FINE ARTS IN INDIA

PART I.—ARCHITECTURE.

R. DEIGHTON.

THE

FINE ARTS IN INDIA.

PART I.—ARCHITECTURE.

A LECTURE

DELIVERED BEFORE THE

NATIVE CHRISTIAN LITERARY SOCIETY,

NOVEMBER 25, 1869.

BY

LORD NAPIER AND ETTRICK,

WITH

AN INTRODUCTION AND NOTES

BY

K. DEIGHTON.

Madras:

THOMPSON AND CO.

CONTENTS.

INTRODUCTION.

VERY few words of introduction are necessary to this Lecture. The style is easy, graceful and perspicuous; the manner, sympathetic and encouraging; the matter, sound and far-seeing. After showing the relation in which the several Fine Arts stand to each other, the Lecturer proceeds to deal with that particular Fine Art which in its practical results is to India at the present time more important than any of its sister Arts. The subject naturally divides itself into two principal heads—Material and Style. Material, again, has to be considered from a two-fold point of view, (1) the sources of supply, (2) the object of the structure. Under these divisions of the subject the Lecturer enumerates the various kinds of material to be had, the capabilities of each material, the responsibilities of the architect in their use; and gives examples of the many mistakes that have been made, especially in recent times, in neglecting advantages at hand, in employing unworthy material, in failing to consider the object of the structure, the people for whom it was intended, and the surroundings amid which it was to be placed. In the blame to be apportioned, English practice and English example justly come in for the severest censure. Passing from Material to Style, to which the larger half of the lecture is devoted, the Lecturer describes the various orders of architecture that have obtained in India during various periods, estimates their respective advantages from different points of view, discusses the requirements of private and of public buildings, and finally suggests the Byzantine style as best suited to the climate, and the needs and occupations of modern life, while at the same time combining the best features of Oriental and Christian Architecture.

FINE ARTS IN INDIA.

GENTLEMEN,

The Learned and Reverend persons who have preceded me in this Chair have addressed you on topics of more momentous interest than that which I have selected. Matters connected with religion, ethics, history and social science have been successively passed under review. Those are the questions which concern us most deeply, which affect us most strongly, which strike to the basis of Society, which involve our temporal and our eternal welfare. I have chosen a theme of a character less grave, one which stands upon the second line, and for the following reasons. It is one upon which little has been said to Indian audiences, yet which may suggest many reflections to the natives of this country; it is, as far as possible, a neutral subject on which I can speak with liberty and without offence; it is congenial to my inclinations though I may scarcely affirm that it is within my competency; I can approach it with affection if not with sufficient knowledge.

The fine arts, as generally understood, comprehend the arts of Architecture, Painting, Sculpture and Music. I have enumerated them in the order in which they are commonly ranked by the instinctive assent of men, and which fairly represents their relative importance. Architecture is an art of necessity as well as of decoration, it is closely

associated with the Mechanical Sciences, with productive industry, with commerce, with public safety, with public economy, with public health, with the practice of religion. It is the art of the temple, the forum, the market and the theatre, the art which does the greatest amount of service and provides the greatest amount of recreation for the greatest number. It is the protection and the home of the other arts, the most glorious, comprehensive and permanent of all. Painting, including the subordinate arts of design, is placed next on account of the vast range of subjects which it embraces. It is the flexible, faithful, discriminating interpreter of nature animate and inanimate, in all her manifestations. There is no form, however pure, that the pencil cannot follow, no effect however transient that it cannot fix, no event that it cannot commemorate, no passion, no sentiment that it cannot embody and translate. Painting is a universal language and a universal lesson. Sculpture, of all the arts the most difficult, has a more restricted field. Its aims are more sublime, concentrated and intense. The material is precious, the manipulation is arduous, the production is costly. It confers on the artist the most durable fame and affords to the multitude the least enjoyment. While the fine arts are related through architecture to Science and through Painting and Sculpture to History and Religion, they are connected by Music with Poetry. Music by itself as an exponent of human thought is less exact than the two sister arts. Except in the simple form of national and sacred melody it is more fugitive and capricious, yet music has the privilege of being in a higher degree sympathetic

and contagious. It contains a voice for every individual joy and sorrow, it transmits the feeling of one with greater energy and warmth to the hearts of all. In attempting to discriminate the fine arts by a few characteristic strokes I would say that architecture is utility with ornament, painting instruction and beauty, sculpture the ideal, music emotion.

