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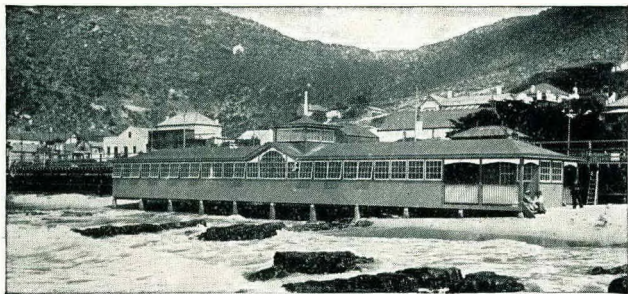
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question they must consider without pride or prejudice the comparative state of the building craft in Great Britain and in India. An influential committee called the Beaux-Arts Committee of London had been formed, which included many distinguished French and British architects and two of the experts who had been called in to advise the Government in the matter of the planning of the new Delhi. The object of this committee was to introduce into this country the system of teaching architecture followed in the ateliers of Paris, "as the first necessary step towards placing the architecture of Great Britain upon a sound theoretical basis." This was an admission from the highest technical authorities that the great building tradition of this country was practically extinct. England must apparently go again to France as she did in the Middle Ages for instruction in the art of building. If so, the logical sequence would be to allow French architects to build the new Delhi for them. But was this really necessary? Were they not as usual wasting their Imperial opportunities? Thirty years ago Fergusson, the great authority on Indian architecture, wrote that architecture in India was still a living art, and there alone the student of architecture had the chance of seeing the real principles of the art in action, and he added that if one could inspire the natives with a feeling of pride in their work, there seemed little doubt that even now they could rival the works of their forefathers. The highest authority in this land had given to India a message of hope, of sympathy, and good will. Surely, then, it was the bounden duty of British architects to join with Indian builders in making the new Delhi an enduring monument of these generous sentiments; in using art as the neutral ground upon which East and West could reconcile their differences instead of continuing to entrench themselves behind the walls of prejudice, seclusion, and mutual distrust. Architecture might be a profession, a business, an amusement, or a fashion, but it could never be a living art unless it was deep-rooted in the soil in which it grew. The

practical means of making the best use of the Indian master builders' intelligence and skill was a technical question which he need not discuss, but he commended it to the serious consideration of the London Committee of Beaux-Arts. There was no special technical difficulty connected with it which did not occur in Europe. The fundamental principles of the art of building were the same in India as in Europe. The same methods which must be adopted by the architect in London to revive the traditions of good building craft here applied also to the preservation of their vitality in India. The architect who had a thorough grasp of sound architectural principles generally would have no more difficulty in applying them to the study of the classical models of India than he had in the case of European models. In many ways the Indian problem was an easier one to solve than the English one, for it was easier to keep a living craft alive than to revitalise a dead one. This was not a question of Indian styles versus European styles, but of sound architectural principles against unsound archaeological formularies; of a living art against a dead one; of a true Renaissance against a false one; of practical craftsmanship against dilettante theories; a real artistry against the shams and deceptions of fashion and taste. Mr. Havell proceeded to exhibit a number of Indian buildings, the first being a building of the sixteenth century in the Indian classical style. He observed that if it was necessary to adopt a classical style for the new Delhi it would be more logical to take the classical style of the country which the builders could understand than to have a foreign classical style they did not understand. Several views of bathing palaces at Benares were shown, built about 1850, in regard to which Mr. Havell said they would find nothing to excel them even if they went back to the early days of the Renaissance of Europe, and certainly they had nothing modern in Europe to be placed in the same category. A series of views of the City of Lashkar in the Gwalior dominion, which has been built within the last hundred years, and

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with regard to the condition of Indian architecture in the present day, for the examples he had shown proved that beyond the middle of the nineteenth century India could build for herself without European supervision as well as Europe built in the Middle Ages, and that India possessed a great school of living craft such as Europe had not known for many centuries, with all those vital qualities which enabled a great tradition of living craftsmanship to adapt itself to the needs of the time in which it lived. Not a few of the public works officers of India, with long practical experience, would bear him out in asserting that if the Government of India would at last make up its mind to establish a consistent and rational architectural policy in India there was no reason why the Indian master builder should not be given opportunities for maintaining under British rule those great traditions which his forefathers created in the service of former rulers of India.

