

Brief memoir of Sir John Soane. From Fisher's National Portrait Gallery / [John Britton].

Contributors

Britton, John, 1771-1857.
Fisher's National Portrait Gallery.

Publication/Creation

[London] : [publisher not identified], [1834]

Persistent URL

<https://wellcomecollection.org/works/amyut45c>

License and attribution

This work has been identified as being free of known restrictions under copyright law, including all related and neighbouring rights and is being made available under the Creative Commons, Public Domain Mark.

You can copy, modify, distribute and perform the work, even for commercial purposes, without asking permission.



Wellcome Collection
183 Euston Road
London NW1 2BE UK
T +44 (0)20 7611 8722
E library@wellcomecollection.org
<https://wellcomecollection.org>





My dear Sir/

I beg your acceptance of one
out of 25 copies of a Memoir of my old
friend Sir John Saurin, & trust that
you will be pleased with this token
of my esteem - I am finishing a similar
Memoir of Sir Jeffrey Bywater, which
will be soon ready to follow & clap with
it now sent -

I enclose a notice for next No. &
if you approve of the letter respecting the
epitaph to Sir W Scott I shall be glad
to see it in the Urban paper, because I
want to give publicity to the opinions
it contains - Kind regards to all the
members of your kind family - &

April 17 34

believe me yours truly
J Britton

L B Nichols Esq

To

Pl. Pray give insertion to the
notice of the Duke of Sussex's
Service, as it will draw attention
to your Magazine at the next
meeting. I will take care to put
a No on the table. You may
put it as a letter, or notice
Do not omit the reference
to Pres^{ts} of Sat^d - & antiq
Loc - Hope to see you at
Greenwich on Wed

