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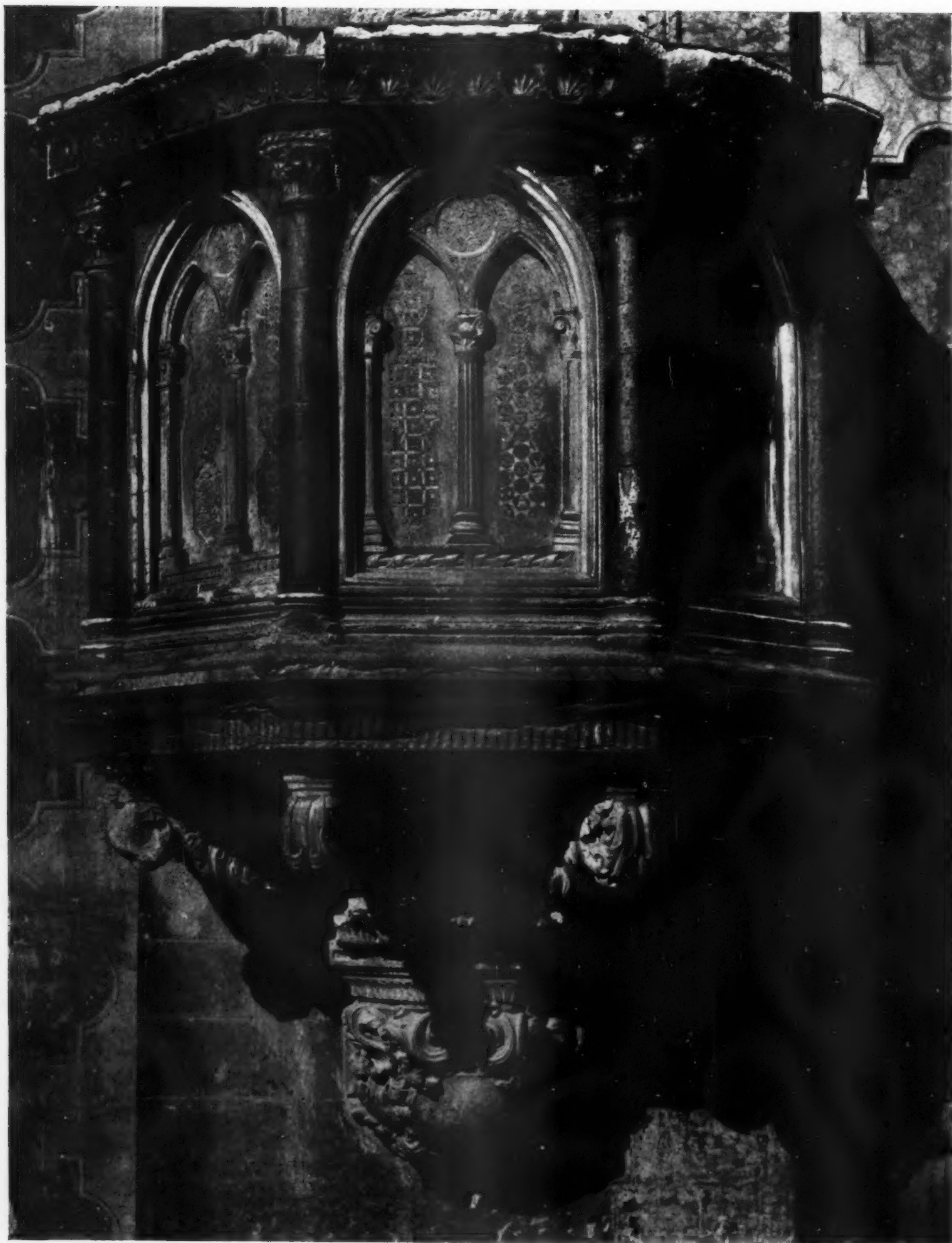

The Pulpit, Cathedral of Perugia

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BALCONY AND PULPIT

By ALFRED MANSFIELD BROOKS

BALCONY and pulpit, in or from them the great of the earth have done and said the greatest things. St. Bernard preached in one. Juliet smiled from one. The pope blesses Christendom in one. It was from a balcony that Washington said hail and farewell. Architecturally they are the same. Elevated, small places from which to look forth, or to speak, or to do both. At all times, notably in the Middle Ages and the Renaissance, architects designed them, sculptors carved them, mosaicists adorned them with color and pattern. They are among the objects which prove that the higher art attains, the more heed it pays to small matters.

The twelfth century pulpit in the cathedral of Volterra is one of the most interesting if not one of the loveliest. Plainly described it is an oblong box supported at the corners by sturdy little columns which rest on the backs of lions crouching over prey. To describe it emotionally is impossible. The oftener one returns to it the better he realizes that art can combine unbeautiful parts so as to make a beautiful whole, can inform with beauty, in the sense so long ago defined as the light which shines about a thing and is not the thing itself. When all is said and done this remains the miracle of art.

The pulpit of Volterra is massive. It is symbolic as well as eloquent of an age in which doctrine stood four-square to all attack, and yielded not. Physically, it has stood so against time. The front carries a bas-relief of the Last Supper. The side which we see, an Annunciation. More than once have the figures been called quaint. Such criticism is glib. They are figures in the Byzantine tradition. They were not cut to depict men and women as such. No shadow of wish to produce illusion crossed the mind of the artist who carved them. His sole aim was to make dignified decoration which should forever proclaim the religious import of the Annunciation and the Last Supper. This he achieved. The heads of the disciples are hieratic. The swirling pattern of drapery over shoulders and arms, of hands and fishes is, decoratively speaking, splendid. The creature that is seen beneath the table is as powerless to hurt as he is fierce. He is underfoot of all. The young creature beneath Christ's chair is not, and need not be afraid. The composition builds up like a wall. The figures of Mary, Elizabeth, and Gabriel are close kin to those of the west doors of Chartres. There is nothing here for the man who asks of art only realism. But for all who apprehend the gist of Blake's, "I take a model and I paint it so neat that it is a deception. Now, I ask any sensible man, is that art?"—for all such, these bas-reliefs are superlative.

And what of their framing, which to do well required as much art as the bas-reliefs themselves? Remember the Greeks who paid at the same rate for fluting a column as for carving a figure? We are apt to forget that framing should be fit and beautiful because we see so much that is unsuitable and ugly. It is the proof of a good architect that he never forgets this. The play of light and shade produced by shallow or deep mouldings, cut blunt or sharp; of smooth plain, smooth inlaid and fretted surfaces; the care to treat base mouldings and crowning as such; the provision for due contrast between the twin-marble panels and the single panels of mosaic; the difference in depths of undercutting and relief of the foliate elements in the design—these, and many other facts, explain the inexplicable charm of this pulpit, the massiveness of which is scarcely less noticeable than the delicacy.

The Pulpit, Cathedral of Volterra

The Pulpit at Ravello

Niccola's Pulpit, Cathedral of Pisa

The Pulpit by Donatello, Cathedral of Prato

The Pulpit by Civitali
Cathedral of Lucca

Note the manner of spanning the columns, as pairs, by lintels beneath the box, repeated by the analagous placing of the lion-bases, as pairs, on single plinths. The strength of the hills of Volterra is in this thing. The virtues of proportion and sincerity are written large upon it.

The pulpit at Ravello is a marvel of a different kind. It is a thing of complex, geometric pattern traced in gold and dazzling hues of glass and marble mosaic. Enthusiasm for proportion among structural parts plays a minor role. As a matter of fact the thing is almost gawky, so large and high are the box and its carrying arches, in relation to the extremely slender columns. One recognizes actual parts and methods of design, drawn from widely separated epochs of time and widely differing races, Mahomedan and Roman, combined into a distinctly beautiful but not closely unified whole. The fascination comes of the unconscious freedom and intense satisfaction with which the designer has treated his inheritance of ideas and things. For him pattern and color were more than that to which he applied them. For the builder of the Volterra pulpit, mass was the first consideration. One created beauty by gathering together beautiful parts. The other created beauty by making a fine frame and, afterward, emphasizing its fineness by appropriate ornament fitly placed. One was more logical than the other. Both had the faults of their virtues. Ravello signifies to us the painter-mind leaning gloriously to the side of pure decoration. Volterra, the builder-mind, clearly, if not quite successfully, trying to make ornament subserve structure. Each, as it were, is emergent. Each, a marvel, is more a matter of promise than performance. The promise and the performance of both are fulfilled in the perfection of Niccola's pulpit for the Cathedral of Pisa. In it the touch of overprosaic reasonableness that rests upon Volterra, and of ultra-fancy that hovers about Ravello, are tempered to each other and raised to an unsurpassed degree.

In the Pisan pulpit, vigor of structure, amazing wealth of sculptured detail, itself fine and always finely placed, and architecturally speaking, most careful framing of bas-reliefs and single figures, whether panel or spandrel, alternation of animal-borne and floor-columns, all, and many more, work together with consummate art to produce one of the perfect, man-made objects in the world. This pulpit is, at one and the same time, most substantial and extremely graceful. Different, from whatever angle one sees it, it is consistent throughout. For example, the polygonal form of the box is echoed and re-echoed by the polygonal abaci of the capitals, and the polygonal plinths on which the columns stand. From the ground up it is a unified design, whether viewed in part or as a whole. Yet it is never repetitious. No amount of attraction in any of its detail, and the attraction is great, can withdraw the mind of the thoughtful observer from the noble breadth of a whole which far exceeds any of its parts. However noble, or lovely, or both, Ravello and Volterra are, Pisa is supreme. It is proof that decoration cannot be too rich or too abundant, provided it be judiciously placed upon that which is justly proportioned. With Niccola of Pisa's pulpit, nature, as the source of artistic inspiration, came into her own, and art was not degraded by realism. In other words its maker kept the architectonic law. And thus does it stand a perfect monument at the parting of the three great ways: Roman, Medieval and Renaissance. It is the consummation of the Middle Ages. It makes manifest the best which was to be, down to Ghiberti.

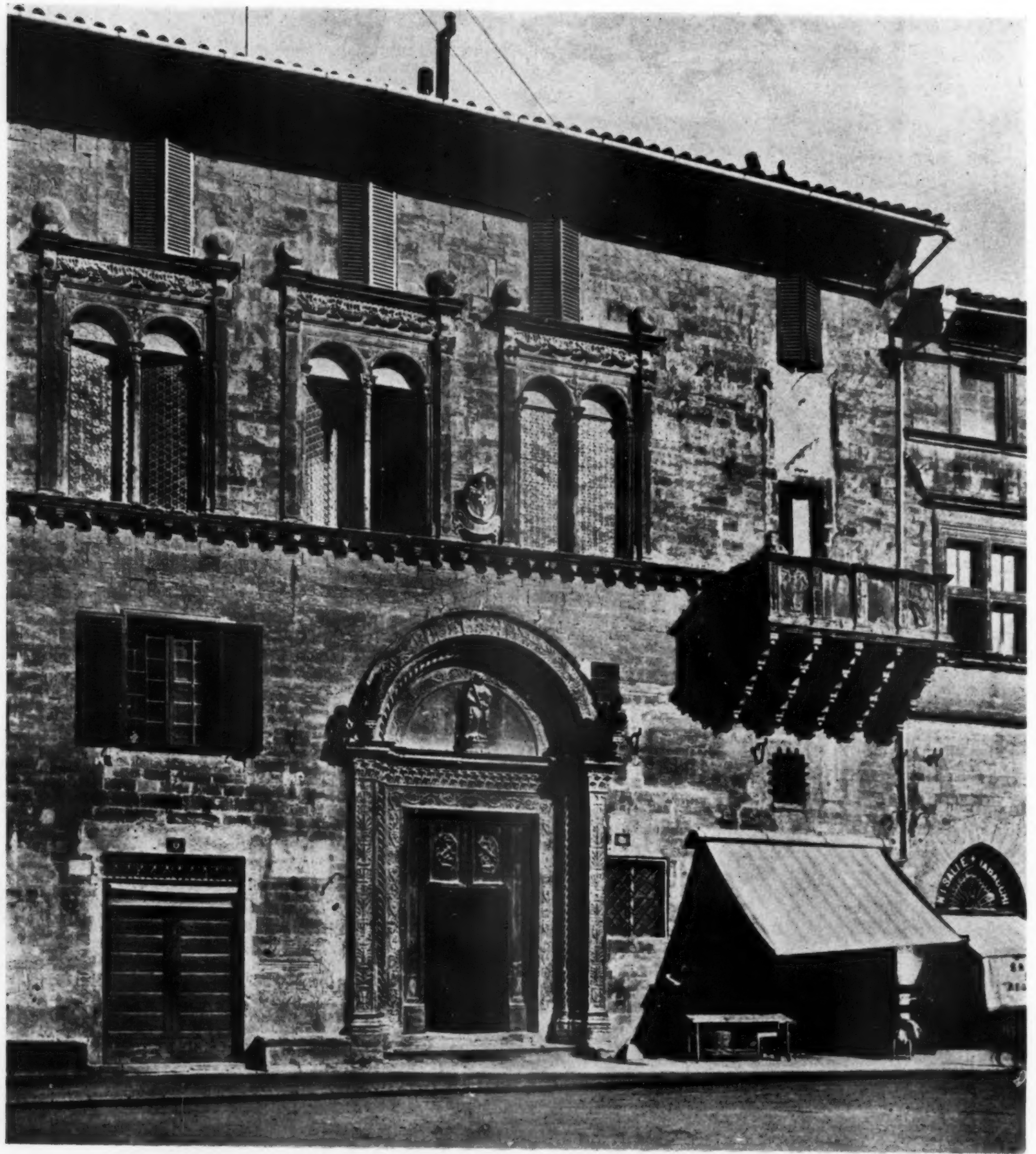
Fifteenth century Italian art in the work of Donatello bears witness to the complete acceptance and embodiment of the two chief attributes of late classical art illusion and the exquisite. His outside pulpit, it is a balcony on the cathedral of Prato, illustrates the first, Civitali's pulpit, also a balcony, in the cathedral of Lucca, the last. Sculptured greatly, as they are, their essential greatness is architectural, though few of the many who look at them with admiration suspect the fact. The basic educational value which derives from a study of architecture lies in the power which it develops to see art whole, steadily and sanely. The opposite condition results from much of our present art-education which leads to and fixes habits of studying and attempting to understand in parts, hence not seeing steadily, wholly or sanely.