Let us now inquire into the condition of the fine arts in this country with the view of determining how far they severally respond to their proper aims, and how they can be made to do so better.

Architecture comprises two principal elements, Material and Style.

With reference to Material it may be affirmed that all materials are good when good of their kind and appropriately treated. Stone, brick, wood and iron, the substances most familiar to the builder, have all their proper spheres and uses, and none will be rejected or undervalued by an enlightened taste. The Architect indeed shows a superior ability in availing himself of the cheap natural resources at hand, in improving them to the utmost and in employing them in conformity with their several mechanical properties and plastic or decorative aptitudes. The true Artist will despise nothing in nature, but teach nature to obey his craft.

In selecting Material then the Architect will consider two things chiefly,—(1). The sources of supply, (2). The object of the structure; and having selected his Material he will use it honestly.

In a country where stone abounds stone will be used. If it is of a hard quality and difficult to work, the structure will assume a plainer and severer form.

The eye of the spectator will be satisfied with the beauty of the outline and of the material. Good taste is a very accommodating and indulgent power. It will not expect from granite what it expects from lime-stone, in fact it would rather reprobate a curious and superfluous expenditure of labour on an obdurate material. If on the other hand the stone is soft and tractable to the chisel, the material will justify a free, diversified, and decorative treatment. If the locality does not afford the facilities desirable for procuring stone, it will probably yield the earths which are fitted for the manufacture of brick, terra cotta and porcelain ; that is it will offer to the Architect a material the basest in bad hands and the best in good, a material which may be neglected and abused in the fashion prevailing around us, but which, when justly handled, becomes imperishable in substance, diversified in colour, susceptible of receiving the most lustrous surfaces, and capable of being moulded to the most intricate and graceful forms. If stone and clay are both wanting, or comparatively expensive, there may be an abundance of timber ; and wood has aptitudes for facility and rapidity of construction, for domestic convenience in some climates and for picturesque effects in all, which are peculiar to itself. The use of iron in Architecture is rather determined by the object of the building than by the accident of local production, for in its manufactured state, iron can be transported everywhere at a moderate cost.

In asserting that the capital consideration which should guide the Architect in the selection of his materials, is local supply, or in other words cheapness, it must of course be admitted that this rule ad-

mits of exceptions. Almost any material properly used may be made to serve almost any purpose whether of utility, or beauty, and the more nature is interrogated the more manifest will this truth become. Yet there are particular cases in which the purposes to which the structure is devoted override the consideration of local production. This is the case for the most part in works of public defence, in sea works, in irrigation works, in buildings which are exposed to unusual concourse, pressure and wear and tear. For objects of the nature indicated, the use of iron both in compact and extended forms has become a most interesting and important subject for inquiry, as iron may be regarded as a universal material. It is impossible for me to make any attempt to determine the limits to which this great innovation of recent days may be eventually carried. I can only here remark that where cast iron is used for ordinary construction purposes, it is most desirable that florid and elaborate forms should be carefully excluded. In cast iron work lightness, elegance, simplicity and variety should be the characteristic qualities. The taste instinctively repudiates cheap decoration derived from mechanical processes alone. Ornament can only command sympathy and admiration when it embodies the direct application of human labour.

Material having been judiciously chosen with reference to supply and destination, it becomes a positive and binding duty on the party of the Architect to employ it honestly, by which is meant that the material should not be concealed or made to imitate another material. Concealment and imitation are the cause of many mischiefs and anoma-

