

expresses its soul in its outward aspect; its character is determined partly by the spirit and interests of the age in which it rose and partly by the special characteristics and occupations of its citizens. Town-planning, in some form or other, has been practised in almost every age. We call to mind the varying designs of cities, the camp-square town of the Romans, the walled city with its narrow streets, the mercantile cities of the Hansa League, the crescents and terraces of the Georgian towns of leisure and fashion, and the modern American chess-board city. A walk through each would tell us much about the lives of those who built them. New Town will be English, a town mostly composed of English-looking cottages and houses, built each for one family. It will be set in a particular district of England and will, no doubt, be built chiefly of the materials most easily obtained there. Its style of architecture will have much in common with other twentieth-century English building. But on top of all this it will have a style and character of its own, which cannot well be foretold. It may depend partly on the genius of some architect whose work will dominate the town, but it will also depend on the degree of public spirit and common ideals of those who come to live in it. The future citizens will demand and provide many things which we do not expect, and take any plan of ours and turn it to an unexpected conclusion. There must always be left, therefore, some room for elasticity and modification in the course of the work. We may make some guess at the special spiritual features of New Town. The average nineteenth-century English town, in its ugliness, squalor and monotony, seems to express little but the inhuman callousness of a general scramble for wealth, in which the few succeed and the many are oppressed. New Town will express something different. It will at all events show, in some outward ways, that it was a new beginning made with high hope in the days that came after the Great War.