The pulpit at Prato is a three-quarters circular box, bracketed out, high-up, from a corner of the cathedral. Every detail of Roman architecture is employed, for the most part with archaeological accuracy, and always exquisitely: dentils, consoles, triple-faced architrave, Corinthian pilaster, bound oak, bead and reel, leaf and tongue mouldings, acanthus and rosette. All this classicism serves to support and frame a series of the most lovable bas-reliefs in the world, fat youngsters shouting with glee and dancing for dear life. Real children could not get up higher speed, although with wings, as Donatello's have, they might sustain themselves in mid-air, as some of his appear to be doing. Their pudgy arms and legs, consummate illusions of flesh, made more evident by shreds of clinging drapery than if entirely bare, are bewilderingly life-like, and more than life-like, against a background of gold mosaic let into the white marble. The thing is amazing, sculpture and architecture, on the side of realism and of art, alike. It is all that the adjective brilliant should connote when used of the Italian Renaissance.

The sister pulpit of Lucca by Civitali—a sculptor some times undervalued because the beauty of his figures is of the swooning order, but witness to the contrary his incomparable terra-cotta angel in the Metropolitan Museum—is a work of incredible refinement. In it the art of framing reached a height unknown since the time of Alexander. Framing is here an end in itself. Here the Renaissance is triumphant on the side of pure ornament. Technically the work is unsurpassed and unsurpassable.

The Pulpit, St. Peter's at Avignon

Contarini Fasan Palace, Venice



Palace of "The Leader of the People"
Perugia

Balcony, Teatro Sociale
Trent

In it the soul of Hellenistic Greece and Rome is reincarnated. But the body, so to speak, is passionless as compared with the body of Donatello's art, exhibited in his pulpit at Prato.

Among Italian outside pulpits, the so-called Gothic structure on the cathedral of Perugia, a balcony pure and simple, is particularly interesting. Little reason is there to call it Gothic, yet reason enough in its twin-pointed arcade, the spaces within them still lovely with fragments of mosaic, strangely and delightfully reminiscent of Gothic windows. Every detail of carving and structure is Renaissance. Altogether it is typically Italian.

As typically French, and wholly Gothic, is the lovely pulpit in St. Peter's at Avignon. Here the spirit of logic, as a rule quite obvious logic, which actuates all fine Gothic, is in evidence. A columnar support, compounded of several graceful, minor members, rises from a single base and, at the proper height, branches out to support the super-structure. The wall of this pulpit, which is neither round nor polygonal, but is both, consists of niches. The floor of each is treated as an individual base for a sculptured figure in the full-round. Above each of these figures the niche-head is filled with Gothic tracery. Everywhere, in places least expected, leaves and fruit, marvelously cut, find lodgment and make delightful contrast with the ogee arches, finials, pinacles, cusps and crockets. It would be difficult to find an object more varied in its parts, more natural and more artificial in its details, more sensibly constructed, and more entirely unified than this Avignon *chaire*. But that is the Gothic of it.

Of balconies, as the word is usually understood, secular, civic or domestic, none equal the Venetian. They are legion. Among them all those of the Contarini Fasan palace are easily first. Like the windows to which they belong, they embody the essence of Venice. This and nothing else, despite the fact that not a little of Gothic tinge, and of Byzantine, has gone to make up, architecturally speaking, their intense local color. Rome too has lent to them, and not less Greece. The workmanship is surpassing. The material is lovely. The design is fascinating. They are grace itself. Yet they are not more interesting than the prosaic but palpably useful balcony thrown out before an insignificant, high window-door in the noble Renaissance facade of the Leader of the People's Palace in Perugia. Put where it was needed, all concern for symmetry thrown to the winds, this stalwart place for public speech is, both for itself and for its relation to its environment, an excellent work. It was meant for civic use. It was designed to look so. The Contarini Fasan balconies were not meant to look so, and do not. They are domestic, intimate. This of Perugia is public.

A third kind of Italian balcony, as unlike these as day is to night, but equally perfect is that of the Teatro Sociale in Trent. Here the dignity of the design is due to solid proportions, suited to marble construction, while the charm derives from the wrought iron grill which fills the opening where Gothic wheel tracery does in the Venetian instance, and pilastered and moulded panelling does in the Renaissance. The design of this grill, centered in four equal areas about a central flower, is entrancing. The balance struck among its parts is perfection. The welding-points, strategically chosen for strength, are just where good pattern calls for crossing lines among the vine stems and tendrils. So too the placing of leaves and unattached vine-tips. The whole thing amounts to a lacy, lovely drawing of highly conventionalized but exceedingly vital plant-forms wrought into a net-work of hammered iron, strong as delicate, playful is a truer word, supported adequately in a fitting frame of marble.

That such comparatively unimportant things as pulpits and balconies can be so various and so beautiful; that the best artists have worked gladly to make them, and that the periods of noblest building have sponsored them are three proofs, among many, that artistic value does not depend on size, but on imagination subjected to reason and expressed with sound technique.

THE SYMBOLISM OF CENTRAL AMERICA

By Lewis Spence

I

NO civilization, perhaps, developed a symbolism so suggestive or so amazing in its riotous and grotesque beauty as that which flourished in the Tropics of old America, on the uplands of Guatemala and the stony peninsula of Yucatan. The symbolic systems of India and Burma, to which it bears a superficial resemblance, are less intricate, and deep as is their significance, it is, perhaps, more obviously apparent, more easily unravelled. Inextricable as they appear, affluent as they are in detail, they must yet yield place in this regard to a system which in its bounteous florescence leaves not a single fragment of available space unused and which is never without significance or reference to the general symbolic and decorative scheme. In Maya art every stroke of the sculptor's chisel is rich in intention. Here is no riot of mere fantastic extravagance, no mere vulgar desire to load an exterior with a superabundance of carven detail. Thought—primitive, perhaps, but still living, vigorous and profound—lies hidden beneath this astonishing exuberance. The question asked of old, "What mean these stones?" is, in this instance, imparted by the stones themselves to those who have learned to hearken to their mysterious voices.

We now possess evidence of the most conclusive kind that for centuries prior to the discovery of America its Isthmian regions were inhabited by races in possession of an advanced and complex civilization which it must have required a long period to bring to perfection. The foremost American and European authorities have now referred the dawn of Central American culture and the dates of its earliest inscriptions to the beginning of the Christian era.

The area inhabited from first to last by the Maya-speaking peoples among whom this civilization originated, was confined to that portion of the Central American tract which lies between the Isthmus of Tehuantepec and the River Uloa in Honduras, and embraced the modern states of Tabasco, Chiapas, Campeche, Yucatan, Guatemala and a portion of British Honduras, as well as the northern fringe of Honduras proper. Maya racial affinities are still uncertain, but the language shows resemblances to those formerly in use in the West India islands. Historical and other allied questions, however, have already been ably dealt with in the works of Tozzer, Morley, Seler and Beuchat (to mention the most up-to-date authorities) and I may, perhaps, be pardoned if in this article I confine myself almost entirely to the consideration of the wonderful symbolism of the Maya as exhibited in their sculpture and architecture.

The architecture of the Maya was almost entirely intended to subserve religious purposes. Their temples were, indeed, the nuclei of their teeming communities, the centres round which the dwellings of the people were grouped even as the cities of mediaeval Europe clustered and grew under the shadow of some vast cathedral or sheltering stronghold. The dwellings of the people were merely huts made of branches and clay, or grass thatched with leaves, but the fanes in which they worshipped were built of stone carefully dressed before removal from the quarry and usually constructed from plans which must have necessitated a high degree of surveying and architectural skill on the part of the builders.

The typical Maya building was constructed upon a raised foundation of earth faced with stone, and was conditioned by the fact that the Maya architect was ignorant of the principle of the true arch. The walls were raised to the required height and were then given a gradual inward slope, the successive layers overlapping on either side until they approached near enough to be joined by a single stone. The vertical part of the wall was then carried upwards to a level with the apex of the primitive arch so made, and the space between filled in. The difference between the commencement of the vaulting and its apex was thus considerable, and resulted in a deep entablature on the face of the building, which was taken advantage of for the purposes of ornamentation. The result was an oblong structure containing long, narrow chambers, outwardly and inwardly affording great opportunities for decoration by frieze. Doors usually took the place of windows and the spaces between these assisted the development of the pillar as a special feature of Maya architecture. The downthrust of the heavy roof made for stability and strength and this was often assisted by a "roof-comb" or cubical mass of stone, situated on the roof and ornamented by symbolic carving.

The empty spaces on the walls of the temples and palaces of the Maya invited the exercise of that luxuriant art which seems to have been as natural to the Maya mind as to the Oriental, and in a spirit similar to that displayed by the people of the East, the Central American Indian ornamented the walls of his holy places with symbols drawn from his mythology. It is fruitless, perhaps, to ask whether in such a state of society art influences religion or religion art. It seems reasonable to infer that one reacts on the other, that the religious idea is stimulated by the constant exhibition of those things which render the circumstances of mythology familiar, and that art and ornament seek for and find their most

natural expression in objects associated with national or tribal tradition. The association of art and religion results in the invention of symbolism—a system in which the characteristics of deity and the apparatus of ritual are, through the medium of art and conventional representation, rendered almost hieroglyphic, or at least emblematic. A certain god, for example, possesses an exaggerated physical feature, or is invariably accompanied in representation by a certain emblem. In course of time one or other becomes as familiar as the full figure of the deity himself and it is frequently found more expedient for the purposes of decorative art that he should be symbolised by these rather than that he should appear *in propria persona*. Thus in Maya architecture the wind god Kukulkan (or God B) is frequently represented by his trunk-like face-mask alone, as in the façades of Kabah, or the corner-stones of Chichen-Itza and Hochob; the deformed teeth of Itzamná are of frequent occurrence in glyph; the lightning beast is represented by his ear alone, and so forth.

At the first glance the design upon a Maya temple or stela gives an impression of inextricable confusion. We behold a bewildering mass of featherwork, foliage, fret, cross-hatching, a mere jumble of sculpture in which faces, reptiles, foliations and geometrical designs combine to puzzle the eye, making it almost impossible to pick out any single detail. It appears, indeed, as confusion worse confounded, until familiarity makes it possible to separate the various elements one from another, but for the Maya it presented a definite and harmonious whole. For them, as we shall see, every inch of the design had a meaning, and a spirit of unity embraced both the greatest figure and the smallest detail.

Dealing first with some of the more simple emblems, the symbol for water is to be seen with advantage on the two-headed dragon represented on the side of an altar at Copan (see Fig. 19). If this be compared with designs at Chichen-Itza and Palenque and elsewhere it would seem reasonable to conclude that it represents a water-lily. Indeed in the Codex Dresden, one of the few Maya manuscripts that remain to us, one of the gods (God B) is seen pulling a similarly shaped flower from out of the waters of a lake, the bed of which is strewn with shells, and sand clouds (Fig. 1) are represented, as, for example, on the great "tortoise" altar at Copan, by a pyramidal aggregation of circles and the rain-god is frequently shown bearing these in a dish or basket. The eye is usually a stellar symbol and is variously depicted as in Fig. 2, a, b and c. A twisted design is usually placed over the noses and over or under the eyes of grotesque faces, as at Palenque, Quen Santo and Labna. Spinden thinks it "adventitious and unnatural," but in my judgment it so closely resembles the serpentine motif with which the face of the Mexican rain-god Tlaloc is so often ornamented, and which may be said to form his nose and eye-sockets, that I believe it to be the Maya prototype of the distinguishing characteristic of this deity.

A familiar motif is the fish and flower (Fig. 4) found at Copan, Palenque and Chichen-Itza, which undoubtedly represents a symbol of the watery element and is associated with the gods of water. Similar in intention is the fish and oyster sign, which, as it is usually shown beside other food symbols, may be construed as the emblem of the food products of the sea, the harvest of the ocean. Shells, both marine and fresh water, are also frequently depicted. The robes of priests and gods are fringed with them, and they may be regarded as emblems of life and fruitfulness, as was the cowrie in Egypt and the East. The association of the shell with water and with the act of emergence caused it to be connected in the Maya mind with the act of parturition, and, as in the Orient, the Maya women wore shell girdles to increase their fruitfulness. On the tablet of the Foliated Cross at Palenque there is represented a snail-shell from which issues, as in the act of birth, one of the gods of water, holding in his hand the conventional maize-plant adorned with the head of the maize-god (Fig. 6). At Chichen-Itza one of the gods who support the heavens is represented as bearing a shell on his back, the stellar eye is before his face and he seems, like other caryatid figures, to wear a beard. The Mexican wind god, Quetzalcoatl, who is also a deity of birth, wears a sliced snail-shell on his breast and Chalchihuitlicue, the Mexican goddess of water, wears a garment fringed with freshwater shells, all of which seem to possess the same meaning.

