biblical and Minos. 3–7 p.m.
- Biblical and Minos. 3–7 p.m.
- Biblical and Minos. 3–7 p.m.
- Biblical and Minos. 3–7 p.m.
- Biblical and Minos. 3–7 p.m.
- Biblical and Minos. 3–7 p.m.
- Biblical and Minos. 3–7 p.m.

**SATURDAY, JANUARY 24—**
- The Romanesque—I: Life and death. BRITISH MUSEUM. 3–7 p.m.
- Life and death. 3–7 p.m.
- Life and death. 3–7 p.m.
- Life and death. 3–7 p.m.
- Life and death. 3–7 p.m.
- Life and death. 3–7 p.m.
- Life and death. 3–7 p.m.
- Life and death. 3–7 p.m.

**SUNDAY, JANUARY 25—**
- The Troubadours. 3–7 p.m.
- The Troubadours. 3–7 p.m.
- The Troubadours. 3–7 p.m.
- The Troubadours. 3–7 p.m.
- The Troubadours. 3–7 p.m.
- The Troubadours. 3–7 p.m.
- The Troubadours. 3–7 p.m.
- The Troubadours. 3–7 p.m.

**MONDAY, JANUARY 26—**
- Medieval and Later II: The Middle Ages. 3–7 p.m.
- Medieval and Later II: The Middle Ages. 3–7 p.m.
- Medieval and Later II: The Middle Ages. 3–7 p.m.
- Medieval and Later II: The Middle Ages. 3–7 p.m.
- Medieval and Later II: The Middle Ages. 3–7 p.m.
- Medieval and Later II: The Middle Ages. 3–7 p.m.
- Medieval and Later II: The Middle Ages. 3–7 p.m.
- Medieval and Later II: The Middle Ages. 3–7 p.m.

**TUESDAY, JANUARY 27—**
- Greek Vases—I: Early and late. BRITISH MUSEUM. 3–7 p.m.
- Greek and Roman Life—I: Early and late. 3–7 p.m.
- Greek and Roman Life—I: Early and late. 3–7 p.m.
- Greek and Roman Life—I: Early and late. 3–7 p.m.
- Greek and Roman Life—I: Early and late. 3–7 p.m.
- Greek and Roman Life—I: Early and late. 3–7 p.m.
- Greek and Roman Life—I: Early and late. 3–7 p.m.
- Greek and Roman Life—I: Early and late. 3–7 p.m.

**WEDNESDAY, JANUARY 28—**
- A Select Subject. BRITISH MUSEUM. 3–7 p.m.
- Early English—I: Life and death. 3–7 p.m.
- Early English—I: Life and death. 3–7 p.m.
- Early English—I: Life and death. 3–7 p.m.
- Early English—I: Life and death. 3–7 p.m.
- Early English—I: Life and death. 3–7 p.m.
- Early English—I: Life and death. 3–7 p.m.
- Early English—I: Life and death. 3–7 p.m.

**THURSDAY, JANUARY 29—**
- Life and death. 3–7 p.m.
- Life and death. 3–7 p.m.
- Life and death. 3–7 p.m.
- Life and death. 3–7 p.m.
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- Life and death. 3–7 p.m.
- Life and death. 3–7 p.m.
- Life and death. 3–7 p.m.

**FRIDAY, JANUARY 30—**
- How the Bible Came. BRITISH MUSEUM. 3–7 p.m.
- Biblical and Minos. 3–7 p.m.
- Biblical and Minos. 3–7 p.m.
- Biblical and Minos. 3–7 p.m.
- Biblical and Minos. 3–7 p.m.
- Biblical and Minos. 3–7 p.m.
- Biblical and Minos. 3–7 p.m.
- Biblical and Minos. 3–7 p.m.

**SATURDAY, JANUARY 31—**
- The Romanesque—I: Life and death. BRITISH MUSEUM. 3–7 p.m.
- Life and death. 3–7 p.m.
- Life and death. 3–7 p.m.
- Life and death. 3–7 p.m.
- Life and death. 3–7 p.m.
- Life and death. 3–7 p.m.
- Life and death. 3–7 p.m.
- Life and death. 3–7 p.m.

