

the Architectural Department, the one for the Freehand Drawing Room, the other as the Studio for Architectural Drawing and Design. In the former have been arranged casts of some of the masterpieces of ancient sculpture. All round the room, below the level of the clerestory windows, representative pieces have been arranged, about ninety feet in all, from the famous frieze of the Parthenon, now for the most part in the British Museum. Other sculpture from the Parthenon also, including three of the metopes, has been placed on the walls, and around the room are famous pieces of antique sculpture, the Venus of Milo, the Victory of Samothrace, the Madrid Museum Faun, the Diadumenos from the British Museum, the Mars of the Louvre, and the Discobolus of the Vatican Gallery. There is also a series of bas-reliefs, illustrative of mural surface decoration, Ancient Egyptian, Ancient Assyrian and Mediaeval Moorish.

In the Architectural Studio alongside are casts of detail and ornament arranged in four groups, Greek, Roman, Gothic and Renaissance. Some statues are included, such as *The Slave* and *Il Penseroso*, by Michael Angelo, and the Fifteenth Century Gothic Madonna of Nuremberg, but for the most part the casts are purely architectural. They include samples of such first-rate importance as half capitals (the full size of the original) from the Parthenon, the Erechtheum and the Temple of Vesta at Tivoli; the Doric and Ionic orders of the Theatre of Marcellus (half size); and a partial model of the angle of the Parthenon (a quarter full size), while above all should be noted the full size cast of a caryatid figure, the famous Canephoros of the South Porch of the Erechtheum, now in the British Museum, complete with entablature and stylobate.

It is certainly hoped that to work in the midst of these beautiful reproductions of classic works, consecrated by the

admiration of many generations, will be an inspiration to the students, who will insensibly drink in the lessons in refinement, proportion and grace, inculcated by these admirable works of bygone artists.

While it is impossible — it may even be doubted whether, even if possible, it would be desirable — at any university to undertake the complete equipment of the student for his professional life struggle with all its ever varying practical details, it is possible to prepare him so as to take a broader view of his sphere of work and acquire a deeper insight into and a fuller grasp of principles underlying practice, to widen his horizon and set before him high ideals after which to strive. In architecture this is preeminently the case. It is impossible to achieve, and unwise to attempt, adequate instruction in the details of office routine, the minutiae of practical requirements that will absorb the young architect's energies to a degree which, as a student, he can but little realize. These can only be learnt by experience, our severest but most effective of teachers. But what the University can and ought to do is to offer a preliminary education which, for width and grasp and all-roundness, is immeasurably superior to any training an office, busied with definite work to be accomplished, can ever give. Routine work and office detail can easily be acquired with a little diligence and common sense; but the wider knowledge on which, in the long run, the best achievement is based can only be attained by systematic study, opening up the many paths that lead — often, it may seem, but indirectly — to the goal. To leave these closed and undiscerned will inevitably in great measure narrow possibilities and cripple opportunity in one's chosen profession, rendering work less effective, aims less high and lowering those ideals which are for all of us the very soul and life breath of our best endeavour.