To

J. B. Nichols Esq

from the author

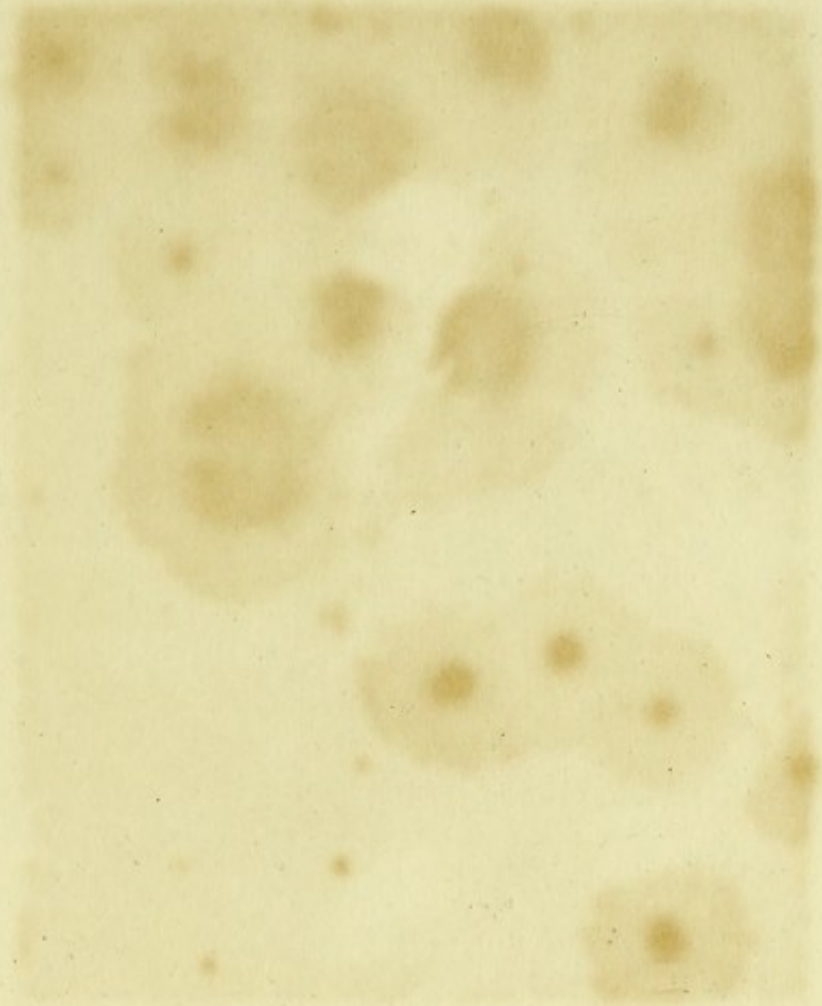
as a token of esteem

April 19/34



Digitized by the Internet Archive
in 2016

<https://archive.org/details/b22017331>





Painted by Sir Tho^s Lawrence, P.R.A.

Engraved by J. Thomson

SIR JOHN SOANE, R.A. F.R.S. F.S.A.

John Soane

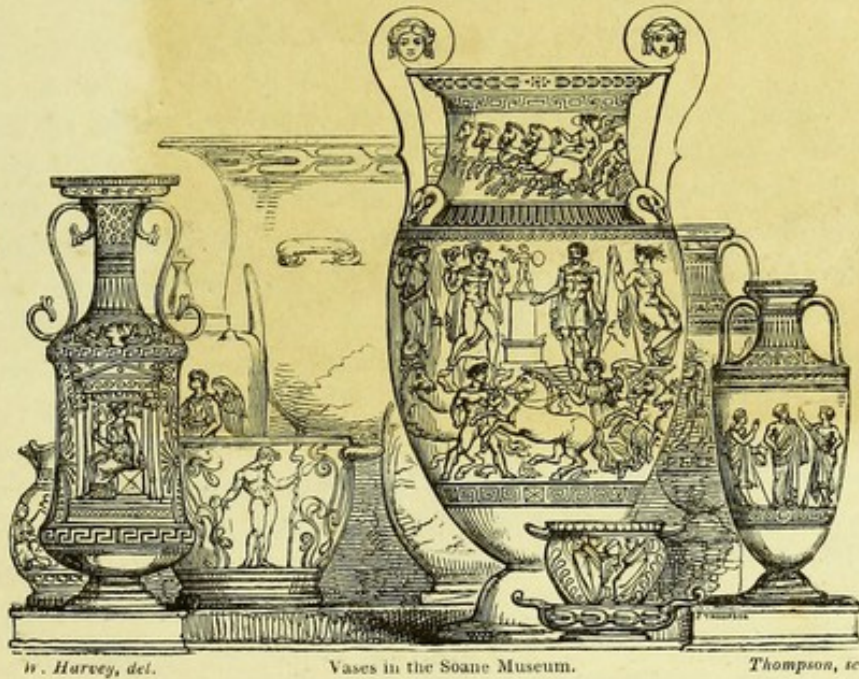
FISHER, SON, & CO LONDON, 1854

PROOF

BRIEF
MEMOIR
OF
SIR JOHN SOANE,
R.A. F.R. & A.S.

Professor of Architecture, in the Royal Academy,
ETC. ETC. ETC.

BY
JOHN BRITTON, F.S.A.



FROM FISHER'S
NATIONAL PORTRAIT GALLERY.

(NOT FOR SALE.)

1834.

SIR JOHN SOANE,

R.A., F.R.S., F.S.A.

PROFESSOR OF ARCHITECTURE IN THE ENGLISH ROYAL ACADEMY,

&c. &c. &c.

“ In ARCHITECTURE, too, of rank supreme !
That Art where most magnificent appear
The works immense of man—by *taste* refin'd,
And genius urg'd, to full perfection brought.”

Thomson.

