

study, and the sketch for it, as well as many others, show us how careful was Dance in studying the effects of all his buildings, with their several parts, as seen in perspective, thus avoiding those incongruities and difficulties in terminating the returns, which some of our first practitioners have occasionally been led into, in consequence of studying only geometrically.

Interior decoration appears to have been a favourite study with Mr. Dance; and amongst the collection are some very elaborate designs for the library at Lansdown House, with painted walls and ceilings, after the manner of the ancients, as shewn in the remains of their baths and in their buildings at Herculaneum and Pompeii. Coleorton, in Leicestershire, appears to have been one of Mr. Dance's most important works. The arrangement of the plan appears to be well conceived; but of the Gothic detail of the building I cannot speak in terms of praise. The owner of this seat was the talented and accomplished Sir George Beaumont, well known as a patron of the fine arts, and a man of high reputation for taste and judgment; and so highly did he esteem and appreciate the services of Mr. Dance as his architect, that upon the completion of the building he caused an inscription to be placed over the portal as follows:—

This house
was erected on the site of the old house,
by Sir George Beaumont, Bart., and
Dame Margaret, his wife.
The first stone was laid on the
21st day of August, 1804;
It was inhabited for the first time on Friday, the
12th day of August, 1808.
The architect
was GEORGE DANCE, Esq., R.A.,
who has manifested as much friendship by his assistance
to the execution of the work as he has
shewn good sense, taste, and genius in the design.

In a private communication, Sir George Beaumont, alluding to Coleorton, says,—“I verily believe that the hall will become a model for future architects; it is interesting and perfectly original, and has been admired not for its costliness, but for its simplicity and its proportions.”

Another of Mr. Dance's most successful works may perhaps be instanced in the façade of the Shakespeare Gallery (the present British Institution), in Pall Mall, executed for his friend, Mr. Alderman Boydell, in the year 1789. In the great essentials of harmony, character, originality, and refinement, it has always struck me as being pre-eminently, and the pillar capital, one of the happiest and most original efforts that has been produced upon the few varieties we have from the invention of Callimachus. The successful application of the *ammonite* here introduced for the volute is surely a lesson to us that we need not confine our ideas for enrichments to Nature's *Flora*, but that in her shells and aquatic productions there is a rich and wide expanse for the student to avail himself of, and to apply in the enrichments of his art. It has often surprised me that after the admirable application of the *Echinus* by the ancients as a moulding, we have not followed up the idea by adopting the forms of other shells of equally beautiful outline.

The plan of the gallery is also happily conceived, and the introduction of the staircase into the middle of the gallery itself, an arrangement by which every inch of the surface of the walls is retained for the pictures, is most successful.

The hall of the Royal College of Surgeons, in Lincoln's-inn-fields, was one of the last works Mr. Dance executed in London, and I believe that Mr. Lewis was associated with him in it. The success and increase of this institution has nearly caused the obliteration of Dance's work, and a great architect of the present day has used poor Dance much in the same way as was done of old to Bramante and the successive architects to St Peter's basilica. There is enough, however, left to shew the purity and simplicity of Dance's design.

From Mr. Dance's intimacy with Lord Camden, who was at that time Recorder of Bath, Mr. Dance was engaged by Mr. Palmer as the architect for the new theatre. This elegant building has been greatly admired, and our much esteemed brother member Mr. Bellamy, on a recent visit to Bath, favoured

me with the following remarks, from which perhaps it may be inferred that its merits have been somewhat overstated. Mr. Bellamy says,—“From the slightness of the projections and the absence of dressings to the windows, the elevation is rather insipid, and but for the masks and lyres would possess no characteristic expression of its purpose, a quality in which Dance must be considered to have been in many instances eminently successful.”

I think our friend has been hardly indulgent enough in his criticisms upon the exterior, which although somewhat tame in design, is not devoid of character or elegance. Of the interior, however, he says, that it is well proportioned and more studied than the exterior; and, I think, when the meeting will, by and by, have an opportunity of examining the charming studies for the ceiling, they will agree with me that Mr. Dance, in a most eminent degree, combined the qualities of the artist with the architect.

I have now completed a very hasty, and I fear, a very imperfect notice of the principal works executed by Mr. Dance, and it was his fate, like many other great artists before him, to have some of his finest designs put on one side and forgotten. The rejection of his scheme for the improvement of the port of London, I have already alluded to, and I find among his papers, a vast design for laying out the Marquis of Camden's estate at Camden Town. Spacious streets eighty feet in width, with a crescent, and a vast elliptical area surrounded by dwelling-houses, and termed the *Colosseum*, would almost lead us to the belief that our architect, strongly impressed with the magnificence of the then flourishing city of Bath, was disposed to plant a rival in the suburbs of the metropolis.

For the following concluding remarks I am indebted to Mr. Dance's grandson, the present Mr. George Dance.