The frequency with which frets and key patterns occur in the decoration of Maya architecture has led to the assumption that these designs have been borrowed from Oriental models, but as the latter were undoubtedly taken from much older forms, it is much more probable that both are to be referred back to a common source of origin, in all likelihood to textile and ceramic designs, which lend themselves to such geometric figures and which in turn have borrowed from still older patterns. That the fret was employed in the decoration of Maya textiles is plain from designs on the costumes of figures carved on stelae and lintels at Yaxchilan and Piedras Negras, (Fig. 8) two of the older cities of Guatemala, but its use as an architectural embellishment in Yucatan postdates these costume designs by centuries, so that plenty of time had elapsed to permit of its development as a standard decorative form. The Greek key pattern as observed at Palenque and elsewhere, had obviously a similar origin, and even mosaic designs may be regarded as arising out of the very involved dress-patterns to be encountered on the walls of the temples of the older Maya region. Cross-hatching, as we shall see, had a serpentine origin, as, indeed, did many another motif and symbol.

The several planets and other heavenly bodies had an

almost preponderant importance among the Maya because of the astronomic basis upon which the *tonalamatl*, or calendar, was founded. This calendar was used as a Book of Fate and marked the recurrence of certain festivals. The sign of the sun (*ķin*) (Fig. 9a) from a symbol became a hieroglyph; (or the process may have been reversed) and is frankly pictorial. Apart from this is the sun-disc, (Fig. 9 b) a circle showing the four points of the compass, which is sometimes associated with a representation of the sun god. This is almost certainly a sign of Nahua or Aztec (Mexican) origin, occurring with great frequency in the manuscripts of that people and on the Mitla wall-paintings, which are probably of relatively late Nahua origin. Its solitary examples in the Maya sphere are to be found at Chichen-Itza and Santa Rita, cities which came directly under the influence of Nahua settlers and mercenaries, and where it is adorned with serpent symbols in swastika shape.

Lunar symbols are common. Some of these seem to have been evolved from the concept of an ornamented human eye (Fig. 11) or may represent, as in the hieroglyph for the moon, something resembling an entire face. Dr. Seler thinks they depict the bloody sockets of gouged-out eyes, and it may be that such an idea had its origin in Maya myth, as Xolotl, a deity of the Mexicans, who possessed nocturnal and perhaps lunar characteristics, was said to have lost his eyes through excessive weeping. But little is known regarding the mythology of the Maya, or, to speak more correctly, the data handed down to us concerning their deities is scanty, but is often capable of confirmation or extension in the light of Mexican analogy.

Most of the other planets are depicted by well-marked symbols which most usually occur in what are known as "astronomical bands." appearing on lintels, on the dress of sculptured figures, or the backs of dragon-like monsters. A very beautiful example of these is to be seen on the front of the annex to the House of the Magician at Uxmal, (Fig. 12), while others are encountered at Quirigua and Naranjo. These are often associated with the heads of birds, and here again Nahua myth assists us in forming the conclusion that, like the Mexicans, the Maya regarded the stars as birds of brilliant plumage, although at a later period the more northern people seem to have conceived certain of the planets as evil and demoniac agencies

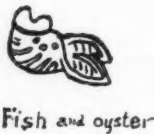
The symbol for the planet Venus (Fig. 13) is by no means constant, although of very common occurrence. This planet was of great importance in Maya astronomy owing to the circumstance that, as Seler has amply proved, its recurrent periods were known to the Maya, who succeeded in correlating them with the solar year. The Venus symbol occurs commonly, not only in its simple form, but combined with animals and other objects, and it is frequently to be found in hieroglyphic inscriptions, which probably indicated that these refer to the recurrent appearances of the planet. The variant signs connected with Venus may have reference to its astronomical conjunctions with other heavenly bodies. The origin of this sign is said to have a serpentine basis and certain of its variants, undoubtedly resemble the snake-like features of the god Tlaloc. But the standard and usual form seems to have no such significance. The Maya and Mexicans lived in superstitious dread of the emanations of the planet, which they regarded as of the most harmful character and to guard against these rays they stopped up the windows and chimneys of their dwellings. In the Mexican manuscripts the sign for Venus is sometimes displayed as a quincuncx of white spots or circles. Sahagun, a monkish writer of the sixteenth century, who lived in Mexico, states that when the planet reappeared upon the horizon it was said to go down four times before it returned in its full splendour. Is this fourfold movement symbolized by the four circles, one on each side of the central cross? The god Quetzalcoatl, (Fig. 14) the Maya Kukulkan, was supposed to preside over this heavenly body, and it was said that when he immolated himself that his heart rose into the heavens and found a place there as the planet Venus. But the symbol under discussion seems to have no reference to this myth, except that the cross of which its central portion is composed is frequently represented on the robes of Quetzalcoatl. The symbol, however, appears to me so very hieroglyphic and conventional in character that its meaning must necessarily be obscure and may, indeed, be more artificial and arbitrary than pictorial.

The symbols in Fig 15, (a) and (b) have been referred to Jupiter and Saturn, on rather doubtful grounds. Brinton gives (c) as Mars and (d) as Mercury, but none of these have so far been satisfactorily identified.

Seler has identified the points of the compass with the signs in Fig. 16. That for "East" combines the glyphs for *ķin*, "sun" and *ahau* the twentieth day-sign, which has the meaning of "to rise up," therefore "day-break," or "the sun rises." In the glyph for "West" we find the same element *ķin* combined with the seventh day-sign *maniķ*, "deer," i. e. the animal eaten. Now "to be eaten" is *chi*, therefore the whole is read *chi-ķin* or *chiķin*, the Maya word for "west," so that the glyph is phonetic and not pictorial. But the glyphs for "North" and "South" are not phonetically constructed. That for "South" represents a tree surrounded by flames, symbolic of the warm lands, and that for the North a head with a jaw in front of it, typical of the devouring underworld, which we know from Mexican analogy was supposed to be located in the North. But while these signs are hieroglyphic, they are also symbolic of the regions they represent, and occur repeatedly.

Fig. 1
Cloud Symbols

Fig. 2
The Stellar Eye



Fish and oyster

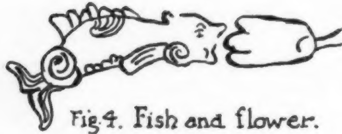
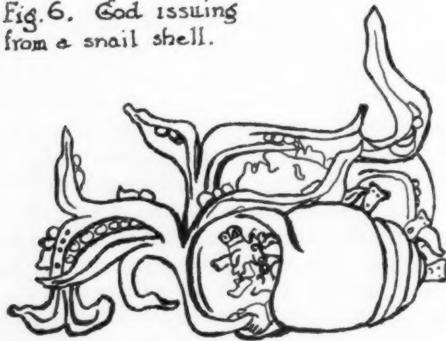


Fig. 4. Fish and flower.

Fig. 6. God issuing from a snail shell.



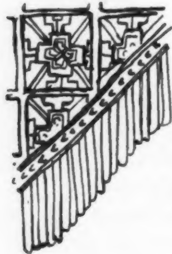
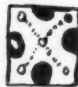


Fig. 8. Textile Designs from the monuments.

Fig. 9. (b) Sun disc



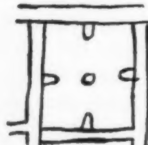


Fig. 9. (a) Sun-sign kin.

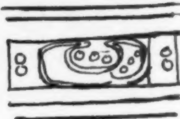


Fig. 11
Moon Symbols

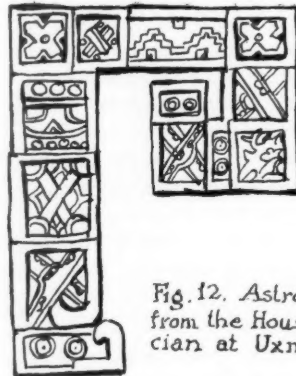


Fig. 12. Astronomical Bands from the House of the Magician at Uxmal.

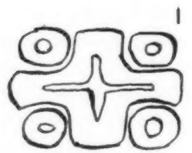


Fig. 13. Venus Symbol

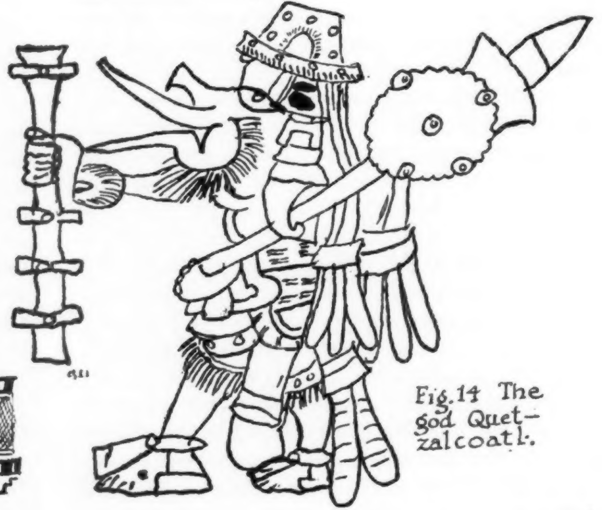
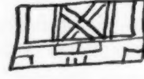


Fig. 14 The god Quetzalcoatl.

Fig. 15

Jupiter

Saturn

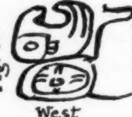


Mars

Mercury.

Fig. 16.

East



West

South

North.

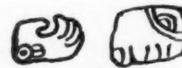


Fig. 17. The hand.

Fig. 18. The speech scroll.

II

We may now consider certain symbols which, if they are not so involved in character, as some of those we shall have to examine later, are still more difficult of comprehension than any we have encountered so far. Among the most curious of these are the signs depicting various parts of the human body, but which usually possess a hidden significance and are not to be regarded as merely pictorial. Morley believes the hand, (Fig. 17) as expressed in certain circumstances, to imply "ending" or "completion," but it is clear that this cannot be its only meaning so various are its manifestations in script and architecture. Many of these, as Brinton has said, seem to be drawn from gesture-speech and may mean "to give," "to eat," or, with the thumb down, "bad luck." Phonetically the hand is *kab*, which syllable forms part of one of the titles of the god Itzamna, Kab-il, "the Great Hand," which is analagous to that of the Aztec Huemac, and seems to mean "magician" or "medecine-man." It is curious that both Quetzalcoatl in Mexico and Kukulkan in Yucatan are connected with or opposed to a deity in whose name the element "hand" appears. Huemac, indeed, seems to me to be none other than Itzamna.

Very common is the "speech-scroll," (Fig. 18) which is by no means involved and which schoolboys and some cartoonists still employ to represent the spoken word issuing from the human mouth. This is unquestionably a symbol of Nahua origin and is rare in the Maya area, except at Chichen-Itza, which, as has been said, was beholden to Nahua influence for many of its artistic motifs. Sometimes it is ornamented (b) as if to imply that the utterance is rich or precious.

Turning to those symbols which depict physical objects, we find one of the most important of these to be the maize plant, (see Fig. 6) which formed the staple of the Maya food supply and enters into the insignia of several of the gods. Schellhas believes that the head of the maize-god was developed from the conventional drawing of the ear of maize, a general theory to which we will refer later when we come to discuss the headdresses of the gods. Magnificent sculptures of this deity are to be found at Palenque, Tikal, Copan and Quirigua, many of which are connected with serpentine forms, for the serpent in America is just as closely associated with the grain plant as it was in Greece or Egypt, or as it is today among the Pueblo Indians of New Mexico, as many American ethnologists of standing have abundantly proved. Perhaps the most splendid example of the head of the maize-god is the divine stone sculpture from Temple 22 at Copan, now housed in the Peabody Museum, which should be one of America's most treasured possessions in art, and which a well-known critic has declared to me to be equal in power and execution to any of the efforts of Praxiteles.

The earth, the soil, is usually represented by the cipactli animal, crocodile, whale, manatee or dragon, according to various commentators, and which is proved to be terrestrial by its appearance in several of the Mexican manuscripts in connection with the work of the cultivation of the soil. Elsewhere I have shown that the Mexican earth-goddess partakes of the nature and exhibits the insignia of this monster, of which, indeed, I believe her to be a mere development. In the Maya region it is, perhaps, best represented in the Dresden Codex, on a sculptured block at Copan (Fig. 19) and at altars at Quirigua. Brinton believed Fig. 20 to be the symbol for the earth. It bears the "corkscrew curl" worn by the Maya women, which, according to him, has the meaning of "woman," though Seler has labelled it "trickling fluid." The whole, however, seems to me to imply rain falling from the sky or from the udders of the sky-goddess (depicted by the dots falling vertically from what is obviously a nipple) accompanied by thunder and lightning, the former symbolized by the heavy black circles, the latter by the zig-zag lines issuing therefrom.

Symbols connected with the animal creation are often met with. The animals with which they are connected are commonly to be encountered both in sculpture and in the manuscripts, and Professor Tozzer has devoted a special work to this subject. Fig. 21a stands for the dog, and shows his canine teeth; *b* is a similar dog symbol, showing the ribs and breast-bone. A symbol for the deer is seen in Fig. 22. The upper part of this sign represents the flint knife with which the animal was killed. A multitude of birds, reptiles and insects also have glyphs or symbols, which would require many pages for their adequate discussion.

