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I.—THE QUESTION STATED.



WHAT is to be the character of the style of artistic architectural design which sooner or later is to become established in the United

States as a national style? Of course this is a speculative question; but, to American architects and connoisseurs, it is not merely an extremely interesting one, it is a highly important one, and indeed a practical problem for daily consideration.

Americans may ask whether it is not for themselves to solve this problem, without any help from friends, however friendly, in the Old World—a world, moreover, which to many persons in these days seems somewhat effete in many ways, and confessedly, amongst the rest, not up to the mark in architecture. Nor is it at all unreasonable to take up such a position. The present writer, therefore, professing straightforwardly a respect for American enterprise which enables him in all sincerity to regard it with the utmost confidence, as perhaps the most vigorous force of its kind at present moving the human race, must ask leave to offer to American readers a few observations upon this topic with a considerable amount of unaffected hesitation and even diffidence.

That, by the mere everyday operation of the natural laws of intellect, there

must in due time be developed, in the peculiar circumstances of American progress, a particular variety of that artistic treatment of building which is one of the instincts of mankind, is a proposition that is scarcely open to debate. The question before us therefore is simply this: Considering what these peculiar circumstances are, and having regard to those natural laws, how far can we foresee the outcome? Is this American originality likely to be great or small; essential or not; good, bad, or indifferent; of speedy achievement or slow; permanent or evanescent?

II.—A PECULIAR CONTROVERSY IN ENGLAND.

It may be well to premise that there is at the present moment a very peculiar and somewhat acrimonious controversy agitating the architectural profession in England, or at any rate in London, the vital merits of which—if they be vital—may not be very clearly understood by Americans. Apart from those personal considerations and minor local issues for which we always have to make allowance in such conflicts, it would appear that certain classes of the more artistically-minded or romantic architects—mostly young men, of course, but not all—are very seriously disposed to think that the time has come when the artistic designers of building ought to cut themselves adrift from the commonplace men of business.

In other words, the working partnership hitherto existing between the architecture of "art" and the architecture of "practice" ought, they say, to be dissolved. It is not easy to discover how they propose to accomplish this, especially in the face of a decidedly Philistine public like the English; but we are bound to suppose at any rate that the leaders of the movement, honest enthusiasts of the studio as we know them to be, see their way to make themselves more useful in the capacity of specialistic artists attached to the building-work of the community than as merely expert administrators of that building-work in a general way. To put the case in another form, they would apparently prefer to be themselves occupied exclusively with the graces of building, or at least with the direction of such kinds of building only as are demonstratively æsthetic, leaving the merely utilitarian and unæsthetic work to be conducted by inartistic "surveyors." The "architect," they consequently affirm, is *an artist* pure and simple, and "architecture" is *art* alone.

To emphasize the distinction here involved, our remonstrants point to the existence of a state of things which may be acknowledged to be unsatisfactory in theory, namely, that a large proportion of the most prominent practitioners as "architects" by name throughout the country make their living out of such transactions chiefly as the valuation of house property for purchase, rental, or compensation, the assessment of repairs or dilapidations, the settlement of builders' accounts, the business of litigation, the official work of public inspectorships, and so on, transactions in relation to which, not only has the romantic element no place at all, but the artistic use of the pencil has presumably been lost if it was ever possessed, the "architect" having degenerated into nothing better than a general agent, the very respectable (and very prosperous) ally of the auctioneer and the lawyer.\*

If this revolt should eventually result in any practical modification of the existing system of practice, the effect upon Architectural Art in England may be important; and it may indeed extend over the whole Anglo-Saxon world; but it must not be forgotten that the rapid advance of artistic education in the English profession may before long change the whole aspect of the case, and we cannot say in what direction.

### III.—THE VIEWS OF THE PUBLIC.

It cannot be doubted, however, that the "man of affairs" thus complained of is precisely the kind of "architect" whose professional services the English public generally desire to have at their command. If he knows enough of the commonplace graces of design to make a building presentable—and it cannot be disputed that he generally does—so much the better; if he prefers to rely upon a qualified assistant, nobody cares; but the foremost of all considerations with the typical Englishman is that the building transaction, as a whole matter of business, shall be conducted in a proper way commercially, that is, with all the satisfaction attaching to good plan, economy of outlay, substantial building, and smooth sailing, with the addition, as regards the graces of appearance of just such a moderate amount of elegance as shall be palpably unostentatious and indeed a little reticent, and thus creditable to the good sense of the owner and the public. In a word, business is to be business throughout, and the artistic dressing, like all other kinds of dressing, must be kept within bounds. Of course there are certain classes of the community who interfere a little more with artistic considerations, but the general feeling is as we have here described it; and indeed is it not very much the same everywhere else—even in France, which is the happy hunting ground of the Arts? At all events, it cannot be hoped that in England this romantic quarrel will have the benefit of any large amount of public sympathy, and unquestionably it will be left to the architects to settle amongst themselves.

\* We suppose it is hardly necessary to inform even our "lay readers" that there is nothing in American professional practice at all answering to this description of what prevails in England.—EDITOR.

## IV.—THE ORIGIN OF THE QUARREL.

Any one will easily understand that the dreams of youth in matters artistic have always taken the form of an urgent demand for immediate and radical reform, and in estimating the value of the movement this consideration is not difficult to discount; but, after making all due allowances of such a nature, it certainly seems as if the force of the remonstrance remains. Norman-Shaw R. A., Bodley A. R. A., Jackson now A. R. A., and several other prominent leaders, are not young men, nor are such allies as William Morris and Walter Crane. The history of Art has always progressed slowly, and the student of architectural history will certainly feel no surprise if we suggest that the apparently sudden revolt of the artistic men under such direction is found to have been simmering in London for about half a century. The so-called "Queen Anne movement" (which is very closely identified with it, even in its more frivolous forms) can be distinctly traced back to a date anterior to the International Exhibition of 1851; and there can be no question that one of the most conspicuous results of the uninterrupted series of such industrial congresses running all over the world has been a gradual development, according to circumstances, of artistic instincts everywhere. Half a century, indeed, is but like a day in the march of architecture; the construction of a single edifice will sometimes occupy a longer time without being unduly protracted. Let us suppose, then, the quarrel of the architect-artist with the architect-surveyor to be the outcome really of this universal growth of artistic feeling; and let us conclude that it has taken this shape in London simply because London is at once the headquarters of the 1851 movement and the established seat of that Philistinism which has to be assailed and overthrown thereby. If this be so, then the attack which the "Art-Workers' Guild" has seen fit to make upon the "Institute of Architects" in London ceases to be a petulant storm in a tea cup, and becomes a grave historical incident, and charged, no doubt, with momentous

results for future evolution. It is not to be regarded as only whimsical Queen-Annism kicking up its heels; fashions come and fashions go, while Art runs on forever. Neither is it a mere assault by impatient youth upon indolent age; or by the outs upon the ins; or by the have-nots upon the haves. Such outbursts as these are commonplace and easily gauged; but there seems to be something much deeper in this, and, if the theory we have hinted at will hold water, it behooves America as well as England to see to it. Are we to understand, and if so, in what sense are we to take it, that Architectural Art has declared war against business?

The Socialist question appears to be getting mixed up with this, but that we need not discuss here. The doctrine that the working of natural law has gone hopelessly away in all human society is no novelty; nor is the suggestion at all to be wondered at that if Tom, Dick, and Harry had but been in the way at the beginning, things would have gone very much more to their mind.

## V.—THE ANGLO-SAXON QUESTION.

The question of the future of architecture in America is of course not the same as that of the future of architecture in England, but nevertheless the two are nearly allied. What is so well known as Anglo-Saxon civilization is the motive power in both countries, yet, as regards the potentialities, it will probably be admitted everywhere that, however sturdy the maturity of the one nationality may be, the youth of the other is herculean. It is not necessary even to suppose the energies of England to be on the wane in order to appreciate the entirely novel conditions of American enterprise; and inasmuch as Architecture—well designated History in Stone—invariably tells the tale of social progress; in fact records it automatically, it goes without saying that the respective positions and attitudes of the great Building-Art in the old island and in the young continent a century hence will be very different indeed. Whether even by that time America will be able to boast of hav-

ing developed a national style it is not easy to say; but it does not seem so likely that England will.

#### VI.—HISTORICAL NATIONAL STYLES.

Now what is a national style? To keep to simple illustrations, Egypt may certainly be said to have evolved in the Pharaonic times a style so characteristically national that, when the long dead and buried vigor of the Nile people was resuscitated under the Ptolemaic Greeks, the self-same manner of design was revived with all efficiency. Ancient Hellas next achieved a national style unquestionably—one of the very jewels of the world's intellectual history, so majestic and serene. But had the Romans a national style? A question not easily answered. So far as Roman design is an acknowledged continuation of the Hellenic, the purist may reply in the negative; but so far as the Romans of the Empire provided the artistic material for rejuvenated Italy, and for all the European nations ever since, the practical architect must speak it in the affirmative. Let the reader judge for himself. Again, were there any national styles in mediæval Europe? Another question not easily answered. There was developed certainly, out of the very simple and crude Romanesque elements of the "Dark Ages," the well-known Catholic Ecclesiastical style, in which the idea of universal arcuation and small-stone-work was carried through a career of extraordinarily vigorous if frequently unpolished felicity; but we can scarcely speak of this in any one country as a national style, for, although no doubt there were local modes and mannerisms everywhere which possessed all the merits that local patriotism could wish for, yet the "style" was as cosmopolitan as the Roman.

Does modern France exhibit a national style? Surely not; the most delicious Neo-Grec of Paris is proud to be regarded as only the perfection of finesse in Cinquecentist Italian. Can philosophic Germany boast of having evolved a national style? No; scarcely even a Teutonic version of the Latin

French. And what of England? It is the fashion to suggest that the least said is here the soonest mended; but this is an airy blunder of newspaper writers never indorsed by foreign visitors; and it is enough to point to the English revived Mediæval as the only rival in the modern world to the French Classic. At the same time, although, like the kindred Germans, the English are quite unable to compete with the French in finesse, it cannot be denied that some extremely creditable work of the Italian mode—the "Modern European" mode, speaking historically—has been accomplished during the present century in all the important towns of the United Kingdom and its Dependencies, and this with quite as much quasi-national character in many cases as can be found elsewhere.

#### VII.—THE CHARACTER OF ENGLISH DESIGN.

That which stands for quasi-national style in modern English design, as distinguished from the continental European generally, may not be readily discovered or easily described. This is partly because of the large proportion of prosaic but successful men of business who have been permitted to perform the architectural design of even important buildings in the superficial commonplace way which in so Philistine or utilitarian a community is considered to be safe against the risk of failure. It is also partly due to the circumstance that the better English genius, or the best, seems to work most freely in the groove of faithful imitation, or the careful copying of accepted models. But at the same time it seems to be the rule that, when an English architect of genuine artistic power happens to have the necessity imposed upon him of attempting originality, the instinctive bent of his mind is towards masculine vigor—as compared, for instance, with the more feminine elegance which is so invariably prominent in the work of the French. This character of masculinity has been particularly noticeable in the works of those Gothicists who may claim to have attained the highest degree of popular-

ity—such as Street, Burges, Pearson, and Brooks (not to mention others of less conspicuous celebrity); but the same characteristic may be discovered in the designs of Classic men, such as Elmes in St. George's Hall at Liverpool, Brodrick in the Town Hall at Leeds, and Penne-thorne in the London University (observe also many older works), and no less in some of the more recent hybrid productions by Norman Shaw, Waterhouse, and their followers.

It is an additional virtue in such English architecture that it never displays in its experimental muscularity any disposition to attempt "big things." It keeps within the limits of cautious moderation, whether in mass, in feature, or in detail, and especially in ornament; there is no desire to be huge, or vehement, or in any other way what would be called "rampageous." Ridicule is a force that appears always to be reckoned with, and the grave rebuke of sober common sense a thing to be dreaded.

There is no appealing from Philip in one condition to Philip in another. English enthusiasm in art never reaches such a point as to admit of being seriously trifled with, and an architect who is inclined to outrage the public sense once in the interest of nonsense knows very well that he may not get the chance of doing it again. No doubt this repression of ambition has its drawbacks; but at any rate it would seem to be clear that the beneficial effects of restraint are here at least of the greater moment.

We may therefore allow ourselves to hope that in another generation or two English architecture, if probably not more original than it is at present, may come to be notable in the artistic world for a special character of sober but sterling force which will be highly esteemed; indeed it is said that some of the fastidious and almost over-cultured French critics are already becoming possessed by a feeling of half-wondering admiration for much of the English work—the church work especially.

#### VIII.—THE QUEEN ANNE FASHION.

The so-called "Queen Anne style" which is the fashion of the day in England is of course not what the critical Frenchman admires. But neither does the Englishman admire it seriously. Being primarily a domestic manner, it possesses so far a certain homely charm no doubt; but in its present phase the majority of its examples are too frivolous for any kind of academical criticism, and too complacently devoid of conscientious finish (witness especially the mouldings) to promise anything like speedy progress. The ladies like it because it is "quaint" and "pretty;" but even they will not like it long, for, instead of quaint, they will presently call it queer, and instead of pretty, something else. It is not a mode to be recommended in America. It is in fact chiefly used by those who are content to shoot fashion as it flies. The pretension involved in the name assigned to it, that it is a historical English mode is almost a jest; the historical mode upon which it is based is confessedly Flemish Renaissance, and the best account to give of the English experiments—for they are no more—is to say that they are in reality efforts to escape from obsolete Secular Gothic to a kind of Classic by way of the hybrid picturesque of bric-a-brac. Side by side, however, with this episode, the proper Classic, the dignified Italian and French Renaissance, is steadily gaining ground, and here lies probably the real hope of English architecture for the twentieth century.

It thus would appear that the only measure of approximate nationality attaching to modern English architecture up to this time is displayed in the best of the Neo-Gothic church-work and in a few examples of the municipal Classic; to which we may add some of the rural domestic; and in all these alike what the studious critic will probably discover to constitute the distinctive charm is the same character of straightforward, modest, virile vigor. Nor is it a curious coincidence, but an evidence of the operation of natural law, that the same manly characteris-

tics in the transactions of life at large are precisely what the typical Anglo-Saxon all over the world at present most thoroughly admires and esteems; architecture, in this as in all else, is only telling the story of the passing day.

#### IX.—THE THREE INFLUENCES IN AMERICA.

If the foregoing observations sufficiently illustrate the practical meaning of national style in architectural art, we may now endeavor to discover what Americans are really doing.

America—meaning the United States of course—is a new Anglo-Saxon empire across the Atlantic. It certainly does not yield allegiance either to the Latinism of France or Italy, or to the pure Teutonism of Germany, or to any other racial influence whatever from the Old World. But it is by no means so Anglo-Saxon as to be English; it cannot even be properly described as Anglo-American. Obviously it would be idle to call it native, or in any sense American pure and simple. It is so far, in short, Cosmopolitan: and certainly to such an extent that its art of all kinds must be expected to accept a cosmopolitan element, and necessarily of the European type. At the same time it appears impossible to doubt that in due course its architecture especially may develop characteristics than can be regarded as indigenous to the soil in a greater degree than is observable in the local European modes: or let us say there is in the social prospects of the United States so much that is original, there is in the national mind so much that is novel to the world, that we may logically look for more originality in such a country in such a product as architecture than we have witnessed in any country in Europe since the great epoch of the fifteenth century.

In this view of the case there are three sources of inspiration at the command of the art on American soil, namely, the English or Anglo-Saxon, the Continental European or French, and the independent if not native American. We must not say in these

days of the New Philosophy that there are so many fields of precept and example from which American architects are left to choose at their pleasure, but that there are these three influences forced upon their minds; we may add that there are these three inheritances which they have to invest. It may be remarked, moreover, that no other nation in architectural history has ever possessed three such inheritances; and that perhaps no other nation has ever had quite so much in the way of combined ingenuity and moral courage wherewith to direct their investment.

In attempting to deal with these three influences it may be found most convenient for our purpose to take the last first, and to begin by looking carefully at those conditions attaching to American society which are the natural foundation of architectural experiment. Now it requires no argument whatever to lead the American reader to grasp the idea of how far the conditions under which he lives are unique. The vastness of territory, the perfect liberty of public opinion and absence of domination, the fraternity of intercourse and sense of equality, the unrestrainable activity of enterprise and hurry of universal commercial life, the recognition of seclusion from one-half of the world with its embarrassing traditions and of empire over the other divested of them—these and other kindred considerations cannot but produce in the general American mind, and none the less, perhaps all the more, in the mind of American architects, a buoyant independence of thought, which to say the least, ought to go a long way towards originality. In other words, it is for reasons like these that American originality in other matters has come to be one of the fixed ideas of the world, and it is not to be supposed that American architecture should fail to follow the rule. The instincts of the nation are primarily all original.

#### X.—AMERICAN ENTERPRISE.

But there is more than originality in the American intelligence; the national spirit of enterprise goes farther. There

is not only the desire for novelty, and indeed the determination to attain it; there is a boldness of adventure, which, although it may sometimes encourage rashness, haste and extravagance, is entirely subversive of that overcautious timidity which in the Old World so frequently clogs the wings of genius. One very remarkable manifestation of this spirit of audacity consists in the already quoted leaning of American enterprise of the higher order towards "big things." Four thousand years ago, and sometimes even later, a similar inclination only indicated that civilization was in its grand barbaric youth; but this is by no means the case in America, and a different explanation must be found. Perhaps the reason is no more than this:—that, however modest the most modest of individual Americans may be, he cannot but perceive that aggregate America is in more ways than one the indisputably biggest thing at present rampant amongst mankind. In the particular subject of architecture, this seems quite sufficient to account, not only for the "elevator buildings" of New York and Chicago, but for even more astonishing endeavors in the direction of magnitude that may be developed in the future. Unquestionably "the mind's the stature of the man," and, if an American is pleased to stand on tiptoe, Eiffel Towers and Forth Bridges open to his enterprise so wide a door for ambitious building that he may surely take leave to say "the end is not yet."

#### XI.—ARTISTIC MATERIAL.

Although, however, the national American mind, by reason of such free and expansive associations, may be favorably circumstanced for the evolution of freedom and expansiveness of conception in relation to building, and to its artistic element amongst the rest; yet it has to be borne in mind that the old philosophical maxim "*ex nihilo nihil fit*" has always applied to the artistic element with special force. Whatever vagueness of language and sentimentality of thought we may be accustomed to tolerate in speaking and even thinking of the functions of the imag-

ination and the gift of genius, nothing is more palpably and experimentally certain than the axiom of art that nothing comes from nothing, that imagination without material is futile, genius without knowledge useless, fancy without fact to work upon not even the substance of a dream. It follows, therefore, that the very independence of America in its dissociation from European traditions must obviously carry with it a deficiency in that possession of the artistic material of the Old World's inheritance upon which, in the nature of things, designers must rely for suggestion or inspiration. Copying literally the old work is not the point that is here in question. The designer may avoid this as demonstratively as he pleases; but how is he to design at all without understanding, and where is he to get understanding except by study, and what is he to study but the successes and failures of predecessors? When the present writer visited America as a youth, now many years ago, he happened to be naively explaining with reference to a design of his own, that it was Greek. "Why Greek?" replied a scoffing native, and would not wait for an answer. The incident impressed itself upon his memory as a permanent lesson in criticism. Why Greek, indeed, or Roman, or Romanesque, or Gothic, or Renaissance, or anything else but just American? Quite so; but even to an American "*ex nihilo nihil fit*," and, to say the very least, the absolutely only way in which he can become an artistic architect worthy of his generation is to learn all that he can from the architecture of past times and then do his best to better it. In this respect, therefore, he doubtless labors under a certain disadvantage—he lives such a long way off from school.

Fortunately, however, there come to his aid nowadays the multitudinous pictures of the photographers and the abundant illustrations of the professional library and periodical press. Of course he may avail himself also of the facilities of travel; but even the stay-at-home can learn almost as much in one way, and a great deal more in another, from those excellent representa-

tions. However he may miss the power of influence, they at least can scarcely fail, if thoroughly studied, to saturate his mind with the spirit of the art.

#### XII.—THE GENIUS LOCI.

But, as it must be admitted that the influence of local associations—the *genius loci*—is unquestionably an important factor in the inception and advance of any form of national art; here a new country must necessarily suffer another disadvantage. In fact, in the case of America there is no doubt a not inconsiderable amount of actual depression and discouragement occasioned in many enthusiastic minds by that rawness of environment which on every hand marks the unexampled rush with which the bulk of the vast territory is still being reclaimed from a primitive condition. In the Old World, the relics of past history throw a glamour over the business of current time, which, although it may not bear too close a scrutiny, and may sometimes indeed in no small degree dazzle and bewilder the eye, is nevertheless sufficient at any moment to arouse the emotions of patriotism. Very shabby princes and most unprofitable prelates serve as well as the best for figures to give character to the pageantry of a nation's past; and an ancient community cherishes the memory of eminence even in its tyrants and knaves because they are its very own. On just the same grounds in the matter of art, whether it be a venerable cathedral in which heroes and saints lie buried, or a cruel dungeon whose walls are inscribed with the heartbreakings of despair, even the uncomfortable mansion of a line of petty squires all gone to decay or a mere tavern by the road-side where the muddy ale of an obliterated age was served to passing peasants still more utterly obliterated, there is always something about a building of the olden time which seems sacred in its way, whose imperfections and even absurdities we prefer to ignore, and whose merits, when only due to the picturesqueness of ruin or the associations of fancy, acquire the character of national style. It is well known at a hundred of the

show places of "the old country" that, of all visitors who approach them with reverence, a party of Americans will be the most affectionately reverential; so that the power of the past is by no means unknown to the American imagination; but when the question is how far the sympathies of the artist have the advantage on American ground of the mysterious mystifications of history, or how far the absence of such mystifications tends to weaken these sympathies, it will readily be acknowledged that the country is altogether too large and too new. American architecture, therefore, must perforce dispense with whatever help would be derived from this interesting patriotism; the influences of antiquity are wanting, and those of local surroundings are often worse than wanting.

It must also be observed that, owing to the remoteness of those European examples, both ancient and modern, from which alone American architecture can derive the standard scholastic inspiration, and of that direct European influence upon which for a long time to come it must, if unconsciously, so necessarily rely, the establishment of a national mode becomes all the more difficult. Look, for instance, at Germany, Not only at the present moment, but for ages past, as we may very safely assert, the German intellect has been in a condition of strained relations towards the French; indeed the efforts of German artists not so long ago to create an independent Teutonic school have been of the highest historical significance. But it is equally notable that, after all, German architecture of any authentic and superior kind has been inevitably but a phase of French; and if we could trust ourselves to speculate upon the question what would have happened to the art in Germany at any modern date if France with all her artistic traditions and all her current artistic works had been suddenly extinguished, it would be difficult to show how a relapse into something like barbarism could have been avoided. Without relying too much, however, upon such an illustration, it is sufficient for us to recognize that here again America, with all her ingenuity and enter-

prise, has another obstacle to encounter and to overcome.

### XIII.—THE INFLUENCE OF AN ARISTOCRACY: NOW OBSOLETE.

Whether still another difficulty affecting the development of American architecture of the highest class may arise out of the peculiarly commercial republicanism of the people is again a most interesting question. That the existence of an influential or even dominant aristocracy of wealth, leisure, and culture, has hitherto seemed to be essentially necessary to the initiation and support of advanced art is a doctrine which is generally recognized—at any rate up to a certain point, the exceptions being not such as to affect our argument. In other words, in a community which is composed exclusively of people of moderate means and active business, content with a modest education and moderate refinement—the latest ideal, by the way, of political happiness—we cannot expect to find purchasers for costly works of art, and especially promoters of ambitious building; but grant the admixture of a so-called superior order, possessed of hereditary riches, hereditary ease, and hereditary or acquired fastidiousness (it is a common saying in England that it takes three generations to produce a “gentleman,”) and then the encouragement of art, strictly as a luxury, appears to come directly into view; and it may perhaps be laid down as a rule that one of the very chief functions of such an aristocracy, as a counterbalance to its many disadvantages, is the cultivation, if only for personal gratification, of all the enjoyments of taste. But, on the other hand, there has come into operation in the modern world, and more and more in very recent times, a totally different principle, namely the encouragement of art by the people at large in public combination, and by men of the people individually as wealthy representatives of the people—plutocrats so called, and not aristocrats in any way. It is unnecessary to point out to Americans that this principle is especially theirs; and it is equally needless to say as

matter of history that for a good many centuries past the achievements of the commonalties in Europe as patrons of the arts have, both in quantity and in quality, fully equaled all that has ever been done by aristocracies.

The artistic productions of the Middle Ages, although not entirely to be relied upon, furnish an excellent and convenient illustration here. The encouragement of art in those days was of course almost entirely in the hands of “the church,” the nobles being chiefly ignorant fighting men; and no doubt the religious orders in the person of their best representatives, even when these had risen from the ranks, were aristocratic enough, both in personal bearing and in the refined ascendancy belonging to education and the command of wealth. But there was growing up all the while, in one country after another, from semi-oriental Venice in the tenth century to the whole of Western Europe in the fifteenth, so potent a manifestation of purely popular and mercantile culture, quite as independent of the priest as of the baron and the king, that the relics of its work are at this moment of far more value to the connoisseur and the artist than all that remains of the industrial treasures which contributed to the pleasure and glory of the higher orders. When at length the light of the Renaissance—the revival of the ancient arts and literature of the Romans—spread its genial influence over Europe, although princes and learned abbots no doubt had their share in the joyous movement, all the world knows how the merchants found the money and their sturdy guilds the enterprise, asking nothing from either king or bishop but to be let alone.

Since those stirring times, still “westward the tide of empire has held its way,” till the restless Italian commonwealths have been long forgotten, the free cities of the old Germans have wasted away, Spain has disappeared, London and Paris are but cosmopolitan centres, the “American Markets” occupy a permanent column in the newspapers of all Europe, and bewildered civilization, halting at California, wonders where it can go next; and all this

—no one in his senses would think of denying it—is emphatically the progress of the People.

Architecture again, automatic register of the wayfaring of the world, has never failed to leave a faithful record of the doings of those ages, and it is perfectly true philosophy to say that when the culture of the people, in such steady and triumphant march, has now reached America as it has done, we must look for American art to spring up and flourish strictly in that form which applies to the sovereignty of the people alone. It is not necessary to disparage the agency of aristocracies and royalties; or to deny to the “leisured classes” of Europe the enjoyment of their refined tastes, and indeed their acknowledged duties as patrons, promoters and purchasers; but, just as the fact is well understood in London that the choice pictures of the Royal Academy find their way, not to the “historic homes” of the nobility now, but to the private galleries of Liverpool and Manchester and the straitened dining-rooms of Kensington, and not unfrequently to the hallways of New York, Chicago, and San Francisco, so also may Architecture, true to its rule, be expected to flourish in due time and bear abundant fruit amongst the multitudinous communities of the great American people, under the control of republican municipalities in place of patrician families, and the patronage of merchants.

#### XIV.—THE INFLUENCE OF RELIGION.

Another important question may now be stated. As the influence of religion upon art, and most notably on architecture, has been, throughout all time, and in all quarters of the world, the most conspicuous and indefatigable of all agencies, let us inquire how far it may be expected to manifest itself in America, and especially as affecting the development of a national style. It may be affirmed at once that in this respect the conditions of American society are peculiar; and at the first glance we may be apt to think that the American nation as a whole must necessarily fail to enjoy the full

benefit of religious enterprise in the encouragement of artistic building. Historically it is perfectly clear that from the Pharaonic temples and the Parthenon of Athens to the St. Paul's of London and the new Church of the Sacred Heart of Paris, the utmost magnificence of the architecture of the time and place has invariably been expended with enthusiasm upon the edifices dedicated to divine worship. The reason for this scarcely needs to be suggested; but it may with certainty be affirmed that a dominant national form of religious organization has in every instance existed hitherto as the vehicle by which the wealth and energy of the community at large have been most liberally directed to architectural magnificence. In other words, the great temples of antiquity, the cathedrals of the Middle Ages, and the monumental churches of modern times, have all alike been built under the orders of a national priesthood, partly for the glory of the Divinity, and (if it may be confessed) partly for the satisfaction of the divines as a public assertion of the spiritual authority which they represent and exercise.

Now it is not at all likely that what is known in Europe as “clerical influence” will ever become an organized element in American affairs. The “toleration of nonconformity” which is still considered a special virtue in the State Churches of the Old World is unknown, almost “unthinkable,” in the New, where national religion is unlimited sectarianism on principle and not merely unlimited but harmonious—this again involving an idea almost unthinkable in Europe. Consequently, in the entire absence of a State Church, it is not to be expected that the American people will ever do more in the way of ecclesiastical architecture than the building of denominational places of worship, distinguishable by denominational varieties of form and expression, and naturally rivaling each other in cost and display, but certainly in no possible instance attempting individually anything like that assertion of sacerdotal ascendancy out of which the extreme majesty of temple-building has been developed in the past.

In England at the present day, although they are not building new cathedrals—that of Truro being a local necessity of little account, and the somewhat too ostentatious project for Liverpool having broken down—the enormous aggregate expenditure of money and enthusiasm all over the land in the erection of new parish churches and the renovation of the old ones constitutes a most imposing illustration of the influence of the established religion over the people at large; and once more it may be remarked that out of this great movement there has been produced the nearest approach to a nationally characteristic architectural style that modern Europe has yet seen, except the brilliant Neo-Grec of the French. In America the work of church-building seems to proceed as regards results, upon a similar principle to the English (especially if we include the chapels of the dissenters and the presbyterian kirks of Scotland); that is to say, the people, by collecting voluntary contributions, cover the whole country with well-devised edifices for local worship which in the total make a display of artistic grace to correspond exactly with the popular taste. But, just as in England no one expects ever to see sacerdotal splendor reasserting itself under the Bishops in emulation of the magnificence attained by the ancient Church in the Ages of Faith, so in America it is not to be imagined that even a syndicate of the most bewildered millionaires in search of a new sensation would venture to face the comments of the people by attempting to “run” a national rival to the Temple of Diana at Ephesus or the Basilica of St. Peter at Rome.

#### XV.—THE ACADEMICAL COPARTNERY OF ARTS.

An influence which must not be overlooked as a factor in modern architectural history is that which has arisen out of the academical association of Architecture with the arts of Painting and Sculpture. In England we have seen for some time back that this copartnership is of an artificial and indeed arbitrary nature. We

know but too well that, although architects not infrequently possess much more than a merely critical acquaintance with painting and sculpture, particularly as decorative arts of the highest order for their own use, painters and sculptors, in England at any rate, have no knowledge whatever, in ninety-nine cases out of a hundred, of even the simplest elements of architectural design. We know also that when the occasional election of an architect for the supreme honor of admission into the Royal Academy is still coolly taken in hand by an assembly of painters, with never a thought of consulting the professional architectural world at large, or the chartered professional guild with its hundreds of accomplished members at hand in London alone, human nature cannot help wincing at the anomaly. In America such an arrangement is not at all likely ever to come into existence, but it may interest American architects to consider how it has acquired a footing in England. It rests of course on a traditional basis. When the “Revival of Arts and Letters” took place in Italy in the fifteenth and sixteenth centuries, it was a perfectly natural thing to set about establishing “Academies of Art,” that is to say, scholarly guilds of practical artists of the new classical order. In so doing it was equally natural to conclude that, although the Art of antiquity and the Literature of antiquity must obviously be separately recognized, no sub-division of either of these two great sections of the antique need be introduced. Thus the idea came to be established of a sort of trinity in unity of Art in the form of “Painting, Sculpture, and Architecture,” according to the antique; all other departments of design, from goldsmith’s work to mosaic allowing themselves to be comprehended in one or other of these inseparable divisions according to circumstances. It was on this basis that, as everybody knows, it was common for the great masters of the Renaissance in Italy to work indiscriminately, not only on painting and sculpture of the highest merit, but on any species of decorative or indus-

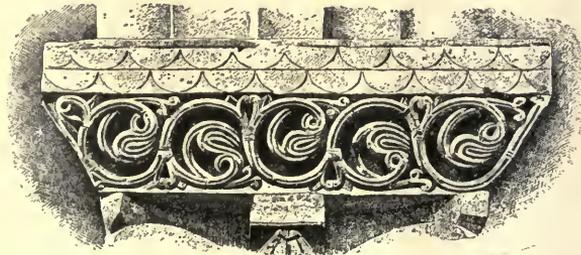
trial art that offered, and also on practical architectural design of the most pretentious character. (And, by the way, if their architecture therefore drifted more and more into superficiality or mere surface treatment, we cannot wonder at it; although, on the other hand, how the same men were employed, as they sometimes were, on such very different work as military engineering, it is not so easy to understand.) In this way, then, it was that the scheme of Academical Classical Art, or the academical recognition of the three grand Arts consecrated as an indivisible poetic galaxy came to be permanently established as a modern European formula. Accordingly, when King George the Third was advised to create a "Royal Academy of Arts" for England, this scheme was taken as it stood and accepted without question; and, the somehow magical number of forty members being determined upon, four of these were appointed to be architects, and four sculptors, leaving thirty-two places for the painters. Long after that time it was not so easy to find highly accomplished architectural practitioners as it has been lately; but at the present day it can scarcely be denied that the elevation of so small a handful of these (there are usually six in all, including the Associates) as artistic designers *par excellence* selected by painters—and it is notorious that the painters too often regard both their architects and

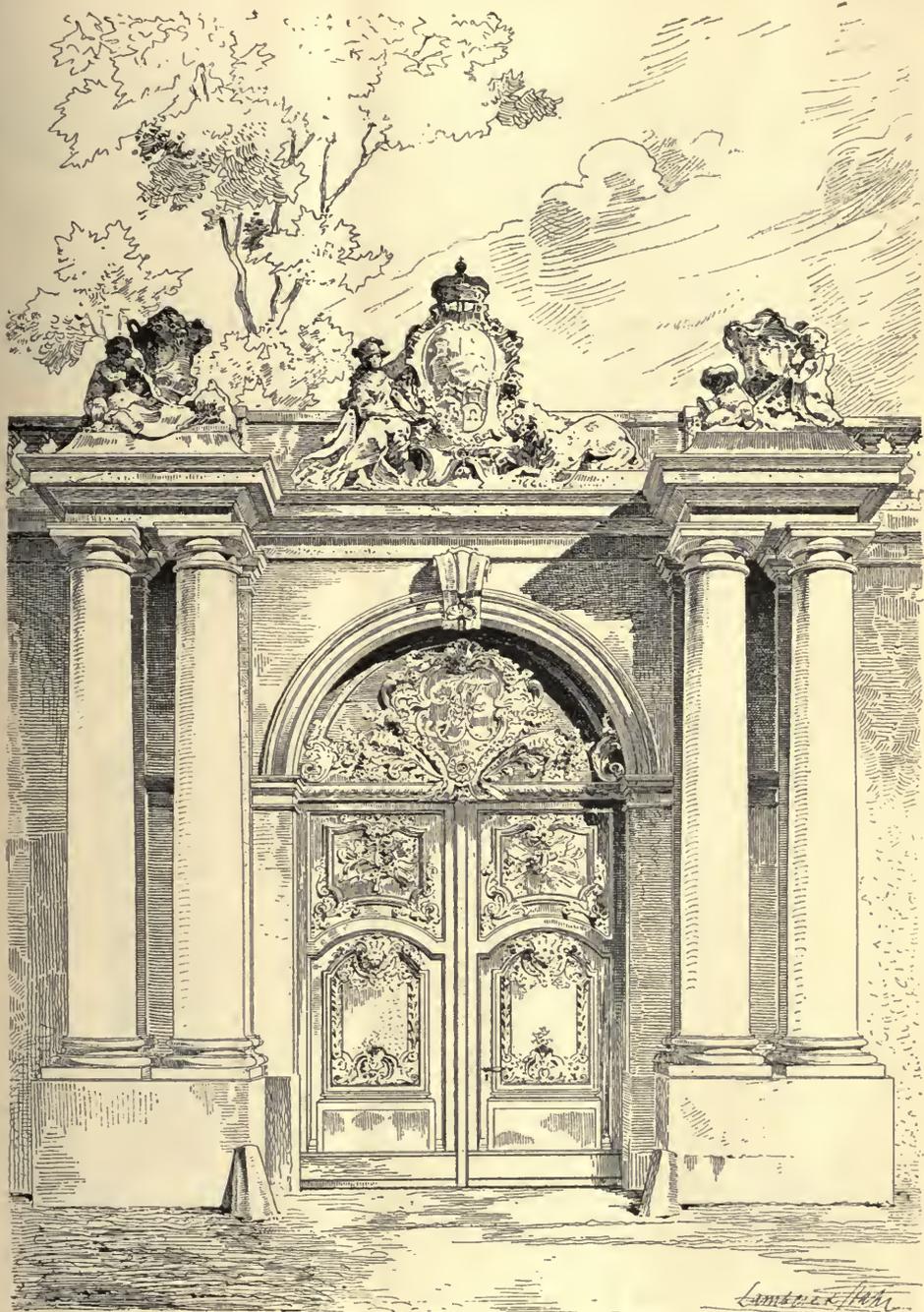
their sculptors only as inconvenient if not objectionable colleagues—is a transaction that must remind us of Dickens's "Circumlocution Office" when performing the amiable task of "how Not to do it." At any rate, we may repeat that there is no likelihood of American architects allowing themselves to be embarrassed by such obsolete traditions; and they may be further encouraged to assert the dignity of their own art if it be candidly acknowledged that the only understood reason why English architects submit to the continuance of the academical copartnery is that they thus retain a right to send their drawings to the annual exhibitions, as a sort of advertisement of very doubtful value.