WHEN the genius and taste of the professional portrait painter are skilfully employed in delineating and transmitting to posterity the personal features and mental expression of men of worth and talent, they are both laudably and honourably exercised. We must protest against the common-place reprobation of portrait painting, which many persons unthinkingly and absurdly indulge in; for there are portraits by Raffaele, Titian, Rembrandt, Vandyke, Reynolds, Lawrence, and others, both of the olden and of modern times, of pre-eminent beauty and merit. Those artists have shewn that they could produce a picture of commanding and lasting interest, in the representation of a single figure, and even in a head. This fact is also exemplified by several specimens in the present “National Gallery;” and, particularly, by the annexed engraving. In this we perceive the skill and taste of the artist, not merely in a masterly delineation of countenance, the index of mind, but in arrangement, colour, tone, and in the expression of the whole picture. As long as this portrait of the individual remains, we may hold imaginary converse with the man, the artist, the sentient being: we may call up reminiscences of the painter and the sitter. Let it never be again said, that the

NATIONAL PORTRAITS.

talents of such an artist as the late estimable Sir Thomas Lawrence were improperly, or even injudiciously, exercised, in perpetuating the portraits of a Scott, a Canova, a Watt, a Kemble, a Siddons, a Canning, a Wellington, a Soane.*

From the days of Vitruvius to the present time, it may be safely asserted that there never was an architect whose name and works, during his life-time, have been known by a larger portion of the public, than those of the distinguished individual whose portrait accompanies the present brief memoir. Sir Christopher Wren, we are aware, not only designed many large edifices for London, and lived to an old age, but was almost a martyr to litigation and splenetic criticism: the press was then, however, of limited range, and the world of professional fame was equally circumscribed. Not so in our days; for literature has become infinitely varied in its powers; it has become of boundless scope, and of vast influence, and every public character is amenable to its imperious laws, and may be regarded as a legitimate subject for its criticism. SIR JOHN SOANE has been assailed by the satiric writer—for he has been fortunate and popular in professional engagements, as well as in the attainment of wealth, which invariably bring in their train the envy of rivals, and the animadversions of the censorious. The metropolis, alone, contains

* A memoir of Sir Thomas Lawrence, with accounts of his principal works, has been written by D. E. Williams, Esq., and various conflicting criticisms have been published on his merits as an artist. Some of these writers have lauded him to the acme of panegyric, but others have endeavoured to degrade him almost below mediocrity. The discriminating and impartial connoisseur, as well as the professional painter, will admit, that the late President of the Royal Academy was an artist of high attainments, and of great professional skill. From childhood to the end of life, he unceasingly pursued his studies, and endeavoured to impart to every succeeding picture some new beauties, and fresh excellences of art. He was ever anxious to bestow on each portrait the highest degree of finish, force, and truth, in his power. It was this feeling, this acuteness of sensibility, that impelled him to postpone, and entirely neglect, the finishing of many paintings, which were in different degrees of execution at the time of his death. For many successive years his works were the most prominent objects of attraction and admiration in the Royal Academy: and, in the summer of 1833, a selection from them was exhibited at the British Institution, in connexion with others by two former Presidents of that Academy, Reynolds and West. From these the well-informed critic is enabled to estimate the intrinsic and comparative merits of these three artists. In a former part of our "National Gallery," we have endeavoured to exhibit Sir Thomas in true and permanent colours; and have been tempted

SIR JOHN SOANE.

several public edifices raised after his designs: from the Bank of England, in the city, to Chelsea Hospital, at the western extremity—from Walworth, in the southern, to the Regent's Park, in the northern suburbs—there are many of these buildings, which cannot fail of attracting the notice of the lover of architecture, by their novelty of form and feature. Some of them are works of magnitude, and of national import; for they belong to the historic annals of the age, the arts, and the country. The Bank, the National Debt Redemption Office, the Privy Council Office, the Law Courts at Westminster, parts of the House of Lords, the State-paper Office, the new appendages to Chelsea Hospital, the Churches at Walworth and Marylebone, are all buildings of this class and character; and the architect's own house, in Lincoln's-Inn-Fields, may now be regarded also as a public metropolitan edifice. These, however, are not the only objects that have tended to keep the name of Sir John Soane before the public for more than half a century; but, as Professor of Architecture in the Royal Academy, an author of different pamphlets and volumes on his professional studies, and from having been an extensive and liberal benefactor to many institutions connected with the fine arts, sciences, and literature of the country, he has acquired no small portion of publicity and distinction.