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Dollis Hill
Henley's Telegraph Co.
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Greenock Picture Palace
Globe Cinema, Clapham
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Some of the Contents appearing January 14th, 1931

Landmarks of the Year
Professor C. H. Reilly discusses the most important buildings completed during the past year, including:

THE CAMBRIDGE THEATRE
(Winteris, Simpson and Guthrie)

THE COMMERCIAL UNION ASSURANCE
[Maurice Webb (Sir A. Webb and Son)]

HEAD OFFICES, COULSDON AND PURLEY U.D.C.
[Offices (Nicholls and Hughes)]

MESSRS. CRAWFORD'S BUILDING
[Herbert A. Welch and F. Eicholls]

CREWE HALL, HAMPSFORD
(Charles Hancocks in association with Sir Edwin Lutyens)

"THE DAILY TELEGRAPH" BUILDING
(Eloeck and Sutcliffe and Sir John Burnet and Partners,
Associated Architects)

INDIA HOUSE, LIVERPOOL
(Briggs and Thornely and Herbert J. Rowe)

OLYMPIA, 1930
(Joseph Emberton)

THE PHOENIX THEATRE
(Sir G. Gilbert Scott, Bertie Crewe and Cecil Macy)

THE PYRENE COMPANY'S FACTORY
(Wallis Gilbert and Partners)

ROYAL LONDON HOUSE
(J. J. Joass)

SURREY COUNTY HALL
(E. Vincent Harris)

UPPINGHAM SCHOOL
(W. G. Newton and Partners)

WHITELANDS COLLEGE
(Sir G. G. Scott)

India House, Liverpool
(Briggs and Thornely and Herbert J. Rowe)

This is one of the largest blocks of offices in the country. The first portion of the building was erected about twelve months ago, and the completion will be finished during the next week or two. Plans and photographs of the entire building are here published for the first time.

Kelham Chapel
(Currey and Thompson)

The article, which will accompany plans and photographs of the new chapel of the Society of the Sacred Mission at Kelham Theological College, is from the pen of the late Sir Lawrence Weaver, and is the last appreciation of a building to be written by him before his death. He regarded this building as a big achievement in same modernism, and one as devout as he had seen for many a day.

The Daily Telegraph Building
(Eloeck and Sutcliffe and Sir John Burnet and Partners,
Associated Architects)

This block is undoubtedly the finest newspaper office in this country. It is symbolic of all that is finest in the design, construction and equipment of a building definitely conceived to house a great newspaper.

The Architecture of Steel

An illustrated article by the Editor showing that a steel structure, such as a bridge, when properly designed can achieve as great a beauty of line, proportion and mass as the finest masterpieces of architecture.

Includes: Maidenhead Bridge
Typical Canal Bridge
Several Delaware River Bridges, U.S.A.

The Stockholm Public Library
(E. G. Asplund)

An appreciation, profusely illustrated by photographs, of this modern gem of public libraries, designed by the same architect as last summer's Stockholm Exhibition—E. G. Asplund—this building was admired by thousands of visitors to Sweden this year. (With a comment by H. Austen Hall to Asplund's own article.)

Wappingthorn Farm, Steyning
(Maxwell Ayrton)

A Toy Farm come to life.

These farm buildings are of reinforced concrete and present several features of unusual architectural interest.

The Modern City Garage

An article dealing with the modern motor garage and its design, construction and equipment. The illustrations accompanying this article have been selected as particularly showing the efficient manner in which garages have been designed to house the largest number and provide for the greatest movement of cars in the minimum area of land. The article contains many hints on the planning of ramps, entrances and exits, administrative offices, waiting and show rooms; and in fact covers every detail, such as repair shops and washing and greasing space, battery charging accommodation, etc.

Books of the Year

A review of all the important architectural books published during 1930.

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