The Secretsatria.

The manner in which, as the visitor comes up the King's Way, the front towers first appear on the inside of, then cut across, and finally realise, the central dome, has been described. That this effect is not entirely satisfactory cannot be denied by Sir Herbert Baker's done. In his original design, the towers were to have been twice their present height. By lowering the towers to such an extent that their tips have been brought into relation with those of the domes, so that the sky-line of the group at first describes a convex arc, and, afterwards, from lower to a, a concave. Had the tower risen as was intended, they would have been divorced from the sky-line of the group, altogether, simply and unassisted by and assuming the character of isolated sentinel, it has been suggested that when the demand for the taller towers was made, the architect had not really that, if the towers should have been reduced. The dome might have been doubled; though this might be a cruelty, since they add greatly to the general effect of the group and the city, but to have reduced their size would have made them ridiculous. At all events, they hardly escape being too small for the enormous pile of buildings beneath them.

Apart from these domes (unnecessary without their detail), Sir Herbert Baker's most effective contribution to New Delhi has been the main foundations of the Secretariats, those in other words, which support the end-columns and face down the King's Way. They dominate the Great Plaza and the central approach, and by their absolute supremacy they display to the utmost the rapture and massive power of the domed red sandstone of which they are made. It is impossible to miss too magnificently or too strongly on the intense depth of colour with which this stone veils—its voluptuous yellows, its various tints—of blood, rubies, and burnt orange.

The Secretsatria.

Set back from the end-columns, at a distance nearly equal to the latter's width, run long wings, north and south, curving from the main axis of the city's design. The line of the east foundations is carried outward in true architectural rhythm to meet the ten cubic columns of a solid red wall, which eventually turns a right-angle corner and goes up in a solid mass on the other side of the main axis of the city. This is a feature of Sir Herbert Baker's scheme which is so characteristic of his style that it seems as if it must support a pavement of red sandstone, which extends as a horizontal extension of the intermediate columns of the colonnades. Having thus increased the dimensions and artificial character of the Bhama Hall, where the colonnades are again developed on the end.