to allude to him again here, chiefly to remark, that the portrait of Sir John Soane, from which the annexed engraving has been copied, by permission of the liberal proprietor, may be referred to, among the very finest of his late productions. As a prototype of the sitter, it is almost perfect; it not merely delineates the features of the countenance, but marks the air, the expression, the apparent thinking, of the living model. The attitude of the figure, and the deep tone of the picture, are also touched in with all the mastery of art. A mezzotinto plate has been most admirably engraved from it by Mr. C. Turner, from which a few impressions have been presented to Sir John's particular friends. On examining a proof of this plate, on the 2d of January, 1830, only a few days previous to his lamented death, Sir Thomas expressed himself much pleased, but recommended the engraver to "make the sky, and the part immediately under it, a little lighter; by doing which," he said, "you will get more point in your print, and greatly assist the effect. When done, let me see it again on the 12th, at 8 o'clock in the morning, and I hope Mr. Soane will then be as well pleased with it as I am now." These remarks indicate two characteristic traits of the accomplished artist, who died before the appointed morning—namely, his early habits, and his minute attention to every part of his pictures. The new Waterloo Gallery, at Windsor Castle, from the designs of Sir Jeffrey Wyatville, contains a series of Sir Thomas's best and latest portraits of monarchs, statesmen, and warriors.

NATIONAL PORTRAITS.

The public character of an artist is generally indicated by his professional works, and these are the chief, if not the only legitimate objects of commentary for the literary essayist and biographer. Raffaello, Michael-Angelo, Inigo Jones, Wren, &c. have left such palpable proofs of their respective talents, in their various productions, that "he who runs may read" them, and thereby estimate their relative and intrinsic merits. If there were no other record left of the first-named but the series of designs called the "Cartoons"—or of the last, but the Cathedral Church of St. Paul, London—these would be "proofs strong as holy writ" of the commanding professional abilities of both these time-honoured artists. Of the eminent architect whose portrait is annexed, it may suffice to point to the Bank of England, and say—that is his work: and we will venture to assert, that, on careful examination, it will be found to manifest a fertile fancy, great abilities, and varied attributes of architectural skill. It is stamped with the broad mark of the artist's own genius, and is contradistinguished from the designs of all his predecessors and contemporaries.

Like most other artists of eminence, Sir John Soane has been the creator of his own fame and fortune. He inherits nothing but his name from ancestry; but that name will now be transmitted to posterity with the highest honours. Of his personal characteristics and connexions, it would be irrelevant to say any thing in the brief space allotted to this memoir; suffice it to remark, that he is a native of Reading, in Berkshire, where it is said that he was born in the year 1756. Placed in boyhood in the office of George Dance, an architect of eminence, he soon displayed those attributes of genius—zeal, acuteness, and perseverance—which generally lead to fame. Of his master, the pupil records the following high testimony, in a pamphlet, entitled, "A Statement of Facts respecting the Designs of a new House of Lords," 1799. He was "an architect whose perfect knowledge of the ancient works of the Greeks and Romans, and whose correct taste, founded on the most pure examples of antiquity, first secured him in Parma, in 1763, the premium in architecture from twenty-nine competitors, and have since deservedly placed him in the first class of professional men who have ever adorned this or any other nation."