What is known as the mask-panel (Fig. 23) can scarcely be regarded as simple in its origin. Several ideas, indeed, appear to converge in it, the most outstanding of which is that of the feathered serpent, so that it may primarily be regarded as a conventional symbol for the god Kukulkan, the long, curled nose representing the snout on the mask of this deity. The face is usually serpentine, displaying the peculiar fanged jaws usually associated with the snake in Maya art. Some mask-panels are scrupulously simple in design, whilst others are so overloaded with detail as to afford what seems almost an epitome of Maya symbolic art. Thus in some cases we find the hand above the face covered with cross-bones, rosettes, the pair of eyes with the heavy brows, and other symbols and ornaments, the ear-plugs are resolved into serpent signs, the eyelids are encircled by the heavy, ornamental pouchings which certain of the faces of the gods display and incipient feather work is mingled with the whole. The mask, as has been said, is that of the wind god, and from the

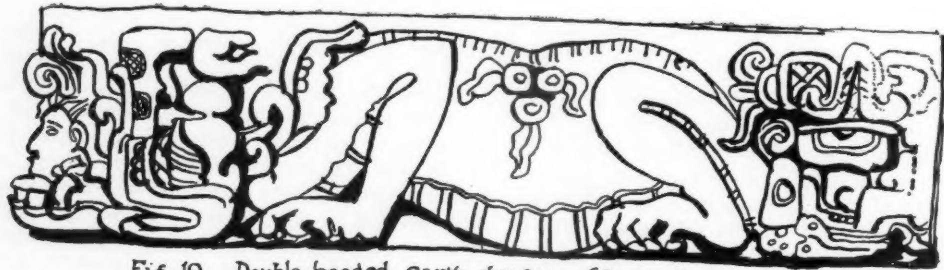


Fig. 19. Double headed earth dragon - (Copan.)

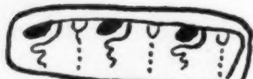


Fig. 20. The earth. (?)

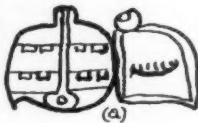


Fig. 21 The dog. (a)

(b) Dog. Ribs and breast-bone.

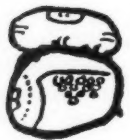


Fig. 22 The deer.

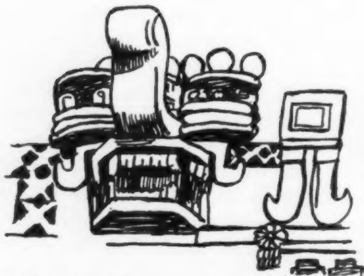


Fig. 23 The mask-panel.

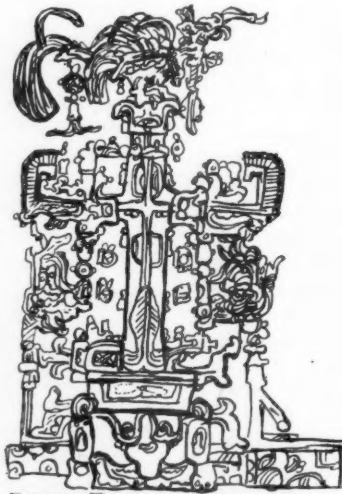


Fig. 26. The cross at Palenque.

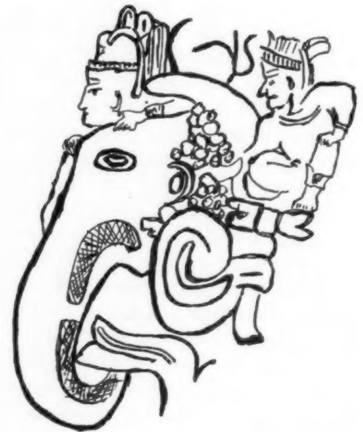


Fig. 24. The elephant (?)

Fig. 27. The ceremonial bar.

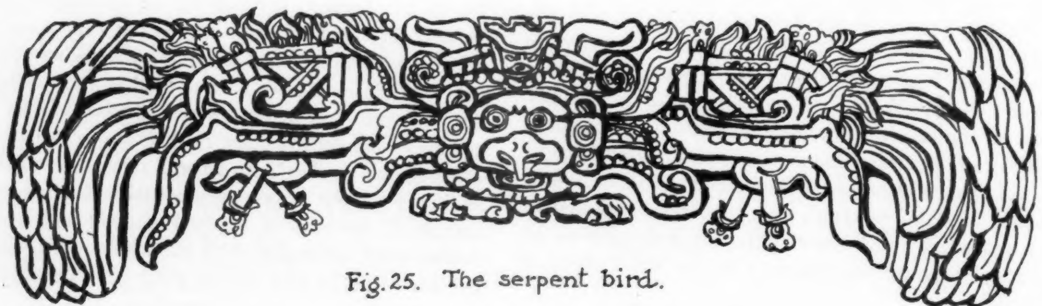


Fig. 25. The serpent bird.

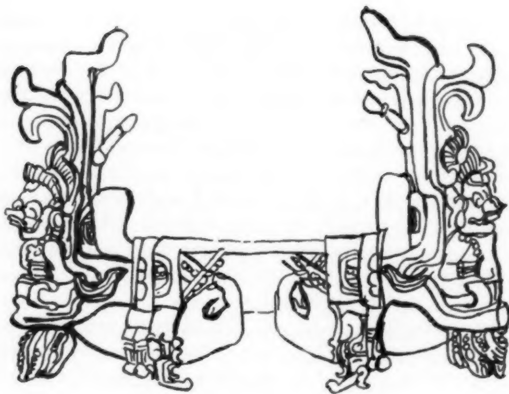


Fig 27. (b) The ceremonial bar

(c) The mannikin sceptre

(a) Aspersorium

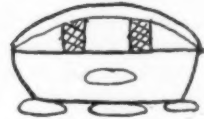

(b) Drum.

Fig. 29.

Fig. 28. Xpiyacoc and Xmncane - the tree of life

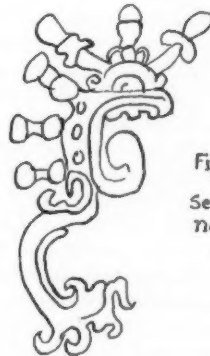


Fig. 30 (b) Serpent with nose-plugs.

Fig. 31. The serpent humanised.

Fig. 32. Typical head-dress of Maya god.

Fig. 30 (a) The crotalian curve.

snout which juts from it he was thought to send the wind upon the earth. In Mexico it was represented somewhat in shape like the long bill of a stork or heron, fringed at the base by a beard or feathers, (see Fig. 14, Quetzalcoatl) whereas in the Maya country it is always strictly serpentine in shape. Possibly the difference is to be accounted for by the fact that whereas in the more northerly region the god Quetzalcoatl was thought of primarily as the deity of the trade winds, who "swept the path for the rain gods," in his Maya equivalent as Kukulkan he was chiefly connected with water and therefore the proboscis takes on more of the semblance of a trunk through which water might be spouted than a beak through which wind might be blown. But it is very necessary to guard against any hard and fast assumption in such cases, although there is no doubt that local differences might readily account for the alteration indicated.

The very words "proboscis" and "trunk" seem to lead to the great controversy as to whether the elephant is represented upon the monuments of Central America. Here we must walk warily. Distasteful as rash speculation always is, an argument which seems to have any basis at all should be treated with every consideration, before it is finally condensed. Some years ago Professor Elliot Smith, the distinguished Professor of Anatomy at University College, London, and an Egyptologist of repute, gave it as his opinion that a figure represented twice upon the front of Stela B at Copan (Fig. 24) was a memory of the elephant, executed by a sculptor, who had seen or heard of the animal. The subject had already been treated by Parry, Gordon and Drs. Tozzer and Allen, and the statament was never challenged by Dr. Tozzer and Dr. Spinden, both well known authorities on Maya antiquities, who had identified the figure as a bird of the macaw species. I myself was more than skeptical of the elephantine character of the animal in question, but in conversation with Professor Elliot Smith he indicated to me that for anatomical reasons the figure could not be that of a macaw and that the auditory meatus was certainly not birdlike. He further pointed out what I had not noticed before, that on the animal's shoulder was seated a man cross-legged in the attitude of an elephant driver. But in his valuable treatise on Maya art (page 78) Dr. Spinden provides illustrations from Copan which show the process of development between undoubted macaw forms and the form in question. This notwithstanding, I, for one, should not be surprised to learn that a memory of the elephant had become confounded with representations of the macaw as Professor Elliot Smith thinks. Dr. Spinden states that such confusion took place between the macaw and the serpent, but in the figure in question I can see no ophidian characteristics except the cross-hatching on the trunk, and as I cannot explain away the presence of the men seated on the shoulders (one of whom seems to me to represent the maize-god) I prefer to think that here we have a sculpture of the macaw combined with elephantine and perhaps ophidian reminiscences and accompanied by the gods of maize, with whom the hard wattle excrescences of the Macaws supposed to be symbolically associated as suggesting the maize plant. Further, I see no reason why it was more unlikely that stories or pictures of the elephant should not have entered early America any more than they should not have entered early Scotland. Recent researches in culture-drifting make it impossible to believe any longer that ancient America was a *terra inclausa*, completely isolated from Asia.

An analogous question is that of the appearance in Central America of a form resembling the winged disc of Egypt. At Ocosingo, J. L. Stephens, the pioneer of Maya archaeology in America, found a lintel of painted stucco which he identified as a winged globe. It has since been destroyed by weathering and Dr. Spinden declares that it represented the bird-serpent, resembling that sculptured on the back of stela H at Copan (Fig. 25). Here the onus of proof seems to me to rest on the shoulders of those who desire to prove Egyptain influence in America, and not on the Americanist, who is concerned with the archaeology of his own region. But the controversy upon those difficult heads is as nothing compared to the storm that has raged concerning the presence of the cross in aboriginal America.

The invading Spaniards observed cruciform figures in the Maya region and at once assumed that it had been visited by St. Thomas and that the aboriginal peoples having fallen from grace, practised a degraded form of Christianity mingled with devil-worship. Perhaps the best illustration of the American cross is that taken from one of the temples at Palenque (Fig. 26). Such a cross is, indeed, a foliated tree, the yax che, or tree of life, which is associated with the god Itzamna, is probably developed from the human form, and is symbolic of the four cardinal points.

Symbols which portray objects used in ritual practice are frequently represented on the Maya buildings and monuments. Of these the ceremonial bar is, if not of primary interest, certainly one of the most important and involved. It occurs most frequently in the Southern Maya region, and is usually depicted in the hands of priestly figures. Its development can be traced with a fair degree of probability. In its earlier form (Fig. 27) it is represented by a double-headed serpent, the body drooping in the middle, the twin heads forming either ends of the symbol. A still earlier representation of this peculiar emblem is that seen upon the famous Leiden Plate, discovered whilst excavating a drainage ditch on the borders of British Honduras, and which is one of the first dated objects known to Maya archaeologists. But even here it is far from simple in design. The heads are crowded with elaborate detail and the faces of deities issue from their open jaws. At Copan many examples are

found on stelae. In the later developments of these we find the body straightened out, often decorated with astronomical signs, and the heads raised at right angles to it (Fig. 27*b*). This type is very widely distributed in the older Maya region, but is never encountered in northern Yucatan.

Another important ceremonial object is that which has come to be known as the Mannikin Sceptre (Fig. 27*c*), a small, grotesque figure held up by the priest at the end of a serpentine handle. This figure is also, for the most part, confined to the South, although isolated instances occur in northern Yucatan. The face of the mannikin in which the sceptre ends is usually reptilian in appearance, and a gobber tooth, the invariable sign of an ophidian nature, appears in the upper jaw, and serpentine spots occasionally occur on the body. Dr. Spinden is of opinion that it may represent "a modified leg or phallus, or even the umbilical cord." At Palenque it is seen held up in the arms of the priest like a newly born infant, and this representation of it has been regarded as one of these images made from paste, which were frequently offered to the gods in Mexico and Central America. In this, as in other cases, the figure is portrayed without the serpent-like staff or appendage to which it is usually attached, and in the final stage of its development the head alone appears at the end of the shaft. Mr. T. Athol Joyce of the British Museum believes the mannikin sceptre to be "nothing more or less than a ceremonial axe" with a stone blade, and thinks that the mannikin represents god B or K, both gods of rain, to whom the flint axe would naturally be sacred.

Leaving the explanation of this object for the moment, let us examine a symbol which seems to have a rather intimate connection both with the ceremonial bar and the mannikin sceptre. This is the double-headed dragon (Fig. 19), the best example of which is, perhaps, that to be seen on the side of an altar at Copan, as well as at Quirigua and elsewhere. This monster has a head at either end, but it is plain that its anatomy is composite and made up of the parts of several animal forms, like that of the dragon of China.

Dr. Spinden believes that the three foregoing types—the ceremonial bar, the mannikin sceptre and the double-headed dragon, are inter-related and shade into one another. Thus at Tikal the mannikin sceptre appears as issuing from the mouths of the serpents which go to form the ceremonial bar and the sceptre is frequently altogether substituted for the bar. At Seibal, again, the bar has undoubtedly been influenced by the dragon idea, and at Quirigua the mannikin sceptre is observed issuing from the dragon's mouth. The rear head of the monster is, indeed, the head of the mannikin sceptre, and all appear to be "different manifestations of a generalized god known as the long-nosed god."

In my view the fusion of these symbols arises out of a common origin of the figures they severally portray. The double-headed dragon, the mannikin sceptre and the ceremonial bar are all ideas having relation to the dragon in its elemental shape as the spirit of earth, wind or water. The double-headed ceremonial bar seems to me to be the symbol of the "old, old gods," the Xpiyacoc and Xmncane of the "Popol Vuh," the "serpents (or dragon) covered with green feathers," who were the counterparts of the Mexican Oxomoco and Cipactonal, who, although male and female, were regarded as one and indivisible, creative and elemental agencies. The name Cipactonal proves that the female portion of this dual godhead was regarded as the equivalent of the cipactli or great earth-dragon. An illustration from the Cortesian Codex (Fig. 28) represents them sitting beneath the tree of life and surrounded by the signs for the twenty days of the calendar. Xpiyacoc is certainly an ancient serpent or dragon deity, as the "Popol Vuh" implies, and if the faces of these gods as shown in this illustration, are compared with those which issue from the mouths of the serpents of the ceremonial bar, they will be found to have a close resemblance. This also applies to the likeness between Xpiyacoc and the face of the mannikin sceptre, the substitution of which on the ceremonial bar has already been indicated. The circle of identification is therefore complete, and all these forms will be found to refer to a dragonlike original.

