



THE
GEORGIAN
GROUP

Giles Worsley, 'Soane was no Fainthearted
Classicist', *The Georgian Group Journal*,
Vol. IV, 1994, pp. 43-50

SOANE WAS NO FAINTHEARTED CLASSICIST

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Alone among 18th-century British Classical architects Sir John Soane still has a powerful following among late-20th-century architects. When *Country Life* organised a competition for an addition to Soane's Dulwich Picture Gallery in 1990 there were nearly 400 entries, making it one of the RIBA's most popular competitions. The reason is simple. Soane is seen as a Classical architect, but one who escaped the shackles of the Classical orders. He is portrayed as a proto-Modernist, as someone who but for the constraints of his time might have gone on to design a completely astylar architect. As Eva Schumann-Bacia concluded in her account of the Bank of England: the "one limitation for Soane was that the time was not yet ripe for a really modern functional architecture which rejected historic stylistic forms. This type of architecture only became reality in the 20th century."¹

Soane is thus seen to validate the 20th-century belief in the irrelevance of ornament and the claim of certain 20th-century Modernists that they are the true inheritors of the Classical tradition, despite their complete rejection of the Classical orders. The most powerful exponent of this approach was Sir John Summerson. For Summerson, Soane fitted like an Old Testament prophet foretelling the coming of the Messiah into the prehistory of the Modern Movement: a Classical architect, but one who seemed like the Modernists to wish to strip his buildings of Classical ornament and reduce them to their bare structure. Discussing Peter Behrens's AEG Turbine Erection Hall in Berlin of 1908 Summerson wrote in 1963: "The Turbine Hall is really a neo-classical building designed on the lines of a temple but with all the stylistic signs and symbols left out or changed. You may remember that Sir John Soane was doing something like this more than a hundred years earlier. And in a sense Behrens in 1908 was not much more advanced than Soane (at Dulwich) in 1811."²

Summerson believed that it was Soane's abstraction that mattered: "Soane is remembered for his personal and unique mode of abstraction from Neo-Classicism." He acknowledged that not all Soane's buildings sought this abstraction: "this is only one side of his work, for he never wholly relinquished the fully articulated classicism which he first displayed, so brilliantly, in the Triumphal Bridge of 1776". But this section of Soane's output was dismissed as being of little importance because it did not seem to lead anywhere: "This latter style, however, crystallized almost at once and changed very little . . . Indeed, almost all his academic works, including important parts of the Bank, hark back to the Triumphal Bridge or to the designs for a senate house and a palace done in Italy. Soane, it would seem, knew intuitively that the last great chapter in the history of classicism since the Renaissance was closed. There was nothing to add." For Summerson this work—which formed the bulk of Soane's output — was of no real importance to Soane unlike "his personal style" where "he sought new boundaries".³ The Dulwich Picture Gallery epitomises this personal style: "Everything has been abstracted and then rendered back in Soane's own personal interpretation. It is all very original and seems to point to a new freedom for architecture." But strangely Soane's contemporaries failed to appreciate Soane's message. "It seems so to us, but it did not to the generation that followed . . . Laugier and his ideals were forgotten."⁴ As this passage shows, the influence behind Soane's apparently novel approach is generally perceived to be the French theorist Marc-Antoine Laugier, whose *Essai sur l'Architecture*, of which Soane owned now fewer than 10 copies,⁵ was published in 1753. As with Soane's architecture, Laugier's theories have attained great importance in the second half of this century because Modernists have seen in them an anticipation of their own beliefs.

But if Soane's architecture is looked at from outside the prism of Modernist historicism a very different interpretation arises. The influence of Laugier, for all the number of copies of his book that Soane may have owned, must be firmly delimited, and instead the importance of direct Classical inspiration, principally from Ancient Rome, stressed. This should come as no surprise for Soane has to be seen, above all, as a Classical architect who gloried in the use of the Orders. His astylar architecture — which lies in a tradition of stripped Classicism dating back at least to the 16th century — cannot be understood as a separate, “personal style” detached from his more fully articulated use of the Classical orders but as lying at one end of a subtle spectrum of Classical articulation stretching from the great elaboration to the simplest austerity, deployed according to the principles of *convenance*.