In the office of such an accomplished preceptor, and under his guidance, the young architect soon distinguished himself; and, whilst a student in the Royal Academy, obtained a prize medal for an architectural design, and also the additional honour and advantage of being

SIR JOHN SOANE.

appointed, by the council of that institution, one of its travelling students. Provided with a small annual stipend from the Academy, Mr. Soane left England in the year 1777, and, after visiting and residing some time in Rome, Florence, and other Italian cities, returned to England with his portfolios and pocket-books stored with sketches, measurements, and memoranda of some of the famed edifices of those classical regions. The result of these studies has been imparted to the public, and rendered manifest, in the Bank, in the Council offices, and in other buildings; and still further, to the students of the Royal Academy, by two courses of twelve Lectures. At the time Mr. Soane was in Italy, it had not become fashionable for young artists to examine the more remote and purer specimens of Grecian architecture, in Athens, Asia Minor, &c. It is a singular fact also, that our juvenile architect was, however, tempted to visit Greece under peculiar, but, as he thought, not very prepossessing circumstances. Some of his associates at Rome, young Englishmen of fortune, after repeated conversations about, and expressed wishes of visiting Athens, agreed to decide their determination by a majority of votes, and Mr. Soane settled the question of the proposed journey, by giving a casting vote against it. This seems strange; for, perhaps not one of the party was so eager to examine the far-famed architectural ruins of that classical capital, as the person who negatived the proposal: but that person also knew, that if he embarked with a party of young men, who had promised to pay his expenses, he must conform to their general wish and general habits. He likewise knew that they were not persons inclined to take a laborious and critical survey and investigation of the buildings they proposed to visit; and, therefore, rather than undertake an expedition of so much speculation and uncertainty, he preferred returning home. During his sojourn at Rome, Mr. Soane became distinguished by his zealous studies, and by the effect of those studies, in drawings, which were occasionally exhibited to the connoisseurs of that city. Among the designs then made (1779) was one for "a Senate House," on which he remarks, in his folio volume of "Designs for Public and Private Buildings," 1828.—"It is a study made without regard to expense, or limits as to space, in the gay morning of youthful fancy, amid all the wild imagination of an enthusiastic mind, animated by the contemplation of the majestic ruins of the sublime works of imperial Rome." An elevation, section, and bird's-eye view of this Senate House, are engraved for the volume referred to; in which there is also a bird's-eye view of "a Royal Palace," which was likewise made in Rome, in the same year. In composing this superb mass of buildings,

NATIONAL PORTRAITS.

Mr. Soane says, he “endeavoured to combine magnificence with utility, and intricacy with variety and novelty. Vignola’s celebrated palace at Caprarola, determined the general outline of the plan; and the immense remains of the imperial palace of the Cæsars, in Rome—the villa of Adrian, at Tivoli—the palace of Dioclesian, at Spalatro—the baths of the Romans, and the Pantheon, with its superb portico—exemplars of magnificence, intricacy, variety, and movement, uniting all the intellectual lights of classical architecture—were circumstances calculated to call forth the best energies of the young artist.” It is worthy of remark, that our youthful architect, at that time, projected not only the bold and novel scheme of raising a superb palace for the British monarch, but also another work in union with it, which, he remarks, was calculated to “defray all the expense of the design.” The palace he proposed to erect in Hyde-park, with a series of magnificent hotels, or mansions, which were to extend from Knightsbridge to Bayswater, and to be relieved by occasional breaks. It appears that this design was much approved by Thomas Pitt, afterwards Lord Camelford, who was then at Rome, and who became a warm friend and patron of the young architect, when he settled in London. That nobleman not only employed, but introduced him to some of his noble and distinguished relatives and friends. Mr. Soane was successively engaged in making designs for Robert Fellowes, Esq., at Shottisham, in Norfolk; H. G. Lewis, Esq., Malvern Hall, Warwickshire; B. G. Dillingham, Esq., Letton Hall, Norfolk; T. Giffard, Esq., Chillington, Staffordshire; Sir Joshua Rowley, Tendring Hall, Suffolk; Sir Thomas B. Proctor, Langley Park, Norfolk; John Wharton, Esq., Skelton Castle, Yorkshire; Lord Mulgrave, Mulgrave Hall, in the same county; George Smith, Esq., Burn Hall, Durham; N. Rix, Esq., Oulton, Suffolk; the Rev. Archdeacon Gooch, Saxlingham; William Windham, Esq., Earsham, Suffolk; the Marquis of Buckingham, alterations and additions to Stowe, and to the town-house, Pall Mall; the Right Hon. William Pitt, Holwood, Kent; Lord Liverpool, Coombe Wood, Surrey; William Praed, Esq., Tyringham, Buckinghamshire; also in building St. Paul’s bridge, and additions to the castle at Norwich. In those two distinguished statesmen and ministers, Lord Liverpool and Mr. Pitt, Mr. Soane met with kind and influential friends—friends who possessed the will and means of serving the architect on many and very important occasions. Most of the buildings above-named are shewn by plans, elevations, &c., with short architectural notices, in the folio volume already referred to.

