THE VICEROY'S COURT.

To turn from the Secretariat to the Vicerey's House is to be transported from a concept of popular chaos to a performance of a new and original symphony by an orchestra such as the Vicerey Philarmonia. The metope is in art. For, in the last analysis, Sir Edwin Lutyens is an architect as an artist is found in the shadow-precised with which his great external ornament is made to contribute to the general harmony and to accord with, or rather to be the complement of, the whole. The iron screen across the front of the courtyard, when I saw it, was unheeded. Its larger parts are four large-handled elephants, whose silver, after the recent experience of these animals in the Secretariat, most necessarily be regarded with some apprehension. The most insignia of the art is the house guard, house, deep shady arcades of almost cardboard fineness, but boot, bootless, and surrounded by heavy blocks of stone, so that each whole group appears to have been carved from a lump of living rock. [And here the courtyard—Jaipur column, sun driven, and hatched hovers—have been ornamented. On other side of it is a smaller falls to a lower level, and its platform is there upheld by sculp walls, of it, 16 feet, and with some convergence below—to face the weight of the massive outer moulding along the top. These walls are broken on the lateral drive. The points of intersection are marked with pairs of superb gardens—each consisting of a white hemisphere, on a red terrace, on a red square, on a red and blue, and so forth, which, so far hidden by shadow as to be almost invisible, are most exquisitely finished in repoussoir. Where the walls turn (nearby, towards the Jaipur column, they are transformed into great columns, supported on fat sand pillars, from whose tops springing brackets give such arches an Indian character (AD)). The angles of the walls are ornamented with a play of red bricks whose pattern of light and shadow might have been designed for Paros. Right; for the blocks are now being carved into elephants. Beyond the pairs of gardens the walls continue again till they eliminate the colonnaded space, and with a sort of theatrical effect of the Japanese stage (P). Beyond each of these, low doorways are cut into the base of the wall, which rise in rectangular steps to accommodate this. The walls are then set back as to meet the extra foundations of the house necessitated by the lower level. Above these, before the house is actually reached, are further set back other and smaller walls, shaded by colonnades similar to, and grown out of, the colonnades of the garden (Plate 1A). Then open, and the galleries thus formed, are continued right across the front and the entrance of the house, when where there is none. The entrance to the house is in the centre of the court, and is a three-arched one, with a large column on each side. But for its necessary doorways and windows, the extra foundations of the house on these sides, reports exactly the character of the steps walls before the courtyard; so that, viewed from below, the house and court are one thing, though the house, sealing its body and creating its head, has stretched out its legs to enclose the court at the same time placing its arms behind it, with the hands closed, to receive a garden of whose existence the reader is not yet aware.