lies in Architecture. Concealment disguises bad material and hides slovenly work on the part of the executive agency; it indicates a want of contrivance and study upon the part of the Architect who will not smother up his material if he knows how to use it. Imitation is still worse. It violates the first principles of the art by making one material do the duty of another with different mechanical forces and properties, while it presents to the sight, which is disgusted but rarely deceived, an imposture in lieu of a reality, which is as bad in art as it is in morals. It is not necessary, however, because we condemn concealment and imitation, to condemn surface painting or colour decoration, which is not only permissible but highly desirable both for the purpose of preserving a perishable material such as wood, or of adorning an ugly one such as iron. It is always wrong to cover up the exterior of brick buildings with cement and to paint the cement like stone; it is always wrong to make a wooden pillar or an iron pillar look like a marble pillar; but it is not wrong to paint wood or iron or internal stucco in such a manner as to protect them from decay and to produce a cheerful and grateful effect upon the eye, as long as there is no attempt to mask or deny the actual substance. If the rules concerning material which are here enunciated are correct, I need scarcely say that they are in every respect so violated in India on every hand as to rouse the regret and condemnation of all reasonable critics, and to make the virtuoso weep. Madras is the epitome of every error that Architecture can commit with reference to material. Look at the Railway Station, the High Court, the Customhouse, the Sea front of

the Fort buildings, all discovering the same shameful condition of chronic disfigurement and decay, all blistered, discoloured and crumbling, the victims of an unequal strife between the elements and stucco. Yet at no great distance there are inexhaustible supplies of the finest stone, and the very soil beneath our feet teems with clay which only requires the skilful exercise of a familiar art to yield qualities of brick and terra cotta competent to resist the attacks of the blast and the spray for ever. The Presidency College and the Sailor's Home are the first attempts to build in an honest manner with undisguised materials, but the art of preparing them is not attained in a day, and I fear that we can scarcely regard these buildings otherwise than as the forerunners of a better era.

I turn my eyes with satisfaction from our own misdeeds to the more attractive errors of our neighbours. Two considerable buildings have been recently erected under English impulse and superintendence in two Native States. I speak of the Public Offices at Bangalore and the Public Offices at Trivandrum. Both countries possess peculiar materials in the highest perfection, and both were in possession of ample financial means. Mysore is the region of granite. Travancore is the region of wood.

At Bangalore it is natural to suppose that in a great public building the plain external walls would be constructed for cheapness and variety of colour of substantial, well prepared, well tinted brick, while the columns, corners, entablatures, and cornices would be composed of gray granite which is procurable with the greatest facility and at comparatively

little cost. A more natural, more beautiful and durable combination could scarcely be conceived. But not at all. Instead of this you have an immense, well-distributed and useful pile, constructed of materials too perishable to remain uncovered, so that the whole edifice is cloaked in cement of a very coarse texture and dull uniform hue.

In Malabar there are still on a small scale examples of a very picturesque order of local Architecture which has been fashioned gradually in past times in obedience to the properties of the most accessible material and the requisitions of the sun and the monsoon. The solid portions of the structure are of laterite or brick but the detached and salient parts, the columns, the deep eaves, the high pitched gables, the shady and protected verandahs, the overhanging balconies, are constructed of the splendid woods of the country admirably wrought. The gateways of the Temple at Trichoor, the pagoda at Tellichery, the older portions of the Palace at Trevandrum, the remarkable ancient residence of the Princes of Travancore at Pudmanavapoorum, offer attractive specimens of an indigenous art which is fast yielding to decay and the usurpations of European conventionalism. But in the construction of the public offices at Trevandrum there was a fortunate opportunity to build with local materials in the native style, and to unite both with the expansions and modifications necessary for the convenience of civilized administration. With brick or laterite for the inner portions of the fabric, with teak and jack wood for the porticos and colonnades the public offices of Trevandrum might in ingenious hands have been made to harmonize with the past and the

present, to grace the landscape, to resist the weather and to suit the habits and instinctive tastes of the native officials and population. The opportunity has been signally cast away. There was no want of liberality, no want of good intentions, but the despotism of foreign example was irresistible, and a costly edifice of the familiar plaster, classic type, which looks as if it had been designed in some European art academy in the second decade of the present century, affords an asylum to the cutcherry and durbar of the Maharajah of the Nairs and Moplahs. I may remark that meanwhile the beach at Aleppy was strewed with magnificent timber which the Government of Travancore neither sell nor use.

It is only just to add that the Railway Companies have in India as in England done much to accredit the use of solid, honest and appropriate materials in construction, that the Art School of Madras is solicitous and active in the same direction, and that the Government is building an improved brick and terra cotta kiln under the direction of the Department of Public Works which will emancipate our public architecture for ever from the tyranny of chunam.