Other ceremonial objects to be observed in Maya sculpture are the aspersorium (Fig. 29*a*), with which the priest sprinkled holy water, and to which were attached the rattles of the rattlesnake, and the tails of venemous serpents, and the drum, (Fig. 29*b*) which has sometimes been taken for a censer or brazier. Much data is forthcoming regarding its employment in religious ceremonies.

III

By far the most important figure in the whole of Maya symbolism was the serpent, from which, indeed, a large number of symbols and emblems were developed. It may be that the obvious suitability of the serpent form for decorative purposes quickened its popularity as a religious symbol. Although the Maya deities almost without exception partake of ophidian characteristics, none of them can with propriety be called "the serpent god." The rattlesnake seems to have been the favorite model, and its development from the reptilian to the human or semi-human form is easily followed on the monuments. In this process we encounter what has been called "the crotalian curve," (Fig. 30*a*) that is a motif which is believed to retain the essential lines of the outline of the rattlesnake. But this typical curve is more commonly to be met with in Mexican than in Maya art. The serpent

a.

b

c.

Fig. 38.
a god K.
b. god F
c god G
d goddess I.
e god P

(b.)

(c.)

d.

e.

a

Fig. 33. (a) god A. (b) Maggot sign
c) snail-like figure

Fig. 34. god B
(above). Symbol of divinity - the Ku.

Fig. 35 god C
(above) Symbol for the sacrificial flint-knife

Fig. 36
god D

Fig. 37 god E

motif seems to have undergone a process of simplification, portions of it were eliminated and in course of time it became conventionalized in several varying forms, modified by vegetable and plant motifs. Portions of other objects, too, were substituted for the several features of the serpent's face.

In certain representations of the serpent in Maya art it is noticeable that the highly conventionalized reptile has been gifted with the nose and ear-ornaments commonly worn among that people, that it wears a beard, that its fangs are exaggerated, and that it is ornamented with the nose-scroll common to certain of the gods. Natural features are conspicuously absent and acquired features prominent. Such is the spirit which dominates Maya art, which is indeed the very essence of symbolism, that by some sleight of wilful distortion as well as by mere use and want it should render its original models almost unrecognizable. There is a cryptic accent in symbolism as in philosophy and mysticism, an attitude perhaps wilfully obscure, a pride of secrecy which springs only in part from the involved character of its subject. But, apart from this, just as there are things which words cannot express, thoughts which are not possible of plain statement, so there are ideas which cannot be drawn—and it is in striving to do this that symbolism overreaches itself, becomes incoherent, so that the spoken word must come to its aid. Then it is that it becomes hieroglyphic, ideographic, and this explains why the ideograph presents so much greater difficulties of interpretation than the more obvious pictograph, which is, after all, nothing but a symbol, usually of the most simple kind.

Yet if some of the serpents delineated by the Maya are simplified and conventionalized, others again are elaborated out of all resemblance; (Fig. 31) that is, although they also exhibit acquired features, they are literally buried under a mass of detail, smothered beneath layer upon layer of ornament and symbol, so that to recognize the motif as ophidian requires faith as well as discernment. This, however, is rendered all the more difficult by the substitution of certain outstanding characteristics by other designs. Thus half a dozen nose-plugs may take the place of one, or these may appear in the region of the eye instead of the nose (Fig. 30*b*). The twist of the teeth, the elimination or dwarfing of the body, which is often merely hinted at, the placing of the jaws in the folds of the serpent instead of in the head, the delineation of the lower jaw as a mere ornamental appendage—it is such peculiarities and eccentricities of the draughtsman, architect or sculptor, which render the verification and description of ornamental detail in Maya architecture a matter of such difficulty. Volumes might be written about serpent symbolism in Maya art, but a halt must be called here to permit of the consideration of other subjects of no less interest.

As has been said, very little is known regarding the religion of the Maya, but slender as is our knowledge of this fascinating subject, it is capable of enlargement by a careful consideration of the various symbols which accompany the representations of the gods, both in painting and in architectural sculpture. And first I may here be permitted to ventilate a theory of my own that certain of the elaborate headdresses of the Maya gods are merely bundles of the various symbols which typified them bound up together. We know that the Indians of North America made, and perhaps still make, such "medicine bundles," which usually consisted of a leathern or textile wrapping containing symbols employed at certain seasons in connection with tribal ritual, and that in the pre-Aztecan period, when a Mexican hero died, such a bundle was fashioned, containing among other things a lock of the hero's hair and a small, green chalchihuitl stone, which was supposed to represent his heart or life. We read of such bundles in the "Popol Vuh," and the rather elaborate system of mummification which latterly obtained in Mexico, and which, like that of the Torres Straits, seems reminiscent of distant Egyptian influences, may have been a development of them. In a word, until I encounter good proof to the contrary, I will continue to believe that the elaborate headdresses worn by some of the Maya gods are merely their symbols bundled together, serving to indicate their personalities and to identify them equally as well as their distinguishing hieroglyphs, which, in all likelihood, they antedated by many generations.

Considerations of space do not permit me to enter more minutely into this subject here, and I must return to the description of the symbols of the gods as they occur separately, giving only passing attention to the insignia and characteristics of their deities. As is now generally known, the several Maya gods are described by the letters of the alphabet from A to P, in the absence of data by which to connect known names with known representations. God A, usually described as the Death God, (Fig 33) is drawn in semi-skeleton shape, and is symbolized by the owl. He wears a stiff feather collar which I take to be a vulture's ruff. His distinguishing ornaments are globular bells or rattles on hands and feet, on head and collar. Another of his symbols, appropriately enough, is the cross-bones, and quite as appropriate is the maggot sign which frequently serves to express him and which also denotes the day *cimi* (death) in the calendar. Spots of blood also appear in his representations, as does a snail-like figure, which may symbolize the slow but certain manner in which death creeps upon mankind. But this figure may represent a feather and, as in Maya, the first wing feather (*u cicil ulum*) was a synonym for "Knife," it occurs to me as possible that in this connection it may be employed as a variant or phonetic glyph for the knife of sacrifice with which he is often delineated. Other accompaniments are the moan birds, a bird of the falcon species, and the dog, the invariable companions and guide of the dead in Mexico and Central America as in ancient Egypt.

God B (Fig. 34) is undoubtedly a god of water, with a proboscislike and pendant nose. His symbols are torches (which he carries like the British water-god Kai), the fish, lizard, maize-plant and Vulture's head (symbols of the four elements?), which, however, are general symbols of saarifice and do not belong to him alone, As a medicine man he carries the medicine bag and the perforated wand or baton surmounted by a band, one of the symbols of magic among the Central American races. As the giver of life he is associated with the snail, the symbol of birth. He naturally wears the symbol of water, and the *Ku* or emblem of divinity.

The third god, C (Fig. 35), who has been identified by some writers with the polar star, is associated with the symbols of peace and plenty. At times he is represented with the sign which expresses "food-offering," and elsewhere by the sacrificial knife. D (Fig. 36) is pictured as an aged man, and has the serpent as a head ornament, from which depends a kind of banner containing the sign akbal "night," which is probably hieroglyphic of his character as a deity of night and lunar influences. He is also associated with the snail, like most moon gods, being connected with birth. He occasionally holds in his hands a sacred instrument formed of the rattles of the rattlesnake.

God E (Fig. 37) is obviously the Maize god, as his headdress, formed from the maize-plant, indicates. He is usually associated with food symbols and other of vegetable growth. God F (Fig. 38 *b*) is generally recognized as the deity presiding over war and human sacrifice. His mask appears to be emblematic of wounds and blood, and resembles that of the Aztec god Xipe, a deity of war and sacrifice. Like the Death god he is often accompanied by the owl. His headdress, which is also occasionally worn by god A, seems to be intended for a flaked stone, or spearhead. It is surmounted by a leaf or feather, with the *chiccin* (serpent) symbol, which is common to the Maya war gods. In some of his representations he is shown wearing the maggot sign in his headdress, accompanied by the snakes' rattles. He carries the staff with the grasping hand and thumb *pollice verso*, which probably has an inauspicious significance and seems to bear some resemblance to the ceremonial axe.

G is the Sun-god (Fig. 38c). One of his hieroglyphs is evidently intended for the canine teeth of a dog, to denote the biting quality of heat. The flower he is frequently depicted as holding is almost certainly, as in the case of its Aztec equivalent, the symbol of the life rendered up in sacrifice to him. Frequently, too, he is accompanied by the sign *I K*, "flame" or "fire." Indeed, his hieroglyph seems to be made up of this sign along with the picture of the sun, an element meaning "winged;' the sign of the mat and the woven straw roof, all of which may be taken as reading "fire above the roof."

Serpent symbols cluster round god H, who is characterized by a skin-spot or snake scale on his temple, and is accompanied by the *yax* sign and the stone knife.

The goddess I (Fig. 38*d*) is a ferocious-looking personage, and seems to me to be a feminine variant of the cipactli or earthdragon, like the Aztec earth-mother, who was undoubtedly developed from the earth-monster, as her statues show. She has, however, associations with the "water-container" or monster which swallows all the available moisture of a district, disgorging it again in the rainy season, for we see her with inverted vase in hand, from which she pours forth what seem to be floods or heavy rains on the earth. She wears the serpent both as a headdress and as a girdle and is occasionally decorated by the cross-bones of the Death god. Her necklace and earrings are of jade, possibly to denote her pluvary or watery significance, all green stones being associated with water and vegetable life. Sometimes she holds the maize-sign (*Kan*) instead of the vase.

As we are concerned here only with the *symbols* accruing to the gods and not with their apparel or attributes, we may profitably ignore those deities which possess no very marked emblems. On the nose of the god K (Fig. 38*a*) we find a strange foliated ornament, which has been variously interpreted as the stormblast, the snout of the tapir and so forth. The only other symbol of deity which seems to me to call for mention is that which appears on the head ornamant of the Frog god (P) (Fig. 38c) which is the sign for the year of 360 days and seems to connect this god with the passage of time in the agricultural sense, as the sowing of seed is certainly one of his attributes.

In articles of such comparative brevity it has, of course, been impossible to describe the symbolism of the Maya as its importance and interest deserves. But, enough has been said, perhaps, to stimulate research in this fascinating subject. In this respect, Americans are greatly favored in comparison with dwellers in the Old World by means of their proximity to the centre of Maya civilization.

"MUSEUMOLOGY"

By Louis La Beaume

AMERICA has become a land of Museums. No longer is it safe for the cultivated foreigner to twit us on our indifference to those manifestations of the Mind and Spirit which the world calls Art. Pausing for a moment in our arduous labors, we can direct him to one of our Museums. Whoever we may be, or wherever he may find us, he must be impressed by the conscious pride with which we point the way to the Temple where our treasures are immured. Each town, however ugly, wears now some precious jewel in its head. Museums of one kind or another (but mostly of one kind) now freckle the entire face of the country. My dictionary defines a Museum as a Temple of the Muses; hence a place of communion, of contemplation, of study; also as a repository, a collection of natural or scientific objects of interest or curiosity, or works of Art.

Barnum's Museum in Twenty-Third Street, New York, came handsomely under this definition, no doubt, having been dedicated to a muse and at the same time to appease man's incorrigible instinct of curiosity. Doubtless also it offered a rich field of study to the psychologists of that day, for such students of behavior must have then existed though they may not have been identified by so vulgar a term. Barnum's museum, unlike that of the Queen in Frank Stockton's story, did not specialize in buttonholes or other objects which might bore his patrons. Students of human nature have observed the methods by which this great showman aroused and continually piqued the interest of his victims. Barnum's was the Museum de Luxe of the Seventies and here were gathered what were then known as Important Objects—that is to say Amazing Examples, which teased our infinite credulity and made us gape. No expense was spared by the Director in his efforts to achieve the preposterous. No unexplored backwater of the world could sequester a mermaid if he needed one. No placid female of the Bovine family was safe from bearing a calf with two heads or six legs or web feet, if the Master willed it. Every set of twins ran the risk of being Siamese, though this fate was spared them by the shrewdness and reticence of Barnum, the Greatest of all Directors. He knew that, to be precious, an object must be rare and his marvelous self control is one of the most inspiring facts in the history of Museums. If dog-faced boys like Jo Jo came in litters, Jo Jo's distinction would become tenuous, and the public taste would cloy or grow common. Deep down in his heart every Museum Director must cherish a sneaking admiration for Barnum. He would have stayed the hand of Rembrandt; and as for old Corot! well his excesses would have been summarily squelched. We would have paid admission to see not a Rembrandt, but The Rembrandt; not one of Corot's landscapes but The Corot Landscape. Barnum had the true collector's flair— that *je ne sais quoi*—that indefinable artistic squint, which associates duplication with mediocrity. He was the arch enemy of overproduction; and what plainer men have called calamities, like the burning of the Library at Alexandria, the destruction of Pompeii, the sack of Rome, Barnum must have regarded as acts of a Divine Providence in the interest of preciousness.

We can all share this sophisticated point of view in some degree. If Parthenons were plentiful our wonder at the perfection of Greek art would be somewhat dulled; although by the exercise of strict logic we might fancy for a moment that it should increase. Objects once current, we prize now that their currency has passed, and the hands that made them have crumbled into dust. War and Earthquakes, Fire and Flood are the great factors which give Museums prestige and enhance the importance of the fragments which they contain.