#### XVI.—CONTINUATION OF THE INQUIRY.

We may now consider that we have completed our reflections upon the first part of the problem before us, dealing with some of the chief preparatory influences, positive and negative, pertaining to those peculiar conditions of the New World which must affect the artistic style of its building. In another communication we may expect to conclude our inquiry by treating of the material of artistic inheritance which must necessarily be derived from the experiments of the Old World, but which it is open to the New to assimilate in whatever way may seem right to its own intelligence.

*Robert Kerr, F. R. I. B. A.; of Kings College, London.*

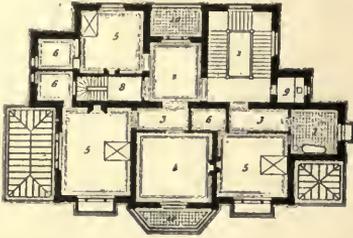




DOORWAY IN FRANKFORT, GERMANY.

*London & Co.*

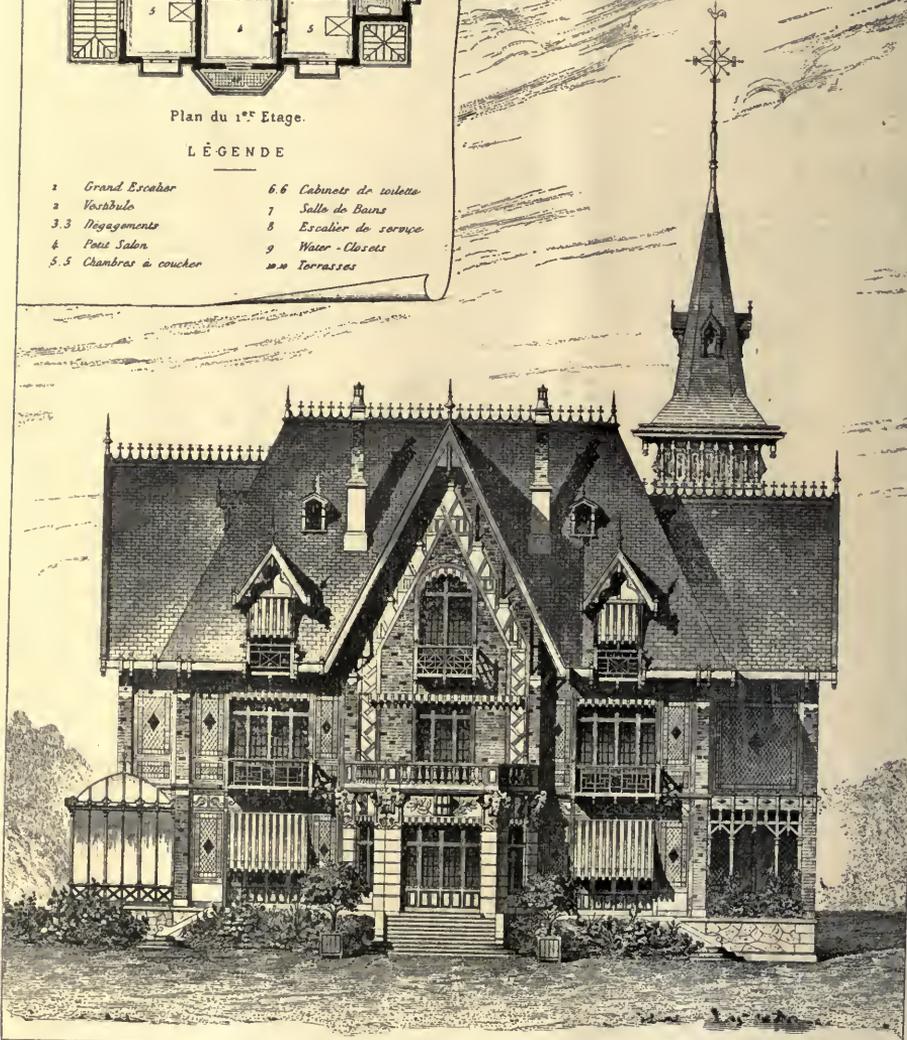
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Plan du 1<sup>er</sup> Etage.

L É G E N D E

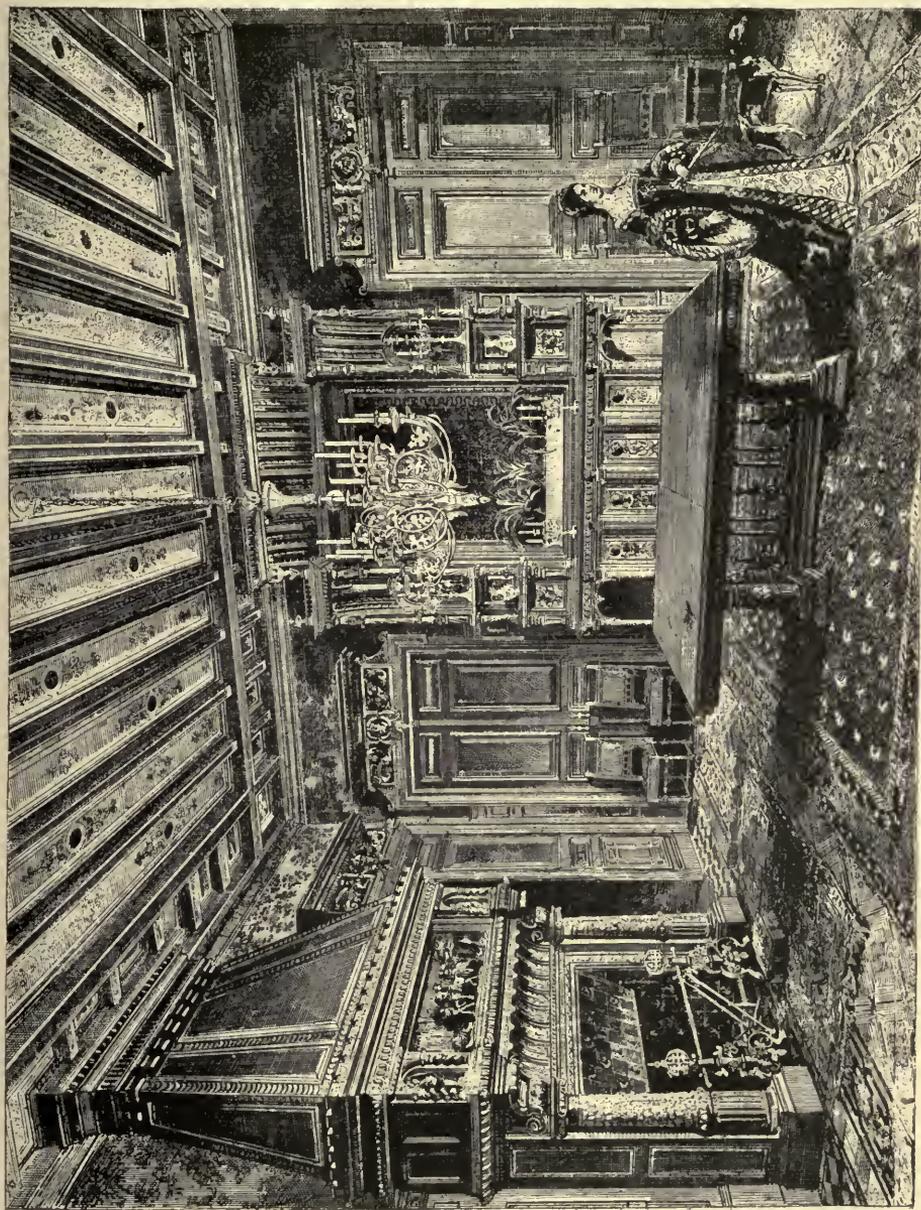
- |     |                    |       |                      |
|-----|--------------------|-------|----------------------|
| 2   | Grand Escalier     | 6.6   | Cabinets de toilette |
| 3   | Vestibule          | 7     | Salle de Bains       |
| 3.3 | Reçamants          | 8     | Escalier de service  |
| 4   | Petit Salon        | 9     | Water - Closets      |
| 5.5 | Chambres à coucher | 10.10 | Terrasses            |



St, Germain-en-Laye, France.

CHATEAU SAINT-LEGER.

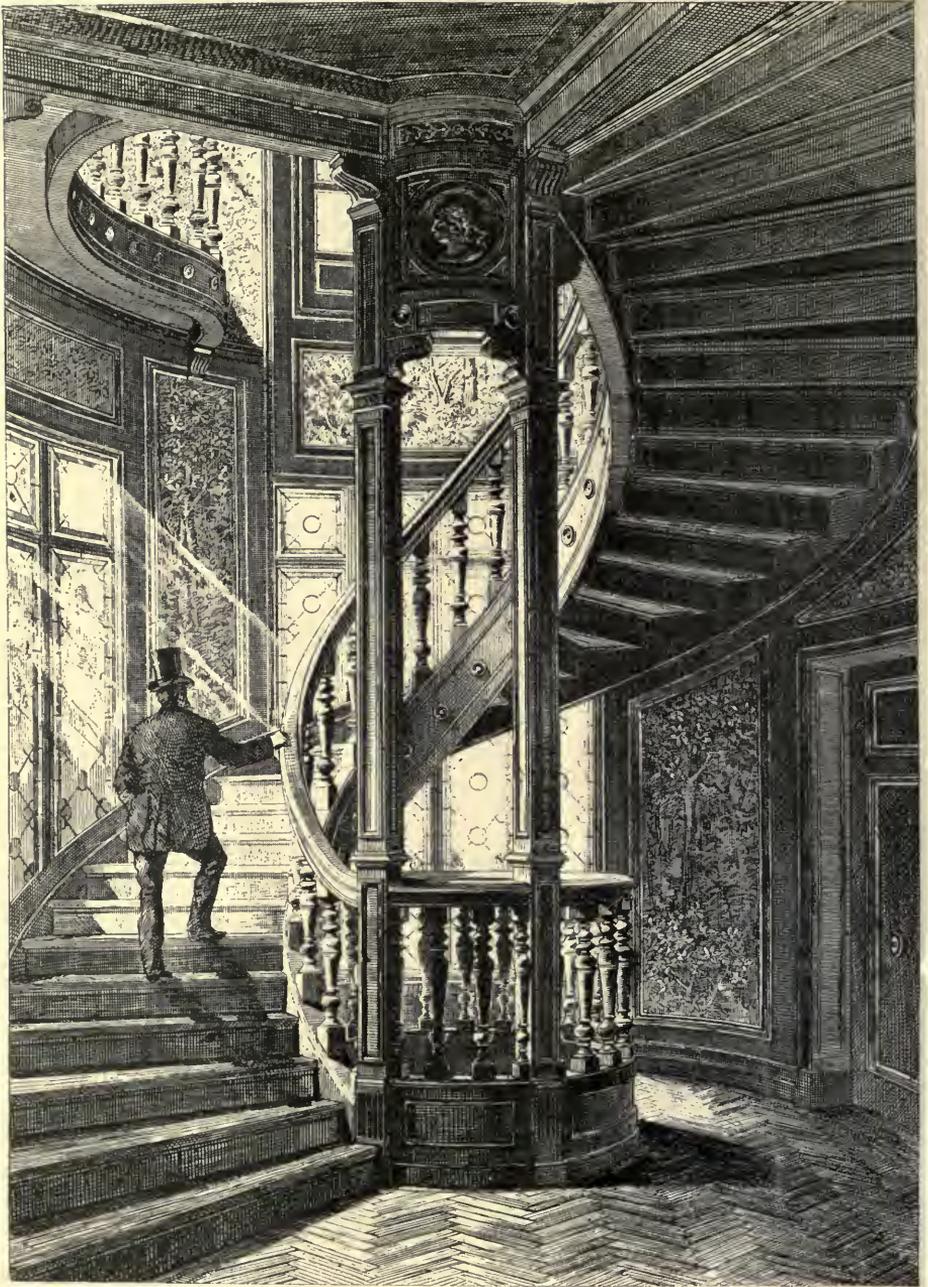
Léon Carle, Architect.



St. Germain-en-Laye, France.

DINING-ROOM IN CHATEAU SAINT-LEGER.

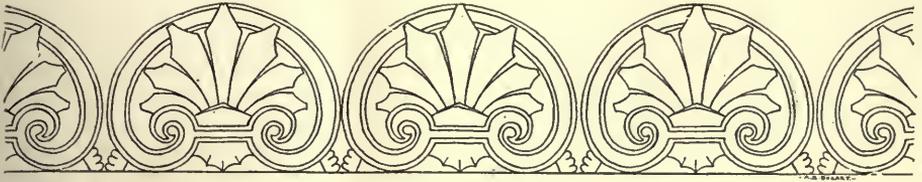
Léon Carle, Architect.



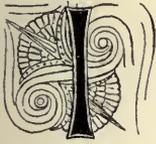
Angers, France.

STAIRCASE, HOTEL DES POSTES.

J. Boussard, Architect.



## THE LOTIFORM ORIGIN OF THE IONIC CAPITAL.\*

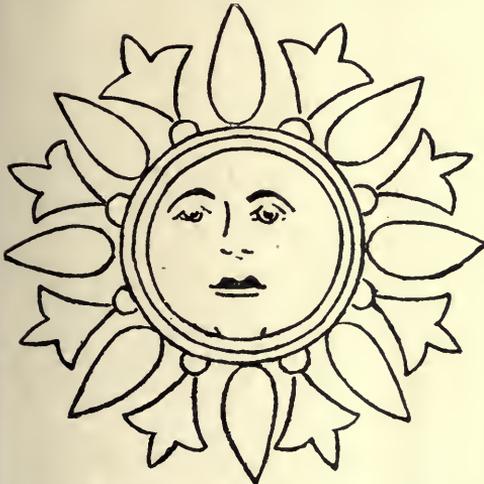


HAVE in my second Paper called attention to a wide-spread diffusion of modifications of the classic ornamental system originally derived

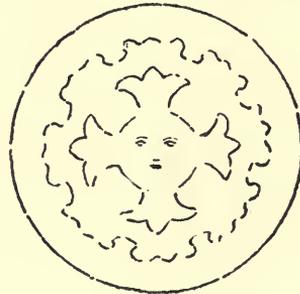
from Egypt, which diffusion cannot have been known to some of my reviewers and critics. Had this diffusion been known to certain reviewers they could not have attributed to an enthusiasm for the lotus, positions re-

foil can be verified for ancient American art, but as it is positively not a case for argument whether the lotus trefoil can be verified for the Buddhist derivative art of Siberia and of the Amoor valley, which goes back to classic influences in India, and as evidences of Buddhist influence on ancient America have been cited by a number of scholars, there is nothing extravagant, ridiculous or amusing in the position taken regarding the lotus trefoil and cognate patterns in ancient American art.

By Buddhist influences we are not to understand direct influences of the Buddhists themselves, but simply re-



Sun-disk or solar face, surrounded by lotus trefoils and lotus buds. Detail of a Pompeiian fresco from the temple of Isis, Naples Museum. From author's sketch. Compare the following illustration from Mexico.



Sun-disk or solar face, surrounded by lotus trefoils. Ancient Mexican stone carving, pub. by Dupaix (a similar Mexican stone in the Berlin Museum). Compare preceding illustration.

sulting simply from a knowledge of general history and of the history of pattern ornament in which the said critics appear to be deficient. It is, for instance, undoubtedly a matter for argument whether cases of the lotus tre-

foil transmissions of Asiatic and Siberian patterns originally derived from Buddhist sources, just as we speak of Greek influences on modern art. Such diffusion of patterns must have been, however, the result of commerce and culture influences resulting from the spread of a higher Asiatic civilization to tribes and races of a lower stage of

\* Being the third Paper of a series on the evolution of classic ornament from the Egyptian lotus. See the April Number—"Are Conventional Patterns Spontaneously Generated?" and October Number, 1892—"The Grammar of the Lotus. An Answer to Critics."

culture. I have referred in my last Essay to the proven presence of Chinese Buddhist priests in ancient America as illustration of the wide diffusion of direct Buddhist influence, but the indirectly transmitted influences are the most important because the most far-reaching.

Before taking up my demonstration in chief, to which my two Papers, so far, have been preparatory, I wish, therefore, to point out that the history of an ornamental system is one thing and that its origin is another. And yet as far as opposition to my views is concerned I have found it mainly on points really relating less to theories about the lotus than to the matter of fact subsequent history of the classic ornamental system, the points which are the easiest to prove and illustrate and which presuppose only a wide knowledge of history on the part of the reader, a wider knowledge, it is true, than one has a right to ask from the general reader, but not a wider knowledge than one has a right to ask from a critic. In other words, the later diffusion of the classic patterns has created a presumption against my case, which should be really in its favor. For whatever shows the force of habit and the absence of independent initiative favors my views.

In brief, then, a critic of the "Lotus Grammar" must possess a knowledge of the ornamental systems of the Renaissance, Gothic, Romanesque and Byzantine styles, of the Mohammedan Arab and Buddhist Asiatic systems, and of the system of the Malay Archipelago, and a knowledge of the historic continuity in all these systems of certain definite patterns which I am discussing and which I assert to have penetrated to ancient America—certainly by way of the Amoor valley and Siberia and the northwest American coast, possibly also by Phenician voyages. In default of such knowledge I would respectfully request my critic to hold his peace, and to try to learn something from me. My "hobby" is not so much as the *New York Times* supposes, "the detection of the lotus motive in many other decorations besides that of Egypt." My hobby is rather a belief

in the continuity of the history of civilization, a belief that the history of bronze and the arts of metal, of the alphabet, and of one definite system of patterns all point to one original historic centre. I believe that the Age of Stone has been displaced by the Age of Bronze and of letters by one single culture, which carried certain patterns with it, and that conversely the history of remote influences of this culture (in forms however remote) may be traced wherever the said patterns are found. This last is the proposition which interests me most, because I believe it to be a clue in some of the most difficult and least trodden paths of history, those especially which relate to influences of the Asiatic Continent on Ancient America. It is one thing to assert that the meander pattern of China and of Ancient America came from Buddhist art and originally from classic influences on India, and it is another thing to assert that the meander is originally a spiral scroll treated in straight lines which was derived in *Egypt* from a lotus spiral. It is a very cheap way of throwing ridicule on these assertions to confuse them.

I have also briefly indicated and briefly illustrated in my second Paper an important point regarding the evolution of patterns in the ornamental systems of the Pacific Islands and in other systems of barbaric or primitive art, viz. that many schematic and apparently geometric forms are definitely known to be conventional designs derived from animal or human forms. The case of the staff and crescent as evolved from the human figure or Pacific paddles is an instance of a primitive evolution within the limits of native primitive art.\* The case of the ultimate degradation of the head of Philip of Macedon, copied from a Macedonian Greek coin, into a cross on the coins of the ancient Britons who had borrowed the original design is an instance of the transformation: which the art forms of a developed culture may experience when they are transmitted to a barbaric or primitive culture.\*

\* See April Number.

The arrangements and classifications of the Pitt-Rivers Museum at Oxford have been made with special attention to this subject. During my brief contact with Mr. Henry Balfour, its Curator (in September, 1892), he was good enough to show me a number of cases parallel to those mentioned, many of which he has subsequently published.\* I shall be strictly within the circle of ideas of recent anthropologic science when I say that an imitative origin of some kind is to be assumed in general for primitive patterns, as opposed to the theory of an off-hand manufacture of geometric design. One class of instances would be illustrated by the arrangement of the Pitt-Rivers Collection, showing "how the string-work used for carrying gourd water-vessels is in the Sandwich Islands frequently imitated in color upon the surface of gourds to which the string-work is no longer added." It is probable that the use of different colors in the fabrics of woven textiles and basket-work may be a habit of primitive ornament and that the simple diaper patterns resulting would come under the head of decorative instinct without reference to imitation. Such diapers, copying the interlaced pleating of the twine which binds the stone axe to the wooden handle, have been occasionally imitated in wood carving, as seen on the ceremonial axe handles of the Harvey Islands. On the other hand, it may be confidently asserted that the phenomena of fetich worship and of a belief in magic are the original basis of all pictorial or formative art where human, animal or vegetable life are concerned, and consequently of the patterns thence derived. It is a fact, for instance, that even the simplest line on the commonest piece of Zuni pottery has in our own times a magic significance for the maker and decorator. Even a break in a line of color at the neck is supposed to affect the "life" of the vase—a fact obtained from Dr. J. Walter Fewkes, of the Hemenway Zuni Expeditions.

Lieutenant Frank Cushing, our great-

est authority on the Zunis, tells me that the patterns which they borrow from foreign ware are supposed to endow their own pottery with the virtues of the foreign *material and manufacture*, and that their use of borrowed patterns has this purpose.

The point has thus been indicated in my two preceding Papers that primitive pictures and carved representations of natural forms have generally a magical significance and importance for the makers. Plants, animals and inanimate things are alike objects of reverence to primitive man, because endowed by him with faculties and powers similar to his own, or others of more mysterious character. The pictures and images of these things are conceived as magical reproductions of the actual object and endowed with similar powers. For the savage the picture or carving of a given animal upon his weapon enables him or assists him to capture or kill another given animal which is the natural prey of the former. The picture of a horse on a piece of paper thrown over a cliff of the Himalaya Mountains is an assistance to the belated traveler whose friends are awaiting him, etc. In the case of fetich worship the picture or image is also the magical reproduction of the shape or residence (abiding place) and powers of the god.\* So far then we are standing on ground which is familiar to anthropologists.

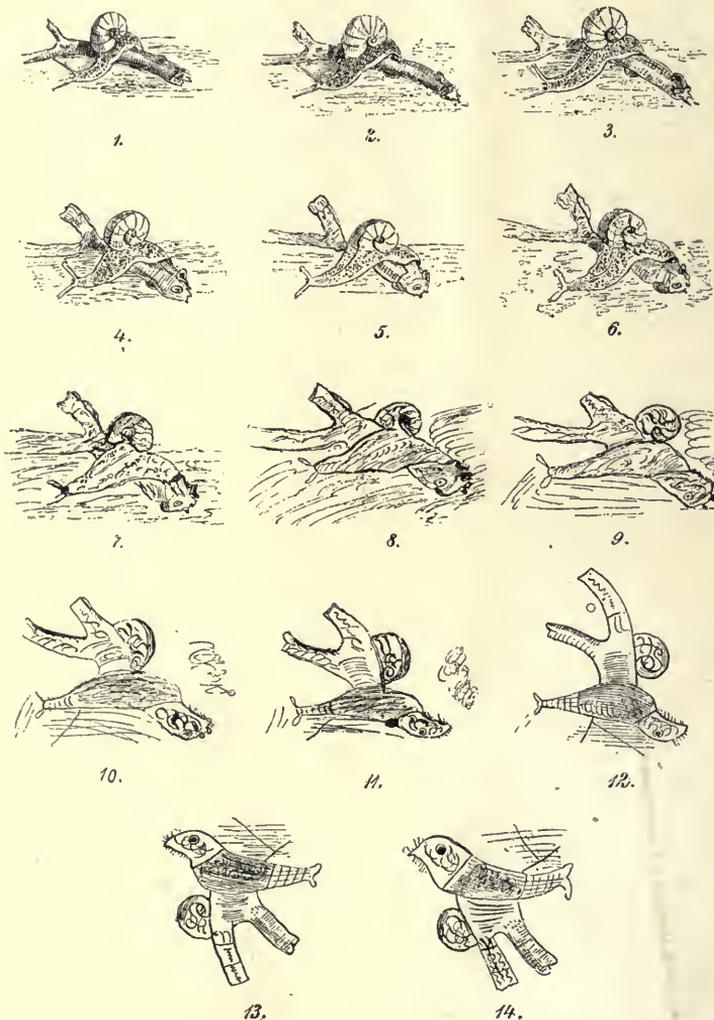
In all these instances where the picture or carving is a talisman it is presumed to be a self-existent and independent animated object, and consequently comes to be independent of a direct imitation of the form in nature which first suggested it. As soon as the picture or carving itself becomes the object of imitation, gradual departures from the original are inevitable, and the ultimate result is a schematic design. Contributory to this result is the effort of the designer to save trouble, to economize effort or material, and also his effort to vary the design and produce something new ac-

\*"The Evolution of Decorative Art," by Henry Balfour, M. A., F. Z. S. Percival & Co., London, 1893.

\*Frazer's "Golden Bough" is the most remarkable recent summary of facts on this head.

according to his own independent decorative tendencies. The mere inability of primitive or barbaric art, or even of civilized man, to make an exact free-hand copy of anything is a most potent cause of transformation. Mr. Henry

reproduced this series of transformations, together with his own account of the manner in which they were obtained. . . . "I first made a rough sketch of some object which could easily be recognized. Then I



Decorative evolution of a bird picture from a snail picture. Actual experimental test by Mr. Henry Balfour, of the Pitt-Rivers Museum, Oxford.

Balfour has proven in his work, just quoted, that even in the successive copies by civilized Englishmen of the nineteenth century, a snail on a twig may be transformed into a bird within the limits of fourteen removes. With his permission I have

procured a number of pieces of paper of the same size as that on which the sketch was made. Next I enlisted the aid of a number of people who, while having some notion of copying design, were not by any means skilled in the art; this in order not to make the series

unnecessarily long, and in order to adhere to a certain extent to the condition of primitive copying; to this end also the copies were made with a pen and not with pencil, as the latter, with its attendant possibilities of rubbing out, would have rendered greater accuracy possible. To the first, A, I gave my sketch, of which he made as accurate a copy as he was able on one of the slips of paper. I then withdrew my original, and set the second person, B, to copy A's version, which was then withdrawn; the third copied B's sketch; and so on; in every case all the former sketches were withdrawn from sight; the last alone of the increasing series being issued to be copied afresh. Still, and it is to this that I wish to draw particular attention, although no *two adjacent sketches* exhibit very marked differences, the *extremes* of the series show hardly any resemblance to one another; and, if seen apart from their series, would certainly not be recognized as the same design, or as being in any way related to one another. The examples here given will serve to illustrate this, and, humorous and even frivolous as they appear, afford good examples of the

of the snail had left the body of the mollusk and had 'crawled' up the twig, the hinder end of the snail becoming intimately associated with the twig. No. 12 is a copy made by a skilled artist who was asked to 'interpret' the design at this stage and to show in his sketch what he thought it was intended to represent. The next copyist, not being able to make anything of the design when viewed the right way up, reversed it and proceeded with satisfaction to copy it *upside down*, under the impression that he was reproducing a 'bird' design; so also in No. 14, and in the succeeding copies, which are here omitted, this interpretation was retained. This truly is 'evolution made easy'!"

After examining this curious illustration of the causes which have in history contributed to the transformations of lotus ornament, we may borrow from Mr. Balfour's book the illustration of the human figure on spears of the Solomon Islands, noting that as final result, three chevrons derived from one, representing a mouth, have been duplicated, making six, below which an oblong outline is all that remains of the human figure.



Decorative evolution from the human figure. Carved designs on spears of the Solomon Islands. From Mr. Henry Balfour's "Evolution of Decorative Art."

unconscious variation of a design, the result of want of skill. The successive sketches are numbered from 1 to 14 in the order in which they were made. No. 1 is a sketch representing a snail crawling over a twig. In the course of six successive copyings the design had lost its meaning; by No. 10 the shell

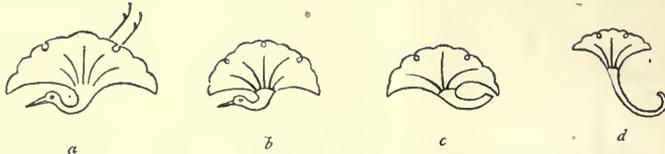
From Mr. Balfour's book is also borrowed, with his permission, the illustration for the heads of Maori (New Zealand) staves, in which a human face with protruded tongue is ultimately simplified to a tongue alone—this being the most important feature of a staff-head used to indicate defiance of a



Decorative evolution from the human face with protruded tongue. Carved heads of wooden Maori staves borne by chiefs. From Mr. Henry Balfour's "Evolution of Decorative Art."

rival chief by this symbolic gesture. (There is a fine collection of these staves in the Ethnographical collection at Salem, Mass.)

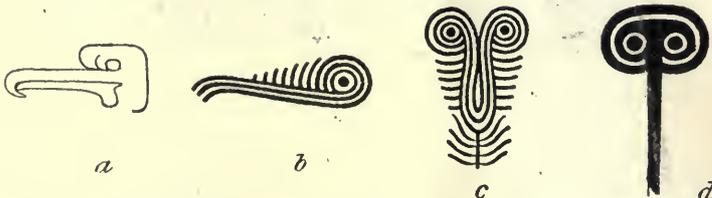
Again, from Mr. Balfour's book I borrow the illustration of a Japanese symbolic crest, in which the crane, an



Decorative evolution of a leaf from a crane picture. Japanese crests; from Mr. Henry Balfour's "Evolution of Decorative Art."

emblem of longevity, has been evolved into a schematic form which has more resemblance to a leaf than a bird.

The heads of the frigate bird, from the same source, are New Guinea wood



Decorative evolution from the head of the frigate bird. New Guinea wood carving. *b* is derivative from *a*. *c* is duplicated *b*—the designs being placed erect and faced different ways. *d* is derivative from *c*. From Mr. Henry Balfour's "Evolution of Decorative Art."

carvings. Undoubtedly they are picture fetiches and talismanic.

Those conventional patterns in historic art which are derived from pic-

torial or carved representations of forms of life have, therefore, resulted from three causes combined: a belief in magic or the otherwise symbolic use of some constantly repeated design, heredity, *i. e.*, repetition, and a tendency to vary.

The two causes of heredity and the tendency to vary are apparently self-contradictory, but not more so in patterns than in other instances to which the Darwinian Theory or the general theories of evolution have already been

applied. They are both remarkably illustrated in the case of Greek ornament. Although I am the first to prove the fact, it will appear ultimately that every pattern of Greek art was inherited as regards its basis and motive (and this will appear with-

out reference to the theory of lotus origin), but the departures from the original motives have been so extraordinary that in some cases (as in the egg-and-dart moulding), every vestige of

resemblance disappears until we establish and demonstrate the connecting links.

Thus in narrowing my argument from

the origin of art and patterns in general to the cases of Egypt and Greece in particular, I wish to point out that it is now definitely known that the oldest pictures and statues of Egypt had a magical cause of being. All the statues, so far known, of the Pyramid period were made solely for burial in wells connected with the tombs and were intended to serve as bodily abiding places for the spirit of the deceased, in case the destruction of the mummy

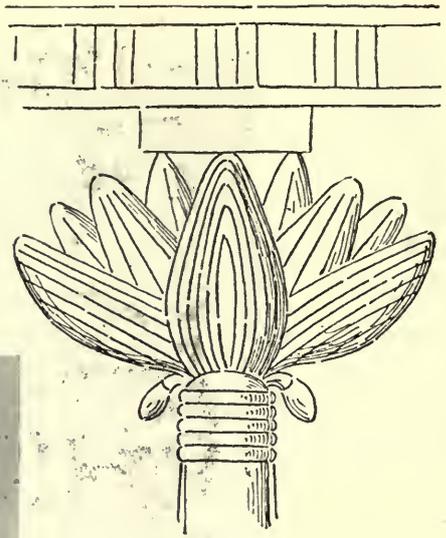


Magical tomb statue made for the spirit of King Shafra, IVth Dynasty. Gizeh Museum.

should make it useless for this purpose.\* All tomb pictures of the Pyramid period were a magical means to the subsistence and comfort of the deceased in the spirit world. In fact, almost our entire archæologic knowledge of antiquity is dependent on a habit of burying objects used in daily life, in the tombs, which habit had its origin in similar ideas.

As regards the multitudes of amulets and amulet pictures which distinguish Egyptian art, the same magical power was in question, and we have seen that all pictures or images of the lotus in Egyptian art were amulets having divine power and significance. I have also offered suggestions, in my first

\* The statue of the lady Nefert, whose head is illustrated in the April Number, had, for instance, this use and destination.



Typical lotus capital in wood or metal. From a tomb-painting.

Paper, as to the causes and reasons for the enormous preponderance of lotus forms (as distinguished from other amulets) in Egyptian surface designs and, above all, I have appealed to the fact of this preponderance as one generally known to Egyptology, whatever the reason may be.