Let us now proceed to consider the question of Style. Speaking broadly, there are four styles of architecture disputing the soil of India at the present time: the Hindu or Brahminical, the Mussulman, the European classic and the European mediæval. These several styles claim our attention with reference to cost, to convenience, to beauty, and in regard alike to public and to private buildings.

There is no order of architecture belonging to an ancient and civilized people absolutely deficient in

the elements of grandeur, and those who neither accept the principles nor admire the decorations of the Brahminical style may yet approach its capital monuments with interest and respect. Long before the traveller reaches the sacred precincts, while he is yet winding slowly over the weary plain, his eyes are fixed on the lofty pyramidal towers which preside over the Indian landscape with harmonious solemnity. As he draws near, the porticos for the accommodation of pilgrims and for the purposes of traffic form a secular and popular adjunct to the temple full of picturesque life. On one hand the stairs descend to beneficent waters, on the other the Pepul throws its religious and salutary shade. The entrance to the abode of the gods is fashioned with stupendous solidity. Within the walls the multitude of cloisters, galleries and pools, the profusion of ponderous material and delicate sculpture and the dimness of the inner shrine all combine to affect the imagination with those impressions which belong to vastness, mystery and the lapse of incalculable time, to the patient devoted application of human labour, and the ceaseless tribute of human worship. The Brahminical architecture is imposing, it is even poetical with its accessories; yet regarded both from a scientific and an æsthetic point of view, it is manifestly defective. In the Brahminical style the ruling feature is the horizontal line, the wall or the column supports a beam, the beam supports a flat roof. When the building is lofty the fabric ascends by successive horizontal stages one succeeding another in diminishing proportions to the apex. The inherent poverty of this method of construction is often ingeniously concealed by decoration on the contours, and the

fabric rises with a certain measure of continuity and elegance ; yet the fundamental features can still be discerned. The characteristics of the style, as practised in the temples of Southern India, are a multitude of supports crowded together, small intervening spaces, square apertures, horizontal superposition, a vast expenditure of solid material and radical defects of form disguised by minute ornamentation. I know that in the northern varieties of Hindu building there are elevations externally of a curvilinear and sometimes of a domi-form outline, I know that the ancient Jain and Budhist builders were familiar with the construction of a dome on mechanical principles consistent with moderate proportions, and that some of their apertures have the configuration if not the true constructive qualities of the arch ; but I seek not to explore the recesses of antiquity or to analyse all the diversities of style which at different epochs the different provinces of this vast peninsula may have disclosed. It is abundantly clear from our everyday observation that the arch and the dome are repugnant to the genius of the Hindu architecture, and have been for many ages practically unused by the Brahminical builders. But the introduction of the arch was the emancipation of architecture from the despotism of material. The arch and the dome are the most beautiful, the most scientific and the most economical forms of construction ; they are the proper methods by which large spaces can be covered, they are indispensible to the usages and recreations of modern public life. Considering the mechanical deficiencies of the Hindu style, and the predominance of sculptural ornamentation which it exhibits, it appears to me to be unavailable, under

the present Government, for the purposes of the State, and ill adapted for the common and public use of the collective people. But is the Hindu style of building, for that reason, to be banished and degraded from all secular use as is the case at present under the influence of unreflecting and ignorant innovation? Most certainly not. The methods of Hindu architecture may be practised in moderate dimensions with the greatest advantage, and they are perfectly adapted to the wants of the people. Domestic architecture should be the expression of social institutions and the necessities of climate. The principles of the old-fashioned Indian dwelling were seclusion and shade. For the women a tranquil, retired and busy retreat; for the men privacy and repose after the labours of the day and protection from the scrutiny of grasping authority; for all shelter from the sun. In its principal features it is the dwelling of the ancient Italians which we have exhumed, it is the dwelling that we admire at Damascus. To the street a plain exterior pierced by a few apertures, but often furnished with a hospitable porch supported by stone or wooden columns of quaint design. A narrow door deeply sculptured leads into a court surrounded by a pillared verandah on which the private apartments open; behind this the offices and the habitations of the domestics. The interior court is the charm of the whole, it is the feature which the Indian house-builder should never forsake, and it is just the feature which he is giving up. It forms the most becoming frame for the life by which it is animated. It is in perfect harmony with the figures, the costume, the ornaments, the primitive industry and the simple