Art is essentially aristocratic in the degree in which it achieves perfection; so it is scarcely strange that Museum Directors as guardians of the Temple are a little prone to become snobbish like courtiers in the ante-room of a King. For a Peerage in which Dukes are as common as Draymen is apt to be considered no Peerage at all. Any mere proletarian knows that; and as Museum Directors are becoming more numerous every year they are forming a little proletariat of their own with all the virtues and, let us say, some of the vices of the mob. They share Barnum's theory of restriction and breathe a sigh of relief when a great painter like Sir So and So dies, for they are sure that his value will rise as they gloat over their own superb example from his brush.

On the other hand they often play the sedulous ape to one another and if X runs after Monet, his studio will presently be crowded by a clamoring throng. Torn between a hunger for the unique and the solace which comes from being in the fashion, the collector's path is strewn with brambles.

Rarity, singularity, bigness, these are the shibboleths of that element in our national character which is not committed to the creed of mass production. It is perhaps not strange that we aim at these qualities in the field of Art, for are they not valued standards in the fields of Science and Natural History? Whoso owns the biggest Mastodon swells with pride to almost Mastodonic proportions; and whoso owns the only Ichthyosaurus walks with the Gods. But may it not be wholesome to remember that all Elephants were little once, or comparatively so—and that, very likely, there would never have been one Ichthyosaurus had there not been at least two to

begin with? Pride should be tempered if possible. For nature in her fecundity has spotted the earth and the teeming waters under the earth with beasts, bugs, bats and monsters of such astoundingly sensational colors and silhouettes that in contrast with the Great Cosmic Museum our little peep-shows seem very paltry indeed.

Barnum, the father of Modern Museumology, knew this. He knew it, and he knew that he must supplement the standards of science, and of nature, by standards of the imagination. A primrose by the river's brim, no simple primrose was to him. If buttons were as like as peas in a pod, a button from Napoleon's breeches would make a more particular and soul-satisfying appeal. If nature teems, the collector must be restrictive, precise, individual, unique. Of course Barnum, like all good museum men, was a teacher, and if he stressed the human faculty of wonder a little too far, he realized that astonishment is the precursor of knowledge. May be the button didn't give a very clear idea of Napoleon, or the swath he cut in the world, but it did awaken some sort of interest in that great man. A Malay kris in a glass case, a mummy in its wrappings, a reconstructed model of a Phenician galley, a fossil from the Pliocene age, these are objects which lead the imagination out beyond the end of Main Street and open ever-widening vistas into the world in which we play so tiny a part.

Thus have our ideals grown; thus have our theories been co-ordinated, until now our museums are made up of a little bit of preciousness, a little bit of conformity, something of wonder, and a good deal of expense.

Between trains, almost anywhere in the United States, the traveler may feast his eyes on a Romney or a Raeburn, a Diaz or a Mauve, a Monticelli or a Whistler, a Hawthorne or a Garber. If his time be short he need only glance at Le Penseur or Manship's Flight of Night, for these superb figures will be sure to greet him again in the next town. Titians and Velasquez, El Grecos and Ghirlandajos will not be quite so easy to find, but there are plenty of them scattered about.

The visitor may be amazed at our department stores which stock everything from hickory shirts to house-boats, but their range is as nothing compared to that of our museums. In them we have put away and labeled Chinese pottery and Greek vases, Etruscan bronzes, Siennese paintings and Flemish tapestries, Roman jewelry, Chippendale furniture, Neapolitan armour, Early American punch ladles, and now we are busy garnering horse-hair sofas and walnut sideboards of that sad era from which we have but recently emerged.

Are we glutting ourselves? Perhaps. But we are tired of being scorned for our lack of interest in Beauty, and since we have, as the saying goes, attained a competence, we are applying some of it (not all) to laying hold of the things other people have been so exclusive about; so that we may look at them if we want to. At the rate we are progressing it won't be very long before America will be one vast Museum, a gigantic storehouse of all the Art of all the ages. Having begun with the more easily portable objects, pictures, sculpture, bric-a-brac and furniture, we are now busily prying out stones from their foundations, and carting home cloisters and chapels, monasteries, Mudejar ceilings, oaken beams and panelling, rejas and reredoses; and are even casting covetous eyes on the Cathedrals and Castles of which these things were a part.

Small wonder that Europe, face to face with the inevitable, and anticipating complete impoverishment and nudity, is setting herself to the task of beginning all over again, striving to evolve new forms to take the place of her vanished glories. Evidence comes to hand from time to time, that she will eventually succeed.

That will, in a way, be too bad for us, because it will only complicate matters still further, and force us to add new wings to our museums to house this modern art. There will be great differences of opinion about it and many, like Gilbert's Aesthete, will for a long time "poo poo whatever's fresh and new, and declare it crude and mean; and that Art stopped short in the cultivated Court of the Empress Josephine." For men were always poor judges of their contemporaries and museum men like other hunters of Big Game are cautious and generally wait until they are quite sure the Lion is dead before approaching him.

But the day of mere pedantry in the museum will pass. Museums are being humanized, and made use of by people who come not to gape, but to understand, which means to appreciate. The museum of the future will be a working laboratory not only for prigs and savants, but for men and women and children; and it will often be more than that; it will bear a record of man's struggle and development and be a treasure house of his highest achievement. It will fulfill more than one section of the dictionary's definition. It will be more than a mere repository or morgue or mausoleum, it will be a real Temple of the Muses where life looks forward, where thought becomes dynamic, not content to brood on the glories of the past.

OLYMPIC DUST

By HUBERT G. RIPLEY

"*Sunt quos curriculo pulverem Olympicum collegisse iuvat*"—Hor. car. I. 1.

"QUIS volet servum pulchrum?" cried Antinous, as, obviously posing, he stood in the center of the spacious atrium, one arm resting lightly on the hip, the other draped gracefully over the slender lecythos in which sparkled priceless drops of ruby Falernian. Over in a corner a group of draughtsmen from the Studium Apollodorum, primus architectus Romanorum, were singing with strident voice, their heads inclined in close harmony:

> "O Venus regina Cnidi Paphique,
> Sperne dilectam Cypron et vocantis
> ture te multo Glycerae decoram
> transfer in aedem.
> fervidus tecum puer et solutis
> Gratiae zonis properentque Nymphae
> et parum comis te Iuventas
> Mercuriusque.*

Antinous smiled sweetly as he passed from one to another, filling their cups with the rosy elixir, for he was fond of their ways and desirous of becoming a member of what seemed to him the noblest calling in the world; we refer, it is hardly necessary to state, to the profession of Architecture. Born in Bithnya of poor but humble parents, in the beautiful city of Nicomedia at the head of the Astacenus Sinus on the Euxine, he had, at the age of seventeen, journeyed to Rome to seek his fortune. This step was taken at the advice of C. Plinius Secundus, who was for a while proconsul of Bithyna and whose keen insight detected unmistakable signs of a superior intelligence in the handsome lad. The two became fast friends and used to have long talks together while strolling on the pebbly sands of the Bosphorus; Pliny listening gravely to the boyish fantasies and half-formed ambitions of his youthful companion, and Antinous eagerly drinking in the pearls of wisdom as they fell from the lips of the kindly philosopher.

Sometimes they would fill their pockets in the morning with barley cakes, Antinous strapping a small skin of amber Chalcedon over one shoulder, and walk as far as Cius Prusias on the bay of Gemlik, where they would rest during the heat of the day, strolling back by way of Apameia in the cool of the evening. Pliny would relate the story of Hylas, son of Thiodamas, King of Mysia and Menodice, companion of Hercules in the ship Argo, and how he followed his companions once too often with his pitcher to the spring, where the green water nymphs, enamoured of his beauty, stole him away. Hercules, disconsolate at the loss of his favorite youth, filled the mountains with his lamentations and finally abandoned the Argonautic expedition altogether, to go and seek him.

"To this day," the old gentleman would conclude, "a festival called Oreibasia is celebrated by the Prusienses, who wander about the mountains and woods, a rebel rout, reeling with the fumes of the heady Chalcedon, calling on Hylas by name, as though in search of him. It is a most popular festa, one from which it would be well for you to refrain. You are far too handsome to risk meeting with Oreades and Potamides. In the words of Propertius: *Nec fuerat nudas poena videra Deas!*" he would add dryly.

Sometimes the talk would be about statuarys and painter chaps and Antinous would sit at the older man's feet for hours listening to stories about Parrhasios, Apelles, Bryaxis, Zeuxis, and Hagesander, but his favorites were always Lysippos and Hermogenes of Alabanda.

"Tell me, Uncle Caius," said Antinous one day. "do the authorities award a higher place to the order of the Erectheion of Athens than to that of the Artemesion of Ephesus?"

"My son," replied the illustrious author of the Historia Naturalis, "you are getting, as the Metaphorists are fond of remarking, beyond my depth. You had better be in Rome under Apollodorus of Damascus. He is a great man. He will teach you in the way you should go. Take these tablets and present them at the Studium Apollodorum in Coelimontana near the temple of Isis and Serapis. Vale!"

Unfortunately, during the voyage to Ostia an exceptionally long spell of the sirocco occurred. Within the memory of man no such sustained spell of torrid humidity had been recorded. The pitch bubbled in the seams of the oaken deck, and the brazen prows hissed with steam when spray from the Afric gusts dashed against them. The consequence was that on landing at Ostia, Antinous

*Hon. car. I, xxx:

> Come Cnidian, Paphian Venus, come,
> Thy well-beloved Cyprus spurn.
> Haste, where for thee in Glycera's home
> sweet odours burn.
> Bring too thy Cupid, glowing warm,
> Graces and Nymphs, unzoned and free,
> and Youth, that lacking thee lacks charm,
> and Mercury.
>
> *Connington's translation.*

found that his waxen tablets had melted, and the marks of Pliny's stylus were no longer legible.

Not to be deterred, however, our hero set out on the sixteen mile hike to the great city. Arrived thither, his first concern was food and lodging. By instinct he found his way to the Coelia Mons. It was the eve of the Saturnalia and the trattoria were full to overflowing. This district, the most thickly settled in all Rome, was teeming with life. Roistering crowds of gay revellers were dancing and singing ribald songs in the streets; people hanging out the windows and leaning over balconies everywhere. It was all so different from provincial Nicomedia that Antinous was confused and, hardly knowing what course to pursue, slipped as unobtrusively as possible into the nearest doorway. It happened to be that of the most rècherché wine-shop of the quarter, "The Golden Ass," where good cheer abounded and *vinum, feminae et carmen* were not lacking. Taking a seat at a small table in a remote corner near the serving room door, Antinous called for a small glass of Chalcedon and a barley cake. The serving maid looked at him in astonishment.

"Where did you come from, asking for Chalcedon?" she said. "This ain't no low dive. We sell nothing but Falernian on Saturday nights and there's a cover charge of ten sestertii per person—sweetheart," she added more kindly, for the first time noting Antinous with an appraising glance.

"Come now, Chloe m'lass!" said Fuscus the tavern-keeper, bustling up with a worried look. "The boys in the backroom from the Studium are beginning to throw tangerines at the zither player. Chase in and see what they want, there's a good girl. Ever since Comus left we've been short-handed, and what we're to do with Saturnalia just coming on and all, the son of Coelus only knows! Mind if I sit down and rest a bit? . . . . Have one on the house," he added, placing a small jar of wine on the table. The old man sighed deeply as he filled two cups with wine, cool and refreshing from the wine cave.

"Sir," said Antinous modestly, as he raised his cup in greeting, "I am just come from Bithnya on the good ship Boreas, fourteen days out of Nicomedia. I had letters to Apollodorus, but cannot present them. During the voyage Belphagor's fierce shafts caused the graven wax to melt, and, not to put too fine a point upon it, I too am in some concern as to the immediate future. Let us drink together, this one's on me." Again their elbows lifted.

Fuscus had been observing Antinous closely during these preliminaries. He saw an extremely well-favored youth, his shapely head crowned with a jaunty pilleus from under whose folds a stray lock or two of blond wavy hair showed against the perfect oval of a handsome face. His lithe but graceful figure was clad in a short wool tunic, and buskins of leather, held by thongs of the same material, were crossed over woolen puttees that came to the knee. His voice was melodious and clear, like the tinkling of little bells sewed on the bands that fasten the scarfs of lana-pesce about the waist of a slender Corybante.

"Why not stick around for a while and help out here till Comus comes back? XV sestertii a day and found, and half the coat-room privileges, not counting tips in the triniculum. Some weeks Comus made as much as LXXV or LXXXV drachmae when business was good. Keep away from Chloe and Phyllis though; those girls wear me to a frazzle what with temperament and all. How about it, huh?"

Antinous pondered gravely for a few moments. Alone in a strange city, no friends, little money, his tablets useless and not yet expert enough as a draughtsman to command a living wage. Here he would at least be assured of food and shelter, in the quarter near the studio of the master. Perhaps he could get a chance as an apprentice in the office of Apollodorus in the daytime and hold down his job in the cabaret nights. The thought of ancillary arles to a freeman of Nicomedia, however, was repugnant. Just then a slender little wisp of a girl approached the table and spoke to Fuscus in a language that was unknown to Antinous. Her eyes were like two enormous frightened violets, and her voice soft as purple velvet.

"All right, tell 'em I'll be in directly," replied the tavern-keeper.