As I am preparing now to take up the subject of the Ionic capital, with a view to proving its Egyptian and lotiform derivation, the preponderant use of the lotus in capitals of Egyptian architecture, although generally known, is a fact of importance which needs to be illustrated and insisted on, and we must remember that this preponderance of the lotus in capitals is one phase of a general preponderance of lotus forms (already recognized by scholars), which could be illustrated without limit. For the capitals, I have here introduced some of the most familiar indications, with the purpose of reminding my readers that this use of the lotus was not a sentimental or a decorative use in the sense which the word "decoration" carries for us, but religious, sacred, talismanic and magical. The temples in which it appeared were temples of sun-worship, and of this worship the lotus was the domi-



Blue enamel Egyptian cups in the British Museum, decorated with talismanic pictures of the lotus. The piece on the left illustrates one of the original forms of the lotus rosette. The piece on the right illustrates the distinction between the calyx leaves and the petals.



Temple ruins of Abydos. Lotus bud capitals.



Temple ruins of Luxor. Campaniform lotus capitals.

nant emblem and symbol, so attested by many hieroglyphic texts, by innumerable pictorial associations in acts of worship and in funereal rites, and by the records of classic writers. The fundamental idea of Egyptian cosmogony was that the heavenly bodies sprang from moisture (the watery element), and we possess the express statement of Plutarch that the water-lily was used as the emblem of the element from which the sun was born (according to a theory of creation which finds its counterpart in our own belief that vapor was the elementary form of all matter).

Now we have the authority of the greatest living representative of Egyptologic science, Professor Maspero, to the following effect: "The object of decoration was not merely to delight the eye. Applied to a piece of furniture, a coffin, a house, a temple, decoration possessed a certain magical property, of which the power or nature was determined by each word inscribed or spoken at the moment of consecration. *Every object, therefore, was an amulet as well as an ornament.*"

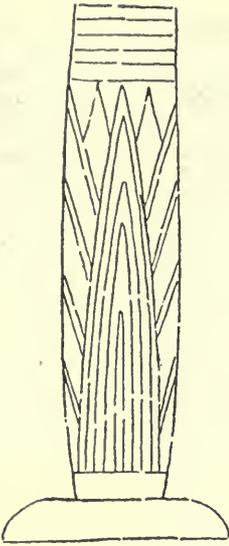
Accepting this dictum for the Egyptian capitals here illustrated, let us notice that among all the types which



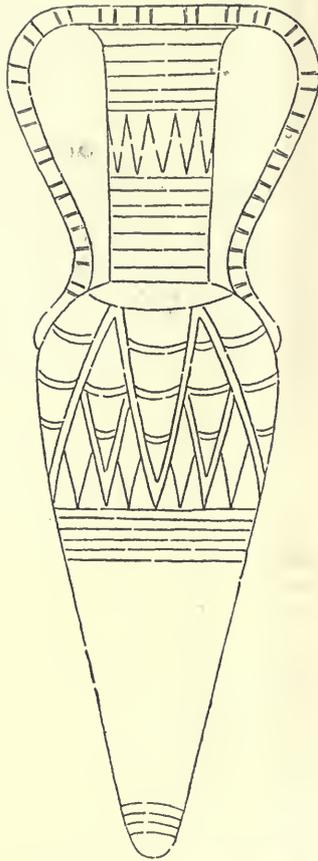
Temple ruins of Karnak. Campaniform lotus capitals.



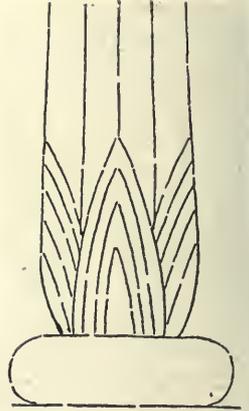
Temple ruins of Karnak. Lotus bud capitals.



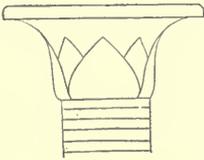
Lower portion of a wooden column, lotus decoration in color. From a tomb painting.



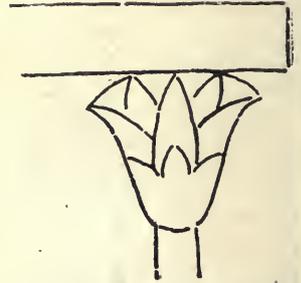
Gold and enamel vase, from a tomb painting, inverted lotus decoration.



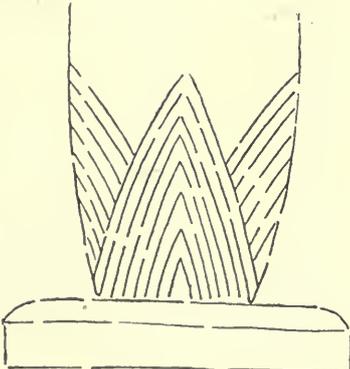
Lower portion of a wooden column, lotus decoration in color. From a tomb painting.



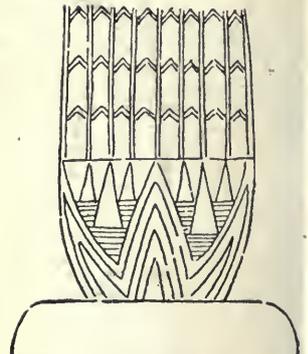
Campaniform capital of Karnak; from a color plate of Lepsius, showing lotus sepals and petals in detail.



Campaniform capital in wood from a tomb painting; the original showing lotus details in color.



Lower portion of a wooden column, lotus decoration in color. From a tomb painting.



Lower portion of a wooden column, lotus decoration in color. From a tomb painting.

Egyptian architecture has left us there are only two of stone construction which do not employ some form of the water-lily. These are the Hathor-head and the palm capitals. The campaniform capitals are frequently ascribed to the papyrus, but incorrectly. I shall return to this point in a later Paper, but will content myself for the present by quoting Professor Maspero's approval of my view from his notice of the "Grammar of the Lotus" in the *Revue Critique* of June 2, 1892 :

"I confess that the arguments presented by Mr. Goodyear have appeared

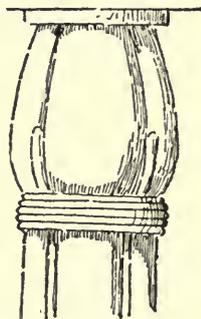


Temple ruins of Luxor. Grouped lotus bud capitals.

to me very strong ones. When we consider the designs which he reproduces and which are faithful copies of the ancient forms one cannot help admitting that they do in fact all appear to attach themselves to different phases of the ordinary lotus, white and blue ; on the other hand, they have nothing in common with the papyrus. These types of Egyptian columns should consequently be attributed solely to the lotus and the ornamental motives which have been derived partly from the papyrus, partly from the lotus, must be attributed solely to this latter plant." \*

\* "J'avone que les raisons presentées par M. Goodyear m'ont paru être tres fortes. Quand on regarde les figures qu'il reproduit, et qui sont copiées fidèlement sur l'an-

As regards the bell capital (campaniform capital) I will simply remark at present that many scholars besides myself have already pronounced it to be a lotus ; that an expanded lotus could only be represented in solid and hard material by a bell-shaped form, and that the sepals and petals of the flower are very plainly detailed in color on the originals of the photograph herewith from Karnak. The lotus-bud capital is universally recognized, and the capital of grouped buds, though not very clear in the shape known to the XVIIIth and XIXth Dynasties, where straight cylinders rather than buds appear, is undoubtedly a conventional descendant



From tombs of Beni Hasan. Grouped lotus bud capital.

from examples a thousand years older and familiar at Beni Hasan, where the bud forms in group very clearly appear.

This much having been said by way of introduction, we must turn now to the matters to be demonstrated, beginning with the Ionic capital, but also pointing out that its problem suggests an entire series of dependent facts.

## II.

It is necessary for every one approaching the question of the lotiform origin of Greek ornament to realize the restricted range of Greek ornamental art as regards its elementary motives.

—  
tique, on ne peut s'empêcher de constater qu'en effet elles semblent se rattacher toutes aux divers états du lotus commun, le lotus bleu ou blanc ; en revanche elles n'ont rien de commun avec celles du papyrus. Les types de colonnes Egyptiennes devraient donc être rapprochés uniquement du lotus, et les motifs d'ornementation qu'on dérivait partie du papyrus, partie du lotus, doivent être attribués uniquement à cette dernière plante."

The following propositions are axiomatic. The ornately elaborated scrolls with foliated details resembling the "acanthus" are unknown before the time of Alexander the Great, or the third quarter of the fourth century B. C. This time is the close of the originating periods of Greek art. Everything subsequent in the way of pattern ornament is derivative and realistic elaboration of earlier motives, and I shall deal with these later

seventh and eighth centuries after Christ, when Arab art and culture were also profoundly modified by them. Meantime, following the middle of the second century B. C., the Oriental Greek territories of the Mediterranean gradually became Roman in government, and their art and culture (in so far as not already known by Etruscan, Samnite and Greco-Italic influence) were gradually transmitted to the Roman imperial world, from whose remains



Greek vase, showing a border of anemions and lotus trefoils on the neck.

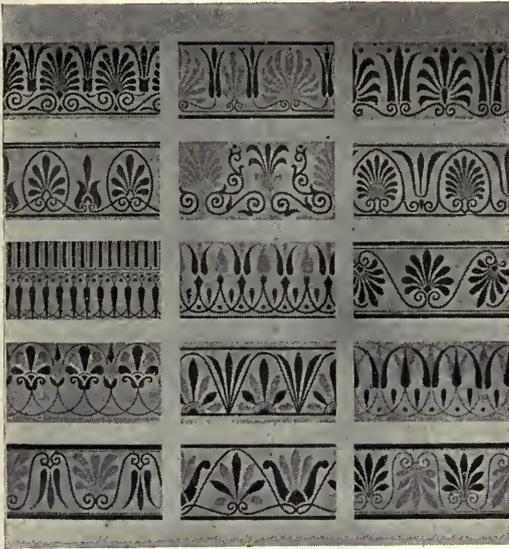


Greek vase, showing an anemion on the neck.

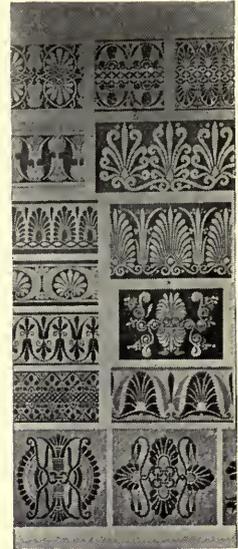
ornate elaborations subsequently. At this time the independence of the Greek states had been overthrown, the Greek literature had passed its zenith, and the Greek sculpture was in its period of relative decadence. In the days of ancient history which followed, the mission of Greek culture was one of diffusion and expansion and its art followed the same course. Both its culture and art spread over the States of Western Asia and North-east Africa (ruled by Greeks at this time), and extended as far as India (where we have seen that Buddhist and Hindoo art experienced decisive Greek influences). Both the Greek culture and the Greek art survived in these countries until the Arab-Mohammedan conquests of the

most of the Greek ornamental details in modern survival are known to us. This period of Greek-Alexandrine and Greek-Roman art was one of great luxury and of a correspondingly ornate and elaborate decorative style, but all its elementary motives are found as far back as the fifth century B. C., in which time they are known to us from the Athenian and other Greek ruins, and otherwise especially on Greek pottery.

The limited number of these elementary motives is a point of great importance. The following summary is fairly comprehensive for surface patterns—the continuous spiral scroll (rarely found at this time), the meander, the guilloche, the "ivy-leaf" in wave line



Greek vase patterns from Owen Jones. Anthemions, lotus trefoils (some inverted), lotus buds (inverted).



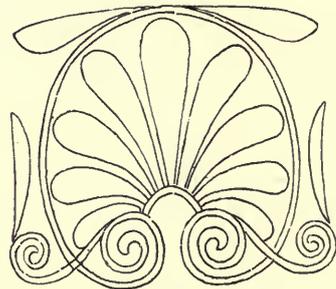
Greek vase patterns from Owen Jones. Anthemions, lotus trefoils, etc.

combination (at this time confined to pottery), the egg-and-dart and leaf-and-dart borders, and the related patterns in surface color, the rosette, the obvious or normal lotus and lotus trefoil, frequently alternating with lotus buds, and the anthemion ("honey-suckle" or "palmette"), generally alternating with normal or obvious lotuses.

Among these motives the normal (obvious) lotus and lotus trefoil, and the anthemion are endlessly varied and endlessly repeated (frequently alternating with one another or with lotus buds). In all the wealth of ornament which Greek pottery has left us we can scarcely point to anything else from the time of the Phidian period downward, aside from the constant traditional border ornaments of the meander and guilloche, and an occasional "ivy-leaf" pattern.\*

We will therefore centre our attention on the anthemion ("honey-suckle" or "palmette") to notice its elementary design, which is that of a pair of volutes supporting a palmette crown.

The elaboration and introrsion of the palmette segments are often carried to a point which obscures the supporting



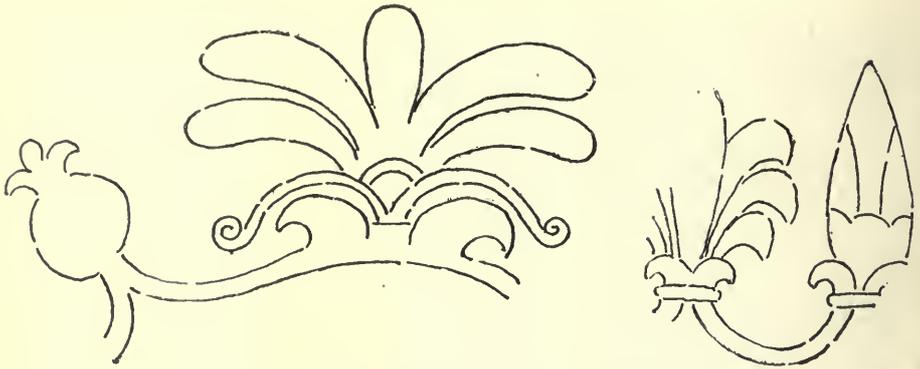
Anthemion from a Greek vase.



Anthemions, lotus trefoils and meanders, from color patterns of the Parthenon.

\*Among the earlier Greek vases the so called Corinthian exhibit a preference for the rosette and the Rhodian vases show mainly obvious lotuses of direct Egyptian derivation.

volutes, and these occasionally disappear entirely, but such cases are decorative variants derived from a normal



Assyrian palmettes, from fresco ornament on plaster. British Museum.

(original) form in which they invariably appear.

Now, up to date this ornament is supposed to be derived from an Assyrian original found on frescoed plaster, stone relief slabs, and colored tiles of Assyrian palaces, whose excavated remains date from the seventh, eighth and ninth centuries B. C. The Assyrian motive differs in the treatment of the supporting spirals, which are turned upward and inverted



Assyrian Palace, as restored by Fergusson.

from the position which they occupy in most of the primitive and normal Greek examples, but the identity of the Greek

anthemion and of the Assyrian palmette is unmistakable, and this identity has never been disputed since the time of Assyrian excavations (which did not begin till about, or after, 1845). There has been, moreover, no doubt about the origin of the Assyrian palmette from the palm, before my own observations. I do not consider the "honey-suckle" name or theory worthy even of a reference, in spite of its widespread use, as it has been long displaced by the palm theory in scientific quarters. The palmette, as the use of this name suggests,



Assyrian palmette, ornament of a robe from stone relief. British Museum.

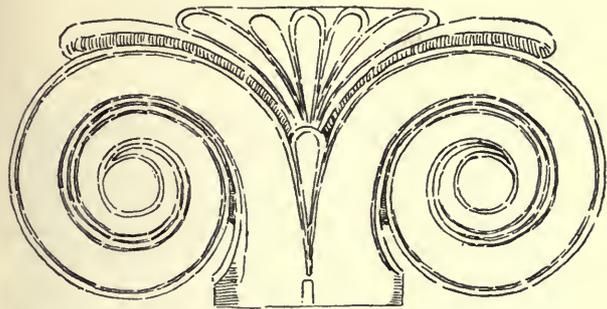


Palm tree, from Assyrian scenery in stone relief. British Museum. The trunk of the tree is also seen in the original.

closely resembles the palm tree as pictured on Assyrian scenery relief backgrounds; so closely that almost any observer would be inclined to suggest and believe in a connection. I personally always did believe in this connection and considered it an axiom of art history until the year 1887.

A little before this time a remarkable step in tracing the history of ornament had been taken, which established the identity, in origin, of the Ionic capital with the volutes at the base of the palmette. The original suggestion was that of the German architect and critic, Semper; but it was an American student who carried the thesis to an apparently triumphant conclusion.

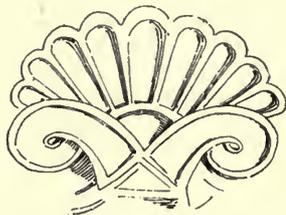
Dr. Joseph Thacher Clarke had discovered near Assos, in Asia Minor, an Ionic capital with volutes springing from the neck of the shaft in a manner comparable to the formation of the volutes of a normal anthemion and supporting a rudimentary or incipient palmette crown,



The Ionic capital of Neandrea. Discovered by Dr. Clarke.

evidently related to the palmette crown of the anthemion. Semper's theory had been that the Ionic capital was evolved from the volutes of the Assyrian palmette by a process of gradual suppression and gradual elimination of the palmette portion of the ornament; such suppression and elimination being natural in using the motive for an architectural support and under pressure from a superincumbent abacus or beam. The discovery of Dr. Clarke's capital supplied apparently a "missing link" in a Darwinian chain of Ionic

evolution from a palm tree, and the volutes of the Assyrian palmette were thought by Dr. Clarke to be a decorative treatment suggested by the hanging bunches of dates as pictured on Assyrian reliefs. Dr. Clarke added to the evidence otherwise furnished by his republication and elaboration of



Detail of Assyrian ivory placque. British Museum.

Semper's theory\* some details from Assyrian ivories in the British Museum, which represented obvious transitional forms between the newly-discovered capital and the ordinary Greek or Assyrian anthemion. When these transitional forms are carefully considered, the conclusion that one form of Ionic capital was evolved from a palmette original is irresistible. It was in the month of July, 1887, that Dr. Clarke's publication fell into my hands, and having had for many years (since 1873) a theory of my own concerning the Ionic volute, I took up the subject and began to study it carefully. All the results of the present article were obtained in August and September of the same year.

I cannot too much insist on the point that Dr. Clarke has positively proven the identity of the Ionic capital with the anthemion, as regards the original unity of the two motives. It is consequently logically impossible for any critic of the "Grammar of the Lotus" to accept my demonstration for the Ionic form and question my results for the anthemion, and yet this has been done by my very friendly critic of the

\*American Journal of Archaeology, Vol. II., No. 1.

New York *Nation* and by Dr. E. B. Tylor in the London *Academy*. It is not too much to say that since my own publications the Egyptian and lotiform origin of the Ionic capital has been accepted by all competent students who have given the matter careful attention. On this point I can only count among my reviewers dissenting voices from the New York *Independent* and the *Revue Archéologique*. But the consequences for the anthemion have been strangely overlooked by the important reviews of the *Nation* and the *Academy*. I think this is because the Lotus Grammar is a voluminous work, containing over four hundred royal quarto pages and over thirteen hundred illustrations, in whose mazes a rapid reader might possibly become confused. Dr. Tylor (*Academy*) was possibly prejudiced by his own theory regarding the Assyrian "Sacred Tree." My proofs for the anthemion were instantly conceded by Mr. Cecil Smith, of the British Museum (in the London *Graphic*), not to mention many other students of distinction; his acquaintance with Greek pottery, on whose evidence the whole question turns, being as wide as that of any English scholar.

It will appear subsequently that the case of the anthemion involves that of the rosette and carries it to the same score, because the Egyptian lotus palmette, from which the anthemion is derived, is a rosette compound. Now I should like the reader to examine my list of Greek motives, to familiarize himself with their repetitions and to then admit that *if* I have proven my case for the rosette and anthemion alone, I have proven a case for three-fourths of all the ornament in Greek use down to the time of Alexander the Great, after the obvious lotuses of Greek ornament have been included.

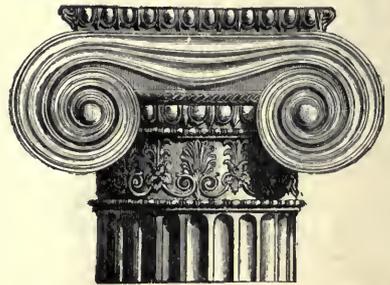
It will also appear that all the isolated spiral scrolls and volute forms in Greek art, as distinct from the continuous spiral scroll, are involved in the problem of the Ionic form and anthemion, and that they are identical with these motives in character and origin.

We should only then have left to consider the egg and dart motives and

their variants; the continuous spiral scroll, the guilloche, meander and "ivy leaf" patterns, in order to cover the history of Greek ornament down to the time of Alexander the Great; for we have already seen that the "acanthus" motives and the floral and realistic elaborations of the earlier motives date from or after this time.

### III.

I begin then my demonstration in chief by insisting on the point that the entire argument of all my observations moves from a new theory of the Ionic



Ionic capital of the Erechtheum.

volute, which has already been widely or generally accepted as far as known, which is incontestably accurate in its results as to lotus origin, and probably correct in its manner of accounting for these results (the curling sepal of the lotus), and which includes all the isolated spirals and scrolls of Greek art—and by insisting that the anthemion and rosette are bound up in this demonstration in such manner that there is no escape from its conclusions for all these motives combined, if the first-named be accepted. When the true origin of these three motives has been conceded, it will have to be admitted that Greek history stands in a new light, and that the history of pattern ornament is an important clue to the history of civilization. It will have to be admitted that Egypt takes a place in history as regards the Greeks, which has so far been conceded to Assyria. It will have to be admitted that Greek art as a whole had not one original independent beginning of its own (for the foreign

derivation of all motives, aside from the three named, can be proven without reference to the question of lotus origin). It will have to be admitted that the originally magical repetition of an originally solar symbol has descended to the nineteenth century in thousands of hitherto misunderstood, neglected, and unrecognized forms.

It has been often said that there are two stages in the recognition of every discovery. In the first stage the critic says it is not true, in the second stage he says it is not new and that every one knew of it before. As far as the Ionic capital, the lotus, and Egypt are concerned we are rapidly approaching this second stage, in spite of the fact that the archæologist of the *New York Times* has written an elaborately patronizing notice of the Lotus Grammar in which the Ionic capital is not mentioned, in spite of the fact that a curator of the New York Metropolitan Museum has sternly frowned upon the theory, in spite of the fact that the lead-



The Erechtheum ; Athens.

ing archæologic monthly of France has refused to accept it,\* in spite of the fact that every standard history of art at present concedes the origin of the Ionic capital to Assyria. As regards the topic of this article we are at that interesting stage of the discovery where the opposition hasn't a leg to stand on, and doesn't know it. In other words, we are in the transition stage, between

the time when the theory is not true and the time when every one knew the facts before. I am far, however, from asserting for myself a monopoly of this discovery. My own claim is that I made the first observation regarding the Ionic capital and the lotus of which there is any record (1873), that I am the first to announce the phenomenon of the curling sepal as explaining the Ionic volute, that I am the first to point out that all the isolated surface volutes and spiral scrolls of Greek art can be included in the proof for the Ionic volute, and that I am the first



Cast of a portion of an Ionic capital; from the Erechtheum. Necking ornament of anthemions, two lines of the egg-and-dart moulding, multiple form of the guilloche.

\* "Revue Archéologique," June 1892.—Notice written by M. George Foucart. This reviewer read my work so carelessly that he supposes me to assert that the blue lotus does not grow in Egypt and takes issue with me on the point!

to unify all forms of the anthemion ("honey-suckle") with all forms of the Ionic capital as having one common lotiform origin. (I need not insist on my precedence of discovery as regards the rosette.) But Sir Gardner Wilkinson announced the Greek Ionic capital as an Egyptian "water-plant" in 1857.\* Colonna-Ceccaldi announced the Ionic capital as a lotus in 1875, two years after my first observation and verbal announcement of 1873. Marcel Dieulafoy, the Persian explorer, repeated the announcement in 1885, and Percy E. Newberry (now of the Egypt Exploration Fund) made an independent discovery of the fact, including the anthemion and rosette in his observations (without publication) in the same year. Moreover the new theory of the Ionic volute was accepted by Miss Amelia B. Edwards; and I am indebted to her for the encouragement, and to her influence for the financial support,

\* Not in his "Manners and Customs of the Ancient Egyptians," but in a small book published by the Crystal Palace Company, "Egypt in the Time of the Pharaohs."



Greek Ionic capital and square capital with anthemions, in the British Museum.

which enabled me to publish the *Lotus Grammar*. It is accepted by Professor Reginald Stuart Poole, and by Mr. Cecil Smith, of the British Museum, by Mr. Percy Gardner, Director of the British School at Athens, by Professors Frothingham and Marquand of Princeton, by the *New York Nation*, by the *London Graphic*, by *Harper's Monthly* (July, 1892), and by a number of other critics and other journals.



Nike Apteros Temple; Athens.

#### IV.

The oldest known architectural monuments of the Greek Ionic Order are the most famous and belong to the fifth century B. C. They are the Erechtheum and the Nike Apteros temple (so-called), both on the Athenian Acropolis. In their time Greek art had reached its perfect development and in our time all older *architectural* Ionic monuments have disappeared.

The older Ionic capitals, none of which are positively dated, as far as now known, appear to have belonged to Steles, that is to isolated pillars used to support statues

or votive offerings or used as tomb-stones. Two especially famous Ionic temples were built in the sixth century—the temple of Juno at Samos and the temple of Diana at Ephesus—but there are no ornamental remains of these buildings.

In this deficiency of primitive monuments and of the transitions between them and those of developed Greek art, archæologists have been in the habit since the time of the Assyrian excavations (dating about or after 1845) of appealing to the appearance of Ionic capitals in one or two Assyrian relief pictures of ædicules, as evidence that the Greeks derived the Ionic capital from Assyria, the general supposition having been that the Ionic capital was absolutely foreign to Egypt. The two best

Egyptian excavator, Petrie. The high authority of Puchstein has asserted the form to be a purely linear decoration as recently as 1887.

Meantime, as already explained, a step in the direction of the truth had been taken by the German architect and critic, Semper, who asserted the volutes of the Ionic capital to be in elementary origin identical with the volutes of the Assyrian palmette ornament, but with the erroneous presumption that the latter was derived from the palm tree. This thesis, as we have seen, was taken up by the American archæologist, Dr. Joseph Thacher Clarke, and apparently carried to a triumphant conclusion in 1886, by his discovery and publication of the capital of Neandreaia.

It may be well to add in reference to the supposed palm tree origin of the anthemion and consequently of the Ionic capital, that the palm tree is almost unknown to Egyptian art (although very common in Egypt) but very familiar to students on Assyrian reliefs in the scenery backgrounds and on Assyrian and Chaldean seals and cylinders. On the other hand, lotus ornaments, whether found on Greek pottery or in Assyrian art, are always conceded to have an Egyptian derivation. The decision of the question between lotus and palm tree means consequently a decision between the rival claims of Egypt and Assyria as



Assyrian Ionic capital; from the relief of Khorsabad.



Assyrian Ionic capital; from the Sippara tablet.

known Assyrian instances are the capitals of a relief from Khorsabad, and of a tablet known as the Sippara tablet; dating from the eighth and eleventh (or ninth) centuries B. C., respectively. Aside from this supposed historic derivation, various theories have prevailed as to the origin of the Ionic volutes. By Viollet-le-Duc they were supposed to be derived from the curling of wooden shavings. Boetticher supposed the capital to represent a sort of pillow, with ends curling downward. The theory that the horns of a ram were the original point of departure has been often suggested, and was held as late as 1890 by the famous



Cypriote vases. Lawrence-Cesnola collection.

regards the most debated ornament of Greek architecture. Moreover, to detach the palmette itself from its supposed palm tree origin and to attach its evolution to the lotus is to show that

of the general literature of the subject had overlooked this suggestion and I determined consequently to examine

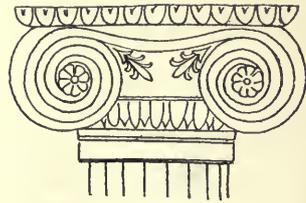


Cypriote vase. Metropolitan Museum, New York.

an ornament supposed to be distinctively characteristic of Assyria has an Egyptian derivation and to imply that the corresponding historic influences which made such a transfer possible have been so far unknown to science.

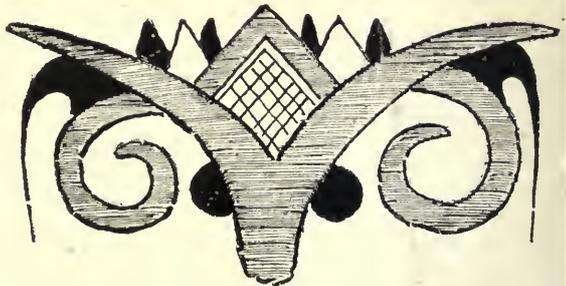
It was at this point, in 1887, that my own serious studies of the lotus began. Persuaded as I had been, since 1873, from pictures on Cypriote pottery that the original form of the Ionic capital was a lotus, I observed that Dr. Clarke's summary of the various theories on the Ionic form and

the evidence. So far my theory had been one of suggestion and possibility only, based on the observation of lotus pictures on the Cypriote pottery of

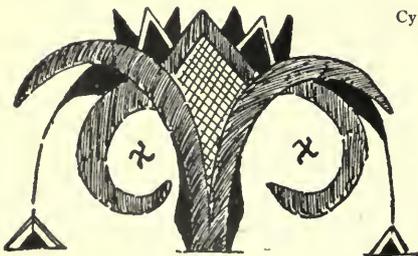


Greek Ionic capital.

the New York Museum and the general resemblance between some of these lotuses and the Ionic capital. The Cypriote vases in question, sometimes considered Phenician, are undoubtedly



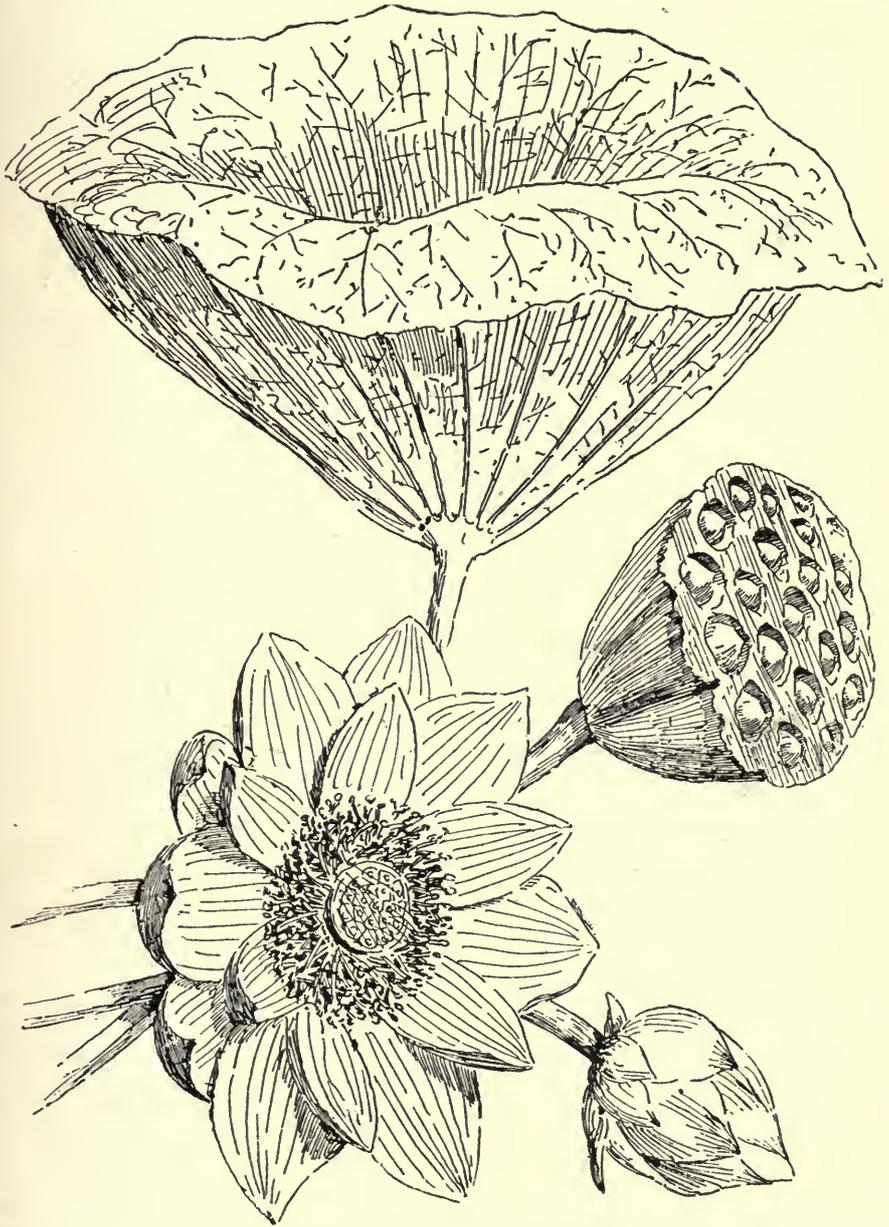
Cypriote lotus, from a vase in New York. The pendant lines are a rudimentary survival from small pendant lotuses like those seen in the opposite cut.



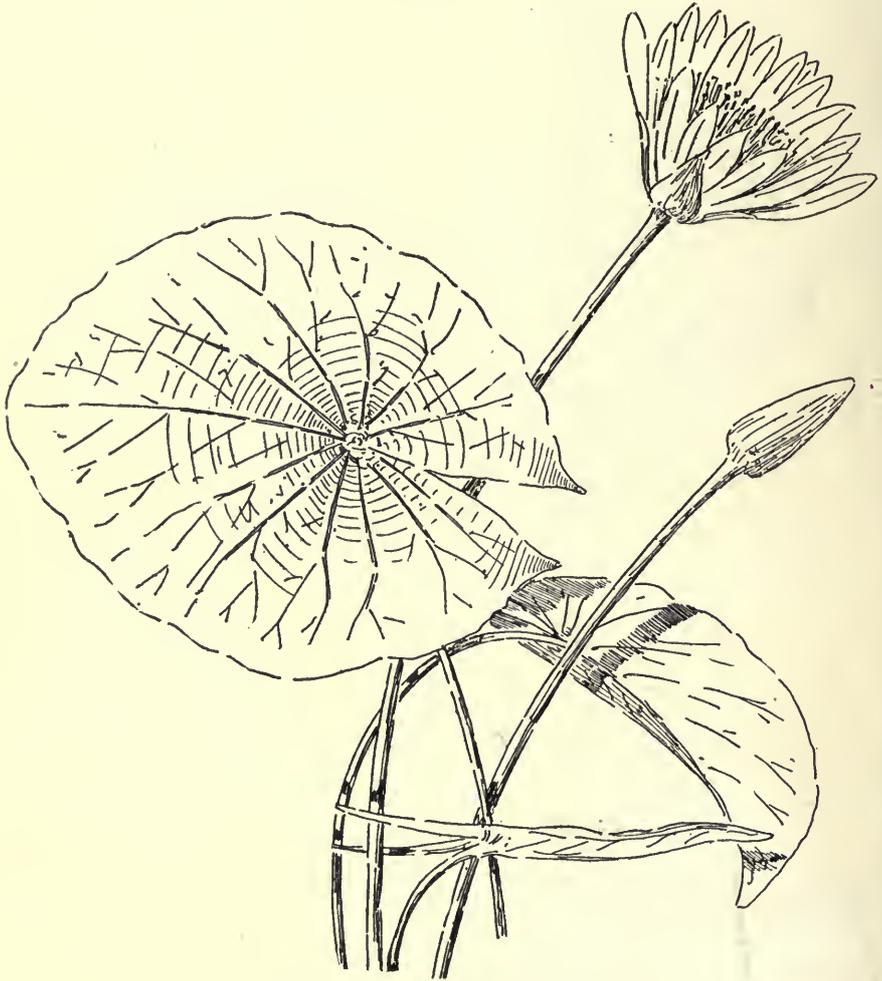
Cypriote lotus, from a vase in New York. (Swastikas and pendant lotuses.)

archaic Greek. Individually of uncertain date, they represent a style as old, or nearly as old, as the earliest Greek settlements of Cyprus, which antedate the Homeric period, and one which lasted as late as the second century B. C.