furniture of the inhabitants. The columns, the beams, the cornices, the panels of the ceilings, the doors, the pavements, all display the mouldings and patterns in which native art is so rich, and over which the patient native workman delights to linger. The ugly conventional image sculpture of the Pagoda scarcely invades the Indian home, but some pleasant tree natural to the soil will add its rustle and its fragrance. There are such interiors still in Madura and Tinnevelly of very modest pretensions, but which nevertheless reveal a true artistic character. Now if this domestic architecture of other days discovers even in its humility a perfect appropriateness and a powerful attraction, what might not the same architecture become at the present time in the hands of a person of ample means, cultivated taste and intelligent patriotism? If all the proportions were expanded, if all the materials were selected, if all the designs were chosen for the most exquisite and correct patterns,—and of such the whole country is a storehouse—I do not hesitate to assert that nothing in the world could surpass it. Yet what do we see? The moment a native of this country becomes educated and rich he abandons the arts of his fore-fathers and imitates the arts of strangers whom in this respect he might be competent to teach. Nothing is more lamentable than the corruption and confusion of taste which is everywhere apparent combined with unmistakable evidence of increasing opulence and an honourable desire for domestic comforts and decoration. The Hindu and European styles and ornament are all jumbled and piled together. In some thriving provinces a favorite improvement appears to be to build a Doric upper

story with plaster pillars of immense diameter over the unpretending porch of the last age with its slender Indian granite shafts. The same malady which infects the middle classes attacks the highest. I had the pleasure of visiting, not long since, in his country residence a native nobleman who in addition to all the gifts of birth and fortune possesses in his person and manners an unusual share of dignity and grace. I need not say that there is a numerous retinue and an overflowing bounty to Brahmins and native strangers. But the Jaghirdar recognises the duty of hospitality in every form, and he has built himself a little palace in a pleasant garden, where he delights to honour his European guests. It may seem ungrateful to me to criticise a dwelling in which I was treated with so much respect and kindness, but I could not repress a sentiment of regret when I found that every trace of native style had disappeared from the most recent example of native building, and that a handsome European Villa of spotless chunam had risen among the gray pagodas and choultries and the whispering Palm trees.

It is possible that I may be speaking in the presence of some native gentleman who has made a fortune by the exportation of cotton and who is about to build a new house. The case is not common in Madras but it is not incredible. If there be such a one here I beseech him to pause before he sanctions the modern "Muster" which I mentally see before me I say to him discharge your Madras architect and take a maistry from some remote part of the Mofussil where the traditions of the fathers are still preserved. Determine to have a

national house, but such a house as an Indian gentleman should inhabit under an honest Government in an age of peace, justice and learning, a house in which the light of heaven and reason and freedom can penetrate. Adhere in general to the ancient plan and especially to the court and colonnade, collect all the best models and patterns of native mouldings and sculpture, use brick of the finest quality from the School of Arts for the exposed surfaces, employ timber for the pillars within, Cuddapah stone for the pillars without, glazed tiles for the floors, make a liberal use of ornamental stucco and painting where the rain cannot penetrate, fill the unglazed apertures with the beautiful tracery of which Indian art offers an unrivalled variety; for glazed windows authentic models may be wanting, but they can be treated in the spirit of the style, and the Government Architect can show you how. Get all your carpets from Vellore and your stuffs from Madura and Tanjore. Where the Hindu patterns fail you borrow from the Mussulmans. Make a sparing use of European furniture and endeavour to harmonize it with the native forms. But in doing this make every thing lofty, light, bright, spacious and accessible. The task would not be easy but it can be done and every effort would be better than that which preceded it. Endeavour to realize this, that the Indian arts which you are at this moment casting away here are at this moment in London and Paris an object of inquiry and study to the most learned and cultivated minds. Do not imagine that you are required to do anything unprecedented. All I ask you is to do what has been done in Europe itself. In Europe the ancient

national arts were for a couple of centuries as much forgotten and despised by us as the ancient national arts of India are now forgotten and despised by you. You have hitherto imitated our errors. I call upon you to imitate us in correcting them. I may add that an admirable opportunity now presents itself for an intelligent revival of the domestic architecture of the Hindus in the construction of a small palace at Bangalore for the residence of the young Sovereign of Mysore. The building will be placed, I believe, in juxta-position with the dilapidated but beautiful Durbar Hall constructed in a mixed Indo-Saracenic style by Hyder Ali. There is no want of time, there is no want of money, and the authorities mainly concerned are an accomplished civilian and an accomplished soldier, Mr. Bowring and Colonel Malleson, both trained in the North of India where secular and palatial architecture attained under native government the most exquisite perfection. I expect the result with curiosity.

