

He was born in 1573 in the parish of St. Bartholomew's, Smithfield. When a youth he was apprenticed to a joiner in St. Paul's Churchyard. Towards the end of the sixteenth century he paid his first visit to Italy. On returning to England his chief employment was the designing of scenery for Court masques. He introduced movable scenery into England. In 1613 he again visited Italy, and did not return till the Autumn of 1614. While in Italy he spent most of his time at Rome and Vicenza, and while at the latter place studied under Palladio. His first architectural design is dated 1616. In 1617 he prepared designs for a new Star Chamber, and began the Queen's House at Greenwich. In 1619 he was ordered to design the new buildings for Whitehall. He prepared two designs for these buildings; the first for James I. was to cover an area of 630 feet x 460 feet; the second, for Charles I., was to have a similar plan, but the area was approximately doubled—1280 feet x 950 feet. Only one portion of this scheme, the Banqueting House, was ever erected. This building, the first pure Renaissance building erected in England was completed in 1622, 200 years after Brunelleschi designed the Pazzi chapel at Florence. Of other buildings designed by Inigo Jones, may be mentioned the water gate of old York House, St. Paul's Covent Garden, the west end of St. Paul's, London, the chapel of Old Somerset House, Barber Surgeon's Hall, and a number of residences including Wilton, Lindsay House, Shaftsbury House and others. The work at Greenwich was completed by Wren, but to Inigo Jones belongs the credit of the original designs. Professor Blomfield says "The double cube room at Wilton 60 feet x 60 feet, x 30 feet with its panelling, designed by Jones to receive Vandyke's portraits, is probably the most beautiful room in any house in England, as the Banqueting Hall at Whitehall, also a double cube, 110 feet x 55 feet is unquestionably the finest state room." Inigo Jones died in 1652. His architecture has never been bettered in England.

Christopher Wren was born in 1632. He was in many ways remarkable. He was a mathematician, an inventor, an astronomer, and not till about 1663 did he become an architect. His first work was Pembroke College Chapel at Cambridge, built in 1663-64. About the same time he began the Sheldonian Theatre at Oxford. In 1665 he visited Paris and studied there for six months. The Louvre, or rather a portion of it, was then being built from the designs of Bernini, and Wren had introductions to the architects employed on the work. Wren's great opportunity as an architect was after the Great Fire of London in 1666. He prepared a design, well-known to town-planners for the rebuilding of London. This design was never carried out. St. Paul's Cathedral, London, was Wren's masterpiece. It ranks among the finest Renaissance cathedrals in the world. The dome is 109 feet in diameter. The top of the lantern is about 365 feet above the ground. Besides St. Paul's, Wren designed fifty-three city churches in London. Other works include the Library of Trinity College, Cambridge, The London Monument, The Garden Facade of Hampton Court, two blocks of Greenwich Hospital, the Orangery at Kensington Palace Gardens, Temple Bar, London etc. Wren died in 1723. Of Wren's contem-

poraries may be mentioned Vanbrugh, who designed Blenheim Palace, Castle Howard, and other buildings remarkable for their size and bold architectural treatment; and Hawksmoor, who was Wren's assistant, and who also assisted Vanbrugh with his designs.

Of the 18th century architects mention may be made of William Kent, who designed the Horse Guards, James Gibbs who designed the churches of St. Martins-in-the-fields, St. Mary-le-Strand, the Radcliffe library at Oxford, and the Senate House at Cambridge; the Earl of Burlington who was one of a regular school of amateur architects of the time, and who erected at Chiswick an imitation of Palladio's Villa Capra; George Dance who designed the Mansion House, London; Dance's son who designed Newgate Prison; the Brothers Adam who were the authors of a distinct style of interior decoration that is known by their name, Sir William Chambers who designed Somerset House; and Sir John Sloane who designed the Bank of England. During the 19th century lasted what may be termed the Battle of the Styles when Gothic and Classic revivals were carried on one after another and simultaneously. The beginning of this century sees the Classic ideals on top and at the present day practically ninety nine out of every hundred buildings erected are in what we term the "Modern Renaissance" style.

In concluding this paper I wish to make an appeal—that architecture be studied more than it is by the general public. It is not an art for architects alone. We all have to do with buildings, and we all should know something of its forms and features. As Longfellow wrote:—

"To build! to build!

That is the noblest of all the arts.

Painting and sculpture are but images,
Are merely shadows cast by outward things
On stone or canvas, having in themselves
No separate existence. Architecture
Existing in itself, and not in seeming
A something it is not, surpasses them
As substance shadow."

Notes from Garbett's "Principles of Design in Architecture."

"A building devoid of architecture displeases all who see it,—all whose share of heaven's light is intercepted,—whose view of the fair earth is bounded by it; because they see and feel that it benefits its owner at their expense;—they have not been thought of in the design; it is all for self, without appearing to care whether they are incommoded or not, or to know that there are eyes without as well as within. It is this crude selfish *rudeness* which requires to be softened down by a *politeness* either natural or acquired; and this politeness we term architecture.

"—desire to *be* what you would appear—unselfish. If this desire be wanting, it is waste of time to attempt elegance, waste of money to add decoration; all the graces of Palladio, and all the ornaments of Barry, will avail nothing; the mask will never completely cover you; your real self *will* peep out somewhere, and spoil all.