APTITUDES AND ARCHITECTURE

Some of us—those, at any rate, who this week have been led, like ourselves, to note the incongruous insignificance and lack of corresponding interest in the human adjunct—for they are little more, of the gorgeous restorations of ancient architecture in which Alma Tadema sought up to a point with a semblance of success, to carry back the sympathies of nineteenth century English folk to the comparatively trifling episodes of Egyptian, Greek, and Roman life, must have asked themselves whether European architects of the last three hundred years have not been doing much the same thing with far less excuse than the painter. The revolt of the latter against the drab uniformity of modern life may, perhaps, pardonably seek by vivacious contrasts to kindle the sentiment of the picturesque, and make us for the time forget bald present realities. If, as well as a mastery of clever methods of manipulation, he has the genius to select and realise scenes and episodes which awaken the emotions, we are content and thankful. If, like some successful theatre managers, he gives us little

which were collected by Mr. H. V. Lanchester for his own information during his visit to India, were exhibited, and attention was directed to the Post Office built in European classical style as compared with the railway station built by a native master builder. Mr. Havell said he hoped he had made it clear that public opinion had been grievously misled



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but elaborate and archæologically correct costumes and scenery, and expects these to satisfy the instincts to which only the real dramatist can appeal, we admire his lavishly-obtained effect, but we are soon satiated with his picture.

Architects Art.

The architect has no right to expect to be so excused. His art, primal and paramount, is but more or less mere invention, if, while in some measure satisfying the needs of the house-dweller, or the demands of the citizen, be he trader, burgher, magistrate, legislator, priest, or noble, he fails to second the highest influences of the aptitudes of race and their best development. It is his work to build the home. Be it cottage, middle-class dwelling, or mansion—how ineffaceable is the influence and aptitudes of the race, modified by changes of time and circumstance. Even in the English cottage, as Viollet-le-Duc long ago pointed out, you have still the primal Arya's house, not only in construction, but arrangement. There is the living-room—the hall," in which the family assembles; the parlour, place of ceremony and assembly; and there is the separation of the public and domestic life. The gynæceum of the Greeks and the nursery of the English is pretty much the same place—not by any means the harem; the first is the sanctum of the family, the second an aviary of caged birds shut off from the gaze of the stranger. Take the old French chateaux, and you find just the same arrangement, derived from the old Indo-Germanic habits, those of the true "Franks," before the Gallo-Romano influences superseded it.

In Scandinavia once again, you trace the old Arya's hall, and the more private place sacred to the family life. Can't you see that, as times and circumstances changed, here, in England, the house was almost insensibly adapting itself thereto, without a single departure from the construction and arrangement which the best of all consecrations, that of proved advantage, had stamped as best?

So, beyond all question, was it in castle, church, and palace. As the feudal noble developed from his comparatively isolated ascendancy into the peer of Parliament; as priest and people, impatient alike of the temporal usurpation of Rome and the eccentricities of Continental Protestantism, missed the straight road to rational faith, and had to content themselves with the compromises of time-serving churchmen and grabbing land-seekers; as the sovereign—Tudor and Stuart, no longer the precarious occupant of a throne kept by as many or few palace guards as he could maintain, or the precarious loyalty of his barons, became, in greater or lesser degree the true centre of national life, and gracious host of his people, so English architecture, still accurately gauging the aptitudes of the race, would still have satisfied its expanding needs without the sacrifice of a single iota of truth in construction or beauty in design. Then came the so-called Renaissance movement. In its origin a natural enough intellectual revolution against the empirical science and puerile literature of the dark ages. No wonder, perhaps, that, as the breath of Classic free thought stirred Europe from its long sleep of semi-barbarism, men should have dreamed

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that its art, developed well-nigh to its utmost, in satisfaction of local needs and aspirations, must be in very truth the acme of human development. No wonder they forgot that it is as impossible to cancel a single page in the annals of human progress as it is for the scientist to ignore a geological formation on the plea that it is a mere "fault." If out of the mouths of babes and sucklings comes true praise, so many times more certain is it that out of the experience of every age something is to be gathered and added to human knowledge, not flung away as rubbish in a futile quest back to that which only the glamour of the past arrays with a fancied perfection.

The Lesson of Renaissance.

In many things the true lesson of the Renaissance has been learnt. The rational philosopher and politician, for instance, have, in some degree, come to recognise that in no single phase of human history is it safe to seek models of conduct. The architects of the Renaissance missed that lesson. Just as pedants¹ profess to find in Latin a medium of perfect intercommunication, ignoring the fact that the ideas and wants they endeavour to express in more or less impure forms of that language are not at all the ideas and wants of the Latin race; just as the soi-disant patriots of the French Revolution sought types of conduct and names and dates in the story of old Rome, so, since the sixteenth century, the architects of Europe have been harking back to old forms of construction and obsolete types of plan, with the uttermost disregard of their fitness or use. The house-dweller, the trader, the merchant, or the lawyer may get buildings in some measure suitable to his changed needs; but he has to put up with the mere casings of the time's fashion, in which the architect chooses to enwrap just the same needs, in essence, which their forebears satisfied so well, but the expansion of which, and the enlarged aptitudes of the users of which, they have not had the aptitude to study and meet. All they have seemed able to do is at one time to give us semi-circular arches in our arcades instead of pointed arches, and Roman Doric columns instead of Gothic buttresses to strengthen the piers. At another, travesties of Gothic forms mock the needs which were met to the utmost of their capacity by those whose principles of construction we seem unable to grasp. At others—as, for instance, during the "Queen Anne" craze—seeming sick of and sorry for

our sins, we seek to drown their memory in a debauch of abandonment of all considerations of truth and beauty.