Laugier believed that architecture should be reduced to its structural essentials, as epitomised by the primitive hut: “in an architectural Order only the column, the entablature and the pediment may form an essential part of its composition”.⁶ Anything else was superfluous, to be avoided where possible. A visual tour around Soane's greatest building, the Bank of England, so well illustrated by Schumann-Bacia, reveals quite how much of Soane's work runs contrary to the theories of Laugier and must make one question his influence. Laugier's book is a straightforward account of the different structural elements of architecture punctuated by a list of common faults which should be avoided. Nearly every fault can be found at the Bank. The Threadneedle Street entrance⁷ (1825-27) has attached columns — “It would be best to reserve the use of columns for peristyles where they can be completely freestanding and to omit them altogether whenever necessity compels us to back them onto a wall.”⁸ It has pilasters — “a bizarre innovation, in no way founded on nature or authorized by any need, which can only have been adapted out of ignorance . . . the pilaster is a thing I cannot bear”.⁹ It also has an attic — “I cannot see what significance the usual addition of a superfluous half-story, called attic, could have. No other part has proportions more irregular and more faulty than this attic story.”¹⁰ The Lothbury¹¹ front (1795) has aedicule niches — “My aversion to niches is unshakeable, and until I have been shown their need and principle, I shall make a clean sweep of all niches which show up” — with statues in them — “The only unaffected and elegant place for a statue is on a pedestal. Why cram it into the hollow of a wall and thereby efface its outlines?”¹²

Entering the building, the Princes Street entrance¹³ (1804-05) has baseless Greek Doric columns — “the base . . . must not be left out of any Order because it gives strength to the columns from below”.¹⁴ The Governor's Court¹⁵ (1804-05) has three-quarter columns — at very best an unhappy compromise—and round-headed windows — “Semicircular openings must be reserved for triumphal arches where custom has sanctioned them”¹⁶, as well as a pediment across one side—pediments should “never be anywhere except across the width of a building”.¹⁷ The Lothbury Court¹⁸ (1798-99) has a giant order rising through two stories — “Whenever there are several stories to a building, it needs as many Orders as there are stories, because if a single Order comprises several stories, they will in effect be only mezzanines, a miserable state of affairs.”¹⁹ The Vestibule from the Front Court leading to the Rotunda²⁰ (1815) has arches resting on columns—Laugier noted that columns should support entablatures, not arches.²¹ The Accountant's Office²² (1805-06) has half columns, again disliked, raised on pedestals — “Since the columns are, if I may say so, the legs of a building, it is absurd to give them another pair of legs.”²³

Of all the Bank interiors it is the domed halls that are cited as showing the influence of Laugier. Discussing the Bank Stock Office (1792-95) Summerson argued: “There must, at some stage, have been a conscious decision on his part that a building of this kind, where material conditions as regards lighting and fire-protection were of decisive importance, should detach itself from purely classical conceptions and rely on basic, primitive considerations of structure and utility, on the analogy of Laugier's primitive hut.”²⁴ But Laugier hated domes: “the use of domes cannot be condemned strongly enough”.²⁵ In particular he hated domes supporting

columns — “I am forced to raise my voice against domes with which so many people seem to be in love. However much is said in their favour, it will still always be true that it is a dreadful thing to see a whole peristyle of columns supported by four great arches which provide it with a foundation that is unsound because it is hollowed out”.²⁶ What would he have said had he seen the 3% Office²⁷ (1818) with its dome surmounted by a lantern ringed by Ionic columns? He would probably have disapproved even more of the lanterns of the Consols Office (1798-99), the Rotunda (1798) and Old Dividend Office (1818) which are ringed by caryatids. Laugier does not mention caryatids as they were not common when he wrote, but given his belief that the Orders derive from trees he would probably have believed that to replace them by figures of people was absurd. Thus throughout Soane’s work at the Bank of England, during the major part of his career, he was going against Laugier’s theories.