SIR JOHN SOANE.

On the death of Sir Robert Taylor, in 1788, the office of Architect to the Bank of England became vacant, and Mr. Soane was appointed to that distinguished post of honour. It opened a wide field for his fancy and talents; for the buildings of the Bank were at that time limited in extent, inconvenient in many essential parts, and were also incongruous in architectural character. Unlike his predecessors, Sampson and Sir Robert Taylor, who had made some additions to the building, Mr. Soane commenced his professional operations by making an elaborate ground plan of the whole range of offices, &c. and another plan, shewing a design for erecting a new edifice, to be progressively executed, without interrupting the necessary and extensive business of this great national establishment. By that design, the buildings were to extend over a much larger area of ground than before. Several houses, with a church, were to be purchased and pulled down, and the whole was to be an insular stone edifice, constructed in the most suitable and substantial manner, without external windows, calculated for extended durability, and to resist the accident of fire. From that time to nearly the present, this noble building has progressively grown in extent, in symmetry of parts, and in many essentials of usefulness and architectural beauty. Some idea of its extent may be formed by the exterior measurements, which are 365 feet, the south front; 410 feet, the north; 245 feet, to the east; and 440 to the west. Within this area are nine open courts, a spacious rotunda, numerous public offices, court and committee rooms, an armoury, engraving and printing offices, a library, apartments for officers, servants, &c. The general architectural order of the Bank is Corinthian, from the Temple of Vesta at Tivoli; and the south-west angle exhibits a fac-simile of a portion of that beautiful temple. An essay on its merits and general characteristics will be found in "Illustrations of the Public Buildings of London," 2 vols. 8vo; and some engravings of its exterior and interior features are in Mr. Soane's folio volume of "Designs for Public and Private Buildings." The latter contains fifty-four engraved plans, elevations, and views of edifices, either executed or designed by the artist whose history is now under consideration. A brief notice of some of these buildings will serve to point out the most eminent of Sir John Soane's works, and also indicate the talents of the architect, and the spirit of the age in which they have been raised.

"*Designs for Entrances into Hyde Park and St. James's Park,*" at the western side of the metropolis. These gateways, in imitation of the gorgeous triumphal arches of the Romans, are rich in architectural

NATIONAL PORTRAITS.

and sculptural expression; and had they, or something of the kind, been erected in 1796, when submitted to, and approved by, King George the Third, they would have been highly ornamental to that court-end of London, and have led the way to other architectural embellishments.

The next, "*A Design for a Royal Palace,*" proposed to be raised on Constitution Hill, in the Green Park, is a splendid display of the capabilities and powers of architecture; and, had it been placed in that most appropriate and eligible site, and in union with the gateways already noticed, the whole would have formed a scene, or series of scenes, of great magnificence, and attraction.

A "*Design for a Monument for the late Duke of York,* and to perpetuate the splendid victories of Trafalgar, Waterloo, &c." is a sort of monopteral temple, intended for St. James's Park, adjoining the Horse Guards. At the time the design was made, some Members of Parliament proposed a vote of £300,000, to raise a grand national building commemorative of the famed battles in which the English had been triumphant; and, although a large sum was granted, and an immense subscription raised, we have not heard of the completion, or even commencement, of a second Blenheim, or of any other edifice worthy of the occasion and of the country. Even the monument for the Duke of York, for which Sir John Soane subscribed £1000 towards a statue only, is dwindled to an unmeaning, inappropriate single column, which is raised on Carlton Terrace, but which has neither application, nor one architectural sentiment adapted to the time, to the person, to the place, or to the nation.