Influence of Aptitudes.

Is there no road out of this labyrinth, no escape from this enchanted ground, in which we have all wandered well nigh four centuries? Probably, for the mass of us, not of our own finding. It is poor comfort, perhaps; but it is as true of most of us as of some of the angels: "They also serve who only stand and wait!" By priests nor statesmen in our island story were the twin yokes of superstition broken. While the multitudes listened in ignorant awe to incantations, or watched the shivering victims of Harry the Eighth's gibbets, relief of soul or body was one of the ideals which the "practical men" of all times deride. There came a day when the people no longer loved to hear smooth things prophesied to them, and demanded remedies—sometimes ignorantly, often humbugged by self-seeking empirics. There is coming a time when the people, recognising the influence of their own aptitudes and needs, will discover that the real architect is their best interpreter, and most efficient satisfier, and woe in that day to the empiric and the ignoramus! Even the banalities of the daily press, which is beginning to find architecture pay as a topic, are better than the stolid indifference of its readers during the past century of industrial servitude. There is a stirring among the dry bones. The children of an age which has been dowered by the scientist and the engineer with such helpers of daily life as surround us, will not dwell much longer in the jerry-builder's power, or in the freak habitations of the "garden city." The generation that is beginning to enquire whence it comes and what are its elements, will not rest satisfied with Neo-Greek and Neo-Roman façades in its widened streets, which Greeks and Romans would have derided with scorn. It will demand of its architects some acquaintance with, and study of, changed conditions of social life, difference of climate, origin, avocations, and aptitudes; and—one last word of hope—not vainly, we think, for, amid the babble of tongues about styles and methods, there have been voices heard lately, not in the wilderness, but in our own ranks, which we here but feebly echo. May they swell into trumpet-calls!—"The Building News."

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THE ROYAL SANITARY INSTITUTE'S CONGRESS.

The second congress of the South African Branch of the Royal Sanitary Institute will be held in Winchester House, Loveday Street, Johannesburg, on Monday, Tuesday, and Wednesday next, the 10th, 11th, and 12th instants, commencing at 10 a.m.; and at Pretoria on Thursday, the 13th instant.

The congress will leave Park Station for Pretoria on Thursday morning, the 13th instant, by the 8.5 a.m. train, and the morning and afternoon will be spent in visiting the municipal works.

As many interesting papers are to be read, and some visits of inspection undertaken, it is hoped there will be a good attendance.

The fee for membership to the congress will be £1 1s., Fellows, Members, and Associates of the Royal Sanitary Institute being admitted free.

THE NEW DELHI.

All the Home journals speak enthusiastically of the appointment of Mr. Herbert Baker, F.R.I.B.A., as joint architect with Mr. Edwin L. Lutyens for the new Government House and "another important building" to be erected in Delhi. The "Builder" says: "In order to ensure that the architects shall have the full advantage of knowledge of materials and workmanship which can only be attained by a prolonged experience of local conditions, the Government have arranged that their architects shall have the assistance of Sir Swinton Jacob, K.C.I.E., who has recently retired from active practice as engineer and architect to several important native states of Rajputana. It is, we think, a good omen for the future that the Government of India should have taken so wise an initial step, and we hope it marks their conviction that the public buildings of our great Indian Empire should be inspired with the Imperial spirit and express the ideals and convictions of that power which has given to India what Rome gave to her ancient Empire in the Pax Romanum. We have from time to time emphatically expressed our view that the Eastern styles associated with the older civilisation of India—great as they were in their past culmination—do not fitly lend themselves to the expression of our aims and purposes. Those who hold the contrary opinion forget possibly the great governing fact that India has not been in the past a country or had a national existence as an entity, but that it is a "continent in epitome," inhabited by races of diverse interests and different faiths to whom our rule has alike given peace and prosperity. The work which Mr. Baker has carried out in South Africa is such as to give us every confidence that, in conjunction with Mr. Lutyens, we shall obtain a result which will not only satisfy our requirements suitably to their environment, but will above all express the sentiment of Imperialism in architecture.

COMPETITIONS AND REGISTRATION.