Before showing how a clue suggested by lotus pictures on Cypriote pottery resulted in proving a hitherto unus-



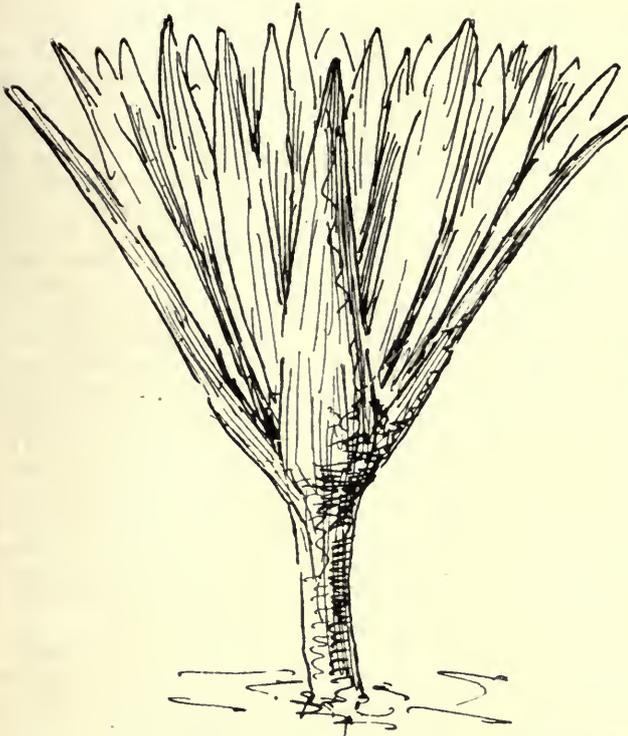
The "Rose Lotus" (*Nelumbium Speciosum*).



Egyptian Blue Lotus (*Nymphaea Cerulea*).

pected intimacy of relationship between Assyrian and Egyptian art, and between Greek and Egyptian art (and consequently between the civilizations of these countries), I must call a moment's attention to the features of the Egyptian water-lily as found in nature and as repeated in ornament. I have been able to show that the plant so far supposed to supply the typical ornament of Egypt does not occur in that ornament at all, a point which has been overlooked by every authority excepting Wilkinson. On this head it would appear that I have received unanimous

approval from my reviewers, always excepting the New York *Independent*, whose critic, Professor Paine, apparently objected on principle to everything I had said, because it was I who said it. This plant, erroneously supposed to have supplied the motive of Egyptian lotus ornament, is the *Nelumbium Speciosum* or "Rose Lotus," which is known to have been grown in Egypt in the time of Herodotus, but which is now extinct in Egypt and unknown in Africa. It is a plant indigenous to India and Asia and is the especially "sacred lotus" of the Brahmins, Buddhists and other Asiatics.



Egyptian blue lotus. Sketch from nature.



Ladies' toilet tray. Wood carving, British Museum. Showing the distinctive sepals and cleft leaf of the blue lotus.

although the *Nymphæas* are also sacred lotuses in India. Its bell-shaped leaf rises on an erect stem high above the water. Its flower has a multitude of exterior enveloping leaves (calyx leaves or sepals) which cover the bud, like scales, and which disappear when the flower expands. Attention to the distinction between the sepals and leaves of this plant (*Nelumbium*) and those of the *Nymphæas* will prove that the latter furnished the types of Egyptian ornament. The *Nelumbium* ("Rose lotus") occurs on Gnostic gems of the Roman period, supporting the god Horus and must have been consequently recognized as a sacred flower in Egypt, but the following points will show that the plant as grown there must have been of foreign introduction and must have been introduced at a date when Egyptian tradition and Egyptian conservatism prevented its use in pattern ornament.

The true water-lilies of the Egyptian monuments are the *Nymphæa*

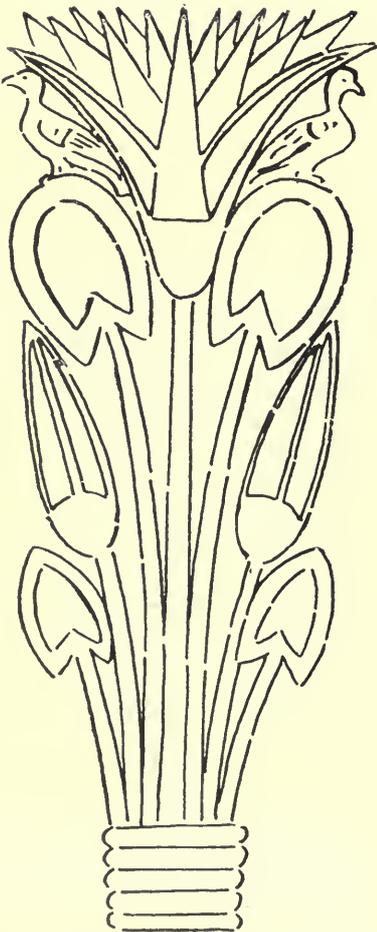


Egyptian blue enamel goblet; showing the calyx leaves of the blue lotus.

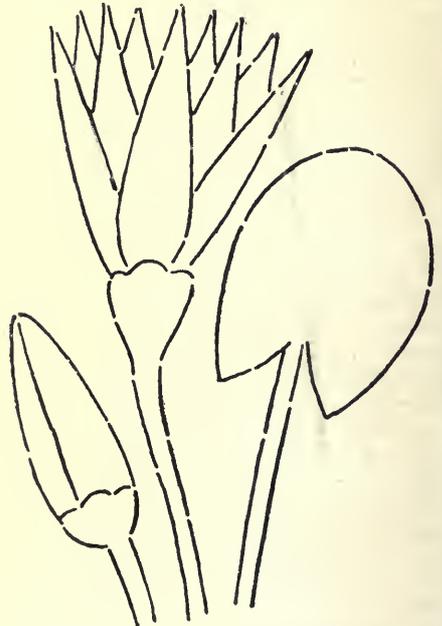
*Cerulea* and *Nymphaea Lotus*, by which botanical names the blue and white Egyptian lotus are respectively designated. The leaf is cleft and floats on the water (to be contrasted with the bell-shaped leaf on erect stem of the "Rose lotus"). The sepals or calyx leaves are only four in number (to be contrasted with the overlapping and numerous sepals of the "Rose lotus"). They entirely enclose the bud and when the flower expands they are seen in marked contrast of color, coarseness, size and number, as compared with the delicate petals; whereas the sepals of the "Rose lotus" disappear when the flower expands.

These four dark-green calyx leaves

as contrasted with the delicate petals give the flower when seen in side view a three-pronged or three-spiked appearance. My botanical knowledge was savagely criticised by the *New York Independent* in the article written by Professor Paine, of the Metropolitan Museum, because I have used the term "three-spiked" in describing this appearance. This criticism was not only pedantic and illogical, but also dishonest. This criticism was calculated to mislead the public, which could not know without consulting my work that I had used the word in a descriptive and pictorial, not in a botanical sense. Now, in Egyptian art the water-lily is represented as having three prongs or spikes which correspond in side view to the four sepals of the *Nymphaeas*, and the leaf of the plant is always cleft and never bell-shaped. The accompanying illustrations are arranged to illustrate these points regarding the cleft leaf and the sepal spikes, and their details are typical for hundreds and thousands of instances on the Egyptian monuments. These simple points not only prove all the specialists to be in error who have sup-



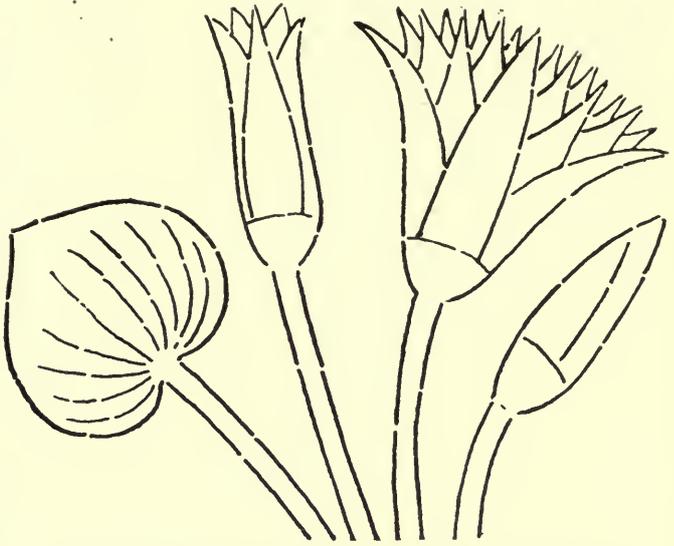
Handle of an Egyptian wooden toilet tray, showing sepals, cleft leaves, and bud of the *Nymphaeas*.



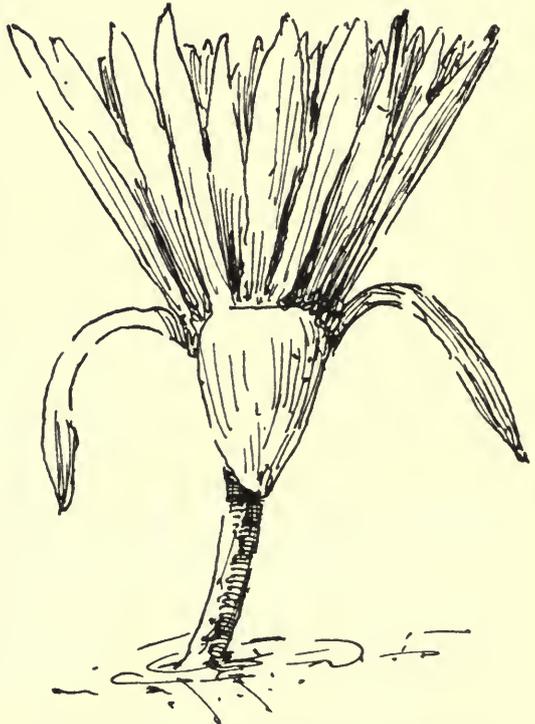
Detail from an Egyptian painting, showing sepals, cleft leaf, and bud of the *Nymphaeas*.

posed the "Rose Lotus" to furnish the typical ornament of Egypt (including Perrot and Chipiez in their recent History of Egyptian Art), but they also assist materially the argument regarding the origin of the Ionic capital, when attention has been given to one additional fact regarding the sepals or calyx leaves.

The calyx leaves of the Egyptian water-lilies occasionally curl downward and away from the flower, a fact which explains the curling side sepals of the lotuses occasionally pictured on Cypriote vases in the New York Museum. Professor Paine, in the *New York Independent*, says "such reflexion is not true of the Egyptian Nymphaea flowers. As a matter of fact, the sepals of the water-lilies of the Nile do not become reflexed and never did..... reflexion of the sepals is totally foreign to Egyptian Nymphaeas. .... Such a trait as the backward bending of sepals at time of flowering could not have escaped the notice and record of modern botanists, none of whom mention it." The *Independent* gave Professor Paine eight columns to prove me an ignoramus, four of which were devoted to my supposed ignorance of botany as connected with my alleged mistake about the curling sepals, and refused me a column in which to answer him. The only serious allegation of his review is quoted above, and this allegation is untrue. The Editor of the *Independent* personally acknowledged to me that it is untrue when I met him at the Oriental Congress in London in September of 1892, and I am told that his Journal



Detail from an Egyptian painting, showing sepals, cleft leaf, and bud of the Nymphaeas. (The leaf shows conventional treatment of a more realistic form seen in attendant illustrations.)



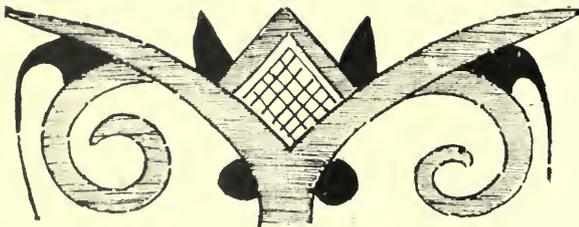
Egyptian blue lotus, sketched from nature; showing the curling sepals.

published a short retraction, although I have never seen it. As it appeared that my own personal observation could not meet the denial of Professor Paine, I wrote to Mr. Percy E. Newberry, the botanist, who was employed by the authorities at Kew to catalogue their specimens of ancient Egyptian plants, and who is also employed as an Egyptologist on the staff of the Egypt Exploration Fund, and I received from him the following answer: "I have often seen the sepals of the white water-lily (*Nymphaea Lotus*) curl over when the flower is fading, and I have not a doubt in my own mind that the Ionic volute was derived, or rather suggested, by this habit. The blue water-lily (*Nymphaea Cerulea*) also curls in the same way, and I have seen specimens at Kew with a decided twist, thus:"



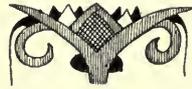
Photograph of the drawing in Mr. Newberry's letter dated July 1, 1892, containing my invitation to attend the Ninth Oriental Congress.

The cut is a *fac-simile* from Mr. Newberry's letter, and corresponds with the one taken from nature by my artist in New York and reproduced from the Grammar of the Lotus. A few days after receiving Mr. Newberry's letter I saw a specimen of *Nymphaea Cerulea* in Union Square with curling sepals, but my experience with the *Independent* did not encourage me to communicate the fact to that Journal. This affair shows how little real knowledge there is of the habits of the lotus and consequently how little knowledge there has been of the relation between nature and the representations of Egyptian and Cypriote art.



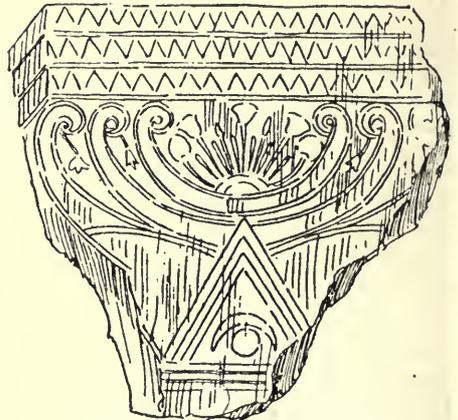
Lotus with curling sepals, showing an erect central sepal. From a Cypriote vase in New York. (The pendant lines are explained in a preceding similar cut.)

We are now prepared to consider the origin of the Ionic capital. In the flowers on Cypriote vases, which I have reproduced in this Paper, we notice



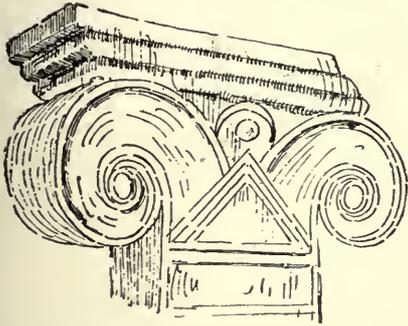
Lotus from a Cypriote vase in New York, showing two curling sepals and one erect sepal or central spike.

that only the side sepals are curled over and that the central spike or prong represents an erect calyx leaf. This departure from nature is an obvious conventional scheme to escape

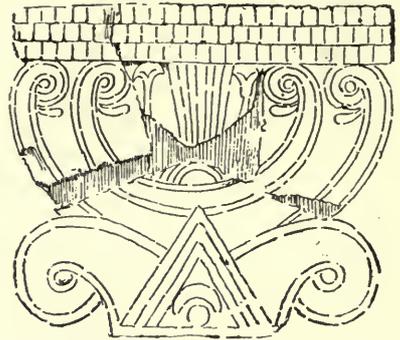


Proto-Ionic Cypriote pillar capital, with emblems of sun and moon worship. Louvre. Conventional lotus sepals, two curling, one erect.

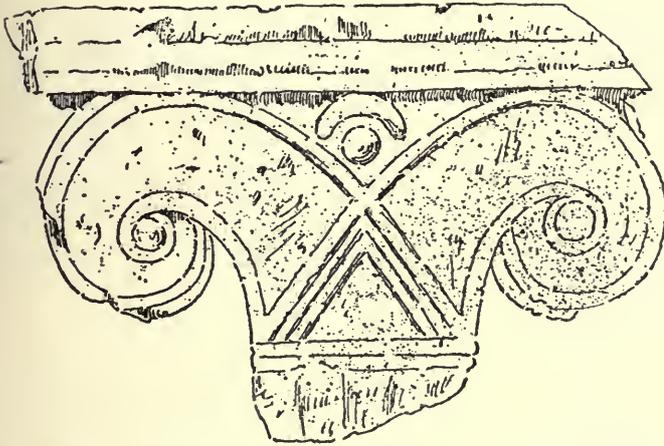
the necessity of foreshortening the central sepal, because foreshortening was foreign to the instincts and habits of ancient decoration. Now, on certain Cypriote Ionic capitals and Cypriote pillars with Ionic volutes we notice a similar erect prong, spike or triangle. The same phenomenon appears in various Ionic forms and capitals which are scattered all the way between Assyria and Tuscany, and which date from the eleventh century (Sippara tablet) to the third century B. C. (Tuscan example.) This central spike or triangle is obvi-



Proto-Ionic Cypriote pillar capital. Louvre. Conventional lotus sepals; two curling, one erect.



Proto-Ionic Cypriote pillar capital. Louvre. Conventional lotus sepals; two curling, one erect.

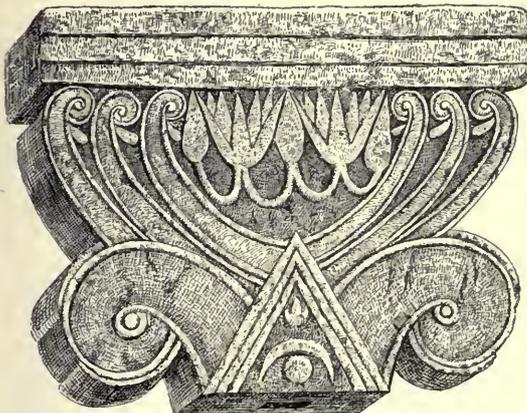


Proto-Ionic Cypriote pillar capital, with emblems of sun and moon worship. Louvre. Conventional lotus sepals; two curling, one erect.

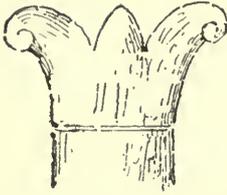
ously a rudimentary (Darwinian) survival, in conventional art, of the central upright calyx leaf of the lotus, while the volutes are as obviously survivals of a form analogous to the curling sepals of Cypriote pottery lotuses. The argument so far stated then is this: The flower as copied in ornament exhibits sometimes three erect prongs or spikes corresponding to a natural appearance of the

white and blue Egyptian lotus, and sometimes it represents two curling side sepals roughly corresponding to nature and one erect central sepal explained by decorative inability, or indisposition, to foreshorten.

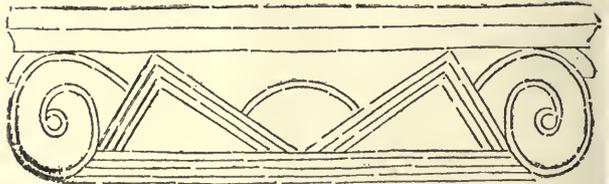
When we find in certain Ionic capitals the decorative evolution of the side sepal into a volute, combined with a rudimentary "Darwinian" survival of the central spike, the conclusion that the capital is derived from one representing a conventional lotus is irresistible, especially when intermediate forms can be quoted showing a conventional survival of the petals.



Cypriote Proto-Ionic pillar capital, with emblems of sun and moon worship. Aphrodite Sanctuary of Idalium (Ohnefalsch-Richter.) Conventional lotus sepals; two curling, one erect.



Etruscan Ionic capital, from a relief. Showing the central spike (erect sepal) and two curling sepals.



Cypriote Proto-Ionic capital, showing rudimentary survival of two lotus petals between curling sepals and a degraded curved form of the central sepal (Colonna-Ceccaldi).

This demonstration is simply initial, and there are many others, which fall outside the limits of the present Paper. and which meets the problem raised by Dr. Clarke's capital; but this cannot be presented before the rosette and its



The Sun-worshiper and the lotus the stem supported by an Ionic lotus with central spike). Assyrian ivory placque. British Museum.

The most crushing demonstration is that which involves the anthemion by way of the Egyptian lotus palmette,



Assyrian Ionic capital, showing a central spike (Sippara tablet).

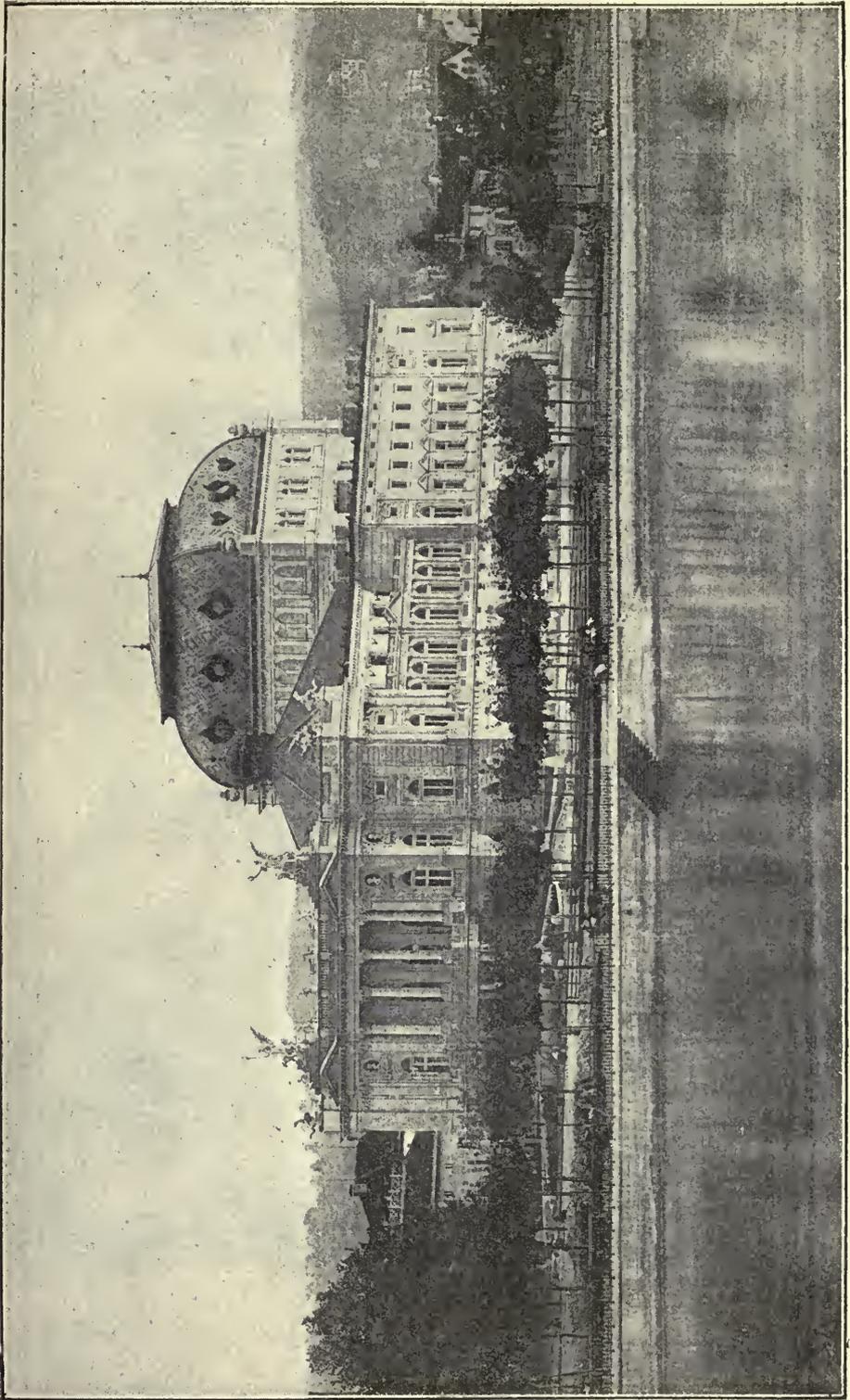


Assyrian ivory detail. British Museum. Conventional lotus, showing the central spike and curling sepals.

compound, the lotus palmette, have been taken up.

I first saw my way to a demonstration for the Ionic capital through this correspondence of the central spike on Cypriote capitals with the central spike on Cypriote pottery lotuses having an incipient Ionic form, and I first observed the spike in a voluted Ionic lotus at the base of a lotus with a worshiper, represented on an ivory tablet from Nineveh. Only experts in the antiquities of Cyprus, Syria, and Greece can be expected to understand the almost total destruction of the early monuments which obliges a student to seize on such points and press them.

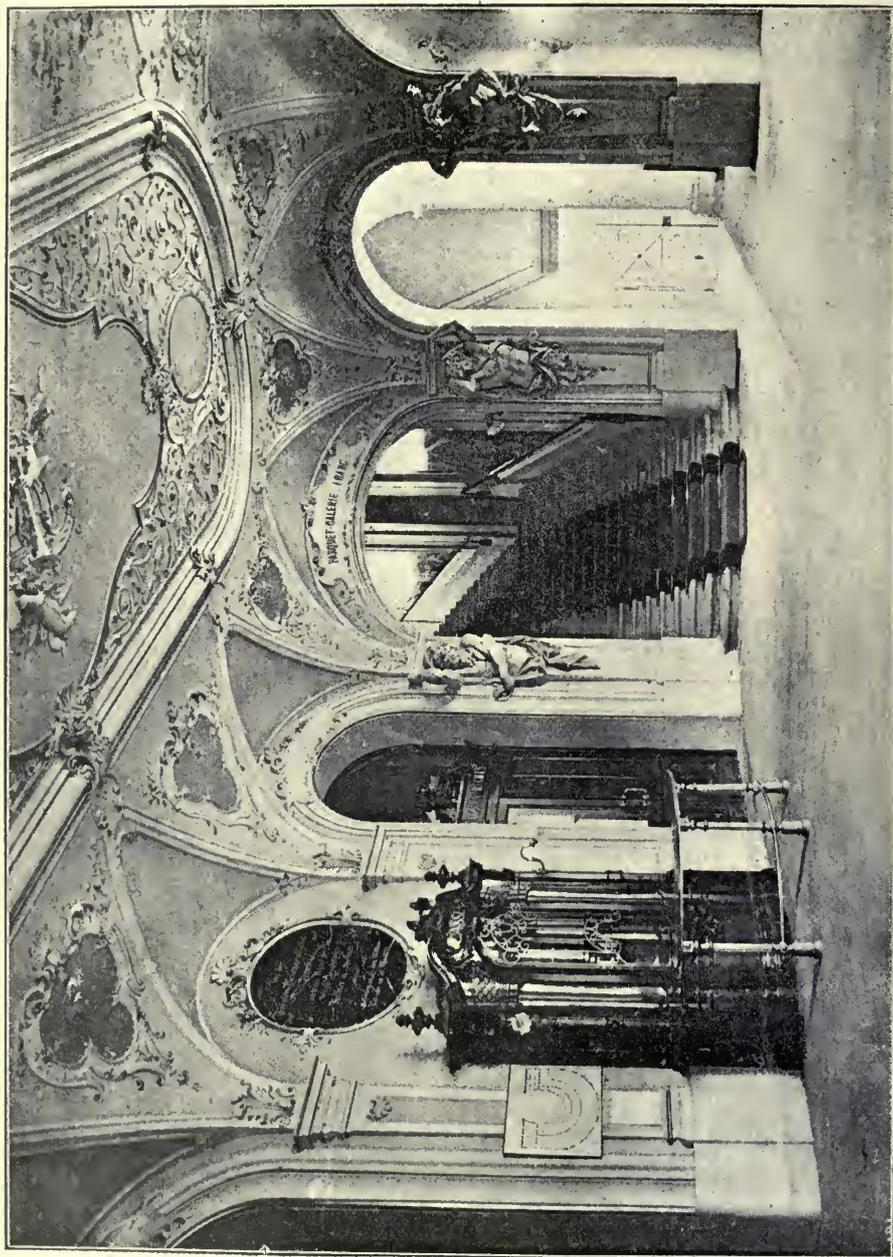
*Wm. H. Goodyear.*



Zurich, Switzerland.

NEW THEATRE.

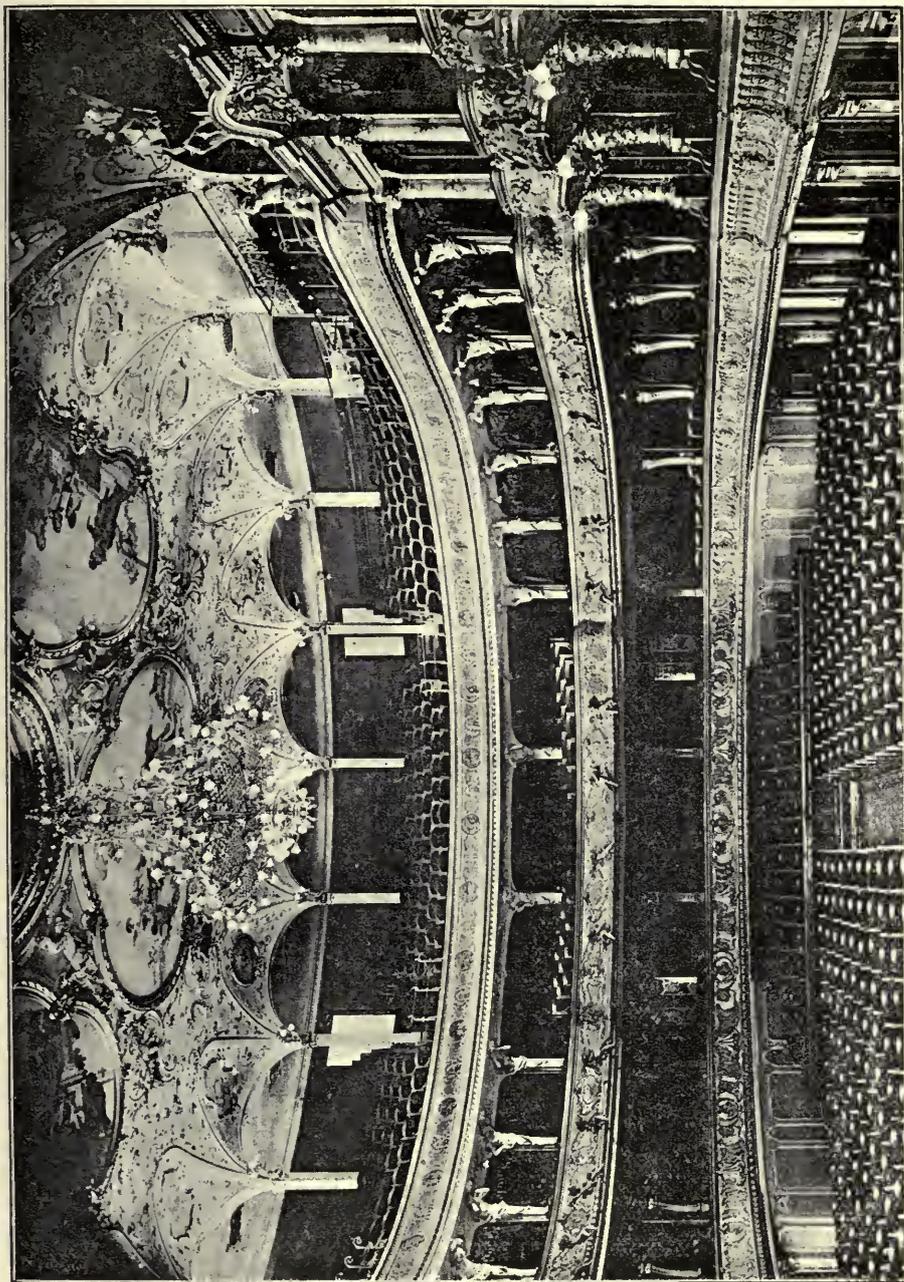
Fellner & Helmer, Architects.



Zurich, Switzerland.

FOYER OF NEW THEATRE.

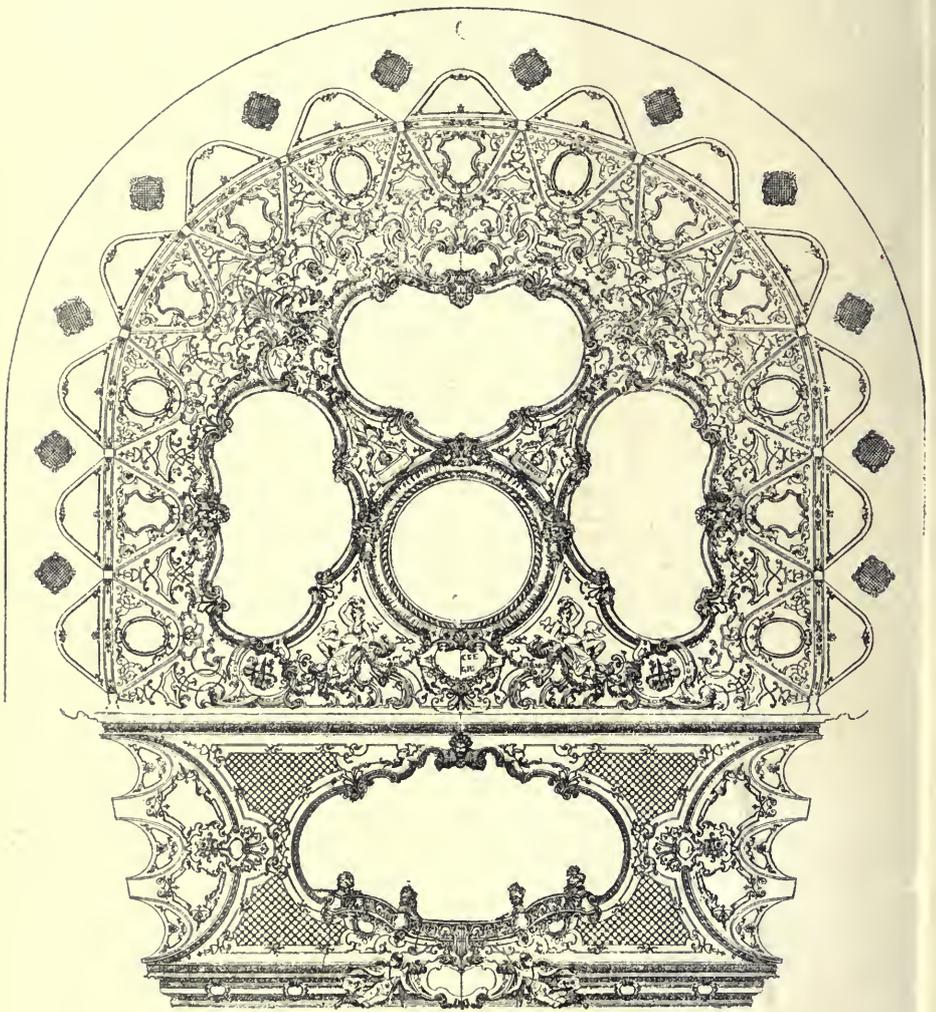
Fellner & Helmer, Architects.