The Bank of England is not an isolated example. The block of shops he designed in Regent Street for John Robins in 1820 also illustrates the point.²⁸ This should be hailed as one of Soane’s masterpieces as it seems to develop his astylar manner to its extreme. But how much does it owe to Laugier? We have already noted his critical views on pilasters which are a key decorative element, and he would have been equally critical of the use of square pilasters (as opposed to round columns) to support the porches. As Laugier believed that a void cannot support a solid he would have disapproved of the wide shop front openings below elements of wall, and indeed pilasters. He would also have criticised the round-headed windows, the use of an attic and the purely decorative features which punctuate the skyline.

Soane consistently breaks the rules which Laugier proposes as the fundamentals of good architecture. It is therefore hard to argue that Laugier provided the core of Soane’s architectural philosophy. This is not to say that Laugier did not influence Soane. For instance, as Arthur Bolton pointed out, Soane’s unexecuted design for a church at Tyringham of 1800 follows Laugier’s recommendations for the ideal church closely.²⁹

One reason for seeing the influence of Laugier in Soane’s work lies in his theoretical writings, but it is dangerous to assume that these can be used to explain Soane’s buildings. Soane was appointed Professor of Architecture at the Royal Academy in 1806, after which he read extensively in architectural theory and contemporary French literature before giving his first lectures in 1809. But, as Sir John Summerson pointed out, “after 1806, or indeed, several years before, Soane invented no new themes. All the work after 1806 can be accounted for in terms of the motifs introduced between 1792 and that date.”³⁰ Thus Soane’s architectural manner had been developed before he entered into this wide course of architectural theory, and does not seem to have been significantly altered by it.

Soane admitted that his buildings often failed to accord with the theories he was putting forward. In his lectures Soane criticised his Princes Street vestibule at the Bank of England of 1802: “Had I not been led by the Composition of these Lectures to search into Original Causes and First Principles, the defects in this Design would not have been noticed”. What he criticised was the conjunction of arches and columns and the fact that the Greek orders “are here introduced into an interior, which according to the Constructive System of the Greeks belong exclusively to the exterior. It is impossible for me to impress too much on your minds that Modiglians, Mutules, Dentils, and Triglyphs cannot be admitted in the interior of any Edifice with even a shadow of Propriety.”³¹ But this stern injunction had no effect on Soane himself. By stating this Soane was condemning his interiors at Bentley Priory (1788-98), Tyringham Hall (1793-c.1800), the House of Lords (1822-27) and elsewhere. Soane also condemned the combination of columns and pilasters on the same facade which can be found regularly in Soane buildings both before and after 1809 including Tyringham, the Lothbury front of the Bank of England.

Soane goes on to condemn the use of the use of all symbolic ornament such as winged figures and lion masks, the caducifer of Mercury, the wings, globes and serpents of pagan

worship, the crowns and wreaths of victors in the Olympic Games, gryphons, sphinxes, ox heads and even egg and dart: “such Decorations . . . are only applicable to the mythology and particular customs of the Ancients. It follows, therefore, that they cannot be admitted into the Decoration of Modern Buildings without violating every principle of sound Judgement and correct Taste.” Soane uses winged figures not only in the National Debt Redemption Office and the Consols Office but in the front parlour at Pitzhanger.

Soane’s lectures should not be read as an explanation of his personal design philosophy. They represent an idealised architectural system which he thought his students should be follow, but one that he had not been following, nor would follow, himself.

Even had Soane followed Laugier implicitly, this would not have explained his astylar manner, the way in which he sometimes does away with all ornament and reduces the Classical Orders to pure form, the factor in his work that appealed to the Modernists. When the *Essai sur l’Architecture* is examined it becomes clear this is not part of Laugier’s doctrine. Laugier’s chapter “On Buildings without any Orders” argued that “attractive even beautiful buildings can be built without the help of entablatures and columns”.³² But what he is suggesting is a completely astylar architecture, something very seldom found in Soane’s work where the Orders are usually present even if reduced to a brick pilaster with no mouldings. For Laugier the Orders were inviolate. The Corinthian order is “the greatest, the most majestic and most sublime architectural creation”,³³ and this beauty lay in the richness of its detail: “the Corinthian capital is a masterpiece”.³⁴ For reasons of economy use of the Classical Orders was not always possible and then “one must necessarily fall back on much simpler and less costly decoration”.³⁵ There is nothing in Laugier to suggest that this should be done by paring away the detail of the Orders.