The march of Mussulman conquest is generally associated with images of desolation, and no doubt in some respects with justice. The disturbance of existing laws and a violent change in the depositories of power must, under all circumstances, be associated with some oppression of productive industry, of arts and of letters, and there was much in the principles of the Mahomedan religion and the practice of its early sectaries to aggravate those inevitable evils. The Mussulman invaders rarely fostered or practised agricultural labour, they rather lived wastefully on the labour of others. They had little respect for the poetry, the philosophy or the history of the subjected races, the sciences which they

adopted from the conquered they did not much improve, while the maxims of their faith, impatiently confounding worship with representation, prohibited the imitation of the human figure in painting and sculpture. The progress of Mahomedanism was not, however, entirely destructive. Excluded from half the dominion of the Fine Arts the ardent and the refined genius of the Arabs fired by an enthusiastic belief in the sublime dogmas of the spirituality and unity of God, expended itself in the creation of an order of religious architecture which has never been surpassed in the history of the world. Nor was the secular branch behind the sacred. Bred in the invigorating atmosphere of revolutions and conflicts many of the Mussulman rulers discovered generous abilities and tastes. The fine arts, in a limited sphere, were the indispensable attendants on the pleasures of their courts and there are proofs in the memoirs of some that they took a personal delight in the patronage and practice of poetry, music, gardening and design. From Granada to Constantinople, from Constantinople to Samarcand, and from Samarcand to Bejapore, the earth is adorned with the masterpieces of Mussulman piety and taste, and too often strewed with their remains. In contemplating this admirable development of Art it is but just to observe that it started from an advantageous basis. The Mussulmans found in Syria, Egypt, Northern Africa, Spain, Asia Minor and Byzantium, the monuments of ancient Roman architecture at least in partial preservation and a new style growing up under the influence of Christianity, which if in some respects barbarized was still, as experience proved,

possessed of a fruitful vitality and pregnant with the most beautiful developments. The capital features of the style, whether pure in the pagan forms or in process of Christian transformation, were the arch and dome. These the Mussulmans adopted and diversified and having added the minaret they thus composed a group of architectural forms in which dignity, elegance and the picturesque are united with perfect constructive science. The Mussulman forms are, however, not only beautiful and scientific, they are in the highest degree flexible and useful, they unite cheapness with adaptability.

Mussulman architecture requires the least amount of ornament conceivable, though it is capable of receiving a great amount of ornament. As the lines are harmonious and aspiring, the lines alone please the eye. While the Hindu and the Greek require to be loaded with sculptural decoration without which they would appear poor and bare, the forms and combinations of the Saracenic possess an independent and satisfying grace. But there is not only an economy of ornament, there is an economy of material. The horizontal styles, those which are represented by the pillar and the beam, demand when the spaces to be covered are considerable and the supports are distant from each other, a vast application of material in its most weighty and expensive form. But the arch and the dome offer, as I have said before, a combination of parts, each small and cheap in itself, but capable together of spanning the largest areas at the smallest cost. The Saracenic forms can also readily be adjusted to any destination. Most excellent in the sphere of their primitive application for divine and solemn pur-

poses, for the mosque, the cloister and the tomb, they are equally available for habitations of great and small dimensions, for halls of public assembly, for galleries and exhibitions, for railway stations, for repositories of goods, for theatres, conservatories and lecture rooms—in fact for all the diversified requirements of modern social life. I do not know whether it has been suggested that the Saracenic style appears also to be best adapted for iron constructions, and especially in this country. It is true that the dome and the arch, so congenial to iron building, belong to other styles as well as to the Saracenic, for instance to the Roman, but the proportions belonging to the Roman style are more massive than would be suitable in iron, nor does the Roman offer as great a variety of designs as the Saracenic for screens, railings, perforated surfaces and other subordinate decorative objects.