Zurich, Switzerland.

AUDITORIUM OF NEW THEATRE.

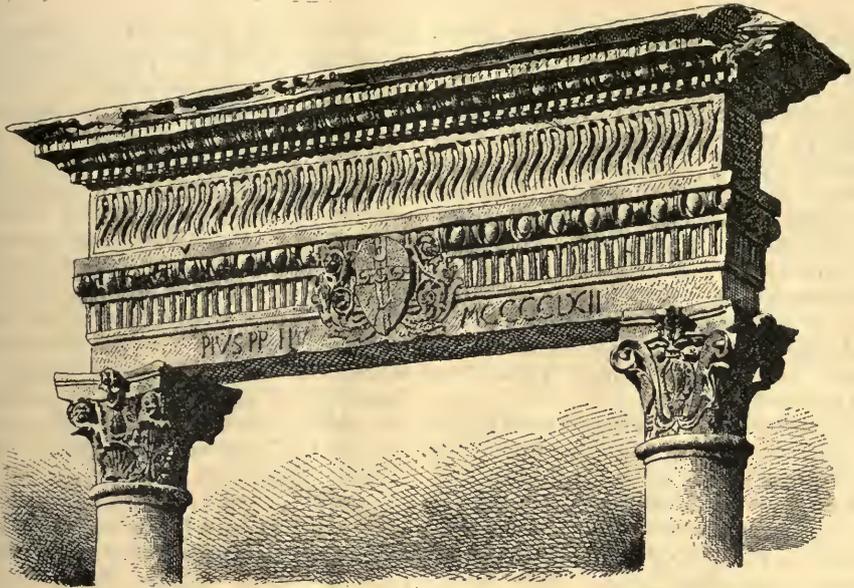
Fellner & Helmer, Architects.



Zurich, Switzerland.

CEILING OF NEW THEATRE.

Fellner & Helmer, Architects.



## WASTED OPPORTUNITIES.

No. II.

**I**N the first issue of the current volume THE ARCHITECTURAL RECORD announced its intention to add to its series of critiques on current architectural practice, one which should deal with the plans of office buildings, calling attention to defects which exist in them and showing the consequences thereof. From the comments which we have received concerning the first number, we are inclined to think there is an opportunity to do good in this direction.

Quoting from the first number, we would again remind our readers that an office building, from the point of view of this series, is erected with the specific purpose of making money for its owners. It must, therefore, to be successful, yield as much interest on its gross cost as does any of its competitors, and if it can be shown that in any particular a change in the plans could have been made to render it still more profitable, an opportunity in our meaning of the term, has been wasted. We

desire to again state that we do not wish to be considered as *laying the blame for any defects on the shoulders of any one person*, because in almost every case peculiar conditions of environment, or special conditions incidental to the proposed use of the building, or misapprehension of instructions, or undue importance given to any particular feature in the instructions, might result in a violation of the fundamental principles.

A good office building, we have said, must combine the following requirements:

- (a) Ease of access.
- (b) Good light.
- (c) Good service.
- (d) Pleasing environment and approaches.
- (e) Maximum of rentable area consistent with true economy.
- (f) Ease of rearrangement to suit tenants.
- (g) Minimum of cost consistent with true economy.

For the current number we have selected one of the newest of New York

office buildings, standing on the southerly side of Pine street, at Nos. 27 and 29. This we do because in this country it is probable that the office building received its initial development in New York City, and because there is to-day in the lower part of New York an unprecedented demand for offices, leading to the erection of numerous buildings. At the same time New York architects are giving to their work a great deal of careful and painstaking study, and regardless of the true value of the result the solutions must always be studied with interest.

The building is located on a lot about 50 feet wide, 74 feet 7 inches deep on the westerly side, 94 feet 8 inches on the easterly side, and of irregular shape, as shown by the broken dotted line. It stands on fairly good soil and is thirteen stories high, the ground floor being placed about 4 feet above the level of the street. It is located in the vicinity of numerous other buildings more or less modern and more or less deserving the title of large, and in order to have its offices occupied must directly compete with them for the average class of tenants.

The arrangement of the ground floor is evidently intended for the accommodation of the owner's offices, and above that for general use. The front is principally of stone and in its treatment indicates a due appreciation of the requirements of the modern office building. No provision has been made for swaying the building, which is probably due to the fact that the neighbor on the west is almost as high, and as the question of construction is not at present involved, this phase will not be taken up.

We present herewith two plans, one showing the building as it is, and the other as it should be, and also a schedule of differences for purposes of comparison. This illustration is particularly valuable because of the apparent simplicity of the plan of the building as it is, leading one at first sight to suppose that there is really no loss, a more complex plan costing so much more to build as to make it undesirable.

(a) *Ease of access.*—The position of the elevators in the two plans will be seen to be practically the same; the difference being that in one case they are moved out from the wall so as to admit light past them into the hallway, and in the other case backed up against the wall. The size of the cars is slightly smaller in one case than the other, but not enough to make any appreciable difference. In the alternative the stairs are placed out of the way, and from the first floor to the second would run from a landing beside the elevator so as to make the entrance the width between the columns and enable the ground floor offices to be carried through to the rear, occupying the entire depth of the building.

(b) *Good light.*—Experience has time and again confirmed the statement that can be most easily demonstrated, namely, that courts should have their long axes north and south. In the present case it will be seen the court is of irregular shape, but with the long axes east and west and an average length of court on the north and south line of 6 feet, the point where the court widens being on to a stair-well and being there only 13 feet long. At the easterly side of the building the court lengthens to 29 feet, but that additional length is of service during only the first half of the day. The consequence would be that two-fifths of the tenants, occupying 42 per cent of the total rentable space on each floor, would be compelled during that part of the day when direct sunlight strikes the offices, to lower awnings or to draw down heavy curtains, thus rendering the light of but little avail. As a consequence, the lower offices would be more or less in shadow, while the upper offices that receive the direct sun would also be in the dark on very bright days by reason of the unpleasantness of the light in the southern end of the office. Thus it will be seen that while the court area embraces 150 square feet more in the plan as it is than in the plan as it should be, yet its service in lighting is decidedly less.

This also has its effect in a very marked degree on the lower offices, which, being the most valuable, it is

especially desirable to have the most light in, an arrangement which is defeated by the transverse court. In one case (the building as erected), the distance from source of light to source of light being about 65 feet, and in the other (as it should be) being 34 feet. In addition to this defect, if a line be drawn at a distance of 20 feet from the windows, which is the maximum limit of good light in the rear of an office, it will be found that 22.4 per cent of the total rentable space lies beyond it, is of questionable utility and, while it can be rented, will not return to its owners as much as would be the case were it properly lighted.

A fair value to be placed on the depreciation due to this, would be one half of its usual rental value, which, for thirteen floors, at \$1.50 per square foot, capitalized at 8 per cent, amounts to \$59,231.25.

It will be noticed that ventilating shafts are provided in the various offices, a provision which would be wholly unnecessary if the offices comply with the requirements of good lighting. On the plans of the building, there are certain windows shown above the seventh and above the tenth stories, but these are likely to be at any time closed off and cannot, therefore, be taken into account. The question of light, also, in its effect on the hallways of the building, affects the rental value. In this case, the only light which can get into the large corridor is such as comes down the stairs or down the elevator shaft, and it must necessarily follow that the corridor will always be gloomy. In the plan, as it should be, the stairs are at the north end of the court, with windows on two sides, admitting light directly into the elevator shaft and halls and reflecting it from the walls of the offices also into the halls, so that they would always have a bright effect.

(c) *Good service.*—The number of elevators complies with the usual requirements, and their size is about right. Certain space is taken for the elevator machinery which would be saved if electric elevators were used, but as that can hardly be made available for renting purposes, the same provision is

made on the plan as it should be. The stairs are such as to require expensive treatment throughout, and could with advantage be delegated to a less conspicuous position did the plan admit of it. It would have been practicable, for example, to have taken the dark ends of the easterly offices for the stair-well and put an office where the stairs and toilet are, and thus have improved the present plan somewhat, overcoming the confessed darkness of the corridor by a brilliant illumination. The location of the toilet is objectionable on account of the loss of space resulting therefrom, and the undesirability of a distribution of the toilets throughout the building. In the plan as it should be, the southerly end of the building past the elevator hall would be devoted to the janitor and the toilets, where provision would be made for both sexes, and this would leave the northern portion with ample light for renting, or if it were desired, the arrangement could be reversed; the janitor's quarters opening directly on to the stairs and the toilets at the northern end of the east court, and leave the rear portion for renting. This is a question easily solved and involves no greater loss of space than occurs now, owing to the size of the corridor, and of toilets and of the hallway on the thirteenth story, and does not therefore appear in the schedule. If there were objections made to having the toilets on the top story, units 11 and 12 are very well fitted for toilet purposes on any one of the other floors. Concerning the wash basins in the offices, their desirability is always more or less of a question. They are entirely omitted in the above sets of plans, although it is our belief that it is proper to include them always. In addition to the undesirableness of losing space on account of the distribution of toilets throughout on every floor, there is the sanitary objection that the toilet windows opening throughout the height of the building are almost certain to act as supplies of fresh air to the halls and corridors rather than to removing the air from them, and the odors inevitable from their nature are sure to be carried into the building.

## SCHEDULE OF DIFFERENCES.

DIMENSION.	As it is.	As it should be	Credit.	Debit.
Number of columns.....	16	22	\$1,200.00	
Span of girders.....	21 ft.	18 ft.		
Span of beams.....	16 ft. 6 in.	13 and 18 ft.		\$2,400.00
External windows, per floor.....	13	17	2,600.00	
Wash basins, per floor.....	1	1		
Urinals, per floor.....	1	1.75	675.00	
Water-closets, per floor.....	2	1.5		480.00
Elevators.....	3	3		
Length of walls.....	233 ft.	284 ft.	15,720.00	
Angles.....	8	10	2,700.00	
Height.....	190 ft.	162 ft. 6 in.		
Court area.....	787 "	633 ft.		
Hall and stairs area.....	450 "	501 "	300.00	
Elevator.....	107 "	91 "		
Toilet, etc.....	173 "	72 "		750.00
Wall—total, ÷ 13.....	323 "	390 "		
Lot area.....	4,014 "	4,014 "		
Net rentable*.....	2,174 "	2,327 "		36,043.75
Gross floor area.....	2,467 "	2,682 "		
Dark area, ½ value.....	486 "			59,231.25
Building cube.....	613,130 "	547,722 "		19,622.00
Percentage of light rentable space.....	77.6	100		
			\$23,195.00	\$18,527.00
				23,195.00
			Net Debit	\$95,332.00

\*No account taken of added thickness of walls due to extra height. Average of all floors. Number of square feet shown on plan taken for a special floor.

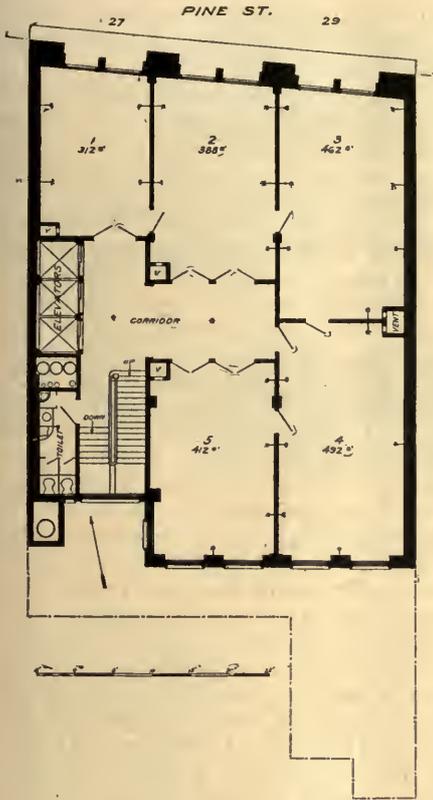
(a) *Pleasing environment and approaches.*—This is a subject concerning which we have no interest, it being exclusively within the control of the owner.

(c) *The maximum of rentable area consistent with true economy.*—Ordinarily it could be said without hesitation, that that plan which is most nearly rectangular comprises within its exterior lines the greatest rentable area with the least expenditure of money. The office building problem, however, is one in which a number of other items enter, and these make up the result. In the present instance, it will be seen, for example, to be wise economy to extend the little piece of the building down the line, providing the rental value is about \$1 per square foot, because the interest on the added cost at 8 per cent would amount to about \$1,200 per annum, while there would be a total rentable area of 1,500 square feet gained by the addition.

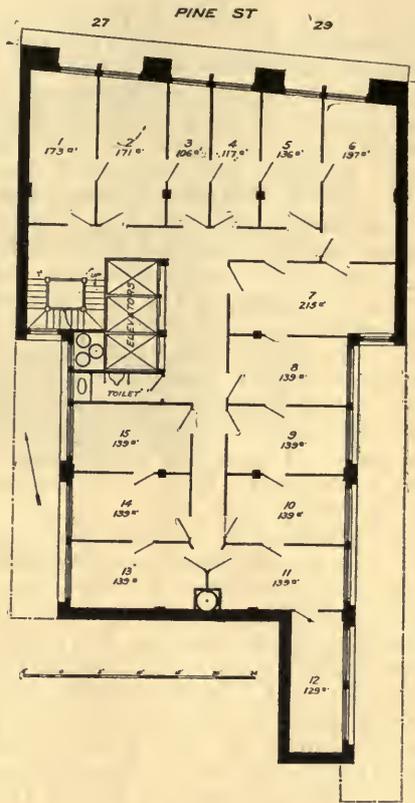
The fact that this office can only be

approached through No. 11 would detract slightly from its value, were it not that on every floor there would be at least one pair of offices that a tenant would desire to rent together. The subdivision of the rentable space of the plan proposed follows the well-known law of a number of units, all of practically the same size; in this case averaging 9 feet x 15 feet 6 inches for the rear offices and 9x20 feet for the front ones, which would have a greater value. The maximum depth of the offices being 20 feet, all of them would be perfectly lit, and would therefore suffer no diminution in rental value by reason of lack of light.

The fact that it is possible to have fourteen different tenants on each floor instead of five is also a consideration which would enhance the value of the building. The corridor space of the executed building is somewhat less, which is an advantage, providing it be wide enough; the superfluity simply adding to the cost. In this case it will



PLAN AS IT IS.



PLAN AS IT SHOULD BE.

be seen that this leads to a credit of a comfortable sum. Of course there would not be this credit if on the proposed plan the floor were subdivided for a service of five tenants.

The desirability of the proposed arrangement is to be emphasized, however, when it is desired to obtain the maximum possible area on one floor, the plan as proposed giving an area of 220 square feet, or about 10 per cent more than the other, and this while permitting the circulation to be kept past the floor without any interruption, leaving the stair-well open through its entire height, and making it also feasible in the event of a large financial institution occupying a floor to make provision thereon for the toilet conveniences of its clerks.

(f) *Ease of rearrangement to suit tenants.*—One of the best posted of New York real estate men informed us that 150 square feet are almost always to be

rented in a desirable building, whether the tenants leave at the expiration of the renting year or not, while larger offices can only be advantageously rented just before the beginning of the rental year.

This statement well voices the opinion of all men who have to do with renting, and is borne out by the fact that the large majority of office buildings are so divided as to permit of the renting of small units. This being the case, it can be seen at once that the offices containing 312 to 492 square feet must inevitably be difficult to rent. Should the subdivision be adopted of smaller units, halving the offices in the executed plan by means of lines drawn from the mullions of the windows, we would then have offices badly proportioned, and would, in addition, lose 80 square feet more of rentable space, which, at the value that we have allowed for it, would mean a further loss in addition to that

given in the schedule of \$9,750 when capitalized at 8 per cent. This would make the hall area of the plan as it is 530 square feet, thus leading to a debit of \$180 instead of a credit of \$300, making the net debit on this account \$10,230 and the total debit \$105,562. This added amount does not appear on the schedule, because we have already penalized it and desire to avoid unnecessary complication. No mention is made of the fact that on account of the peculiarity of the location of the light outlets, the partitions which are shown must remain as fixtures unless there is considerable expense incurred to cut off the pipes. In the proposed plan the subdivision is such as to meet the majority of requirements without change.

(g) *Minimum of cost consistent with true economy.*—In the plan, as executed, there is approximately a cube of 613,130 feet, leaving out of account the additional cube occupied on the ground floor, and whatever space there may be below its level. In the building, as it should be, there is 547,722 cubic feet, which, allowing the value of 30 cents per cubic foot as the cost of the additional space, makes an excess of cost of \$19,622. In this no account is taken of the additional cube and cost by reason of the fact that the walls are heavier than are required by the regulations of the New York Building Department for a building of the given number of stories in height.

The spacing of the columns is such as to require girders 15 inches deep for the sake of stiffness, while had they been spaced, as they might have been, 12-inch girders would have been deep enough. In the same way, the beams to make the spans must be at least 12 inches deep, while they might have been

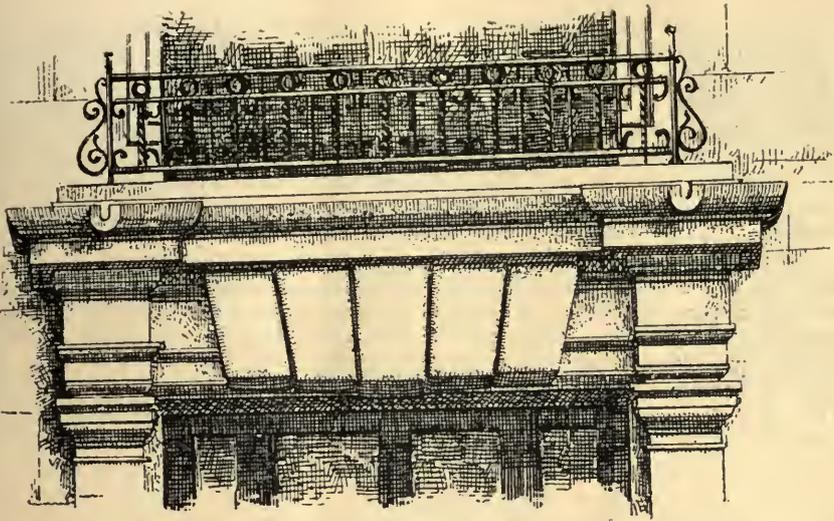
made 8 inches deep throughout, except for the front bays, where 12-inch beams would be needed.

This would affect an economy in the metal framing of about \$800 in the framing alone and about \$1,600 in the floor arches, or a total of \$2,400 as given.

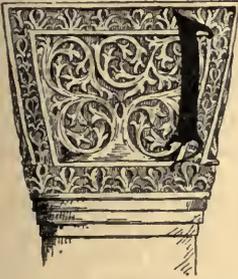
Due to the added light there are a greater number of windows, and these have been credited to the other plan at a fair price therefor. In the matter of urinals there is a deficiency on the plan as it is, but there has been a credit given for it. Water-closets are to be grouped on one floor, and therefore debited. By reason of the added space inclosed in the building and the peculiarity of the extension at the southern end of the lot, which we have seen to be economical if put in, however, the walls are longer and there is a credit made therefor of \$15,720. In the same way there is a credit on account of the additional angles.

The question of height is one that can be left, as it enters into the cube of the building, it being optional for the architect or owner to determine whether to put in additional stories in the additional height or to effect a saving in the cost. The additional hall area in the plan, as it should be, requires additional mosaic work, and a credit is given by reason thereof. In the same way the saving by omitting the toilets on each floor give rise to a debit item.

These various amounts added and deducted one from the other leave a net debit of \$95,332 as a consequence of the method of planning, further illustrating the desirability of a very complete study of the true cost of the various methods of planning to determine which will give the best results.



## THE DEVELOPMENT OF ARCHITECTURE.\*



IN order to understand thoroughly the history of architecture and also why architecture has always been changing with the result that "styles" have been evolved one from another, the student must comprehend clearly the process or method by which any work of architecture is produced. Let us illustrate the matter by contrast: A landscape painter, for instance, whenever he begins to work, turns his attention to Nature. He proceeds to forest, field or mountain for "material" for his canvas, and, though his imagination may afterwards rearrange and, as it were, "compose" with the forms and colors he has perceived there, Nature is the original upon which his attention is persistently fixed. He may paint a hundred pictures but each one will involve, in some measure at least, a new and direct reference to the world without him. So with sculpture. The artist may have his ideals, indeed, to be

the artist he must have his ideals, but these ideals will ever be expressed in the language of natural forms. For the architect, however, about to begin work, what "nature" is there for him to have recourse to? Where must he turn for the language in which to express his ideals? He is not born with it. It must be learned, and as with his mother-tongue, he has to acquire it from those around him who already speak it and from what we may call the Book of Architecture—that is to say, existing architectural monuments, the work of his predecessors and contemporaries. Each—painter, sculptor, architect alike—is a copier plus the additions he himself may make to his copy; but with this important difference—the material or language given to painter and sculptor is practically fixed, and though they must refer repeatedly to it, yet at any particular moment the combinations which it is possible for them to make of this material or language are unlimited; whereas, in the case of the architect, his material or language is not fixed, but the possible combinations permitted to him at any moment are comparatively limited; the limitations being the pur-

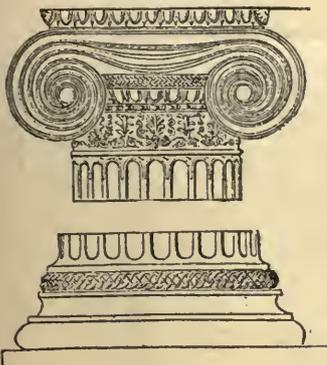
\* Being the second chapter of the "Alphabet of Architecture" for Students) commenced in Vol. III., No. 1.

poses, the necessary form, the materials, etc., of the building. Whereas, we may say, Nature is surrounded by a fluid changing medium, is infinitely varied, infinitely suggestive, forever presenting new phases to the artist, Architecture at any given moment is somewhat rigid, traditional, circumscribed. The Architect has to enlarge the boundary for his work step by step, but the Painter, except in the matter of technical processes, is always in possession of the whole field of his art. Consequently, although PAINTING as an art is more fixed than ARCHITECTURE, the *Painter* is far freer, much less trammelled, has a vastly wider scope for choice and effort than the *Architect*. Indeed, and this is the point of our remarks, Architecture; to a great degree, *moves through a series of copies*, from one state to another, from one form to another, from one style to another. Each new effort in architecture involves not as in painting, a fresh reference to Nature or to a fixed original, but *in large measure* a copying or reproduction of work already done, which in turn is a copy of a pre-existent work, founded upon previous work, and so on in a chain backward. This process is illustrated by the accompanying engravings of a number of capitals selected from different buildings erected at different periods. The student will readily perceive the similarities in the series—the general identity underlying all the variations. (Plates XVI., XVII. and XVIII.)

We may say, therefore, that through all effort in architecture there runs a strong hereditary principle, a tendency to preserve or perpetuate what already exists, and clearly, if this tendency were completely dominant, architecture would be stationary; each generation would reproduce exactly the work of its predecessors. There would then be no "styles." But, in every work of architecture not only does the tendency to perpetuate "what is" operate, but there is also active a tendency to vary, to modify, to depart from it. Every new effort involves, must involve, change, because man and his surroundings—the world within him and the world without him—

ever changing. The modification in any particular case may be very slight but it exists, and as any single change always produces a multiplicity of changes, any modification, no matter how insignificant, assists in the production of further difference until (just as the slightest deflection in two lines originally parallel results if they be continued in the widest divergence), marked dissimilarities are observable, and these dissimilarities becoming distinctly separative give us, as we have seen, "styles." Any piece of architecture, then, is at once a copy of previous architecture and a departure from it, and a "style," of which so much has now been said, may be defined as a collection of all the works of architecture which resemble each other more than they differ from each other.

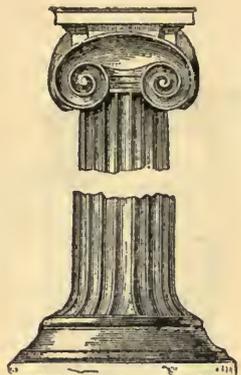
We must now consider what it is that produces VARIATION. The causes that bring about change in architecture are many; indeed, we cannot say they are less than all the multitude of influences which make one generation of men differ from another, one race differ from another, the Modern Man differ from the Man of Antiquity. Architecture we have seen is a revelation or expression of the mind of man through Building, and clearly everything that affects the mind affects the products of the mind. This is the reason why a style or any particular piece of architecture can be understood only in proportion to our understanding of and sympathy with the civilization of which it is a part, and why as we proceed we shall have so much to say which really belongs to "History" in the ordinary meaning of the word. For instance, a student unacquainted with the Christian religion and its history could not penetrate very far into understanding of one of the great European cathedrals. Indeed, for full interpretation of the structure he would need also the assistance of knowledge of mediæval civilization, and, perhaps, he could not get along without some familiarity with the local history of the city or diocese in which the building under examination stands. Even more than this: the shape of the stones in the edifice, the position they occupy, the form and di-



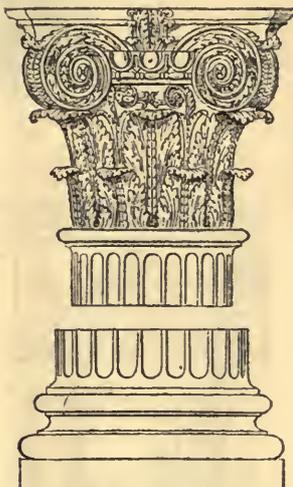
Ionic capital in Erechtheum at Athens. Greek style, B. C. Vth century.



Enamel lotus palmette amulet, Owens College, Manchester. Original type of the Greek anthemion; dated about 3000 B. C.



Ionic capital in Temple of Apollo at Bassae. Greek style, B. C. Vth century.



Capital of composite order. Roman style, used prior to Christian era.

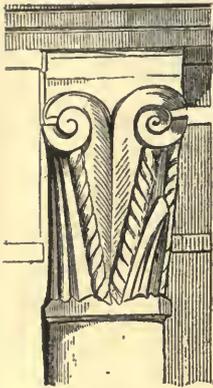


Capital in crypt, Saint Germain, Auxerre, France. Romanesque style.

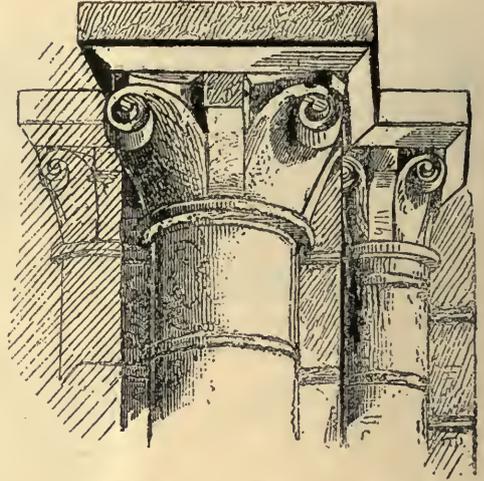


Capital in the Baptistery of St. John's, Poitiers, France. Romanesque style.

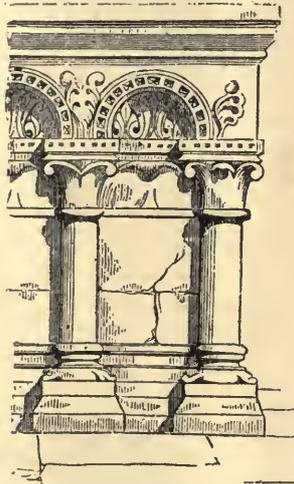
PLATE XVI.—The reader will observe in the examples above (and in plates XVII. and XVIII.) the *persistence* of certain forms amid variations extending in time from B. C. 3000 to A. D. 1200—4,200 years. The *persistence* and the *variation*, observable in the case of the Ionic form of capital, may be seen in all other architectural forms.



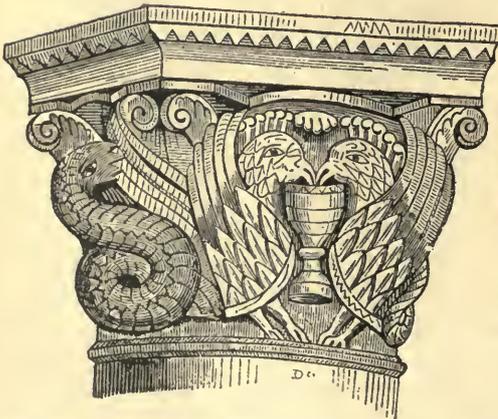
Capital in church (La Couture),  
Mans, France. Xth century.  
Romanesque.



Romanesque capital. Common in XIth century.



Capitals at St. Germer, near Gournay, France. Romanesque style XIth century.



Romanesque capital of XIIth century in the nave of the Cathedral,  
Mans, France.



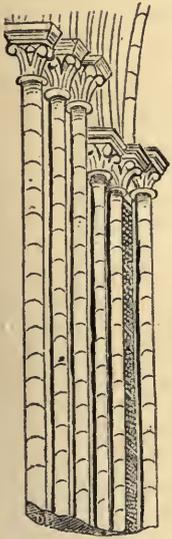
Late Romanesque capital. In the Museum at Mans,  
France.



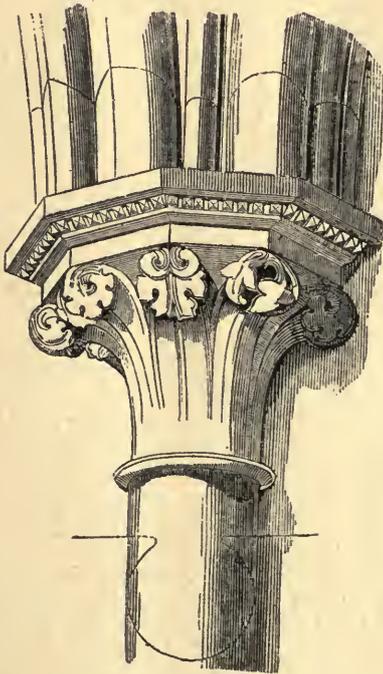
Gothic capital in Cathedral of Paris. (From Charles Herbert Moore's "Gothic Architecture.")



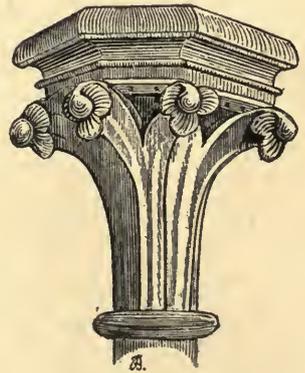
Gothic capital. XIIIth century.



Gothic capitals. XIIIth century.



Gothic capital. XIIIth century.



Gothic capital. XIIIth century.

mensions of the building itself, the shape of each moulding, pier, column, arch, all have a history. Each one of these matters has been determined by conditions very many of which we may thoroughly understand. These are subjects for the student to investigate, and he will find he has to travel in many directions and often to great distances for complete information. But it is well to remember that no matter how far analysis is pushed it cannot be sufficiently subtle or penetrative to disclose all the factors that operate to make a given work of architecture *precisely* what it is. We can as it were pull a piece of architecture to pieces, and understand and describe these elements, but why they were put together in *exactly* the order and grouping in which we find them is not so easy to explain.

There are several factors which exert a very powerful effect in the development of architecture; and, of course, any change in these produces variation. The first of them is MATERIAL. Clearly the work of an architect is very forcibly conditioned or directed by the nature and abundance of the materials at his disposition. Wherever stone is plentiful, as for instance in Egypt and Greece,\* we find stone buildings, and in a forest country, of which Norway is an example, timber is used. In the absence or the scarcity of both of these materials their place may be supplied by bricks, as was the case in Mesopotamia, or by mud plastered on rushes, or by tents as we see among desert tribes, or even by snow as in Greenland. Wherever man builds he is naturally led to employ the material at hand which is most abundant and most easily procured. Now, it is true, material is only the dead matter of building, and it may be asked: how is it related to architecture? but it is also true that material has an immensely powerful influence upon the form in which the living spirit of the architect shall embody itself. For, as the architect is led by the circumstances of his position to adopt one material rather than another, so will he be induced by the character

of the material he uses to express himself in one manner rather than in another. We may say that the *genius* of the material will influence him and direct him. For example, forms easily worked in wood are difficult if not impossible to fashion in stone; a severe, massive style of architecture is almost necessitated in a region where stone is very hard, carved with difficulty (as granite), and on the whole more easily procurable in large pieces than in small. The Gothic style which, as developed in the great cathedrals, needs a mobile material, would be impossible in brick, and the free fantastic shapes given to many Norwegian buildings (see page 85, vol. III., No. 1) would undergo, we may be sure, rapid modification were any people to undertake to imitate them in stone. A great deal might be said on this point, but the foregoing is sufficient for the present to make clear the influence that material has upon architecture; and the student will readily perceive that as most architectural forms in the course of their history have frequently migrated, in some instances, from Egypt to Greece, from Greece to Rome, from Rome to all parts of Europe, from Europe to America, crossing and intercrossing, they have again and again been subjected to the modifying effect of MATERIAL.

Another factor of importance in the development of architecture and in the production of variation is MECHANICAL SKILL, with which we may include the character of building tools and the physical force at the command of the architect. Illustrations of this are scarcely necessary. It is obvious that the magnitude, intricacy, character of the architect's work will be conditioned by the means at his disposal for its execution. Increase in his resources, or improvement in the skill at his command, prompt his invention and enterprise to higher flights, whereas crude skill and limited resources cramp and dwarf his efforts. Architectural forms in passing from well-trained to clumsy fingers become coarsened and debased, and of course any change in the contrary direction produces variation of an

\* See pages 35, 36, 85 and 86, ARCHITECTURAL RECORD, Vol. II., No. 1.

opposite kind. Change one way or the other may be slight or may be revolutionary, but, when we remember that each variation becomes the basis of future work, we can see what great divergences may ultimately result from modifications arising from the source we are speaking of.