"I'll stay for a while anyway," said Antinous, making a quick decision, and that, my dears, is why *humani nil a me alienum puto.*

* * * * *

Apollodorus of Damascus sat in his private cubiculum, a small room sumptuously furnished, partitioned off one corner of the vast basilica Coeliamontana. The floor, cunningly paved in marble, mosaic, travertine and tufa, depicted the labors of Hercules, and likewise served the useful purpose of demonstrating to clients various textures, colors, and materials suitable for temples, thermae, and villas. The furniture was chaste but elegant. In one corner was a couch upheld by two attenuated leopards sculptured in chryselphantine, on which the master was accustomed to take his forty winks. The back and seat of his desk chair were inlaid with tortoise shells and malachite. The great man was ruminating and tapped nervously on the edge of his desk with a silver pencil. A sheet of parchment lay spread out before him and rolls of thin tracing papyrus, saucers of ink, compass dividers, dioptrae of graduated sizes, a chorabate, and quills were scattered about the floor and hung from tabourets close at hand. A stack of unanswered wax tablets lay in a shallow osier basket marked "URGET." A stand of arms with crossed

swords and spears flanked each side of the doorway, while pinned on the wall facing the master were several sheets of full-size details of the Forum Trajani, prominent among which was a superb drawing, done in charcoal, of the imperial eagles that adorn the die of the great votive column that, 1800 years later, was to furnish inspiration to Joseph H. Freedlander.

"Vitruvius," he mused in an unusually vibrant musing voice, "laid down the rules for the prostyle, the peripteral, the picnostyle and the hypaethral as well as the circular temple among other things. I have evolved the unistyle, a temple of one column only, and Caesar has condescended to give it his divine approval. . . . I believe he thinks more of that bridge at Zernea than of his new Forum. That reminds me, I must give Decrianus that MCDXXVIII sestertii I promised him—he's a good scout and an exceptional engineer. He handles the boys in the outer office in grand style—makes 'em work. No ambition, though—content always to slave over the drawing table and let somebody else grab all the glory. That's what comes of marrying young and raising a large family. . . . This fellow Hadrianus now, he doesn't lack ambition,—thinks he's an architect. Got some good ideas though; remember the time he came to me at Ulpia with his silly little design of the basilica of Plotina—wanted a crit—told him to go and plant pumpkins! How Trajan laughed! Hadrianus took it decently, I must admit—oh, well—what is it now, my child?' . . . this to his amanuensis, who had entered during the latter part of the master's soliloquy.

"If you please, sir, the Anti Pluvius people say they've got to have those skylight details; the Boutardes foundry want the models for the bronze doors approved; Fliny, Troy Brothers' foreman, reports that our detail CXIII of stone G II is half a doron short; your appointment with the god Trajan is for four, and there's a young man wants to see you; he's been here five times already and waited hours. Says he's from Bithnya and speaks Syrian."

"Oh, well, show him in," said Apollodorus with a sigh.

Antinous entered the sanctum of the great man somewhat shyly. He saw before him a notable figure, a Hellenist with "the incomparable Greek sense of elegance in art and decoration." At that time the master was fifty-two or fifty-three years of age, of medium height, abdomen slightly pendulous, muscular in build and decidedly choleric in temperament.

"Sir," began the young man, "I desire to enter your studio as an apprentice. Here are some drawings I made in the high school. The noble Plinius, in Nicomedia, recommended me to you, but his tablets melted in the sirocco during my voyage hither. See, the marks of the stylus can barely be made out, but the Proconsul's signet shows clear. . . . I think the Forum Trajani is the most beautiful place I ever saw!"

Having said this all in one breath, no mean feat in itself by the way, Antinous paused with anxious expectancy. The first words, however, were not addressed to him. Turning to his amanuensis Apollodorus suddenly exploded:

"By all the cohorts of black Ditis! was ever a man so vexed with piffling trivialities? Bah!" Turning in his seat he gave vent to a typically Roman expression. "Tell the Anti Pluvius people to follow the specifications, and to observe articles XIV and XVI, IVth edition, S. I. A. R. document CXIII. As for that red-headed rascal Fliny, I told Troy Brothers IV years ago to fire him. He's always finding some mistakes in our drawings! The models can wait, but Caesar presses—it's three-thirty now. Send a messenger for my car at once!"

During this diatribe the great man was watching Antinous without seeming to observe him. The youth stood at attention, outwardly calm but inwardly perturbed. The vast basilica was hushed as the amanuensis, quaking in every pore, tip-toed softly from the room.

"Ecce! Iuventus," said Apollodorus, "Your drawings are not without merit. They have an Attic flavor that intrigues me. With time and study you should go far. Unfortunately we haven't an opening in the Studium at the moment. Come in after the Bacchanalia, one or two always drop out during that hectic festival. It's the XIIIth labor of Heracles to keep an organization together these days. Ask for Decrianus, he's always sober. A finer engineer never built a testudones. A thorough grounding in geometry and construction is what you need. I suppose you're keeping up your music. Where are you staying? The Golden Ass? . . . H'm—oh well, the wine's good there, and the Copiac eels! . . . none finer in the Imperial City. Look out for Chloe and Phyllis though. Those girls would spoil a lad if he didn't watch out! Especially Phyllis, the dark one . . . Remember Horace's "Ad Phyllidum?"—Yes?—good. Ars longa, you know. Vale!" The primus architectus carefully adjusted the folds of his toga and stalked majestically from the room.

"The Palatine!—and step on it, driver!" he said as he passed through the door.

Antinous walked thoughtfully down the street until he came to the Forum Trajani. Workmen were just removing the scaffolding from the great votive column, and its matchless sculptures were for the first time being revealed to an appreciative world.

The Forum Trajani was the most magnificent of all the Imperial fora. Planned in accordance with the rules of Vitruvius (Book V. I.), with certain daring innovations that the fertile mind of Apollodorus was keen enough to devise, its stately colonnades flashed their nacreous whiteness in the brilliant sunshine of early spring, while the swelling lines of the curving ends comported with the inequalities of the terrain. Already most of the shops were rented, and the great basilica

Ulpia*, one hundred and eighty feet wide by six hundred feet long, fairly pullulated with a mass of people drawn from every quarter of the world.

Between the Quirinal and the Capitoline hills there originally existed a saddle or ridge of earth, estimated by some authorities as having a height of 144 feet. Colonel Fullerton doubts this, however, and is inclined to place the height as somewhere around LXVI cubits (the Colonel always thinks in Roman numerals). The removal of this huge mass of earth (the cost of which Trajan paid from his privy purse), to make a site for the magnificent votive column, was a public spirited act, showing the importance attached by the Romans to the victory over the Dacii and their king, Decebalus, who had long been a thorn in the flesh of two Emperors.

The column itself, in height just 100 Roman feet, (97′-9″ in our language), depicts in sculptured relief stirring scenes from the Dacian campaign, and contains over 2,500 figures, besides a wealth of ornamental detail that stamps it as one of the finest and most glorious monuments of antiquity. Antinous felt this keenly (all except the antique part of course), as he gazed on its matchless beauty, for in those days an unrivalled view of the reliefs could be obtained from the upper stories of the Bibliothecae and the top gallery of the Basilica Ulpia.

It was the noon hour, and a group of young men from the Studium Apollodorum, some of whom Antinous recognized as frequenters of "The Golden Ass," were clustered around the die. They were talking excitedly about some theory or other, and the young Bithnyan drew near to listen.

*A fragment of this basilica still stands, and in one of the apses is the celebrated Restaurant Ulpia. Through a low doorway about five feet high and two feet wide one enters a great vaulted hall, where busy waiters pass to and fro among the guests with platters of fettucini and fiascos of Massic. Good cheer abounds and the place is a favorite one among the cognocenti. It is possible for the prankisly inclined to drop a guest with a snootful into the now abandoned Forum, purely as a lark, of course. This happened to a young friend of ours, a naval officer, a few years ago, and he spent a *mauvaise quart d'heure* dodging the warlike tomcats in the moonlight, until almost dead with fright, balancing on various fragments antiques, he was finally succored by his delighted comrades.

"Your're partly right, Artemion, but I'll show you where you're wrong," said one, "The Doric Order was the first to arise. Its antiquity is greater than the Roman people. When Dorus, son of Hellenus, and the Nymph Opiticos, reigned over all Archaea and the Peloponessus, he built a fane to Juno in Argos. This was before the rules of symmetry were invented and the old boys did as they pleased about modules and minimae."

"Peucestes has been reading Vitruvius," replied Artemion, with gentle sarcasm: "Perhaps you can tell the gentlemen just when the rules of symmetry were established?"

"Strangely enough, the rules of symmetry for the Doric Order were established in Ionia," continued Peucestes. "The Ionians started in by building the temple of Apollo Panionios and used the order they had known in Doria. They measured the imprint of a man's foot, and found it one-sixth of his height, so they made the column six diameters high, thus establishing the rules of symmetry for the Doric Order."

A young man called Gnaeus by his companions, noting Antinous, cried out:

"I say, here's that handsome chap from 'The Golden Ass,' that Chloe and Phyllis are so crazy about. You come from Ionia, don't you? How's this column agree with the rules of symmetry of the Doric Order in Ionia?"

"I think Apollodorus has established his own symmetries, and has combined in an harmony the sturdiness of your ancestral Etruria and the suavity and grace of immortal Hellas!" replied Antinous.

"Well said, old fellow!" they all applauded. "We'll go with you to the Golden Ass and drink the master's health, and that of the god Trajan."

Chatting and laughing gaily, the company filed out of the forum toward Coelimontana.

"These fellows are the real thing," thought Antinous as he trailed along with them:" Gneaus is a particularly good egg. I'd like to know him better."

SOME POSSIBILITIES OF OUR JOURNAL[1]

By R. Clipston Sturgis

THE new form of the Journal, without advertising, is at once a venture and a challenge. Any professional body can publish a professional journal and force its membership to support it; it is quite another thing for a profession to publish a journal which others will wish to read. Unless the Journal can do that, it is not giving the members of the Institute their money's worth.

If one looks back fifty years over the history and accomplishments of the Institute, one may be encouraged to prophesy that the Institute can publish a magazine which will interest the cultivated reader. There is a small but growing class of people in this country who take a real interest in the arts, and who have sufficient knowledge to appreciate and understand them. To that class the Journal makes its appeal.

The membership of the Institute is probably on a higher intellectual level than that of any body of architects elsewhere, simply because nowhere else has architecture, as a profession, held the place, intellectually and socially, that it holds here. Even in England it is only of recent years that architecture has been considered a profession a "gentleman" could enter. The profession in the United States has been drawn from men who have had the best education available, and have then added to that, professional study in the best schools and often the advantage of travel abroad, where they have seen and appreciated the architecture of England and the Continent with eyes untired by familiarity. Our Institute membership can compare favorably even with that of the Royal Institute of British Architects. Oxford and Cambridge graduate with honors men who are probably better educated and more generally cultivated than the honor men in our leading universities, but our universities graduate a great many more men who have a fairly high intellectual and cultural standard. It is from this class that many of our men are drawn, and the influence of these men is felt by the draughtsman who has not had such an education, but who comes under their leadership and teaching.

As a result there is in the Institute a large number of men who could and do write well on subjects that are only indirectly connected with architecture. There are architects whose critical judgment on painting and sculpture would command respect and attention. There are others who could write interestingly on music and the drama, on poetry and fiction.

The practice of architecture forces the architect to know the kindred professions of engineering and landscape gardening; indeed the latter is so closely allied that one wonders why the landscape men do not become affiliated with the architects. There is no more real distinction than between physicians and surgeons. This relation of the architect to the engineer and landscape architect opens up another field for Journal articles.

The architect learns perforce a good deal about other professions and businesses. One cannot plan schools (intelligently) unless one is familiar with modern educational standards and ideals—perhaps even sufficiently to oppose their mistakes. One cannot plan banks without learning much about banking. One cannot plan office buildings without learning much about real-estate transactions and financing—in fact many architects more or less successfully dabble in both of these. And so it is all along the line, every building carries with it a new problem, brings the architect into contact with new activities and interests, so that an architect with a fairly long and varied practice has his mind stored with a good deal of interesting material which at first sight seems to have nothing to do with architecture.

Any one who has read DeMorgan's "Joseph Vance" will see exactly this. DeMorgan was not an architect but a potter. He was, however, all his life in very active contact with builders, architects, painters, sculptors, workers in glass and metal—people who loved beauty and people who wrote about it. At sixty-five years of age he wrote "Joseph Vance," and one sees from this and his other books what a treasure-house of memories his mind was.

Now all this is to suggest that among our own membership we have plenty of men who can write for the Journal articles that others besides architects may well enjoy reading, and that the Journal, which cannot very well do much in the field of contemporary architecture, might very well interest its readers both in and out of the profession in articles on various subjects related directly or indirectly to architecture. A group of twenty-five or even fifty men could certainly be found who would be able to write. It is for the profession to prove that the Journal they publish is a worth-while magazine.

[1] A letter to the Secretary of A. I. A., June 26, 1928.

OUR INDUSTRIAL ART

The Emerging Designer

By Richard F. Bach

What is a designer?

Most definitions will bear too little analysis; there are always ands or ifs; shades of meaning cloud the facts, disguise them and, except to the near vision or to the well-informed beholder, clothe the skeleton of real significance with a false exterior that misleads. Thus we may feel assured in advance that if we set out to define a designer we must inevitably fail, for we shall probably define the abstract ideal from which the reality greatly differs. In other words, we should proceed blissfully to state what a designer should be—such is the dictionary (or is it the missionary?) habit—only to discover that the production of industrial art operates according to certain other equally exact but much less ideal books called ledgers and budgets, which somehow seem to be necessary and which must be made to look well or the designer's job will not look well either—and any need to define him, incidentally, will disappear.

There are always those who contend that designers have no quarrel with ledgers and that to tilt with such windmills is a Quixotic trick which would lower their social status. Any who hold such an opinion and any designers weak-minded enough to see themselves as creators of form rather than as workers in form belong, of course, among the pharisees and sycophants, and we have no reason to believe that modern production will worry a great deal about them, nor yet find their immaterial creativeness an essential element in a busy market.