Instead of searching to explain Soane through Laugier another architectural doctrine, that of *convenance* or propriety, is of greater use in explaining Soane’s buildings. Soane’s buildings should not be divided between those that use the Orders and those that are astylar, instead these are just two ends in a subtly differentiated scale of architectural ornament.

The doctrine of *convenance* was particularly well developed by the French in the 17th and 18th centuries but could be found in Vitruvius and was fundamental to most post-Renaissance Classical architecture. It was well understood in 18th-century England. It followed the belief that the Classical Orders followed a hierarchy and that that hierarchy should be reflected in their application to different types of building. Thus the Corinthian Order (or sometimes the Composite) was the most beautiful and was appropriate for buildings like churches and palaces. By contrast the Tuscan Order was the the rudest and was appropriate for barns (like that by Soane at Solihull of 1798), factories and stables (like those designed by Soane at the Royal Hospital of 1814). This doctrine can be found in Laugier, but he was only setting down a well established theory.

Soane developed the theory more thoroughly than any other English architect, more thoroughly even than Sir William Chambers whose Somerset House is a masterpiece of *convenance*, and whose *Treatise on Civil Architecture* of 1759, the standard Classical textbook of late-18th-century England, lies behind Soane’s work to a much greater degree than Laugier. *Convenance* explains the wide contrast in Soane’s buildings between those of exceptional elaboration with lavish use of the Classical Orders and where hardly an inch of wall or ceiling is left undecorated (contrary again to Laugier’s principals of design: “I take away from architecture much that is superfluous...I strip it of a lot of trash of which its ornamentation commonly consists and only leave it its natural simplicity”)³⁶ and those of extreme austerity with scarcely a moulding. When analysing Soane’s buildings it is possible to take a single basic structure and then see how he embellishes it as it gains in importance. The Infirmary at the Royal Hospital (1810), the Regent Street buildings (1820), the New Bank Buildings (1807) and the Threadneedle Street front of the Bank of England (1825) demonstrate such a progression.³⁷ The Infirmary, a military

hospital, lay close to the bottom of the scale, its basic structure is made up of brick arcades and round-headed windows relieved by stone dressings and a Coade stone coat of arms over the cornice on the north front. The Regent Street building, a row of shops but on one of the smartest streets in the capital, is still dominated by round-headed windows, but with square piers supporting the porches, pilasters without mouldings, and some embellishment along the skyline. The New Bank Buildings, five commercial offices set in one of the most prominent sites in the City, follows the same basic framework but with a more developed cornice; more elaborate pilasters; pairs of freestanding Ionic columns at each end of the facade, and Ionic columns supporting a porch in the centre; and greater relief around the windows. The Threedneedle Street front of the Bank of England, a quasi-governmental building of great national importance, maintains the use of round-headed windows, but with an attached Corinthian Order supporting a full entablature, rusticated walls, and elaborate window surrounds in the attic.

A similar progression can be seen in Soane's three churches, St John's, Bethnal Green (1826), St Peter's, Walworth (1823) and Holy Trinity, Marylebone (1826).³⁸ St John's, Bethnal Green, (in an unfashionable part of London) was the cheapest of the three churches, costing £15,999, and indeed was not technically a parish church but a chapel of ease. Here the Orders are reduced to the plainest pilaster strips. St Peter's, Walworth was a new parish church in a more fashionable part of London. It has an Ionic portico-in-antis, and pairs of Ionic columns-in-antis along the side elevations. The first stage of the tower has pilasters, the second columns. Finally, Holy Trinity was in one of the most fashionable parts of London, just beside Regent's Park which was then being laid out, and its subscription list was headed by the Duke of Portland. This has an attached Ionic portico, attached Ionic columns along its side elevation and both stages of its tower have columns.