CLIMATE is another important factor in determining the character of architecture and in producing variation. In northern climates we need much window space for light, as well as high sloping roofs to shed rain or snow. Due to these circumstances architecture has a very different character in temperate latitudes from what obtains in southern countries where sunlight is excluded from habitations almost as an enemy and where flat roofs are most suitable to climatic conditions. By and by we shall show how differently Gothic architecture was developed in Italy and in northern France—partly due to dissimilarity of climate. We all know how in time, in order to meet changed climatic conditions, the Dutch and English colonists in America modified the buildings they had copied from those they left behind in the old country. These alterations, in the form of Colonial structures, led to modification of the artistic expression of the buildings. Indeed, artistic expression is very closely related to structural form, and changes in the latter are very fruitful of changes in the former. For this reason we must add one more factor to the list of those that produce variation in architecture—which is CHANGE IN THE PURPOSE OR USES OF BUILDING. The first public places of worship used by the Christians in Rome were the Basilicas or Marts and Halls of Justice. Conversion of these buildings from one use to another was quickly followed by change of form, structural and artistic; step by step the Christian cathedral was evolved from what was originally a secular and Pagan edifice.\*

The chief causes of variation in architecture, then, are (in addition to those more general influences which

affect the human mind) changes in (1) material, (2) tools, including the technical skill and the industrial force at the architect's command, (3) climate, (4) the purposes or uses which buildings serve.

The next question for us to consider is: At what point shall we begin our history of architecture. If we ascend the stream of Time, from the Modern era to the Mediæval era, thence to the Classical era (Rome and Greece) we reach a point at which another step backward brings us into the midst of

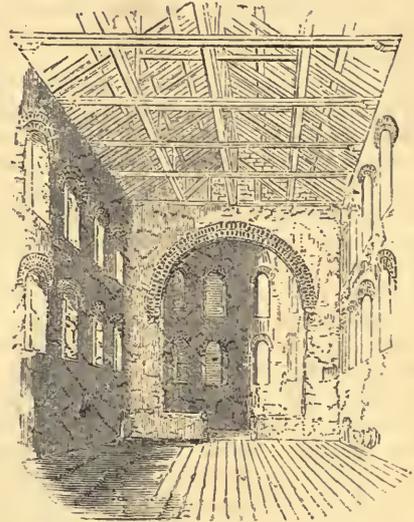


FIG. 10.—Interior view, Basilica, at Trèves.

a number of ancient civilizations. There is the civilization of Phrygia, of Lydia, Caria, Lycia, peoples who inhabited Asia Minor, there is that of Phœnicia and its dependencies, that of Assyria and Babylonia, and that of Egypt. With the two last named we reach the *historic limit*. Our course up the stream (to continue our simile) here passes into mist and obscurity, which we at this moment are unable to penetrate.

When at the furthestmost boundary of history, we look around us, however, it is perfectly clear that we are still a long way off from the beginnings of architecture. The earliest architectural remains discovered in the Mesopotamian Valley, and the still

\* See ARCHITECTURAL RECORD, Vol. II., No. 1, pages 65 and 66.

earlier ruins and fragments in Egypt indicate that architecture must have had a long history in those countries before it attained to the developed state in which we find it first. In Egypt, architecture emerges into sight some 5,000 years before Christ. It is then in possession of vast resources which it employs readily and masterfully in a way betokening long practice. We find it has already created a great mass of material—architectural forms and ideas—from which, by means of reproduction and variation, it might work along to new developments. It had also learned to conventionalize natural forms (a matter of which we shall speak by and by).

Of the development of architecture in Egypt and Chaldea during prehistoric times we can say nothing save this, that it must have followed the same course and been directed by the same factors as in historic days. One generation must have copied and modified (under the influences we have already described) the works of its predecessors, and no doubt if the evidences were open to us we could trace Egyptian or Chaldean architecture from the state in which either emerges into "history" step by step backward, perhaps, through other lands and other peoples utterly unknown to us to those primitive beginnings which are exemplified in the art of savage races of the present day and in the remains which archæologists have discovered in drift and cave of the nascent civilization of the Stone Age

which seems to have prevailed at one time over the greater part of the world.

The primitive developments of architecture do not lie within the historic horizon. The most ancient monuments in the world—those remaining in Egypt—do not furnish us with any indications of them. To search for these "beginnings" we must join hands with the anthropologist and the ethnologist, and passing the limits of the earliest dates of historic civilization enter that remote, indefinite age when man was unacquainted with the metals and fashioned his implements of stone and bronze. This age is divided into three great divisions: (1) The Palæolithic (ancient stone) period, when men made their tools of rough stone; (2) the Neolithic (new or later stone) period, when men made their tools of polished or smoothed stone; (3) the Bronze period, when men had made the first discovery in the metallic arts and fashioned their implements of bronze. With the last of these steps we may undoubtedly date the first great stride forward of the human race, but it is not to be supposed that the earliest developments of the Bronze age were unconnected with those of the ages that preceded it.

The first traces we discover of man, fragmentary, scattered indications they are, reveal him to us as an artist. We find him decorating his flint spear-heads and arrow-heads, carving his stone axes and horn daggers, and delineating upon the walls of his cave-dwellings often very faithful and vivid

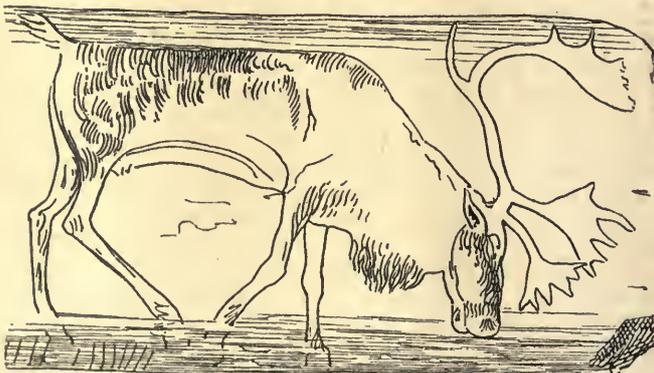


FIG. 11.—Prehistoric drawing from ancient cave dwelling (cave of Thayingen).



FIG. 12.—Prehistoric drawing from ancient cave (La Madelaine).



FIG. 13.—Dagger of flint, with ornamented zigzag lines, Denmark (Pitt-Rivers collection).

pictures of animals and other objects that were part of his daily life. Although the evidence we have warrants the belief that man has always had some æsthetic sensibility and an appreciation of decorative effects which led him to attempt ornamentation, his creative faculty has not ever been as ready as it is to-day. He is now pre-eminently a "maker," a quick-witted producer of the multitudinous articles he needs. But, in primitive times, he derived from Nature almost completely ready-made the few rude implements and other belongings that he was possessed of. A pointed stick served for spear, a knobbed root stump was used as a club, chips of flint did for arrow-heads, and small curved bones, with the addition of a little fashioning, for fish-hooks. Nature was, in a very close and immediate sense, his instructor. She suggested directly to him and in large measure furnished him with satisfaction of his wants. Now, in like manner we may say Nature gave man his first lessons in art. In this way: Everybody has met with accidental resemblances to living things in pieces of stone, wood, bone, etc. The possibility and scope of these chance likenesses is really very great, particularly to a childish mind, which primitive man's was. A few indentations in an elongated piece of stone, an accidental configuration of a bone in some animal captured, the outline of a shell found on the sea-shore, the natural

formation of tree branch or gnarled root were sufficient, at first, to (1) *represent*, and later, when the eye had become better educated and demanded stricter similitude to (2) *suggest* perhaps the



FIG. 14.—Mandrake root in human shape (partly carved).



FIG. 15.—Dagger of reindeer horn (form adapted).

human figure, or some animal, or some parts thereof. The stimulus of suggestion played an important part in man's education in art, for it resulted in his

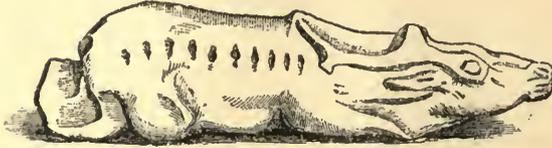


FIG. 16.—Prehistoric sculpture. Reindeer in bone (natural resemblance adapted).

perceiving that the addition of a few obvious lines or touches to the image-like object, whatever it was, increased resemblance. These supplied, man became an *adapter* of nature-suggested effects, and once possessed of the *idea of representation*, he advanced easily to the next step or degree in his artistic education, *viz.*, complete imitation or creation.

The *idea of decoration* was obtained in a manner similar to the foregoing. Upon weapon or utensil, got direct from nature, or by crude process of manufacture, there would occur from time to time chance peculiarities, forming a sort of rudimentary ornamentation which would not pass observation. These lines, marks, notches, etc., appealed to the eye as curious, or were seized upon to serve as distinctive indications of ownership. Appreciation of these effects prompted primitive man to enhance them by additions of his own, and then to copy or reproduce them entirely.

The probable steps, then, of man's early education in art were:

1. APPRECIATION of Nature-given or chance-produced resemblances and decorative effects.

2. ADAPTATION and extension of those resemblances and effects.

3. DIRECT IMITATION and CREATION.

The last of these stages was reached by man in the Cave Period—that is, long before the beginning of our earliest civilization. The illustrations we have given show that at that remote day he possessed a keenly perceptive eye for natural forms and a trained hand, indicating long practice. The art of that period was “realistic”—that is, the effort of the artist was directed entirely to the production of an exact faithful copy of what he saw in the world around him, without any conscious addition of his own. It is most probable, indeed, that in the beginning

all art was realistic—an imitation of natural sounds, effects and forms.

But, the art-forms in architecture are not realistic. They consist of patterns and conventional forms. They are only broadly indicative of a living original. The full details are omitted; only the outline, and in some cases, perhaps, the *character* of the thing copied are expressed, very much as one might represent from memory a flower, or foliage, or other natural thing of which one retained a vivid but not closely accurate image. There is good

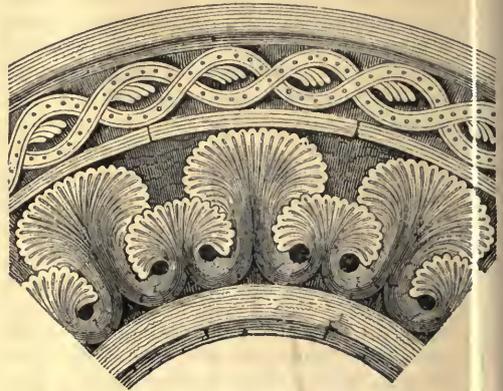


FIG. 17.—Conventional pattern at top and (below it) conventional nature-forms.

reason for believing that very many of the (1) pattern ornaments and the (2) conventional nature-forms which constitute so large a portion of what may be called the decorative material of architecture have been derived from what were intended originally to be realistic representations of natural things. Let us start with the original realistic picture. In making it, the artist had his eye upon the object he desired to represent; and, of course, so long as he kept his eye upon it, and strove only to be a faithful transcriber, his copies, no matter how many he might make, would vary little from one another, and from

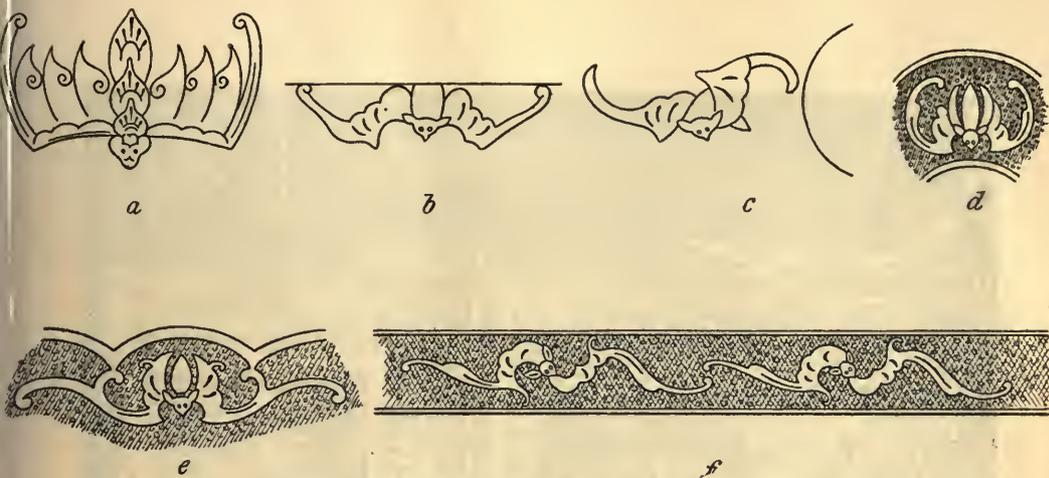


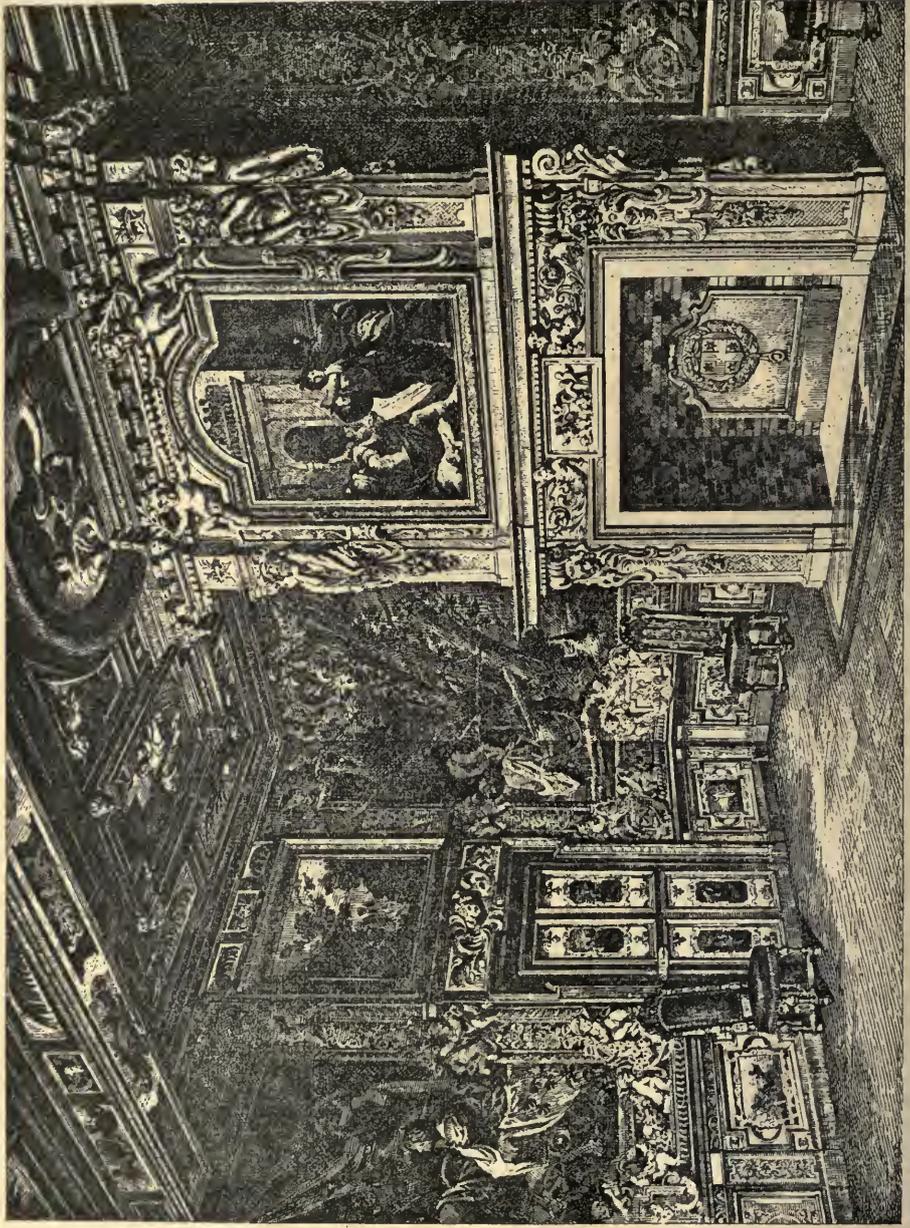
FIG. 18.—Conventional pattern. Chinese figures of Bats modified for decorative purposes.

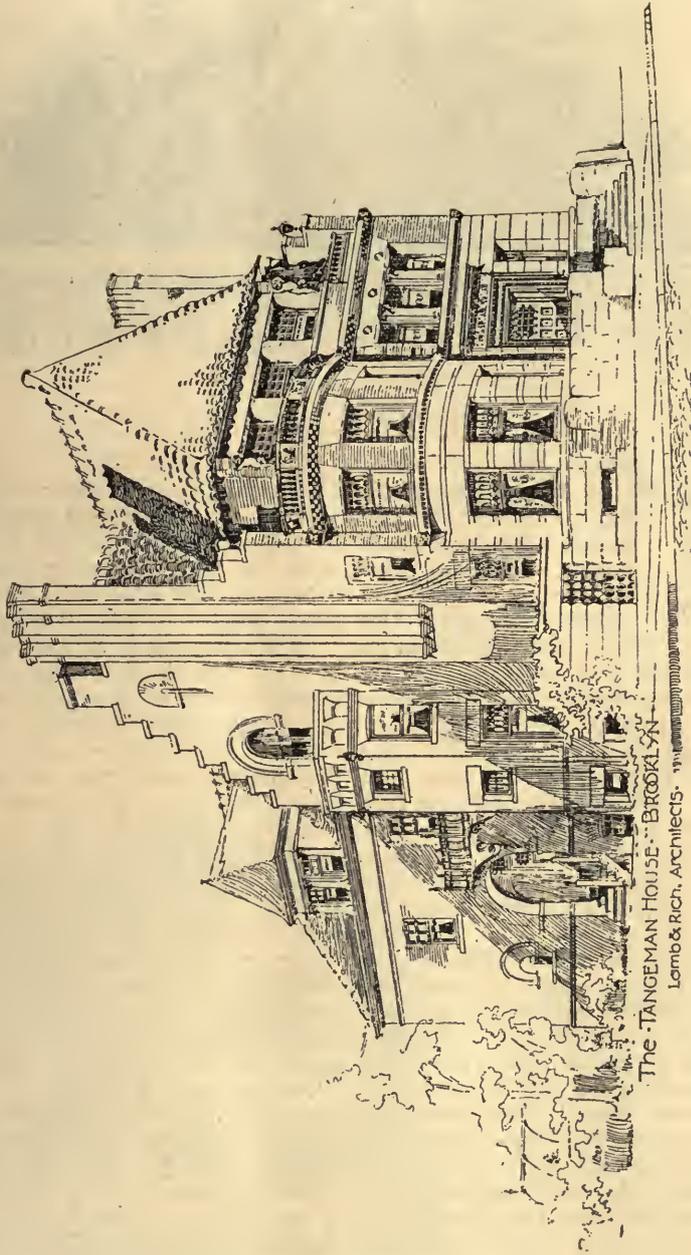
the original only in proportion to his lack of skill, the inadequacy of his tools, etc. But, suppose after a time he should remove his attention from the object (as in fact we find he did), and begin to copy one of his own *copies*; and then that many other artists should come after him and that each of these, instead of going to Nature for a new beginning, should be content to take for his model the work of his predecessors or contemporaries, what would be the result? Keep in mind the fact that we should have a chain of copies, not a number of new references to nature, and then remember this other fact which has been shown (see illustration, page 140), that *to copy is to vary*, and it is not difficult to see the outcome. No two copies would be exactly alike. Every attempt at reproduction would introduce some modification. No two people would see the same thing quite alike, no two efforts would produce precisely the same result, and the tendency of a series of copies would be to produce *DIVERSITY*, even extreme diversity.

In efforts such as those outlined in

the foregoing architecture began, and at some time in that remote primitive period which has been indicated. Perhaps, as we have said, the discovery of bronze or some other favorable circumstance or condition favored the human race at two particular geographical points, the Nile valley and the Euphrates valley. There, at any rate, civilization made more rapid strides than elsewhere and, at a time when the remainder of the world was still in a condition of primitive barbarism, emerges to our view in a highly developed state. In Egypt and Chaldea history begins. There we obtain our first glimpse of historic architecture. From these two countries proceeded the influence of a civilization higher than any mankind had known so far, which in time was to be felt by the nations which subsequently flourished on the Mediterranean, producing results in culture and in art (the consummate flower of culture) which have passed over the whole world, which we of to-day still share, and the fullness of which will be gathered in only when the work of man is ended.

H. W. Desmond.





The TANGEMAN HOUSE, BROOKLYN  
Lamb & Rich, Architects.



## ARCHITECTS' HOUSES.



NOT the houses that architects live in but the houses that architects design, as distinguished from those that the builder designs — the difference, plain enough when once learned, is inconspicuous, even indistinguishable for the unenlightened generality.

Most people care little for the distinction between good and bad in design. When they build or buy houses they aim only at equaling or excelling the standard set by their neighbors; at doing the customary thing, approved by the divine majority, which we all worship. The "average man" — that democratic standard of perfection, toward which his superiors must bow, as his inferiors may aspire — the average man is quite satisfied if his house is provided with the fashionable crudities of the moment, the "rich carved work," the "beveled glass in front door," the "imitation shingle clapboards," and within, with the plush-seated "art furniture," the "old gold portières," the ribbon bedecked chairs, that have all been degraded into mere affectations, from the utilities that they were when they originated.

But there are a few, more than there once were, and there will be more still by and by, who begin to have ideas

about things; some have eaten of the tree of knowledge and can tell good from evil at a glance; others know indeed that there is a difference, but too often can but admire at the order of those whom they regard as prophets.

At the bottom of all the bad designs of the present day, and ninety-nine hundredths of all design at the present day is bad, notwithstanding the preachers of "art," at the bottom lies the dominant sentiment of the age which is inspired by deeper causes than we can now investigate, which is indeed ineradicable, save as the sentiment of the age shall gradually fade, and the sentiment of the coming age shall supervene. Without some understanding of the power of sentiment in controlling design, we shall in vain point out admirable qualities separately. Nothing but sympathy with the mind of the designer can tell us whether plainness is spontaneous and necessary, or out of place and affected, or whether richness is overloading or mere exuberance of fancy.

In the past, to revert briefly if it may be permitted to the past, the religious sentiment has dominated, a mingling of fear and wonder, and accordingly in all past times the temples of the prevailing religion have been the most notable monuments of architecture.

From the stolid slave temples of the

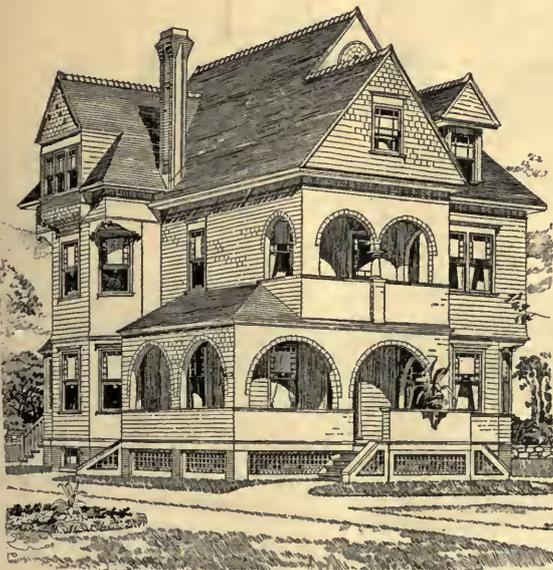
East and of Egypt, through the artificial splendors exacted by the free Roman from his enslaved tributaries, and along through the mediæval evolution, blossoming in the fair flowers of French cathedral-building ecstasy, when first the real meaning of the liberty wherewith Christ hath made us free dawned upon men, and Freedom for the second time smiled and beckoned us forward, it has been this overpowering feeling of fear of the unknown with wonder and admiration that has brought forth the glories of architecture in the past. Added to this have been other sentiments, such as we are gradually proving to ourselves are too costly to be indulged in, and are accordingly relinquishing with our commercial level heads—sentiments born chiefly of man's delight in having his own way, not yet schooled to the notion that others too must have their way, called domination, and re-



A Builder's Design.—Example of crude work.

sulting in pride, lust of power, cruelty, envy, hatred and all uncharitableness.

While any such sentiments predominate, and they always have hitherto predominated, anything like pure art is impossible; the only sentiment that leads to pure art is the mere love of what is pleasing to the eye, limited by good sense, and a clear intellectual understanding of what is reasonable. Always have predominated, I said; always but once, that time when the unapproached Greek came, lived and vanished, wonder and delight of the nations thenceforth: that time was the first smile of Freedom; the second was in France for an even briefer period; the third we have not yet seen. For the Greek when he undertook to construct anything, from a plough handle to a Parthenon, there was nothing but a keen joy in the beautiful, joined to brains such as we have no conception of, brains which were to our brains, ac-



A Builder's Design.—Example of crude work.

ording to a celebrated statement, as ours are to the African negroes; it is quite probable that the Greeks' pleasure in beauty as far excelled our own; that to them ugliness was as much more painful, to judge by the abortions with which we deliberately surround ourselves. Two or three specimens of such are shown on this and the preceding page, as "horrible examples" of what is to be avoided.

To-day there is a prevailing sentiment as powerful in its way as any sentiment of the past, the sentiment of ostentation. Ostentation is, indeed, not properly called a sentiment. What I mean is the sentiment that takes pleasure in making a show; call it perhaps the admiration of material prosperity, our old friend the lust of the



A Builder's Design.—Example of crude work.

world—*vanitas vanitatum*. Now this sentiment, blindly condemned by the moralist, is to the philosophically-minded simply a highly interesting fact. It means this, that men have turned from fear of a hypothetical



A Builder's Design.—Example of crude work.

future to an intelligent effort to make the best of a very actual present with all the intellectual development which that implies.

Material prosperity we have in our grasp; some of us too little of it, some, by the blind hostility of nature, too much: it suffices that we have learned to bring out of the ground, all—more—far more—than the people of the past dreamed of in their Arabian Night fantasies.

So of course we admire the creation of our hands: for those who have not enough, it seems still more admirable, this material prosperity; for them indeed, if they would ever have enough, it is essential that they should pretend to have, for to seem to be an accepted worshiper of the goddess of Plenty is a strong recommendation to those whom she really favors. Hence it is that we admire, not what is beautiful but what is "handsome," which means costly in the mind of him who uses it. Little do we care for proportion, harmony of parts, fitness, grace; less still for simplicity, unobtrusiveness, straightforwardness, these last indeed we distinctly reject, they are quite out of our line. What we want is something "handsome," something that will "lay over anything on the avenue," something that will attest our successful worship at the shrine of Plenty and certify it to the world at large. I sympathize much I must confess with those who take this view of it.

Yet a time will come when our brains will develop still further, when, having invented methods of producing abundance, we shall beyond that learn how to fit the dinner to the appetite so that none shall suffer by painful disproportion in either. Then, with brains as good or better than the brains of the Greeks, with a sense of beauty fostered by leisure to enjoy beauty, with the great fear of the unknown powers of nature finally abolished, with spontaneity, individuality, nonconformity, admired, in preference to conventionality, custom and conformity, we shall again be able to build for beauty only under the light of liberty; for these things shall be the result, not of any coming slavery, but of the coming

knowledge of perfect liberty, when Freedom, full grown, shall not smile and fly away, but shall come to make her home with us and teach us to know, for the first time in the history of the world, her real power.

Meanwhile a compromise is effected. Ostentation there must be, it is a necessity of business, that is of life. It is as essential as that our wife should have reasonably costly clothes with reasonably puffy sleeves, or such other whim of the moment in a degree as shall testify that we are able to occasionally indulge in new clothes. So must our house testify that our business is fairly prosperous; indicate if possible that we could, if we wanted to, do things even more lavishly. Still, it is not necessary to be ostentatious offensively, not very offensively at least. We may permit ourselves some regard for beautiful things, especially where they are not too inexpensive, or at least do not seem inexpensive; and where such commercially undesirable factors as simplicity, marked individuality, and so on, are not too prominent.

To what end is all this talk about sentiments and virtues? To a very practical end indeed, to enable you really to judge whether any architectural work, or the work of any other art for that matter, is really admirable, regardless of the cries of style-mongers and technique-worshippers.

There are two ways to learn what is good in art: One is to live with people who know, to go about with them and let them point out which objects to admire, from which to withhold admiration; the other is to grasp the principles of criticism ourselves, so as to be able to judge for ourselves. Now the first question of real criticism in all art, whether constructive, or such as music, drama, and the dance, is to ask: Has this been done most judiciously to serve its purpose, and with the simple intention of being as beautiful as possible? The second question may ask with how much skill it has been done? That is where technique comes in—not first, but afterward.

Thus, if you see a man's front door made of oak, while the side door is painted pine, the discrepancy at once

announces that oak is not used because it is stronger, it may be used properly for the beauty of the wood only, but hardly if the pine side door is in sight; it would make the ostentation too conspicuous. After the artistic possibility of oak at all is settled we may take up the question of whether the carving is coarse and clumsy or delicate and graceful, whether the mouldings are intelligible or obscure, whether the paneling is becoming, whether the whole thing is well or ill done.

The same principle underlies the very first judgment that can be made of the house as a whole. Is it straightforward and sincere in sentiment? Has it been built primarily to satisfy certain needs in the most rational way? Secondly, has it been arranged, proportioned and adorned to gratify the inborn pleasure in beauty of any kind? Finally, and only then, need we ask: Has it been skilfully done? Ninety-nine times out of a hundred—yes, a hundred times out of a hundred—to the first question we must answer, no. Pretence is so necessary to existence in the present commercial period that even those whose nature is little disposed to it are unconsciously infused with its spirit.

But letting that go, glossing over the inevitable flavor of pretentiousness, condemning only where too odiously

conspicuous, tolerating it where it must be tolerated, the second question comes up. Has it been built rationally to accomplish its object? For the most part to this we can heartily say, yes. The spirit of the age, forbidding sincerity of purpose, forbids equally indirectness or illogicality in the attainment of ends.

These two settled, the simpler question, for ordinary criticism the only question arises. Has it been done to gratify the sense of beauty? How little is done even with the intention of being beautiful appears in the very word most commonly used to express æsthetic approval—the word “handsome.” “He lived in a handsome house, with a handsome stoop and a handsome piazza, very handsomely furnished.” The picture leaps to the eye of the listener. But if we say “he lived in a beautiful house, gray and weather-beaten, plainly almost baldly furnished with extremely beautiful tables and chairs,” most people would laugh outright. So essentially associated with beauty in the popular mind are the ideas of superfluity and costliness.

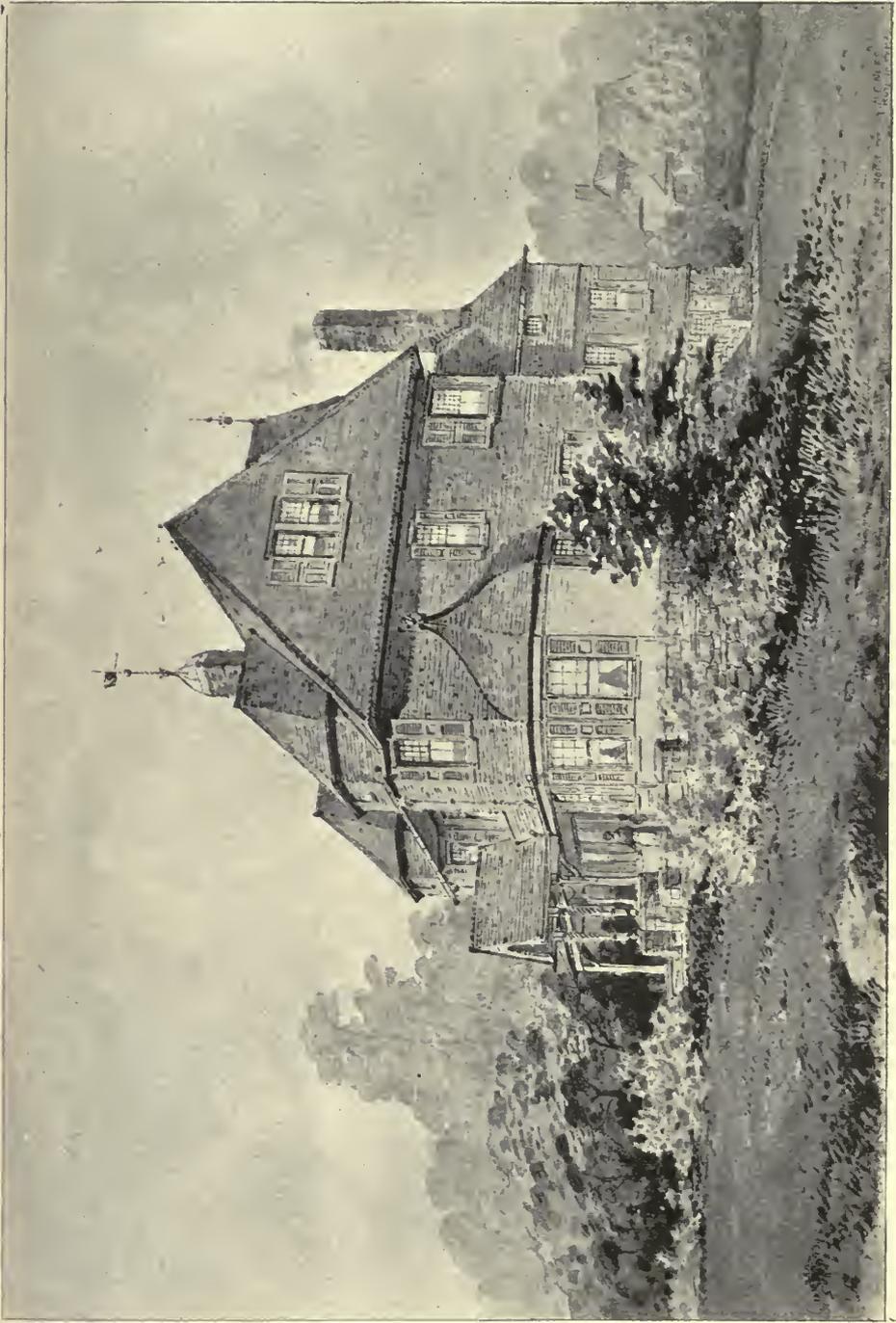
Yet to judge aright we must judge apart from these considerations.

“A good house,” in the designer’s phrase, is judged to be so, in a de-



RESIDENCE.

Designed by H. S. Ihnen, Architect.



H. S. Ihnen, Architect.

RESIDENCE.