The Warrington Education Committee, like most other bodies of similar constitution, has no very clear understanding of its correct attitude towards architects. That, at all events, is the chief impression left upon us after perusing a report of a recent debate by the committee on a motion to rescind a former resolution, in which it had been decided to abandon the competition system, and to appoint the architects of one school to design two other schools. The advocate of rescission urged that the work ought to be thrown open to competition; but as he appeared to think also that three and a half per cent. was an adequate commission for the selected architects, it is clear that the proposed reduction on the recognised rate would create a rather worse grievance than that which the speaker was opposing. It may be remembered that in the first instance the Education Committee declined to ask the R.I.B.A. to appoint an assessor; whereupon the Institute issued the customary notice requiring its members to abstain from competing. This prohibition had no deterrent effect on the committee, and in the upshot they had the choice of thirty-seven designs, seventy-three members of the Institute having withdrawn. When, therefore, the committee afterwards found that the firm of architects they had secured were serving them well, it was natural to consult the successful firm with respect to the additional schools. But the motives underlying this decision are such that architects should make common cause against their recurrence. In such cases it is not enough for the R.I.B.A. to intervene with a curt notification that the conditions are unsatisfactory, for in too many instances the mere advice to members to abstain from competition has no other effect than that of a self-denying ordinance on the part of those who loyally abide by it, because the Institute is regarded—ignorantly enough—by the average young burgess as being more pretentious than powerful. Invest it with such credentials as a Registration Act would provide, and the immediate gain in status would be followed by an enormous accession of material force and moral influence. The power and authority of the Institute, and the consequent respect in which it would be held, would then place it on much the same efficient footing as the law and medical associations, which so completely control the professions they represent that even Governments stand in wholesome awe of them, while local authorities never dream of flouting their dicta. Of course, the Warrington resolution was not rescinded, but if the Institute had been able to speak with more than merely academic authority, we should have been spared this and many another absurd debate. Its advice would have been sought automatically and accepted as a matter of course.—"The Architects' and Builders' Journal."

The British Museum has received by gift a selection of drawings by old masters, chiefly of the Dutch and Italian schools, from the collection of Mr. J. P. Heseltine, which has lately been dispersed. The donors include, besides Mr. Heseltine himself, Mr. Otto Beit and Mr. Leopold Hirsch.

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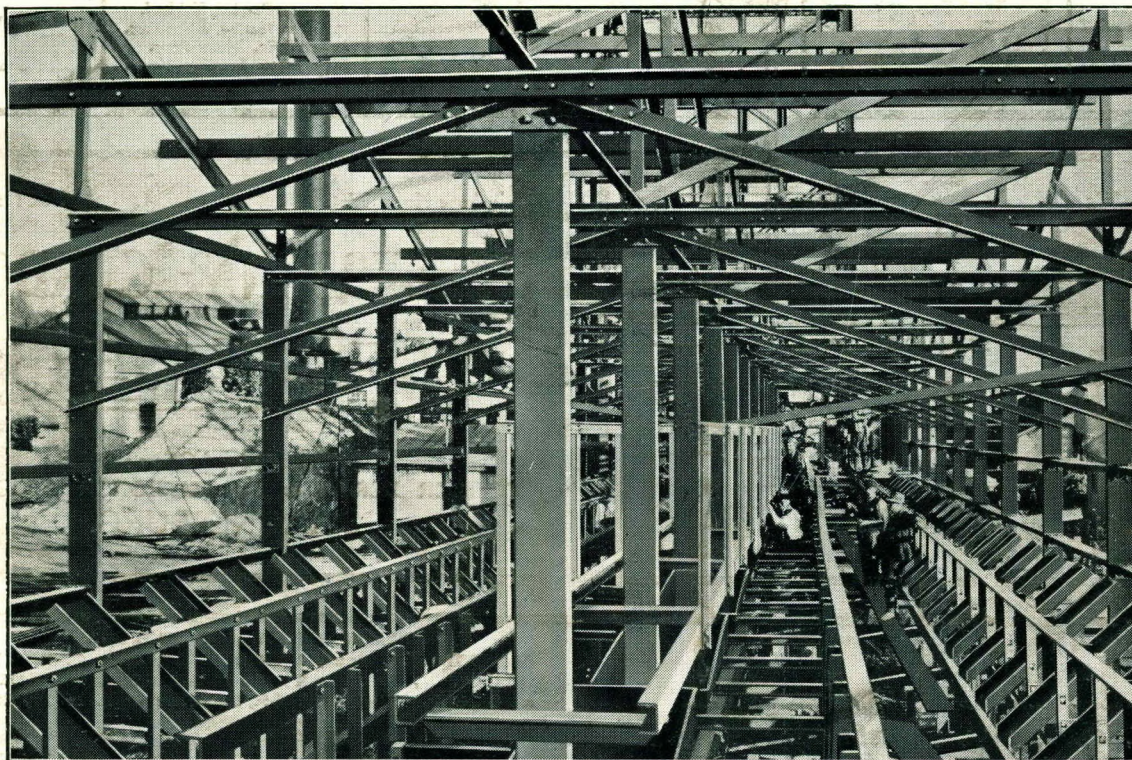
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