But why bring in ledgers? To continue what may seem a cryptic inquiry, one might in Yankee fashion answer the question by asking another, namely, why are ledgers written in black and red ink? Business men refer to their deficits as so much "in the red." If a concern producing furniture, clothing, metalwork, jewelry, rugs, millinery, has figures "in the red" on its books, the cause may be accounts collectible and it may be poor investments or poor salesmanship, but it is just as apt to be poor design.

Often enough have we seen poor design carry products down into the oubliette of bargain counters and remnant sales. So perhaps there may be a more than casual relationship between the designer and the ledger, one calculated to help our definition-making and to explain the fact that designers are once more emerging from the anonymity of volume production.

As a matter of fact, the designer has for the first time found an opportunity to define himself. His emergence into the blinding light of public notice has prompted the foolish question as to what his function really is, besides that of making pretty portraits of patterns on paper. It is a logical possibility now, therefore, to define him "from the facts" and so safeguard future dictionaries against the ills and iniquities to which they fall heir by virtue of being dictionaries. And in all of this we ask consideration of the fact that architectural designers are not referred to, but rather those engaged in providing designs for the industrial art field where the duplication of poor designs is still a crime, in moral effect as destructive as dope, although not productive of physical injury; yet even here some not too ludicrous exceptions might be cited, carrying us into pathological fields not generally trod in discussions on design or designers.

It may be regarded as something more than a surmise that designers, good or bad, require training of one kind or another and that the quality of the training has more than passing influence upon their value to an employing producer of industrial art; and, therefore, also no slight effect upon the influential red figures in the ledger already referred to. Our concern here, however, is with the designer in his job. Whether he is fully trained or, as a critic remarked, only done on one side, will have a good deal to do with the kind of job he has and, these days, how long he will hold it; for the emergence of the designer has increased his responsibility toward "his public," a fact not overlooked by the employer. The latter is now willing, in some few cases, to give his designers more credit, but in corresponding degree he also demands results. This not in the form of good design, for most employers are fabulously inadequate judges of design, but in the form of sales results.

It will be seen that since the designer, if he is worth his salt, is to achieve these results without loss of self-respect as an artist, his task is no easy one. The chief recompense to the designer at this stage is the purely mental one, growing out of the knowledge that the purchasing public is daily becoming wiser on the subject of design and more intelligent in its reactions to style (not fashion) impulses. The clamor for novelty is not over, nor ever will be, but it is certainly possible now, as even ten years ago it was not, to infuse into alleged novelties a higher caliber of design. We prefer to find such improvement in the ordinary and less expensive items, for these imply sales to a larger and hitherto less exacting public.

In volume production the designer now has his opportunity to show that good design is not itself a breeder of expense and that it is bound to be a speeder of sales.

And again, he does not face a loss of imaginative vigor or of individuality because of large volume production. He acquires reputation and achieves distinction as he proves himself able to produce designs of contemporary merit, thoroughly salable and also thoroughly good.

Thus the designer's function is not difficult to define. He must be regarded as an important part in the complex machinery production. He is not exactly the motive power, nor is he the oil; perhaps he is the drive wheel or possibly the belt which harnesses motive power to machine, so giving it reason to move.

The designer must understand market demand, the immediate market of his own type of goods and more especially of his own firm and its competitors. He must have a knowledge of materials and of processes of manufacture. He should not be ignorant of selling methods. More than all this, he must be, first and foremost, a person of certain natural aptitudes which have been developed into rounded effectiveness by adequate training and kept in continuing effectiveness by constant study. Where find this paragon? And why seek him, for he cannot be of flesh?

At the beginning of these slightly related paragraphs we carefully abstained from making promises that a definition of the designer in his contemporary guise would be forthcoming. On the contrary, we seem to have taken care to step into the same pitfall which awaits all definition-makers. Nowhere will a designer be found who measures up to the full stature of the specifications given in the preceding paragraph. We have perforce made note of ideal requirements. The industries all differ and their designers vary accordingly.

However, by current developments the genus designer has been classified and his characteristics noted. He will not, for a few years yet, come to his own. Certainly not until we have brought the schools into line in effectiveness and not until employers more generally recognize the sales value of good design and, finally, not until the designer's creative product has been given some protection at law.

INSTITUTE BUSINESS

The Secretary takes this opportunity to address the Membership, and the Chapters, on two subjects which the Board of Directors believes should be brought to their attention.

The Board commends, as highly effective procedure, the admission ceremony now well-established in the Washington State Chapter.

It also commends the action of the Washington, D. C., Chapter in amending its by-laws to bring the affiliation of contemporary artists with the Chapter.

Discussion of these subjects is as follows:

Admission Ceremony for New Members

The following paragraph from the Board's report to the Sixty-first Convention is self-explanatory. Chapter officers are requested to consider the feasibility of using the plan of their own Chapters, and to discuss it at the next meeting, even though that be as late as October.

In order that new members may be made familiar with the standards of The American Institute of Architects which have been developed by long usage, the Board recommends that all Chapters evolve an initiation ceremony, the central feature of which shall be the reading of the official standards of Professional Practice of The American Institute of Architects. It is the belief of the Board that this will impress upon incoming members the helpful principles that have been found sound and beneficial in the practice of our profession. Such a reading of the Principles of Professional Practice should also serve as a re-affirmation of the beliefs of all members.

Affiliation of Allied Artists

The Washington, D. C., Chapter, in its desire to support the principles of collaboration in the arts, has taken steps to bring about the affiliation of contemporary artists who are not eligible to full Institute membership. The Chapter plans to amend its by-laws in a very definite manner, and requested the approval of the Institute Board on the amendments. At the May meeting of the Board such approval was freely given. It was directed that the action of the Washington, D. C., Chapter be commended, and called to the attention of the other Chapters.

The procedure proposed by the Washington, D. C., Chapter is best illustrated by the amendments to the Chapter by-laws, which amendments, as approved by the Institute Board, are as follows:

SECTION 1. Conditions of Affiliation

There shall be affiliated with the Chapter a group of persons not eligible to membership in the Institute but who, within the Chapter territory have, by accomplishment in the arts and crafts allied to architecture or in any work tending to promote the ideals of the profession, merit such recognition. Members of this class shall be known as Affiliates of the Washington, D. C.,

Chapter, A. I. A., but shall have no right to the use of the name American Institute of Architects.

Prior to December 31, 1929, the Chapter may admit not to exceed ten such Affiliates and, thereafter, not to exceed two additional Affiliates in any calendar year.

SECTION 2. Initiation Fee; Annual Dues

Affiliates shall be required to pay no initiation fee but shall pay Chapter dues in the amount of ten dollars per annum on like conditions and subject to the same penalties for non-payment as are provided in the case of Chapter Associates; but, except for non-payment of dues, affiliation may be terminated only by the resignation of the Affiliate duly submitted in writing and upon the discharge of any indebtedness which he may have incurred; or by a unanimous vote of a meeting of the Executive Committee at which at least seven members are present.

SECTION 3. Nomination and Election

Nominations for election of Chapter Affiliates may be made by any member, Chapter member or associate and shall be made to the Executive Committee in writing, setting forth in detail the grounds upon which such recognition is claimed, and shall be seconded by at least two other members, Chapter members or associates. The Executive Committee shall report such nominations, with it's recommendations thereon, to the Chapter at a regular meeting, but they shall not be acted upon until the next meeting following and due notice of such meeting and the fact that the nominations are pending shall be sent to each member, Chapter member and associate. It shall require the affirmative vote of three-fourths of the members, Chapter members and associates present to elect Affiliates.

A person who, having been elected Affiliate, fails within three months after the date of such election, to accept affiliation and who fails to make payment of at least one-half his annual dues, shall be deemed to have declined such election and shall not again be eligible for admission to this class.

SECTION 4. Privileges

Affiliates shall not be entitled to vote or hold office but may serve on committees having no connection with Institute affairs.

KANSAS CITY CHAPTER MEMBERSHIP PLEDGE

In connection with the Secretary's communication, published elsewhere in this issue of the JOURNAL, regarding the Board of Directors' endorsement of the Chapter initiation ceremony, it is interesting to note the adoption May 10, 1928, by the Kansas City Chapter of the following pledge for all new members:

Recognizing that the American Institute of Architects seeks to develop, exemplify and enforce the highest traditions of our profession, I do hereby subscribe to the conditions set forth in the by-laws of our local chapter and of the Institute at large. I promise to conduct myself in accordance with the principles of professional practice of the American Institute of Architects to the best of my ability.

I agree to pursue the practice of architecture with proper dignity and to hold the welfare of my clients as a trust. I promise to attend regularly the meetings of the Chapter so that I may benefit from the interchange of opinion and contact with my professional brothers.

I further pledge myself to regard scrupulously the rights of my professional brothers and to give freely of my time and talents to all the activities of the chapter; to avoid unauthorized competition; the undercutting of my brother's fee; also to avoid unwarranted publicity; to acquaint my client in advance of the customary professional charges; to receive my compensation directly from my client, and to make my fees commensurate with the services I render.

Finally, I pledge myself to co-operate in advancing and extending, in a proper manner, the influence of the American Institute of Architects.

It was also resolved by the Chapter that all present members be asked to sign the pledge and that at each future meeting, the names of those members who had not responded to this request, be read.

CHAPTER NOTES

The Oregon Chapter has just honored a local craftsman, Mr. Iohan Konrad Tuerck, worker in wrought iron, by presenting him with an illuminated parchment "in recognition of his signal ability and achievement as a Master Craftsman in Wrought Iron."

Mr. Alan McDonald, Chairman of the Publicity Committee, Nebraska Chapter, recently conducted a party of sixty-one school children on a visit to Mr. Goodhue's Nebraska State Capitol building. Mr. McDonald had previously supplied the visitors with literature on the capitol and much interest was shown in the visit not only by the participants, but by the local newspapers.

The Chicago Chapter, in co-operation with the Illinois Society of Architects and the North Shore Society, is raising a fund for the erection of a suitable monument at the grave of Mr. Louis H. Sullivan. The design and necessary drawings are being contributed by Mr. George G. Elmslie.

The Kansas City Chapter has voted to contribute the Institute refund for delegates to the recent convention at St. Louis, to the Goodhue Memorial Fund.

FROM OUR BOOK SHELF

Discussing the Industrial Arts

The theme of this book[1] is not so much "The Industrial Arts" as education by means of the industrial arts and I regret that it was not frankly titled so. In the introduction, better perhaps than elsewhere, are pointed out the possibilities of broad education through experience in the various handicrafts and the following up and investigation of such leads as are brought to light by the experience, even if it is only a meager one.

"The science of common things, if we may use the phrase, is becoming a fundamental factor in modern education. Intellectual insight into the wide relationships of the industries, deeply impressed by means of actual practice in the industrial arts, gives a fresh outlook upon, and value to, subjects like history and geography. The lessons in woodwork will combine enquiries into the history and development of tools, and examination of wood and its sources, including types of trees, lumbering, transport, sawing and seasoning, together with the history and methods of woodwork. Iron is traced from its original state as ore, through the various processes to the highly finished article of steel. The enquiries involved will lead the scholars to many parts of the world, helping to render the geography lesson clearer, more tangible, and vital. History is unfolded as the evolution of methods is traced through each epoch and phase of civilization. Constructive history, too, rather than destructive."

The whole book of about 300 pages does not make out a much better case for craft experience in education than this one above-quoted paragraph. But we must not forget that the great benefit of study through experience in the industrial arts is that it puts life and interest in study and if the investigation and research incidental to work in the industrial arts be made too far reaching and too detailed, it may become as irksome and dry as learning the "three R's" by rote. There is no question that providing personal experience for the student and leading him to investigate all thoughts and facts incidental to the experience is the modern and really promising method in education, and fortunately is in use in many progressive schools, at least in this country. If it was the intention of Mr. Glass to write a book introducing this modern educational method to those ignorant of the cultural possibilities incidental to thoughtful study of the handicrafts, or to provincial teachers dreaming of release from the dreary methods of a bygone day, he has been fairly successful, despite the inclusion of much extraneous and diverting material. If it was the author's intention to write a book on the industrial arts, he has produced a mere smattering.

B. J. L.

[1] The Industrial Arts, by Frederick J. Glass. The Universisy of London Press Ltd.), 10 and 11 Warwick Lane, London E. C. 4.

ANNOUNCEMENT

New College of Fine Arts, New York University and New Department of Architecture

The growing demand for architectural instruction is conclusively shown by the great success of the diploma course offered by New York University in September, 1926. In collaboration with the Beaux-Arts Institute of Design this course was organized by Professor E. Raymond Bossange, formerly Director of the School of Architecture of Princeton University. The new Division of Architecture now numbers 140 students and has a faculty of twelve instructors.

Next September in addition to the diploma course, which will be continued, a new course leading to the degree of Bachelor of Architecture will be offered and the Department of Architecture will be a part of the new College of Fine Arts recently approved by the Regents of the State of New York. Because of the exceptional adaptability of the Department's organization and schedule, students will have many and varied opportunities to select a course particularly suited to their preparation and time and closely corresponding to their needs. Both day and night courses will be offered next term.

In all courses advantage will be taken of the exceptional opportunities offered for the study of methods of construction and the practical and artistic solution of new problems and different styles of architecture in this city.

A Government Opinion

Mr. Fenhagen of the Baltimore Chapter stated at a recent chapter meeting that his firm, Buckler and Fenhagen, had been notified by the Internal Revenue Department that the practice of architecture was not to be considered a profession, but rather a business because architects employed draftsmen who produced revenue for them.