III.—THE INDIVIDUAL BUILDINGS.

A DETAILED CRITICISM.

In approaching the main buildings of the city from the standpoint of their whole general effect, but of their character as separate entities, the architects' official statement of their aims is worth considering. Their aims have been: "to express, within the limits of the medium and the powers of its users, the ideal and fact of British rule in India, of which New Delhi must ever be the monument." It is a sound canon of aesthetics that architects, above all the arts, should express ideals and facts of this kind. It can be done by two methods: either by writing the ideals and facts in ornament, in crests, escutcheons, symbolic figures, and their like; or by translating the human spirit, which makes them possible, into architectural form. In the respective works of Sir Herbert Baker and Sir Edwin Lutyens these methods are clearly differentiated. And the city, regarded in the light of objective criticism, is divided between the works of a lesser and a greater architect. That fact does not obtrude itself on the visitor's first impression; it is due to the fundamental conditions of material and lay-out laid down by the greater architect. I have tried in Part I to give some idea of this first impression. For only while holding in mind its essential beauty can the virtues and faults of the separate buildings be justly assessed.

THE MEMORIAL ARCH.

The monumental Roman arch can be a futile object, particularly when it happens to be Roman. Here, Sir Edwin Lutyens' substitution of it supplies a definite need. An axis so spacious as the King's Way, leading to an architectural complex of such size and impotence, demands an orientation, beginning. The height of the arch is 230 ft., but this is increased greatly by the system of steps on the top and the other features of the surrounding plaza. Its chief character derives from the fact that the arch of the main opening, although 23 ft. high, springs from a point two tiers below the main building; so that the arch, as an arch, has something to support, and is therefore invested with a kind of life, a quality which the Arc de Triomphe, for example, lacks. These above the key-stone of the archway rests a decorative band of sculptured reliefs, carved flat, but with sufficient emphasis to break the hard line of shadow from the center above. The cornice is thin and prominent—unusually so for a monument of this height. The frieze is ornamented with a range of statues which brings it into harmonious relation with the mass of masonry, 30 ft. high, above it. This mass takes the form of three irregular steps, the terminal and deepest of which has its narrow side interrupted by two, concave recesses. On top of this rests a small flat dome, finished with a coping, slightly moulded. This dome pays a compliment of gentle imitation to that of the Viceroy's House, two miles off. But its eventual function will be to rest a huge parcel of memorial smoke, which the Public Works Department, slightly despicable, hopes to achieve by means of gas and electric fans.

On either side of the terminal step will be inviolate the winds.

The east elevation of the All-India War Memorial Arch. From the rounded on the dome will be professed the memorial smoke.

THE GREAT PLACE.

Every one of the Viceroy's House, the six fountains by Sir Edwin Lutyens are the most beautiful features of the city. Apart from their characteristic thirteenth-century, then character is purely and almost surprisingly European. The perfection of their general proportions, and the superbly noted function of each smallest module, can only be studied in the Renaissance buildings of Italy. A part of their grace lies in the placing of the water exactly with the purpose of the baths, so that it is easy to follow if nothing else, the path in the garden is to a mirror (Fig. 4, page 5). Seen from the roof level, their radiants, the height of a man, dominate the Great Place on every side, and their obelisks complete every view, but they were primarily designed to be looked down upon. And it is frum the Secretariat that their beauty of shape, given definition by two heavy pieces of masonry where the coping cuts basins begin to decrease their width, can best be appreciated. At present the jets of water from the upper sources are only strong enough to wet half the obelisk above deep, from two jets only the water fills a third of a basin of color. But it is hoped that this will be remedied.

Sir Edwin Lutyens has also been responsible for the famous "Buddhist railings," again of red stone, which frame the ends of the Great Place (A). This round stone, the placing, between flat boulders, of thin covers black basalt, and the permits horizontal glimpses of daylight, produces the effect of a strawberry basket, and strikes the newcomer as rather eccentric. But it is nevertheless one of the outstanding features of Buddhist building during the period in which the stone was cut. Next it is found at Bhedaghat, Sarnath, and Asramarama in Ceylon. Sir Edwin has lined the railings upon a heavy base, framed on the inside with a circular stone wall, and has flanked them, where intersected by roads, with square, lintel-bearing pillars. But the pillars is an ugly one in the original, and whether its present adjusts section in making it palpable is hard to decide. On the other hand, it provides precisely what the situation demands: the effect, not of a wall, but of a screen. Perhaps its chief merit is that it provides one of the occasional examples of a notable and admirable, an adaptation of Mogul placing on a large scale. The bases of this device have been developed by Sir Herbert Baker in his Low wall bounding the vast approach to the Council Chamber.