Soane's houses followed a similar pattern.³⁹ Saxlingham Rectory, Norfolk (1784), has an austere three-bay brick entrance front relieved only by the slight curve of the central bay, arches over the ground-floor windows and a pedimented Doric doorcase. Chilton Lodge, Berkshire (1793), adds a pair of windows in the centrepiece, decoration under the arches of the ground-floor windows, a plat band, a slight parapet and a single-storey colonnade on the curved centrepiece. Tyringham House, Buckinghamshire (1792), is designed to the same format but with an extra pair of windows and built of stone. The centrepiece has Ionic columns-in-antis and there are pairs of pilasters at each end. The masonry on the ground floor is incised to suggest rustication, there is a Greek key panel between ground and first floors and a balcony along the top of the building. This careful and elaborate use of the orders was set off by the gateway in which the Orders and mouldings have been almost entirely eliminated except in the lodges.

The same sense of *convenance* can be found in Soane's interiors.⁴⁰ The hall to the Secretary's Offices at the Royal Hospital (1818) is stripped of almost all its mouldings, as is the library ante-room at Wimpole Hall, Cambridgeshire (1791). The halls at Tyringham and Bentley Priory, Middlesex (1798) have Doric columns supporting complete entablatures. The drawing room at Wimpole Hall has elaborate pilasters and cornices. One of Soane's favourite motifs was the star-fish vault, which occurs in settings of increasing elaboration: in the back parlour of his own villa Pitzhanger Manor (1804); in the dining room of 10 Downing Street, the Prime Minister's residence (1824-26); and in the Privy Council Chamber (1827), the central point of governmental power receiving one of his most lavish interiors.

So where does this leave that icon of the Modern Movement, the Dulwich Picture Gallery, "the apex of his achievement" according to Summerson? Its austerity cannot be doubted, but can this be explained by Laugier who would have disapproved of the pilasters, the erosion of the detail of the Orders and the unnecessary ornamentation of the skyline? The picture gallery is a public building, but a public building designed in a state of extreme economy. Sir Francis Bourgeois left only £2,000 for the gallery, a very small sum considering the size of building

required. Soane reserved expensive Classical ornament and the finer materials for where it would have the greatest impact. Thus although the gallery is dominated by brick arches and pilaster strips, the vestibule to the Bourgeois' mausoleum is ringed by free-standing Doric columns with an elaborate vault. Stone is reserved for the lantern of the mausoleum and for the surrounds of its false doors. There can be no doubt that had more money been available Soane would have designed a building of greater Classical elaboration. As it was, the watercolour made probably for exhibition at the Royal Academy shows that Soane would have preferred the building as designed to be slightly more elaborate; here the whole of the mausoleum is clad in stone, there is more ornamentation along the skyline and the windows are given elaborate Grecian surrounds to match those of the mausoleum doors.

If Soane did not derive his astylar manner from Laugier where did it come from, or was it his own personal invention? Ancient Rome is undoubtedly one source that is evident in the domed Bank buildings, in particular later, largely-astylar, brick, vaulted structures such as the Basilica of Maxentius, the so-called Temple of Minerva Medica, the Temple of Tosse at Hadrian's villa at Tivoli, the Pantheon and the Roman Baths. Soane spent many hours studying such buildings, as had his master Dance who, as Sir John Summerson has shown, had a powerful impact on the development of Soane's style.⁴¹

Dance's All Hallows certainly had an impact on Soane and is renowned for the fact that the entablature within the building is reduced to a frieze alone. This is not, as is usually, cited proof of Dance being influenced by Laugier. Laugier did not approve of friezes being used independently: "The entablature is divided in all Orders into architrave, frieze and cornice. Of these three parts only the architrave could and should be used singly whenever there are several stories. The frieze and cornice can only be used jointly and with the architrave."⁴² As Soane reveals in his discussion of All Hallows in his Royal Academy lectures — and, given his closeness to Dance, there can be no doubt that he is here passing on his former master's views — this innovation was not explained in terms of structural theory but of direct observation of Ancient Roman buildings: "When either of the Orders of Architecture are used in the interior of buildings, such parts of the entablature as apply to external decoration should be suppressed. Thus the Ancients preserved the characteristic beauty of the column, and at the same time pleased the eye, and satisfied the most correct judgement."⁴³ This was particularly observable in Roman buildings: "The suppression of those parts of the entablature which can only apply to external decoration is also attended to in many Roman buildings."⁴⁴ He cites six different examples to prove his point. It was these Roman buildings that Dance sought to emulate at All Hallows, in particular the Basilica of Maxentius.