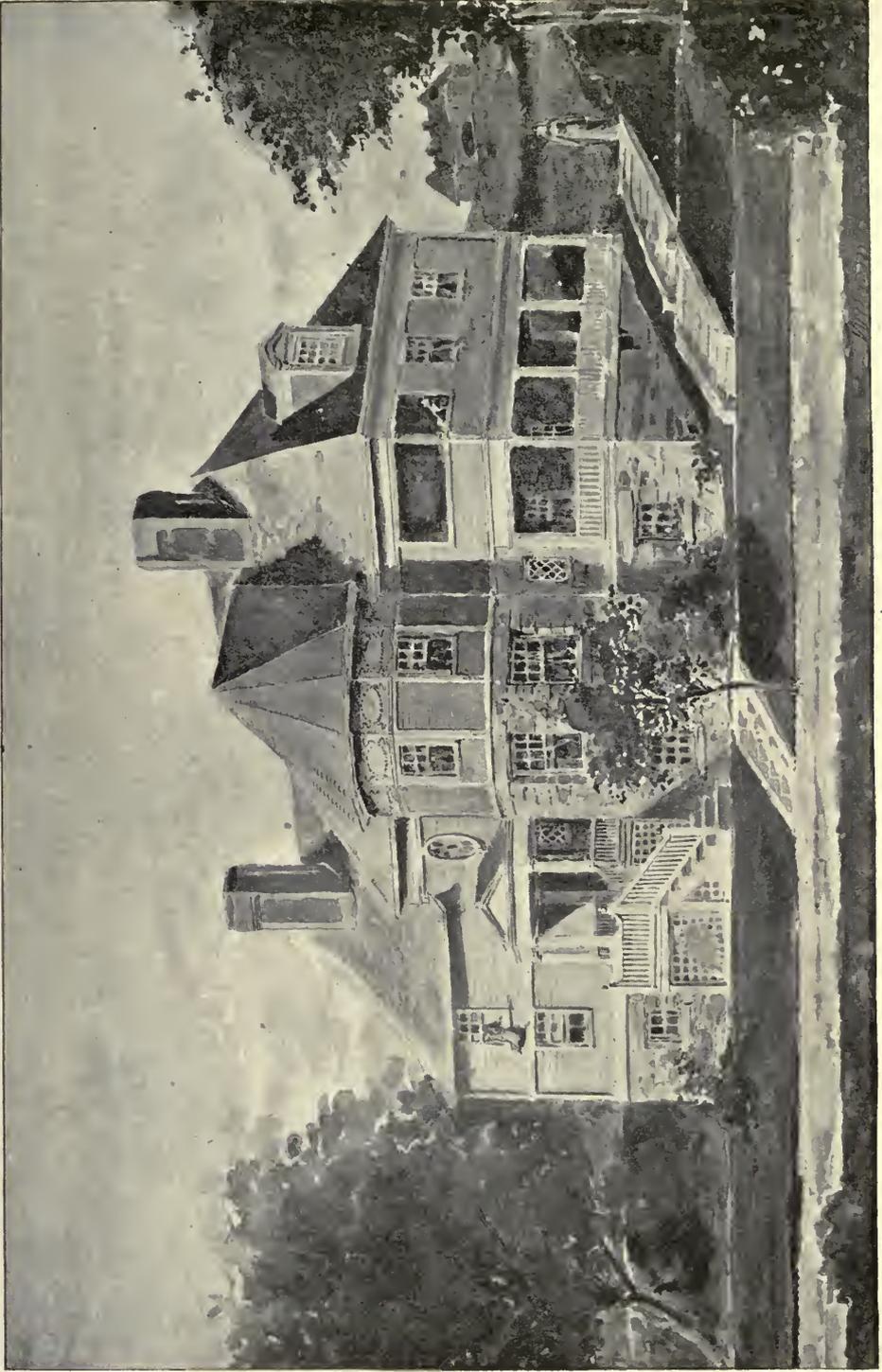
Rutherford, N. J.



Ridgefield, N. J.

SOUTHWEST VIEW OF HAWKNEST.

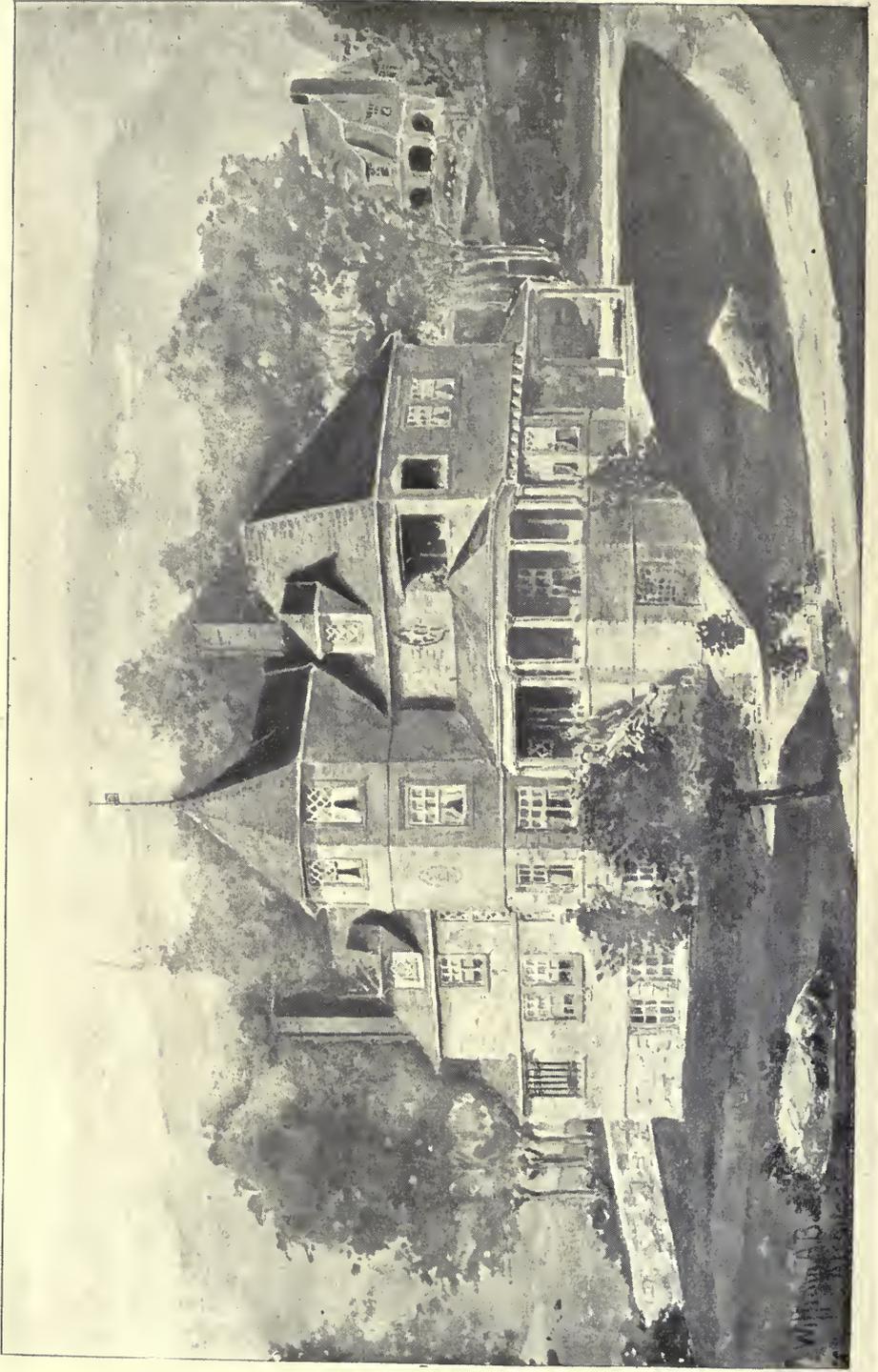
William A. Bates, Architect.



Lawrence Park.

COTTAGE.

William A. Bates, Architect.



LAWRENCE I. ALLEN.

RESIDENCE.

William A. Bates, Architect.



Morristown, N. J.

RESIDENCE.

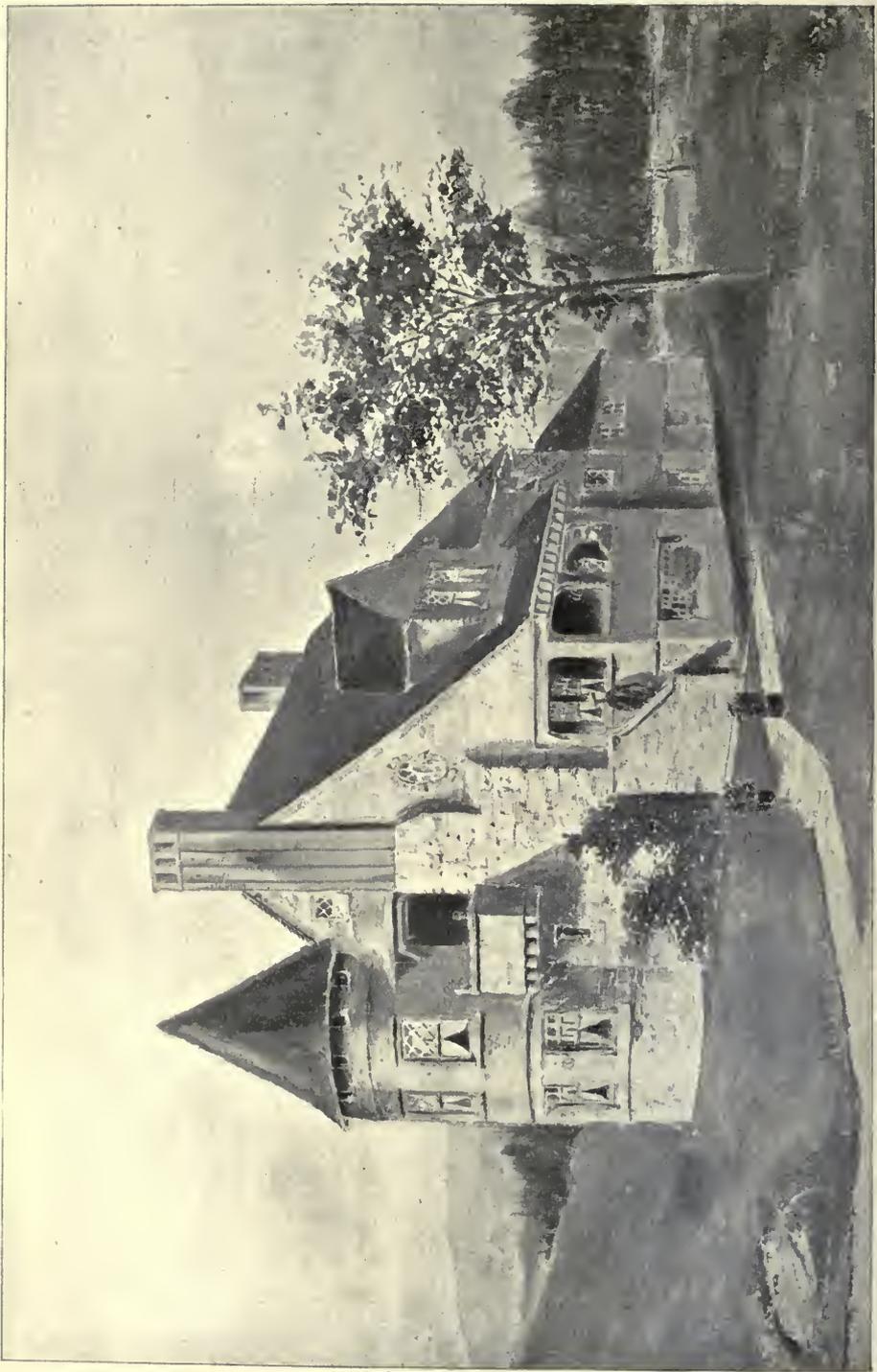
Charles Alling Gifford, Architect.



Morristown, N. J.

RESIDENCE.

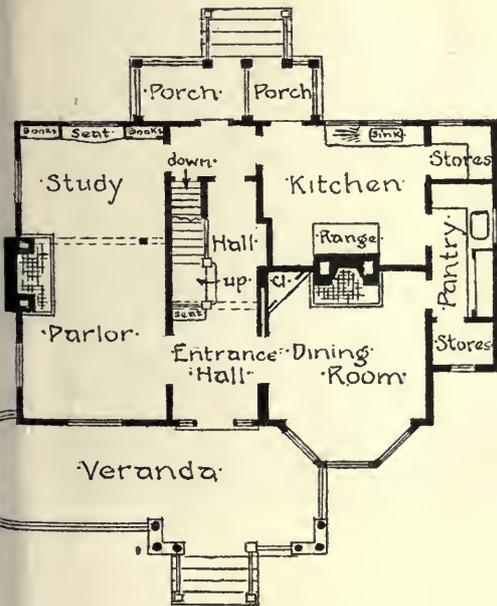
Charles Alling Gifford, Architect.



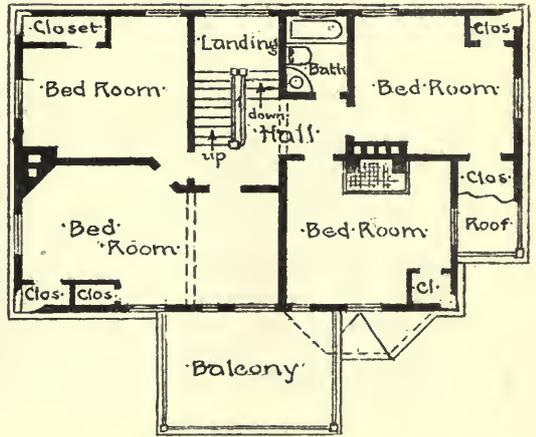
Lawrence Park.

COTTAGE.

William A. Bates, Architect.



FIRST FLOOR PLAN.



SECOND FLOOR PLAN.

RESIDENCE.

Designed by Wilbur S. Knowles, Architect.



A GOOD INTERIOR.

Designed by Rossiter & Wright, Architects.

signer's eyes at a glance. It is hard to convey this artistic sense without personal association and numerous examples. It is a sense, however, that is as easily cultivated as any other perception; cultivable, too, in the same way by exercising it, and in no other way for that matter.

Take the design on page 192, by H. S. Ihnen, where a perfectly straightforward gable-ended house has quaintness and interest added by the single tall dormer, with another little one straddling the ridge above; or design on page 193, by the same architect, seeking unity in the twin bays, carried up above the roof; notice in this how the heavy overhang of the gable carries around the line of the roof over the front balcony. Or, in bigger things, take the large house on page 194, by W. A. Bates, with its good roof grouping and good adaptation to the site. That by Charles Alling Gifford, too, another twin motive, rather weakened by the third gable at the end but very quiet and pleasant on the whole, a so-called Colonial design, and more strictly suited to ancient notions than the picturesque modifications of Colonial methods by William A. Bates. Two or three others I add, all of which might be commented upon but are here adduced simply as specimens of more good things of their various sorts.

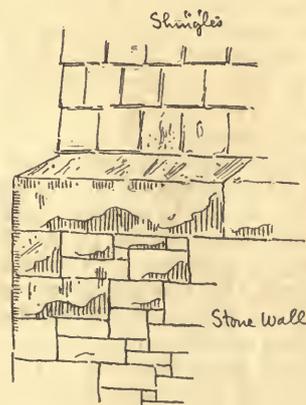
Now this capacity of making a good design is the essential characteristic of the architect. There are, of course, differences in natural gifts or acquired skill among architects; but it may be broadly said of them that they all know a good thing when they see it, and that they are all anxious to do as good a thing in design as circumstances permit.

The builder, on the other hand, does not know a good design, and never by any chance builds a building of good design. The reason is this simply, that the essentials of a good design, proportion, simplicity, refinement, are not at all what the builder wants. Proportion is to him as naught. Simplicity?—far be it from him! what he wants is elaboration, or the seeming of it. Refinement?—it is too expensive, coarseness will do just as well and

comes cheaper; besides nobody will know, or perhaps most will even prefer the crude, cheap pretentiousness of the builder's house.

But for the illuminati who do know a thing or two about decent design it is well to remember that all the efforts of the architect are directed to this one thing. From the foundation stone up all must conduce, and in the architect's conception does conduce toward a harmonious whole. "I will arrange the inside myself," says one, "and get an architect to put a handsome outside to it." Or, says the other, "I will have the plan made by an architect but a perfectly plain outside will do for me." Neither is possible. The architect worthy of the name conceives his building as a whole, outside and inside mass and arrangement are one; and every detail of decoration, both of outside and inside, is but the natural working out of the same original conception.

In most buildings, for an example of what I mean, the cellar walls are thicker than the upper walls and the extra thickness is on the inside. In a certain case, however, the architect may wish to have the extra thickness on the outside, from considerations of construction as well as appearance, as shown, which makes a material constructive modification from the very outset, as shown in the sketch.



Foundation wall projecting beyond outside face of wall above.

Whether in making or judging a design the architect is influenced chiefly by instinctive feeling. Criticism may follow to interpret or defend opinion, but in forming the opinion, and more especially in originating a design, instinct predominates. Indeed, almost everything that requires training of eye or hand must be done by instinct if it is to be well done, whether piano-playing or bicycling or painting, so that to render in words an idea of what is really only got by doing is like teaching swimming from a text-book.

The very first lesson to be learned in judging a design is this oneness of conception of which we have spoken, as prominent in the work of the designer. No matter how many parts there are they must subordinate themselves in some way so as to make to the eye one thing or one group of things. This oneness is got in various ways, all be in essence the proportioning of parts so that certain ones shall predominate and certain others remain unaccentuated. Of a group of gables, one may be larger than the rest, the others of well-proportioned lesser sizes, or a succession of equal sized features may carry this impression of unity.

The value of the roof artistically is largely in its power of giving unity to the design, especially if it be a high-pitched roof, always a favorite with artists.

The roofs of the minor parts fall so naturally into subordination to the main roof, the dormers and other incidents so easily enrich without encumbering, that a design with a high-pitched roof contains some of the first elements of success. The cornice of a flat roofed building, absurd as it usually is constructively, seems to owe much of its beauty to its power of giving unity; it is like the frame to an easel painting or the embroidered border to the skirt, indicating at a glance the boundaries of the object. But a group of corniced buildings or portions of one building do not fall so readily, and as it were inevitably, into subordination, so that a corniced design always suggests boxiness rather than picturesqueness. Invaluable for giving unity to a design is the tower, unjustifiable though a tower usu-

ally is to the mind as serving any purpose, save to "exist beautifully," like a Greek column. Yet, though logically uncalled for, who can be insensible to the value of the tower. An example of the use of towers to give unity is shown in a sketch of a French *manoir* by A. W. Longfellow, Jr.

On the other hand, such a hodge-podge of unassimilated parts as that shown in the sketch from a Long Island house having neither the relation of subordination, nor of succession, nor any other, cannot fail to be unsatisfactory.

Another important matter is simplicity, which is not plainness, or rather not necessarily plainness, but perfectly compatible with excessive richness. Simplicity of general outline is essential, though to this may be added any amount of elaboration in subordinate parts, and these parts may be again elaborated until the whole may give an idea of inextricable complication and richness; which a moment's glance, however, will decipher. In domestic work, such richness is rarely possible from the limited size of the building, rarely advisable because it contradicts the feeling of domesticity itself, which needs things for everyday use not to be too elaborate.

In domestic work simplicity often demands a degree of plainness, sometimes even of rudeness, as a rough stone wall instead of smooth ashlar, a shingled instead of a clapboarded surface, a brick fireplace and hearth in place of a marble one. Plainness, too, in outline as well as in material; freedom from uncalled for jags and pin-nacles, sobriety rather than exuberance.

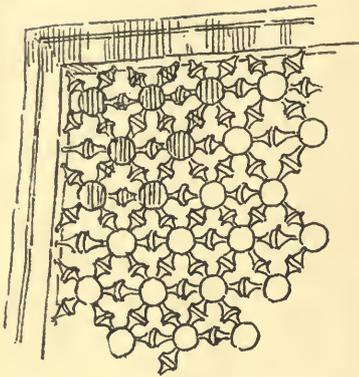
A third essential point of good design is refinement, and it is that in which builder's design is most lacking, if that can be said to be more lacking in one virtue than another which is totally destitute of all. Refinement—synonymous subjectively with delicacy of perception, which most people haven't got—objectively the opposite of clumsiness, the latter quite as merchantable, and even more profitable. Everything that every good designer does is at once seized by the builder and cheapened



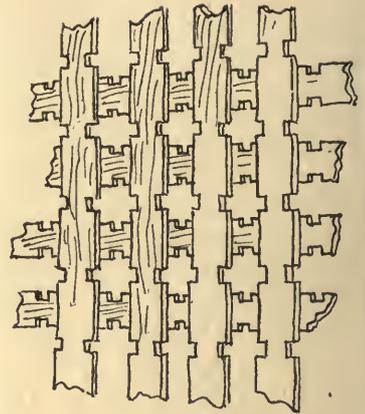
From Sketch of a French Manor, by A. W. Longfellow, Jr.—Good grouping.



Sketch from a Long Island house.—Bad grouping of gables.



Good spindle-work.



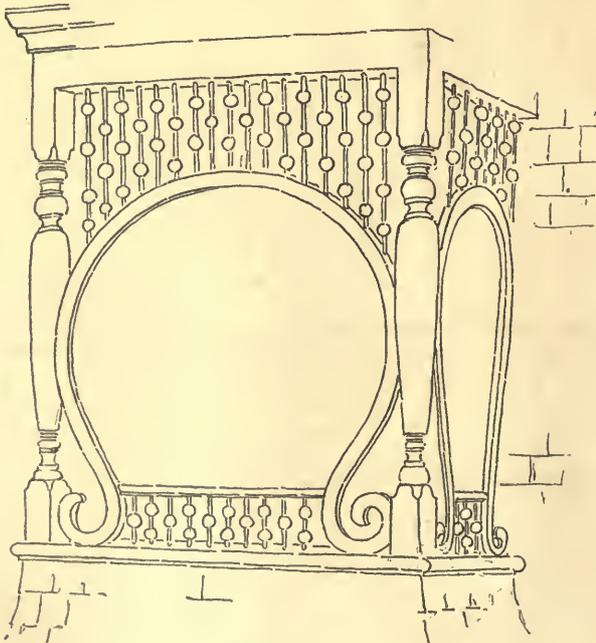
A simple lattice.

and coarsened and vulgarized. Turned spindle-work, with its capability of lace-like effects, necessarily more or less expensive, if well done, is forced into every suburban cottage in some rough caricature like the sketch.

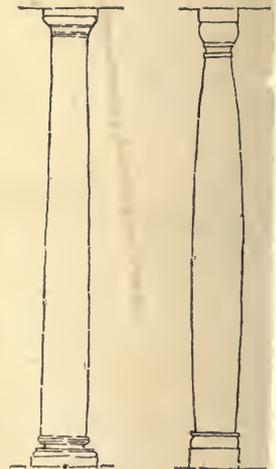
Stained glass, with its excessive beauty when used with discretion and with due regard for its inevitable costliness, has become almost a by-word, so degraded has it been by indiscriminate and vulgar over-

doing by cheap methods in bar-rooms and ferry-houses. Repelled by such associations, people of taste threw stained glass overboard entirely—would have none of it, save a many thousand dollar picture-piece occasionally—for them white glass only would do, even though delicate lead line patterns might pass. Now even this is vulgarized and soon will become intolerable in its turn.

If spindlework is to be used at all let it be with the expectation that it will



Bad spindle-work.



Architect's turned post.

Builder's turned post.

be expensive and pay for it accordingly or avoid it entirely, whether for railings or screens or transoms.

Better a simple lattice of flat pieces notched out than an inadequate rendering of a spindlework design.

If you cannot have stained glass, or clear glass set in leads, or grisaille work of really good design, and at a price adequate for good work, by all means avoid it entirely, stick to the ordinary sash, far more refined and beautiful than cheap attempts at splendor.

Almost all of the customary "ornaments" of the builder's house are subject to this charge of lack of refinement. Does he want a turned piazza post, with an entasis, column-fashion—graceful and delicate if well done—he is sure to bulge it or to attenuate it to grotesqueness, little difference does it make to him—he knows only that turned posts are "the fashion" among his betters.

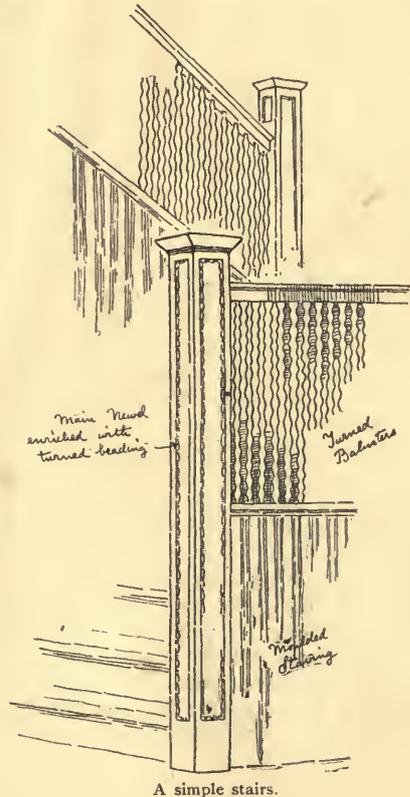
So if you make a design with care and leave it to the builder to execute he is sure to spoil it under the impression that he is improving it, as a builder once for me, as a benevolent deed, put round-ended slate on the tower of a building, the rest of which was roofed with square-ended slate; or as another builder put elaborate Roman modillions into the mouldings of the Elizabeth Hospital which I had designed as plain mouldings, besides making other "improvements" which have changed a fairly good design into a monstrosity, laughable though instructive.

It is really a very important thing in design this matter of refinement. As a polished villain is a pleasanter companion than the most virtuous boor, so a design intrinsically vicious is rendered acceptable by refinement of execution. Such styles, for instance, as the Louis XV., and the Renaissance in general, are wholly dependent on refinement of execution. Louis XV. in a Vanderbilt boudoir is a thing of beauty; in a steam-boat cabin, coarsely chopped out and crudely gilded, it becomes mere tawdriness.

So whatever you have about your house have it refined or don't have it at all. Is it a piece of paneled work with turned beads in the mouldings? Turned

beads are hardly justifiable: beads should be carved, but if you must have them turned and tacked on, see, or let your architect see that the bead is just right, not done to excess, and the result will be pleasant.

Limit yourself to what can be done well for the money at your disposal. If your house must be as plain as a pike-staff outside, let it be pleasing in its proportions alone. If necessary concentrate your efforts internally on a fireplace or a staircase and let the rest go unadorned. The sketch is of a staircase of simple construction but excellent effect, the only ornamental feature in the little two-for-a-cent house, from which it was taken.



The difference, in fact, between the architect's method and the builder's method is that the architect wants to do everything as well as possible, both in material and design, or leave it undone; the builder wants to do everything by coarsening and cheapening.

The consequence is that the builder will always make the showiest house for the money—condemned to people of discrimination in the very words meant to be laudatory—by the very fact that it is the “showiest.”

When it comes to what are usually considered adventitious matters, but what are really as important to the general result as anything else, interior decoration and furnishing, the same criterions will hold.

Harmony of effect, by no means monotony however, in all parts of the house, that is to say, unity: and as well, simplicity of scheme: in details grace and refinement.

It is rather curious how rapidly the wall paper designers have left the standard set for them some years ago, at the time of the æsthetic craze; which, indeed, was much more than a “craze” at its best, and among those who understood it, and only became a “craze” among the many who are given to crazes. For some years admirable designs of wall papers were made, tempering the severity of flat conventional designs and strong colors, with half conventionalized flower forms and tints and tones of color with the happiest result. Now, however, wall paper designers lead in the chase toward the rococo and the purely pictorial, turning out scarcely any but overcrowded sprawling floral compositions, or the alleged “scrolls” of Renaissance attempts. There is hardly anything fit to use to be obtained but the plain cartridge papers and some flat ceiling designs which still persist:

Almost our only resource is plain cartridge paper, for paper of some kind is almost essential, its advantages are many. Sometimes even with modest expenditure designs may be stencilled on the plain paper with excellent results.

It is to be regretted that the Renaissance white and gold for interiors should have come into fashion again. Appropriate enough and splendid enough in festal halls, it is not available for ordinary houses from its coldness and lack of domestic feeling. However, such as it is, it has fairly started on the downward path—everything from palace cars to Harlem flats is finished in white and gold, soon to end in the stereotyped white paint of twenty years ago, and then a new revolt.

As for furniture the contrary state of affairs exists. Good design, excellent design, prevails even in the cheaper sorts. Rational proportions, delicate parts, simplicity and straightforwardness prevail. Chairs and tables with well designed turned rungs, often perfectly plain cylindrical staves, but quite satisfactory; chairs and tables devoid of glued-on carvings and ornaments, can be obtained everywhere.

Dressing tables, sideboards and such can be got with elegant curves in outline without the vagaries that elegant curves are apt to lead to. Even in the richest Renaissance work the furniture designers keep their heads, and maintain a rational and self-restrained treatment of their work.

The decoration and furnishing of a house are rarely confided to the architect's care, for the very good reason that people seldom buy a new outfit of furniture as they buy a new house—most people having accumulated a mass of stuff which they cannot afford to discard: when it can be done, or as far as it can be done, it would secure the best results to commit the interior fitting up to the same mind that designed the house itself, in the cases at least where the houses themselves are architect's houses.

*John Beverley Robinson.*



## ARCHITECTURAL ABERRATIONS.

No. 9.—THE HALE BUILDING, PHILADELPHIA.



NE is driven back upon Philadelphia when one is in quest of architectural aberrations that are bad enough to be good enough. The commercial architecture of the town is, in the mass, abnormal because the authors of it do not perceive, or willfully disregard, the fact that there is any architectural norma. We are speaking of the designers who have given Chestnut street its distinctive character, and not of the minority of trained architects who are pursuing the thankless task of educating Philadelphia to an appreciation of architecture; and, speaking of this majority, it is fair to say that historical architecture is to them a field not for study, but for pillage, as it was to the barbarians who incorporated in their own rude buildings such columns and capitals and other fragments of classic architecture as they found. Not otherwise can one see with his mind's eye the architect of a Philadelphian commercial palace pulling over a pile of unassorted photographs, and tossing one after the other to his draughtsman with instructions to "work that in." Evidently the

draughtsmen have worked in nearly everything that caught the eyes of their principals. They have not worked them in in the sense of incorporating them with a design. They have worked them in the sense of adjoining them, without relevancy or congruity, to structures distinguished for the absence of design. A typical commercial building of Philadelphia is an example of eclecticism working *in vacuo*, or, according to the old Latin doggerel, of a chimera bombinating in a vacuum.

Consider the Hale building, how it grows. The problem was to erect a seven-story office building with a narrow front on the principal street, and with rooms devoted to similar purposes and of similar dimensions throughout. The danger was that this uniformity would produce monotony. There is nothing of which your Philadelphian architect is so much afraid as of monotony. In fact it is the only architectural defect of which he seems to go in fear. Variety he must have at all cost, and by securing variety he makes sure that he has avoided monotony, whereas in truth his heterogeneousness is more tiresome than any repetition could be. In the present instance the

\* We are making a collection of "Aberrations," and shall present one to our readers in each number of THE ARCHITECTURAL RECORD.

only variation demanded by the practical requirements seems to have been that the ground story should be taller and more important than any of the rest. That is a requirement favorable to architecture. A tall basement, designed with simplicity and as much massiveness as might be, would have furnished an adequate base for the building, and if the upper two stories had been distinguished, so as to make a crown for the edifice, the intermediate piers might have been grouped in a uniform treatment, so as to produce a result inoffensive in the hands of a man of moderate ability, while it might have been made delightful by a master. Here, in the first place, the base is heightened by the inclusion of an entresol, so that it is almost equal in importance to the next division of three stories. This would not be so bad, however, if this next division were not itself subdivided by a bracketed shelf above the second of its three stories, which occurs across the front and at each end of the side, but ceases in the middle, where apparently the humbler tenants are not deemed to be entitled to balconies. By this subdivision the chance of a harmonious relation of the principal parts of the building is destroyed at once, while the meaningless interruption of the subdividing line is fatal to repose. The architects of Philadelphia, however, set no store by harmony or repose. The only characteristic they seem to aim at, we repeat, is variety, and they aim at this by collecting in their fronts the largest possible number of things. Whether the things have any relation to each other does not concern them. The two lower of the three stories that are at once grouped and separated are furnished, it will be remarked, with rudimentary pilasters. A row of plain and uniform pilasters along the flank of the building would have been an effective feature, and the wall is long enough to make the series impressive. But this would not have suited the architect. The question that Lord Melbourne used to ask in political crises is one which the Philadelphian architect would do well to ask himself at critical points of his design; but he

never does: "Can't you let it alone?" Alas, he cannot. Above the bases of his pilasters he has projected an absolutely meaningless interruption in the form of a moulding, and so gone far to nullify the impressiveness of the pilasters themselves. As if this were not enough, he has variegated them by projecting the sill course of the upper range of windows across the pilasters at the ends, but not across the intermediate pilasters. By these devices he has managed to destroy the effect the series of pilasters would have had if he had been inspired to let them alone, and he has substituted for it an effect more sought after and oftener obtained in Philadelphian architecture, the effect of variety through higgledy-piggledy.

The cornice and the story over it, or rather between the two cornices, are entirely commonplace, and the best things in the building. The architect almost forgot to put in something original and diversified, and came near doing what he had to do. Almost, but not quite, for upon the flank it will be remarked that his mullions are corbels in brickwork, while upon the front they are columns, ill-modeled and with bases absurdly stilted so as to be well seen, too well seen, from below. The commonplace cornice of the side, too, is replaced in the front by a very ugly and uneasy row of projections over the columns. The pains that have been taken to diversify the treatment of the two walls have availed to prevent even this story from being a point on which the wearied eye might repose in gazing on the great chance-medley, and to deprive it of the grateful sense of humdrum and quiet that a row of commonplace openings between two commonplace cornices would have had if it had been left to itself. The roof reeks with architecture, and the row of chimneys or ventilators, or whatever they are that are protruded to animate the sky-line, and the design of the dormers;—these things may be left to go without the comment which a humane critic has not the heart to give.