"*Designs for the Board of Trade and Privy Council Offices.*" Part of this splendid building has been erected near Whitehall; and if the whole had been executed according to the elevations and views in Mr. Soane's volume, both the architect and the country would have been honoured by the work. Only a small portion, a sort of fragment, however, has been built, and that considerably varied from the architect's designs. Instead of detached columns in front, three-quarter columns are used; and, instead of the order of the little Temple of Tivoli being the prototype, that of the three columns in the Campo-Vaccino at Rome is followed. Thus a disproportionate and imperfect character prevails in the exterior, which is exposed to the view and criticism of every passenger; whilst the interior, in which the skill and taste of the architect is most manifest, and particularly the Council Chamber, is but little seen, and known only to a few persons.

SIR JOHN SOANE.

"*The New Law Courts at Westminster*," designed in 1820, may be referred to as a test of Mr. Soane's abilities and science. Within a space, very little larger than the celebrated and justly admired Rufus's Hall, adjoining, the architect has arranged and erected seven public courts, adapted for the accommodation of judges, counsel, lawyers, juries, witnesses, spectators, &c.; with appropriate corridors, retiring and waiting rooms, apartments for officers, &c. The task was not only difficult, but, to many men of less experience, would have been impracticable. "After repeated attempts," says Sir John, "I succeeded in composing a general plan, that satisfied me the site was sufficient." That plan being approved, the works were prosecuted with rapidity, and were very far advanced, when some architectural amateurs of the House of Commons found fault with the design, (the exterior of the northern front,) and obtained an order of the House to pull down a large mass of the building. Still further, they recommended and secured the same sanction for an architectural design of their own, in what they called "the Gothic style," to be built, and added to the architect's interiors, in which there is nothing "Gothic." The present north front, therefore, must not be ascribed to Mr. Soane; nor, indeed, is it fair to blame him, as Sir James Scarlett has publicly done, for the sizes and arrangements of the interiors of the several public courts. These were approved, in plans, by the judges and by the most eminent counsel, who were consulted, before any part of the work was commenced, and who then admitted that they were all ample in their respective areas. In consequence of frequent and severe remarks on these Courts, in the House of Commons, also, by certain officers within the courts, and by the public press, the architect was induced to publish a folio volume, in 1828, entitled, "A Brief Statement of the Proceedings respecting the new Law Courts at Westminster, the Board of Trade, and the new Privy Council Office, &c. &c." That volume contains a particular and detailed account of the whole series of designs—the consultations and advice the architect resorted to—the plans, elevations, and views, of the exterior and interior of the whole works—and various miscellaneous matters connected with the subject. It may be referred to as a literary, graphic, professional, and political curiosity, and eminently calculated to afford useful suggestion to young architects, and even to barristers, and statesmen.

The volume last noticed, contains a republication of some of the plates, printed in the volume of "*Designs for Public and Private Buildings*," and also additional illustrative etchings, with a large portion of letter-press. Besides twenty-five etchings by Coney, in a loose, ragged

NATIONAL PORTRAITS.