Dance's study of the Basilica of Maxentius becomes particularly pertinent when we consider Soane's Bank Stock Office, the first of his vaulted interiors in the Bank. On December 11, 1791 while Soane was in the middle of designing this, Dance sent him sketches, again based on the Basilica of Maxentius, but this time keeping the aisles. One example has a central lantern in the vaulting. To underscore the Roman origins of these astylar buildings Dance sketched in decorative Roman detail in the spandrels and incised reliefs on the piers. This helped form the basis of the hall as it was finally designed by Soane.

Thus at All Hallows and subsequently in the domed halls of the Bank of England it was not Laugier who was the guiding spirit but Ancient Rome. Faced with the need to design large unencumbered top-lit halls Soane, with Dance's prompting, seems to have turned to those Roman buildings which he had studied in Italy that fulfilled these requirements. While the Basilica of Maxentius formed the model for the Bank Stock Office, the Temple of Minerva Medica, a circular domed building with niches in the walls and round-headed clerestory windows lies behind the Rotunda.

Laugier would not have approved of Soane's study of this late, essentially astylar, Roman

architecture: "Architecture owes all that is perfect to the Greeks, a nation privileged to have known everything regarding science and to have invented everything connected with the arts. The Romans, able to admire and capable of copying the excellent models which the Greeks had left them, wished to add something of their own and thereby only taught the world that when the stage of perfection is reached there is no other way than to imitate or decline."⁴⁵ Given the way that Soane treated the ruined remains of the Roman Baths and temples as the model for his interiors in the Bank, the aerial perspective of the Bank showing it ruined like its Roman sources suddenly ceases to be a conceit.

Much of what seems most original in Soane can also be traced back to his study of Ancient Rome. The best known example of this is Soane's frequent use of a star fish vault as in the breakfast room Lincoln's Inn Fields or the Privy Council Chamber. This was based one of the vaulted ceilings illustrated in P.S.Bartoli's *Gli Antichi Sepolchri*. Equally important were Campanella's engravings of a very complete set of wall paintings found in a Roman villa excavated in the grounds of the Villa Negroni in 1777. As nothing comparable had been found in Rome and those uncovered in Pompeii were only beginning to be known, these provoked intense interest. They were quickly copied by Thomas Hardwick, subsequently Soane's sketching companion in Rome, soon after which the originals were bought by Soane's putative Roman patron the Bishop of Derry. Soane subsequently purchased eight of the engravings which were published between 1778 and 1802.⁴⁶

Soane was clearly influenced by these, particularly in the decoration of the front parlour of Pitzhanger Manor, while the very thin elongated columns which support the responds of the arches separating the library from the dining room in Lincoln's Inn Fields are probably based on similar elongated columns found in the engravings. It could also be argued that the complex sense of space and use of side-lighting found in Lincoln's Inn Fields also derives at least in part from Campanella's engravings.

It was not only in Ancient Rome that Soane would have found precedents for his astylar architecture. The reduction of the pilaster to a raised strip without any mouldings can be found in 16th-century Roman palazzi. Initially these, like palazzi in Florence, were decorated with fully articulated superimposed pilasters, as at the Palazzo della Cancelleria (1486). However, at the Palazzo Maccarani and the Palazzo Cicciaporci (both c.1530) Giulio Romano reduced the pilasters on the second floor to a strip, while keeping a rusticated ground floor and a fully articulated pilastered first floor. At the Palazzo Borghese, the south-east facade, attributed to Vignola (d.1573), replaces the first-floor pilasters, set above a base with channelled rustication, with strips, and this idea was developed still further by Bartolomeo Ammanati at the Collegio Romano (1582). At the Palazzo Barberini alle Quattro Fontane (begun in 1638) the central block is richly articulated in its use of columns, attached columns and pilasters, while the wings are decorated with simple strips. In none of these cases, which Soane would undoubtedly have known, were the architects trying to do away with the Orders altogether. Instead they were varying the degree of ornament for reasons of propriety.