One of the chief reasons for the confusion and restlessness of the building is the absence of continuous lines. In



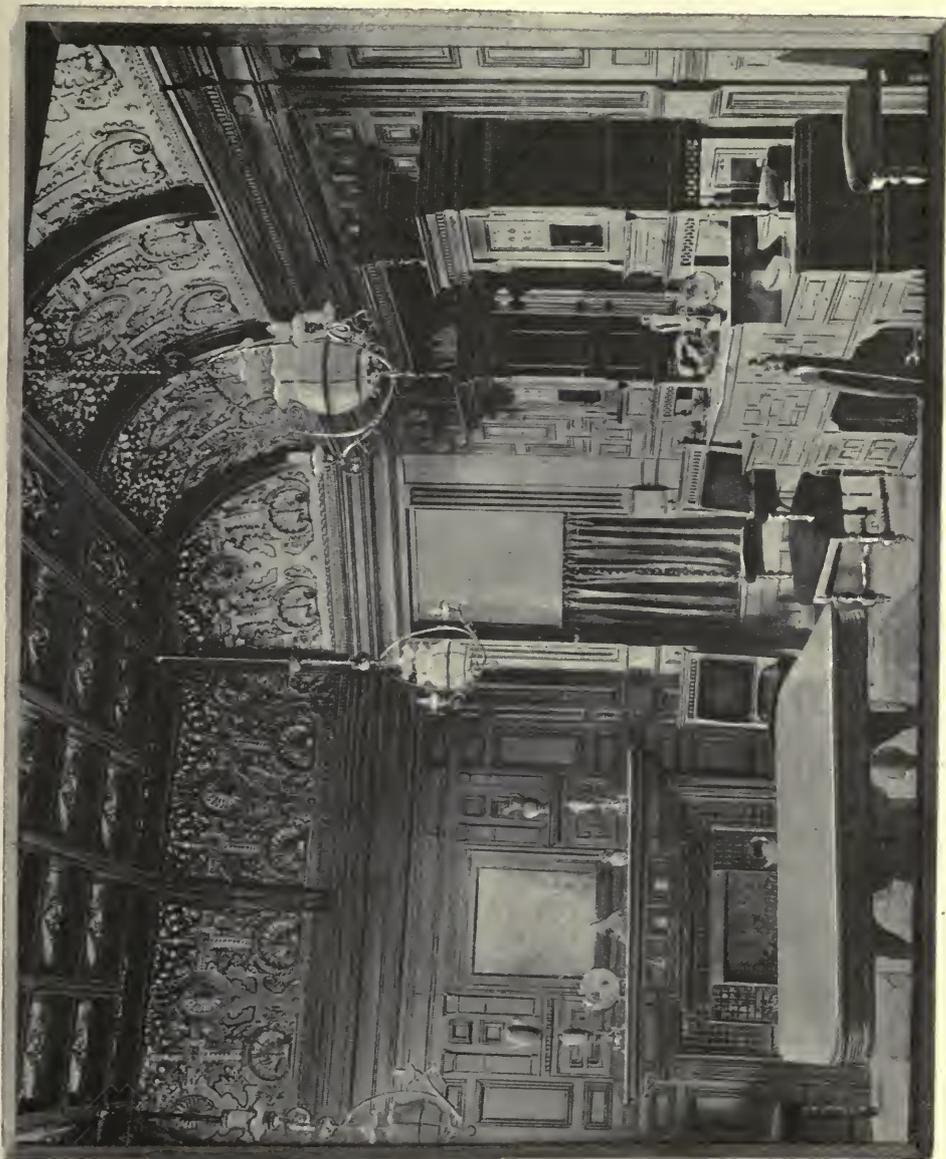
THE HALE BUILDING, PHILADELPHIA.

the flank there are the two cornices which the designer forgot to interrupt, and of which the effect is so far satisfactory, for the thin shelf above the basement is interrupted by a withdrawal at the centre. Continuous vertical lines there are none. Even the angle-pier is interrupted at every story, and its rigidity, as well as its massiveness, is impaired to the eye by the interrupting mouldings at the level of the fourth story and at the middle of the third, and absurd round corbels above the basement and the fourth story, the absurdity of which is mitigated in the latter case by the fact that it has a balcony to carry, but in the former is not mitigated at all.

In fact every precaution has been taken, and with success, to insure that the building shall lack unity, shall lack harmony, shall lack repose and shall be a restless jumble. This effect is greatly enhanced by the treatment of the front and especially of the tower. The salient part at the bottom is very absurd as the entrance of a commercial building. Even if the tower had been a good tower, and had explained itself, it would have been objectionable as still further narrowing a front already too narrow. It is in fact, "in this connection," a preposterous structure. In the first place the staircase of a modern office building is of very little account, and it is highly unreasonable to make it the chief architectural feature of the building. In the second place a corner of the front is the most inconvenient place in which to establish the staircase. Moreover the tower, as a tower of a commercial building is as inappropriate in itself as it is irrelevant to everything else in the building. As a watch tower it might have its uses, though even a watch tower should not be solid at the top. But the notion of building a circular staircase at the corner of an office building and providing balconies at the several stages upon which busy Philadelphians ascending spirally about their occasions can step out and enjoy the

view; all this is irrational, incongruous and ridiculous, and it is a comfort that it should be ill-done. It is not all ill-done. The roofing would be commendable in the tower of a country house, and one can imagine situations in which the whole tower, in spite of its freaks, would have a spirited and commanding aspect. The design of it, indeed, is good enough to indicate that the designer knew better than he builded in the rest of the building, knew what nonsense it was, and saved himself trouble by indicating his contempt for the judgment of his fellow-citizens and for the art of architecture, solacing himself with a little irrelevant form on his own account in the tower. At any rate the tower is as violently incongruous with the building to which it is adjoined as it is with any purpose it may be supposed to answer. It is a sheer case of "making architecture" and it adds the last touch to the general impression of confusion which is the only general impression that can be derived from the building.

The worst thing about these dreadful buildings, for there are others nearly or quite as bad as the Hale building, is that so far from being venerated by the community they satirize they are regarded in Philadelphia with a fatuous complacency. About the time that the Record building was considered in these pages, an illustrated newspaper actually contained, with views of the several office-buildings of Philadelphia, an article in which a patriotic Philadelphian pointed with pride to the monstrosities of Chestnut street and advised architects of other cities to go to Philadelphia and see how picturesque a commercial building might become in the hands of a man of genius! The Hale building is probably more esteemed by Philadelphians than such a real example of architectural design as the Art Club. It is very sad. So long as there is no public opinion in Philadelphia on these subjects so long will such things as the Hale building be done, alike by the incompetent and the cynical.



DINING ROOM.

Montrose W. Morris, Architect.



HALL, FIREPLACE.

Charles P. H. Gilbert, Architect.



## THE NEW YORK CITY HALL COMPETITION.—A PROTEST.



It is not at all odd that an open competition for the New York City Hall should have brought out some 130 designs. Architects are no more prepared than other men to resist the temptation to take chances in a lottery in which the capital prize is of great value, even though the other tickets are all blanks. What is more surprising is that there should be among the competitors so many architects of rank and repute as are reported to have submitted designs for the new building. The professional opinion has for many years been apparently increasing and consolidating in favor of the proposition that it is *infra dig* for an architect of high standing to take part in any but a limited and paid competition. Doubtless the professional advisers of the municipal officers who have been intrusted with the erection of the building would have advised that certain selected architects should be invited to compete here, with a promise of such a sum as would presumably cover their expenses. Presumably it was the municipal officers who had a notion that to distinguish between architects who were experienced and successful and architects who were inexperienced and unsuccessful would be somehow undemocratic and open to the suspicion of favoritism. Probably public opinion required some sort of competition. The direct selection of an architect by competent judges is undoubtedly the best way of securing an architecturally successful result, as has been so conspicuously proved in the case of the architecture of the World's Fair, but to take that course in the case of a building which

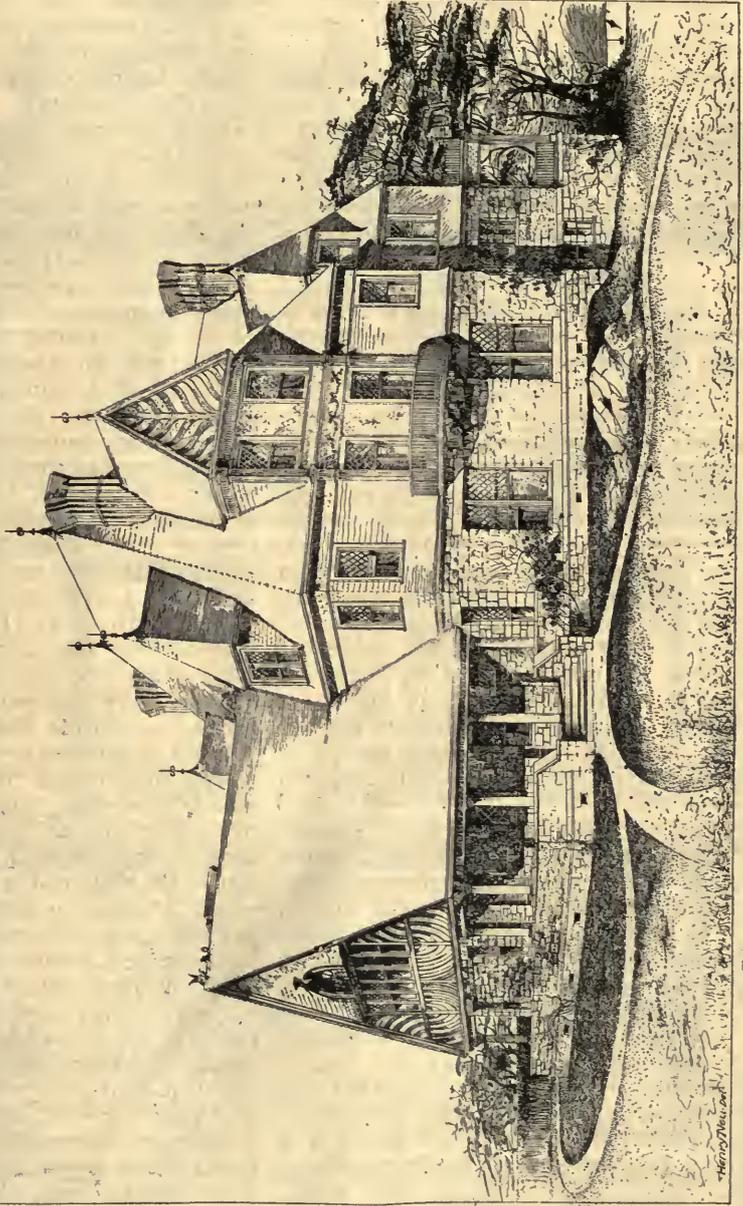
the public already has its suspicions that there will be at some stage an attempt to convert into a job would have excited a great clamor. An open competition was in a manner a political necessity, while the conditions of the actual contest are unusually fair and liberal for such a competition. The amount of draughtsman's work is reduced to a minimum by the regulations prescribing the number and scale of the drawings, while the authors of five of the six designs selected as the best by the undoubtedly competent professional judges are to receive \$2,000 each, or enough to pay their expenses and leave them rather handsome professional fees besides, while to the sixth, to be selected from among these, is in effect guaranteed the honor and emoluments of the place of architect of the building. That the six designs will be at least among the best submitted, competitors have a much more trustworthy guarantee than usual in the assurance that the selection will be made by eminent professional judges. When the selection comes to be made out of these, and not till then, will there be any room for what used to be called favoritism, and is now more commonly known as "pull." But there will not be very much room for this suspicion, for the reason that the choice will be limited to designs that have already passed the ordeal of professional inspection, so that the worst that can happen will be the selection of the least good instead of the best of six good designs.

There is thus every reason to expect that the design finally chosen will be the result of an intelligent and artistic consideration of the conditions, and good hope that it may show the best

that our architects can do under such conditions. But there will still be a general belief that the conditions were made needlessly unfavorable to the attainment of the best result, and this belief is probably held by every one of the competitors as well as by the professional advisers of the municipal authorities. To begin at the very beginning, there was no need why the new City Hall should be erected in the City Hall Park. The city can afford to buy ground on which to put a building for its own use, without encroaching upon a public park in a part of the city in which a park is most needful and useful, and in which the city is actually opening new parks for the use of the people while it is closing to them a park it already possesses. The Elm street improvement affords an opportunity to acquire land, which is at present of very small value, to the north of the City Hall Park, where a plaza might have been made and a great public building erected to the manifest advantage of the quarter and the promotion of the purposes of the improvement, while it would equally have offered an opportunity to increase the available area of the City Hall Park by demolishing the buildings that now encumber and deform it, preserving only the old City Hall, which alone was worthy of preservation on artistic and historical grounds.

These opportunities were thrown away by what seems to have been the fixed idea of everybody concerned that the new City Hall must stand in the old City Hall Park. A belief that is not founded in reason cannot be assailed by reason. But most unfortunately, it seems to have been also a fixed idea with the Commissioners that the line of least resistance in the way of a site for the new building, assuming that the site was to be in the City Hall Park, was through the old City Hall. The only defence for this assumption that has ever been heard is that public opinion would not stand the demolition of the Court House. It is true enough that the Park does not afford room enough for a new City Hall, unless either

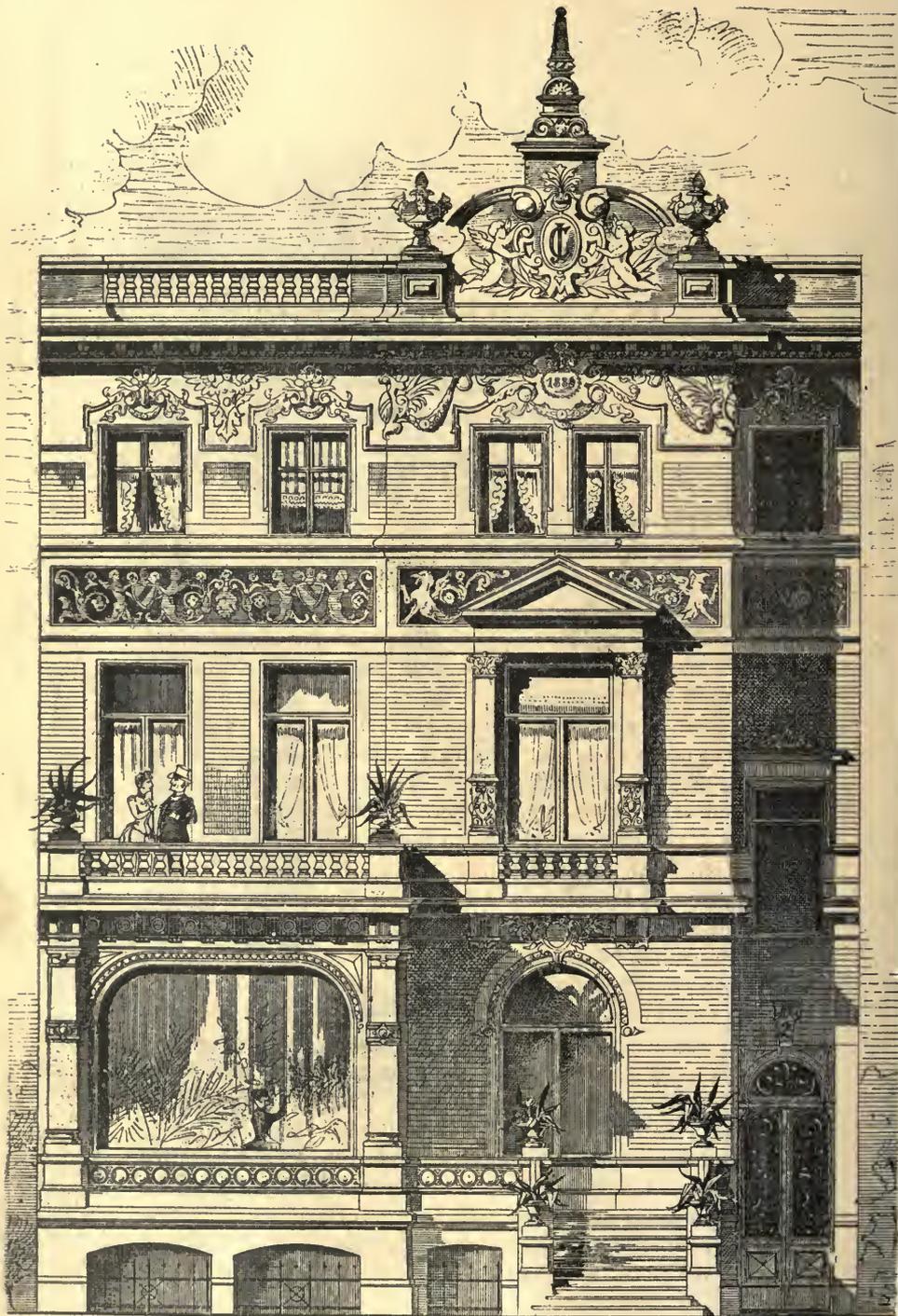
the old City Hall or the Court House be removed. But it is true also that not a murmur has been heard from any unofficial quarter against the proposition to demolish the Court House, which is an ugly and inconvenient structure, besides being a monument of fraud that recalls the most disgraceful period of the city's history; whereas almost every association in the city that can be regarded as an organ of civilization made haste to enter its protest against the demolition of the City Hall, a building that is not only beautiful, but venerable as antiquity goes in New York, and antedates every other edifice that is now conspicuous. As a matter of convenient planning and of architectural effect, no architect could have hesitated to recommend the Chambers street front as the best the park afforded for a public building, while it would have had the further advantage of leaving the most that could be left of the park as a park, whereas the retention of the Court House forced the new City Hall so far south as necessarily to destroy the City Hall Park as well as the City Hall itself. There was nothing but a layman's whim in favor of the site that has been adopted against every argument of architectural fitness, civic pride and common sense. A good architectural result cannot possibly come out of the conditions imposed upon the competition. It is necessary only to imagine the Chambers street front, with the Court House left in the middle of it in order to understand this, and to understand that the site chosen was chosen by the lay commissioners in defiance of the judgment of the professional advisers whom they employed only to disregard. The removal of the City Hall would be an act of vandalism; the retention of the Court House would be an act of vandalism still more wanton and disgraceful. Wherefore the very best result to be hoped from the competition is that, like a former competition for the same building in which official laymen imposed their crude notions upon experts, it may come to nothing.



Tuxedo Parkway.

PIERRE LORILLARD'S HOUSE.

James Brown Lord, Architect.



Hamburg, Germany.

RESIDENCE.

Puttfarcken & Janda, Architects.

# RAYMOND LEE.

## CHAPTER XV.

### A NEW BEGINNING.

WITH the last day at sea on this particular voyage of the Atlantic liner Hudson, the outlook ahead, as on all other last days at sea, appeared to shorten visibly, and a sensation of proximity to land asserted itself in conjunction with other terrestrial feelings. The restraint and aloofness which the gregarious necessities of life on ship-board tend to suppress commenced to reassert themselves. In fact, in a number of directions the first movements were observable toward restoration of the nicely, inhospitable, aristocratic sense of distrust which was in large measure lost on the second day "out" amid enforced promiscuous commingling. The company began to segregate more closely than hitherto into family units. The charming volatile daughters of the renowned Hermann Vats, the corpulent, veiney-faced brewer of Oshkosh, who were so tantalizingly marriageable, being refulgent with paternal wealth without any dread suggestions of heredity shortened their flights from under the maternal wing, so that acquaintanceships which were at the very verge of delightful confidences and progressive possibilities were summarily cut short by an obtuseness and preoccupation begotten of trunk-packing and other prosy preparations for landing. Mrs. Hardman, whose silver hair, dignified carriage and persistent adhesion to black silk, precluded any suspicion of the fact that her long residence in Europe with her enfeebled husband was strictly an affair of economy no longer stopped to chat with little Mrs. Pole, who had indiscreetly confided the informa-

tion that she was on the way with her three children to join Mr. Pole, who had lately obtained an excellent situation in Rock Island (and twice the income of the Hardmans'), but merely smiled condescendingly as she passed her. Sir Leonard Duns who, in company with Richard Langrishe, Esq., was "visiting the States," and consequently might be excused for any lesser indiscretion, withdrew his appreciative patronage from "Billy" Buts, pugilistically known as "Blear-eyed" Buts, then on the warpath to wallop "Bantam" Kid, the American featherweight champion. De Lancey Howell, the Republican spell-binder and silver-tongued Patriot of Ohio, whose annual trip to Europe was made apparently for the purpose of enabling him to give thanks to Heaven (through the newspapers) that he was an American, lost interest in poker playing and ceased to dignify stories of a tropical character with the manners of a commercial Chesterfield. Francois Augean, the great French author, about whose recently published book, "Mes Voyages au Nu," the English-speaking world (unable to agree as to whether it was Art or Indecency) was disputing, began to prepare himself for introduction to the American public. The Captain of the good steamer, who had shown so much paternal solicitude for the comfort of the pretty women on board, betook himself to "the bridge," and even the seamen, who had appeared hitherto as idle as porpoises on deck, developed a restlessness indicating of approaching change.

Our old friends, Raymond and Ralph, also were beginning to anticipate the end of the voyage. Each felt it would mark the beginning of a very uncertain path for himself, though neither expressed this fear to the other. Scarcely a word had passed between them as to the events which led to Ralph's sudden departure from Eastchester. All that had been said is quickly told. When Raymond discovered Winter in London, Raymond asked :

"What are you going to do, Ralph?"

His purpose was to throw the entire situation begotten of the previous days' events into an interrogation, and thus bring it forward for discussion. It is true Winter's bearing toward him outwardly was as cordial as ever, but there was

a difference, and Raymond felt that his friend was forcing himself to loyal acceptance of events which he really misapprehended.

Ralph, however, took the question literally. He had no desire to analyze that last scene in Eastchester, preferring an indefinite understanding of it. On one certain matter, however, he was clear, and that enabled him to determine positively upon his immediate course of action.

"I am going home," he replied doggedly, in a tone implying, despite himself, "need *you* ask?"

The tone was not lost on Raymond.

"Let me go with you, Ralph?" he asked, softly. "Surely Ralph will understand now," he thought.

The question did penetrate. Winter turned to him quickly.

"*You*, Ray!" he exclaimed.

"If you'll help me as far as New York. I can't do it myself."

"But—" Winter stopped short. "What does Lee mean by this queer step?" he wondered.

"Do you mean it?"

"Will you help me, Ralph? I will repay you. I suppose I shall be able to some day."

"Don't speak of that, for goodness sake. But are—are you in dead earnest, Ray?"

"Will you help me," Raymond reiterated.

"Yes, yes; of course, but..."

"Then get me a berth with you, old man. When do you sail?"

"Next Wednesday," Winter replied, absently.

The situation puzzled him. Was Raymond playing with him? Quit England when— What confusion! "But my own part is plain," he moaned inwardly. "Why bother about the rest? If Raymond wants to come, why not? I shall thus retain so much of the past until—to-morrow or the next day, I suppose, as with everything else I hold."

"If you are in earnest I'll get the ticket in the morning, Ray."

"I am in earnest, don't fear." Then he added in a lighter tone, "I always told you we should make this trip together.

My dear fellow, it's Destiny. The idea that Man plays out a play ordered by himself is nonsense."

So, without another word regarding the event that set them traveling, on the last day at sea our two friends found themselves, like the rest of the passengers, anticipating and preparing for their arrival in port, which was due in the ordinary course early the following morning.

Ralph was gathering together his loose possessions in the cabin and Raymond, stretched out on the upper bunk, was watching the water glide past the open port-hole. Ralph had held back what had been uppermost in his mind all the morning. Bending over into the depths of his trunk with an armload of articles he exclaimed:

"By the way, Ray, you won't mind, will you, if we hurry at once out of New York to Pittsburgh? I would like to surprise them at home as soon as I can. They don't know we're coming, you know."

"Delay! of course not. But I take it New York's the place for me. You know I'll begin to forage for myself at once."

"You're going home with me," exclaimed Winter, bobbing up from the box.

"No, no, Ralph, it's very good of you to suggest it, but—really I can't."

"Good gracious! what do you mean? Not go home with me! Why, what are you going to do?"

"Get to work."

"At what pray?"

"At anything. The first work that is offered to me. Tell me, what do you think I can do?"

"Do, man alive; come home with me, of course, and take your time until you have looked around you well."

Raymond shook his head and said with incisiveness which pained Winter:

"No, I can't do *that*."

Ralph felt again the cold touch of the Eastchester affair.

"What then?" he asked indifferently, as though the invitation was dropped.

Raymond affected not to have noticed his friend's irritation.

"I wonder whether there is any sort of hackwork on a newspaper that I could do. Didn't you say that big bearish-looking fellow you were talking to yesterday had something to do with the New York Press?"

"Moyle? Yes. He's the editor of the *Daily View*. Didn't I tell you? My father is the architect of the paper's new building now going up on Broadway. I was quite unconscious of the fact until he asked me whether I knew Mr. Winter of Pittsburgh."

"It was your speaking of him yesterday," said Raymond, diffidently, "that gave me the idea that—perhaps . . ."

"On the *View!*" exclaimed Winter. "Don't think of it. Wait until you see the sheet. No description could give you the full measure of the thing. I shan't attempt it. But in the way of preparation let me say its aim is to exhibit life on the beery side, and the result is in a sense pathological; it exposes to view the morally and physically damaged parts of humanity. Why, my dear fellow, when you examine the sheet you won't be able to tell whether it is a record of the courts issued for perusal by criminals—a trade journal for that class—or a chronicle of the gossip of kitchens."

"I thought it was one of your great newspapers."

"So it is. Pays enormously. How else would you measure greatness in a newspaper? The proprietor was a Jew peddler ten years ago. Now he lives on Fifth Avenue, moves about with, if not in, 'Sassiety,' and believes he is one of the most important factors in American civilization. Observe, Raymond, as you are about to make a choice, how much we gain merely from the 'field' we operate in. Pugnacity that leads a fellow to tackle a bully twice his size lands him next morning in the police court; on a field of battle the result is sometime fame. Peddle brumma-gem and you are a sort of commercial pariah, peddle the filth of the police courts, the gossip of the vulgar and the chatter of every irresponsible ass and you can coin your dirty instincts into gold and cut a figure in contemporary history."

"Hear! Hear!" cried Raymond, "all of which goes to show that I should try the *View*, particularly as

I'll wager it isn't as bad as you say. There is some good in it."

"As in harlotry," snapped Ralph.

Raymond jumped to the ground.

"Ralph, you're getting mulish. Come let us go and see this Moyle. What harm can there be in *that*? It decides nothing."

"No, but your present tendencies are in the wrong direction, and I wish you would listen to me. Ray, I don't want you to take a course that will surely result in your dissipating yourself, shutting your eyes to things that you see now and closing your ears to voices which can never penetrate for a moment into the brutal atmosphere of a newspaper office. I hate to see you throw away priceless possessions which, by and by, and almost in proportion to your success obtained by discarding them, you will long for and feel poor without. Urbanity, graciousness, delicacy, charm, all the gentle, persistent, and as you have often said to me, ultimately dominant forces, you can't even think them into a place in the composition of a newspaper. And an American newspaper! Great Heavens! that incarnation of all the blatant phases of life. I don't want you to become one of these costermongers in literature. Isn't Eastchester better, with its dignity and peace? You never could be really poor there, Raymond, and mark me, you never can be rich on the road you propose taking. Look here, old man, do this—" The tone of Ralph's voice changed and it was evident he was struggling against a choking in his throat. "Go back to Marian. You ought to. I've been a fool. She loves you, which is right—and let me help you. You know what I mean. I have enough and you can repay me as you like—if you can, by retaining your old love for me. Don't you understand? I am stricken, Ray, and I can't, *can't* give up everything."

The pain in this speech, the crying undertone of loneliness and bereavement and the appeal for comfort touched Raymond so deeply that he was unable to speak immediately. Besides, there were elements in the situation for Raymond which Winter was not aware of.

For response the younger man seized his friend's hand.

For a moment the action sufficed. It lessened the tension of the situation.

Raymond exclaimed, "Oh, Ralph, you are good. Dear old fellow, I understand, understand all, everything, right down to the very heart of it. But listen to me, and don't question or object to what I say, for I am expressing the final, irrevocable decision, not of my own wishes or whims, but of the hard necessities of my position. I *can't* return to Eastchester. If I had millions I could not marry Marian. I am an outcast, and nothing—mind you I am not talking in any questionable way—nothing can make it different. Stop, don't speak. I know you can't follow me in all this. Of course you can't. Don't try. Let me remain as I am. My position cannot, positively cannot be bettered. Help me in the way I have asked you. And don't fear that my affection will lessen."

Ralph kept his eyes fixed on Raymond as though still listening.

"Come, let us seek this Moyle," said Raymond, cheerily.

Linking his arm in Ralph's, he drew Winter out of the stateroom. At the foot of the companionway, the latter asked:

"Ray, what is it I don't understand?"

"Destiny, Ralph, which is urging me to see Moyle."

Now, Moyle, George Moyle or "Boil," as his irreverent enemies called him in derision of his undoubtedly rubicund and spotty face, was not a man that permitted himself to be dealt with lightly. His was one of those entirely repellent natures that offer to the stranger not a single easy line of approach. On all sides he was hard, dense, gnarled; morose, taciturn, lethargic of disposition; and so self-contained that some people wondered whether he had ever received an impression from without. He was shaggy, big-boned, uncouth, loud and husky of voice; a great drinker, who absorbed liquor as an irritant, which inflamed his temper—and his eyes. In his profession his reputation was supreme. He was a superb organizer, so everybody said, quite unhampered by the possession of predilections or hallucinations. He was a hater of individuality or personal color of any sort. He placed no value upon intellectual

temperance, moral fixity, or, in short, upon anything that rendered the making of a newspaper more or less than an affair of tactics, a process the purpose of which was to secure popular attention, surprise, acclaim. With him "newspaper work" was a game, governed by its own rules, making for results as unrelated to the larger interests of civilization as chess or poker. The game was the thing. It was his theory (that is, his friends formulated this theory as his) that the good journalist must station himself quite beyond morality or intelligence or any of those larger influences which seek to estimate or order in a set manner the multitudinous small facts of life. The journalist must not see any intrinsic difference between the Pope and an adventuress. Either might emerge as "news" at any time, and the value of either to the newspaper process cannot possibly be estimated in advance. The former might anathematize Socialism, which, of course, would occasion a crude discussion of theories, and touch-and-go interviews with famous and infamous Socialists. Adolf Schwegler "might be seen (or if not seen, reported) by our representative, whom he greeted cordially as he was leaving the German Reichstag," and his views might be "sandwiched" with those of Max Sanberg, the Fourth Ward Anarchist, whose rant on religion, tyranny and the devilish nature of government, audible in his favorite pot-houses every night of the year (but unreported) now becomes "news." Or his Holiness might die as he was leaving the Vatican, and be served up in an "extra," or he might be reported to have sanctioned a project to convert St. Peter's into a monastery, which would call for various discussion and comment upon the growth of asceticism, until it leaked out that the report was entirely false.

But Moyle would declare it is foolish to endeavor to estimate the latent "news" in a pope, or in how many ways a lady of suggestive notoriety might be made of interest to an intelligent public. She might figure prominently in a clerical crusade against Vice, order clothes from Paris, ruin young Simpkins, or reform, and as contributor to the *Sunday View* work greater harm detailing her experiences ostensibly in the interest of chastity (and an income) than she ever did by her practices.

Even on board ship Moyle could not free himself from habits which had hardened in him during the previous twenty years. He never made his appearance on deck until about noon, at which hour usually he pulled himself, with manifest labor, up the companionway, his eyes half closed and his face puckered with sour temper. It was his practice to make at once for the smoking-room and ring for whiskey, the stimulus of which apparently was needed by both his circulatory and mental system before either attained to a normal condition. Luncheon followed, and then with a big cigar, which he puffed with great deliberation, he ensconced himself again in one of the deep chairs of the smoking-room, to remain there for hours.

He was invariably in his most amiable mood at the moment when his cigar was first lighted, and it so happened that it was at that very juncture that Ralph and Raymond entered the smoking-room.

The apartment was occupied only by himself and two chess players so absorbed in their game that they were indifferent to luncheon. As Ralph looked around the room he caught the eye of the Editor, who beckoned to him.

"Come along," whispered Ralph to Raymond.

Before the two were come half way to where he was sitting, Moyle, in whose voice there were no half tones, cried aloud so that the chess-players turned around sharply to look at him:

"As you'll see your father I suppose before I shall, I wish you'd tell him I have a new idea or two which may call perhaps for a few slight modifications of the editorial floor plan."

"Mr. Moyle," said Ralph, "let me introduce to you my friend, Mr. Lee."

The Editor acknowledged the introduction with an indifferent "How do you do," without changing his lolling position. "Take a seat, both of you."

The two young men seated themselves, one at each side of him.

"They sent a rough sketch of the floor plan to me at Carlsbad. It's all right in the main, but too much space is given to some of the rooms, and I don't see why one of

the elevators can't be shifted so that it can be used exclusively for the paper. It's damn nonsense to have the staff dawdling between Heaven and Earth while the tenants are finding their hutches in fourteen stories. See, you're in your father's office?"

"No," replied Ralph, "I was."

"Oh," grunted Moyle. "Didn't like it, eh?"

"Not exactly," said Ralph, smiling.

"What are you doing? Acquiring capacity to make short work of the old man's money?"

"I thought that talent was hereditary with rich men's sons," said Ralph, smiling.

"It's very seldom that a born money-maker like your father propagates his kind, I can tell you."

"Which, perhaps, is a happy arrangement."

Moyle blew a cloud of smoke in front of him and watched it dissipate.

"What *are* you doing?" he asked.

"Oh, I've been studying music," replied Ralph, a trifle awkwardly.

"And the old man dances to the tunes. Well, give him my message, will you?"

"Certainly," replied Ralph. "And now (looking toward Raymond) there's something I want you to do for me, or rather my friend here, Mr. Lee."

"Uh?" ejaculated Moyle, staring for a moment at Raymond. "What is it?"

The Editor evidently was on guard.

"My friend," answered Ralph, hesitating a little, "is, as perhaps you have detected, an Englishman . . ."

"Do you advance that fact as a recommendation?"

"Not exactly in that light, but it isn't detraction, is it?"

"No," he answered, shortly. "Well?"

"Well, I have induced him in some measure to try his luck with us, and he's anxious to get some sort of work to do on a newspaper. Now, can't you help him and incidentally greatly oblige me?"

Moyle stared again at Raymond and brought the color to the young man's face.

"Have you ever been on a newspaper?" he asked.

"No, sir," Raymond answered.

"Why don't you cobble shoes?"

"Well," said Raymond, confused by his questioner's bluntness, "I haven't learnt the trade."

"That's it," exclaimed Moyle, waving one of his hands, "we can't cobble nor lay bricks because either pursuit requires a few hours' preparatory training, but I'm damned if we can't all be newspaper men. That's a capacity given to all young men of nineteen with their high-school diploma. You have written essays, of course, in bad Macaulayese, and mamma regards them as a clear case of genius. Eh?"

"No," said Raymond, thoroughly angered by the man's brutality of manner, "my style is patterned after the higher model of the daily newspaper."

The insolence of the reply fell flat upon the Editor so far as any outward indication went. He was silent for a moment and then asked:

"Young man, what do you imagine you can do on a newspaper to earn salt?"

Raymond was thoroughly aroused. He concluded his plan had quite miscarried and cared little what he said.

"My only thought was that perhaps I might make a beginning somewhere without training, as even an Editor had to I suppose. My hope has merely been for a short chance to discover if there is anything in me."

"Come, Mr. Moyle," interposed Ralph, "you must be using raw material somewhere, and if you will I am sure you can give Mr. Lee a chance. He's a good French and Greek scholar and is not the tyro with his pen you imagine."

"Ralph, don't trouble Mr. Moyle," urged Raymond, bitterly, rising as he spoke. "He is no doubt right. I'll turn to cobbling. I am sorry we have bothered you, sir. Isn't it time for luncheon, Ralph?"

Saying this he started to leave.

"Good day, sir," he added to the Editor, who, instead of replying, turned to Ralph.

"Tell your father the electrical fixtures...."

"Excuse me," interrupted Ralph. "Raymond, I'll join you downstairs in a moment."

"Very good," said Raymond, who quitted the smoking-room, while Moyle continued his message about the "fixtures."

By and by when Ralph joined Raymond at table he asked:

"Well, what do you think of Moyle?"

"He's a beast."

"Something of a brute, old fellow; but I got this out of him: you may call at the office the day after to-morrow and see Mr. Balder, the City Editor. He'll speak to him about you, he says."

"Thanks; but I'll consider first whether I'll visit Mr. Balder. You see, Ralph, you've half won your point."

*To be continued.*