style, it embraces much information and critical comment on public buildings, the press, and on public men. The remaining subjects delineated and noticed in the volume of "Designs," are the National Debt Redemption Office, in the Old Jewry; the church of St. Peter, at Walworth; that of the Trinity, in St. Marylebone; a chapel, at Bethnal Green; some villas, prisons; the Gallery and a Mausoleum at Dulwich; and the Infirmary, at Chelsea. The State Paper Office, in St. James's park, may be referred to, as the last building executed from the designs of Sir John Soane; and this is very unlike, in exterior and interior features, any other of his works. His own house and museum in Lincoln's Inn Fields, though built some years back, has continued to receive additions and architectural embellishments up to the end of the year 1833, and may be regarded as an index, epitome, and commentary on the architect's professional abilities. This museum, and this year, will be memorable in the annals of the arts of England, and particularly in the biography of Sir John Soane; as, by act of parliament, passed 20th April, 1833, he has settled on trustees, for the benefit of future architects, and for the gratification of artists and amateurs, his inestimable museum and library. To preserve these in their entirety within the walls which were purposely raised for their reception and display, and in union with the numerous and original architectural forms and effects which belong to the house, the most prudent and strict clauses are introduced into the act, and the interest of £30,000, with the rent of an adjoining house, are appropriated and granted to support and uphold the premises, and provide for a suitable domestic establishment. The whole is to be opened, for public examination, and for the study of artists, at certain times, and under due regulations; and thus a commencement is made towards supplying that desideratum, a national architectural academy. The *Soanean Museum* may be hailed as a novelty in this country, and probably in the world, and cannot fail of proving highly beneficial to the student in architecture, and more particularly to those persons of ardent and keenly inquisitive dispositions, who can neither afford time nor money to travel and examine the ancient edifices of distant countries. Of this truly novel and munificent donation to the public, it may be proper to give a very brief account; for it constitutes an important, a prominent feature in the biography of its proprietor and founder. A very concise catalogue of the contents of the museum and library, and a list of its pictures and drawings, would occupy a very large volume. They consist of several thousand books and MSS; some hundreds of architectural fragments, casts, and models; numerous pieces of ancient and modern sculpture; an immense collection

SIR JOHN SOANE.

of architectural drawings; and several fine pictures, by Reynolds, Lawrence, Hogarth, Turner, Calcott, Howard, Jones, Canaletti, together with many objects of virtu and rarity. These are dispersed and arranged over nearly the whole of the house, from the attics to the basement floor. At the conclusion of the Professor's twelfth lecture, at the Royal Academy, March 21, 1833, Sir John, speaking of his house and its contents, said, "This collection, which is now my absolute property, I hold now as only a trustee for the country; and when I can no longer give my personal care to its protection and enlargement; that duty will devolve on others, who will exercise this trust under such regulations as will insure the perpetuation of those national advantages, to the promotion of which I have dedicated a large portion of an active and anxious life." *

The erection of the house in Lincoln's Inn Fields, for the residence, offices, and museum of Mr. Soane, excited considerable notoriety in the year 1812. The district surveyor, Mr. Kinnaird, then indicted the professor of architecture for having violated the Act of Parliament commonly called "the Building Act," by raising a sort of stone veranda, or screen, before the front wall of his house. The design is novel, and, for a southern aspect in a large open area like Lincoln's Inn Fields, is well adapted to preserve the front rooms cool in summer, and warm in winter. The Act alluded to prohibits the erection of any bow-window, or "other projection," in front of a house next to any public street, square, &c., excepting open porticoes, steps, or iron pallsades." The case was fully argued before the magistrates, who decided against the district surveyor. That gentleman next tried the question at the quarter sessions, where he was nonsuited; and then moved it into the Court of King's Bench, where Lord Ellenborough confirmed the decision of the magistrates and the sessions.

We have now pointed out the principal professional works of Sir John Soane, and these are sufficiently prominent in situation, in magnitude, and character, to attract the notice of all lovers of architecture, and of those who pretend to any knowledge of, or partiality for, the buildings of other countries and other ages. Without the aid of illustrations, it would be useless to make further comments on their varied designs and distinctive features, nor will our limits allow us to extend

* A ground plan, with views of the different apartments, and of several architectural and sculptured objects, with a descriptive account of the house, are published in a quarto volume, entitled, "The Union of Architecture, Sculpture, and Painting, by John Britton, F. S. A."

NATIONAL PORTRAITS.

this essay. In conclusion, it is but justice to say, that in making estimates—in a comprehensive knowledge of the value and quality of materials—in directing sound construction, and in the skilful arrangement of plans—Sir John Soane is allowed, by his professional brethren and rivals, to possess and exercise on all occasions a discriminating judgment.

12