In England a similar approach can be found in the upper storey of the tower of Hawksmoor's Christ Church, Spitalfields; in his design for the Fellows' Building at King's College, Cambridge; and in his designs for the east and west ranges of Queen's College, Oxford, which were altered in execution by George Clarke and William Townesend. There was another precedent for Soane's astylar approach even closer to hand: Georgian architecture, particularly Georgian urban architecture. In these buildings the more decorative elements of Classical architecture were often reduced to no more than a grid around which the proportions of the building were fixed. The more elaborate a building, the greater the use of Classical decoration. Round-headed windows were a common feature of late-18th-century London, while Soane could find precedents — had he sought them — for astylar pilasters on the doorcases of early Georgian

buildings. Number 35 Fournier Street is a fine surviving example.

If one is to understand Soane it is not enough to concentrate on a handful of astylar buildings and identify these as Soane's "personal style" while dismissing those that use the Orders. Soane was a great Classicist, thoroughly versed in Ancient Rome, with a love of the Orders. To reduce him to a proto-Modernist is to demean him.

NOTES

1. Eva Schumann-Bacia, *John Soane and The Bank of England*, London, 1991, 160.
2. John Summerson, *The Classical Language of Architecture*, London, 1980, 110.
3. John Summerson, *Architecture in Britain 1530-1830*, London, 1977, 493-94.
4. Summerson, 1980, 97.
5. Dorothy Stroud, *Sir John Soane. Architect*, London, 1984, 72. The first date inscribed in a copy of Laugier in Sir John Soane's Museum is 1810.
6. Marc-Antoine Laugier, *Essay on Architecture*, Los Angeles, 1977, 13.
7. Schumann-Bacia, 1991, fig.129.
8. Laugier, 1977, 15.
9. *Ibid.*, 16, 18.
10. *Ibid.*, 30.
11. Schumann-Bacia, 1991, fig.106.
12. Laugier, 1977, 34.
13. Schumann-Bacia, 1991, fig.111.
14. Laugier, 1977, 41.
15. Schumann-Bacia, 1991, fig.111.
16. Laugier, 33.
17. *Ibid.*, 25.
18. Schumann-Bacia, fig.85.
19. Laugier, 1977, 30.
20. Schumann-Bacia, 1991, fig.151.
21. Laugier, 1977, 22-23.
22. Schumann-Bacia, 1991, fig.110.
23. Laugier, 1977, 20.
24. Summerson, 1977, 470.
25. Laugier, 1977, 110.
26. *Ibid.*, 31.
27. Schumann-Bacia, 1991, fig.122.
26. Stroud, 1984, fig.187.
29. A.T.Bolton, *The Works of Sir John Soane*, London, 1924, 16.
30. John Summerson, "Soane the Man and the Style", in *Sir John Soane*, London, 1983, 14.
31. Sir John Soane, *Lectures in Architecture*, London, 1929, 95.
32. Laugier, 1977, 62.
33. *Ibid.*, 51.
34. *Ibid.*, 52.
35. *Ibid.*, 62.
36. *Ibid.*, 36.
37. Stroud, 1984, figs.167, 187, 159, 127.
38. *Ibid.*, figs.215, 211, 214.
39. *Ibid.*, figs.67, 90, 132.
40. *Ibid.*, figs.171, 99, 133, 82, 86.
41. Pierre de la Ruffiniere du Prey, *John Soane: the making of an architect*, Chicago and London, 1982, 148-57.
42. Laugier, 1977, 42.
43. Soane, 1929, 52.
44. *Ibid.*, 53.
45. Laugier, 1977, 8.
46. Hetty Joyce, "The Ancient Frescoes from the Villa Negroni and their Influence in the Eighteenth and Nineteenth Centuries", *Art Bulletin*, September 1983.