

the country. And the monument would have historical value in a double sense if it were a piece of native work of the times in which the monument was set up, and filled with true native feeling, instead of being, what is all that can be expected from a foreigner, a piece of graceful generalization, which is about equivalent to saying a piece of graceful claptrap.

THE POETRY OF PLAN.

It was maintained in a previous article that true architecture is that which expresses the function of a building, and which acquires a character from the mode of construction and from the nature of the material employed. The present generation has made some progress towards the realization of true architecture as an expression of function in respect that it fully recognizes the importance of plan. It seems likely that in future histories of architecture the contribution made by this generation to the development of architecture will be estimated to be scientific planning. It is interesting to note how in works on planning there seems to be no such thing as hostility between practical recommendations and a result which appeals to the imagination as an artistic conception. The immediate result of careful and practical attention to considerations of aspect, prospect and combination is the production of a building which impresses itself as a definite organism; as, in fact, the embodiment of an idea and therefore a poetical creation. This is the fundamental part of the art of architecture.

Names are powerful conveyors of doctrine, and Ruskin made a serious slip when in seeking to establish a groundwork for advocating lavishness for its own sake, in *The Lamp of Sacrifice*, he confines the name Architecture to that which impresses on a building "characters venerable or beautiful, but otherwise unnecessary." He proposes, in this passage, to deny to battlements or machicolations the title to be considered architectural features "so long as they consist only of an advanced gallery supported on projecting masses, with open intervals beneath for offence. But if these projecting masses be carved beneath into rounded courses, which are useless, and if the headings of the intervals be arched and trefoiled, which is useless, that is Architecture." There is no mistaking the application of the name as he proposes it, but there is also no doubt of his appreciation of a feature like machicolations, which unadorned appeal as much to the painter or the poet as when carved, arched or trefoiled. It is a question of the use of a word, nothing more. It is well that this definition of Architecture has been criticized and will be better when we come to recognize—what Ruskin's critics, who are usually persons who wish to set aside his hatred of the Renaissance, do not—that the first and greatest thing in artistic building is plan, and that therefore this must be included under the name Architecture, taken as Ruskin proposes to take it, as the name of that art which makes building beautiful.

A well planned building is architecture in the largest sense, no matter how unornamented it may be, and it is well to call it so. Conversely, it is well to think of architecture as building. This is not to take the attitude that has been taken—or threatened—by some enthusiasts in England; to sweep away all traditional architectural ornaments and consider the beautifying of each portion of construction without reference to the way in which it has been treated before. These are the Preraphaelites

of Architecture, and will no doubt exercise a sound influence; suffering, like Englishmen, for their idea of right, and, in the end, compromising, like Englishmen, for something workable. It is not the intention of this article to deny the use of any, or of the whole body, of traditional forms of detail, but to affirm that they are not architecture any more than bricks are architecture. They are a kind of material which, with bricks and mortar and other materials, furnish the designer with the means of making a whole which is architecture.

It is possible to think of the whole creation without the mind taking note at all of the material of either construction or ornament. On the north-east coast of England, where there is a clear sweep for the wind straight from the Arctic Circle, there is one spot where the cliff by the sea, which already rises so much in that part as to cause the land to slope inwards from the sea, rises suddenly at one point so as to form a good sized hump. This is closely planted with trees. On the landward side at the base of the hump, where the trees stop, lies a long, low, white house, sheltered from the north-east winds and looking south over a lovely, sloping, English lawn, which comes right up to the bow windows of the drawing and dining rooms and extends southward a long way until it merges in a park. How different from this are the Newport "cottages," which look out to the sea and spread themselves in wide, open verandahs to catch all the air they can? Here there are two architectural conceptions, each of which impresses itself upon the mind as such without the consideration of details at all, nor of any features except such as are features in plan; in the one case, lowness to keep well down in shelter and bow windows to invite the sun; in the other case, spreading verandahs to get as much shade as possible without losing the air.

The town house is as reserved in character as the summer residence is expansive. It suits the character of this country that the facade should be attractive. We have no tradition that preserves the idea that a house is a place of safety from attack, so that we do not incline to turn a severely blank wall to the street and expand inwards in courts; but the metaphorical sense in which an Englishman's house is said to be his castle might find better expression than it usually does in the plan of town houses. Because houses of any importance are now seldom built in rows, but have ground enough to be free on all sides, they are too often modelled after a type which is almost as suitable for the country as for the town. All four sides seem sometimes to be thought equally good for windows, in spite of the fact that there is usually either an actual or a possible neighbour within a short distance of one side, and often of two. This might be thought to be an expression of the sociable character of people in this country, but as a matter of fact it is more the exception than the rule that next door neighbours know one another, nor is sociability the right word to apply to an indifference to forming one's toilet in public.

The progress of planning is likely to take more account of the dignity of privacy and result in a greater definiteness of character in the city house which will give it higher rank as an architectural conception.

There have been in the plans of large houses in the United States some evidences of a modified adoption of the French and Italian self contained plan. There are some important houses by well-known men which surround two or three sides of a court, open in its remaining portion to the street and the sun. If practical convenience and comfort is kept in view without effort to produce any distinct resemblance to the European house there can be no doubt that in this direction there is chance of producing an architectural plan.