On the establishment of the Royal Academy of Arts, in 1768, he was constituted one of the original forty academicians, by George III., in which distinguished body he held the office of auditor. For his services in this capacity, the Royal Academy presented him with a piece of plate, in testimony of their respect and esteem. He was also professor of architecture in the academy, and occasionally exhibited at Somerset House.

A member of the Royal Society, as well as of the Antiquarian and Archaeological Societies, and of the architect's club in St. James's-street, he associated much with the most distinguished men of science and letters of his days. In his professional capacity he enjoyed the patronage of those most able to appreciate his talents, and to afford scope for their employment.

A residence in Italy and France had made him a thorough proficient in the language of both countries, and had enabled him to cultivate with success his naturally great talent for music; he played fluently on the violin, violoncello, and flute, and composed several pieces which are much admired.

He published two volumes of portraits of eminent persons, many of them academicians, which were engraved by William Daniell, and several collections of miscellaneous sketches full of imagination and humour were made and are still cherished by many of his friends. Few men have been gifted with a purer or more refined taste in poetry, painting, sculpture, and all that relates to the fine arts.

His general knowledge was extensive, an accurate mathematician, and mature scholar in many departments of science, he was enabled to bring all the powers of his well-stored mind to bear on the subject immediately before him. A large circle of friends esteemed and admired a man whose learning, good humour, and all companionable excellence in private life could not fail to render him universally beloved. He was the zealous and ready friend of merit in whatever province it might appear.

It may truly be said, that the country was adorned, and architecture improved by the science, taste, beauty, and grandeur, which characterised his works.

Nature had been liberal to him in person as well as in mind, his features were regular and expressive, and his eyes remarkably full of force and lustre.

A portrait of him was painted for his son, Sir Charles Dance, by Sir Thomas Lawrence, another by Jackson for Sir George Beaumont,

from which a fine engraving was taken, and is third by Hilton, which was also engraved.

A bust by Rossi, considered to be a good likeness, is in the possession of Thomas Poynder, Esq.

He died at his house in Gower-street, January 14th, 1825, aged eighty-four. The Royal Academy, of which he was the last surviving original member, paid him the honour of following his remains to their resting place in St. Paul's Cathedral, where they were deposited in what is called artists' corner, near to those of Sir Christopher Wren, and Mr. Dance's late friend Rennie, an appropriate situation for one allied in genius to both these illustrious ornaments of their country.

SAMUEL ANGLILL.

ON ARCHITECTURAL STYLE.*

THE proper study of that which is comprehended in the idea *STYLE* might be easily made to involve almost the entire subject-matter of the province of Architectural Design. The present inquiry, therefore, cannot pretend to overtake more than a general view of a few prominent points, with the purpose of leading to more particular consideration of details in individual study.

And it may be remarked, that, at the very threshold of an inquiry into that which is called *Style in Architecture*, there is forced upon us the discrimination, not from among the adjuncts which are commonly identified with it to its obscuration and loss, of that nevertheless clearly distinct and separate entity to which a little School in the present day profess that it would be well to confine more particularly the term *Architecture*. The subject *STYLE* is a subject of *ART* alone. The conception of the idea of it involves the segregation of *THE FINE-ART ARCHITECTURE*,—the distinction between it and its mere adjuncts,—the comprehension of the perfect separateness of *Art* from that to which *Art* must refuse all relationship. When we think of *Style*, we see a thing that has no commutability with the superintendence of workmen; *Poetry* is not more utterly distinct from the correction of the press. We perceive the *Fine-Art Architecture* as an integer of thought, no longer confounded with the calculation of cost, or the contriving of builder's work according to the Act;—as *Handel* stands perfectly apart from the organ-blower, or *Raffaello* from the grinder of colours. *Style* is a thing purely of *ART*.

And if we have thus at the outset a valuable idea for aiding a discrimination which many thinkers seem to find it hard to make,—for clearing away that which is an unfortunate obscurity with us,—it is not by any means an unhappy opening for our investigation to take the opportunity of so defining that which is the fundamental essence of our subject. It must be a very important step gained, when the Architect attains to the proper comprehension of his capacity of *Artist* as abstracted from all other capacities,—an important step in self-advancement in that *Design-power* which no one can affect to despise; and to teach the learner the clear distinctness of the pure *Art* from the mere means and modes of its embodiment, and the adjuncts, whether necessary or fortuitous, of its practical every day history, is to give him the best first lesson in its true philosophy.

Not that it is other than eminently necessary, however, for the due appreciation of our subject that the distinction I speak of should be carefully drawn. The discernment of the philosophy of *Style* can never be hoped for till the eye can look steadily at that pure *Art* in which *Style* has its being. The contriving of plans, and the drawing up of Specifications, and the superintendence of works, with all other things which are very excellent in their way, and very indispensable in their value, but which have no connection with the subject, we must quite set aside for the time, and abstract the perfectly separate *Fine-Art* to stand alone in the mere nature of itself, before we can hope to secure that nicety of judgment which so delicate a subject of thought demands.

Having thus defined *Art*,—that which lies in the design of beauty for the production of pleasure,—it may be said of it in a general

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