I hope I shall not be considered fantastic in remarking, that a feature in the Saracenic architecture peculiarly attractive is the sympathetic manner in which it associates itself with gardens and trees, and with all the forms of natural scenery. For parterres of the regular kind, the geometrical patterns peculiar to the style supply an exquisite frame work; while the cypress and the plane, the types of aspiring and spreading vegetation, appear to be repeated with a sort of rythmical concord in the minaret and cupola. It is not in the power of all to admire these harmonies beside the rushing current of the Bosphorus or on the slopes of the Bythinian Olympus, or at Cairo where the Caliphs sleep between the city and the desert, or where the dust of Shah Jehan and Moumtaza Mahal rests under an

incomparable canopy, near the waters of the Jumna; but go to the quiet garden at Seringapatam, go to the grove of tamarinds and palms beneath the rocks of Vellore, where the funereal repose is accompanied by the muttered Koran and the murmur of waters from the well, there you will still feel how the voices of nature and art, of beauty, divinity and death are blended by the Mussulman builders.

It has been remarked by Mr. Fergusson, in a recent lecture, that the forms of Hindu and Mussulman art have been happily associated in secular buildings. This union has taken place sometimes through the adoption of Mahomedan forms by Hindu architects, sometimes through the employment of Hindu artists by Mussulman princes. Fine examples of the former method are to be seen at Bejeanugger, and also at Madura, to which the Naik chiefs transplanted the arts of the Telugu capital on the Toombuddra. Examples of the latter abound among the later works of the emperors of Baber's line. Under Akbar and Shah Jehan it almost seemed as if an attempt had been made to effect a reconciliation between the arts of the Hindus and Mussulmans, corresponding to that which was so happily established for a time in their political and social relations. It must be allowed that the architectural combination is often effective and picturesque, yet I think that the mixture is to be deprecated. The Hindu and Mussulmans may borrow from one another with less disadvantage than from the European, and I would even allow that the first may occasionally employ the Saracenic arch combined with their own decorative details; but the Mussulmans should never adopt any thing from any foreign source whatever. They

possess a perfect style, which can only be debased by alliance. The corruption of the Saracenic is very remarkable in Mysore and the Carnatic. At Seringapatam you may see the Mussulman cupola surmounting a Hindu colonnade. At Wallajahpet in a mosque of recent construction the facade is composed of a classical portico with Saracenic pinnacles while the surrounding cloister is Hindu. Similar degradations may be observed at Madras. There is a handsome tomb, erected in Triplicane about the beginning of the present century, where Roman pilasters and vases, with Hindu details, are all incorporated with a Saracenic outline. The great mosque of Triplicane, constructed in part of noble materials, and in a style of severe simplicity, seems to stand forth as the last protest of a dying art, and to rebuke the degeneracy of the present age. To the Mussulman youth who aspires to taste and knowledge I would say as I have said to the Hindus,—respect, preserve, study and imitate the works of your ancestors, using their examples not slavishly but with intelligence, modifying them, in their native spirit, to the requirements of the time.

The Governments of India might, in my humble judgment, do well to consider whether the Mussulman forms might not be adopted generally as the official style of architecture. Very little study would render them familiar to the English and Native builders. They would be found, after a short experience, to be cheaper than the present forms, and far superior, with reference to shade, coolness, ventilation, convenience and beauty to all that we see around us. This Government has endeavoured with the advice of an accomplished architect to ex-

hibit in the improvements at the Revenue Board an example of the adoption of the Mussulman style to contemporaneous use. Mr. Chisholm would be the first to disclaim and condemn the material, which has been forced upon him by necessities to which we are still subjected; but his design will be a practical demonstration of the views which I have here advocated. He has paid the first tribute to the genius of the past, he has set the first example of a revival in native art, which, I hope, will not remain unappreciated and unfruitful.

I now come to consider the forms of architecture introduced by the English in this country, which reflect the condition of art in England itself.

In an artistic point of view, the contemporary use of conflicting styles of building, or the abrupt addition and juxta-position of modern styles of one type with older styles of another, is undesirable. The most conspicuous proofs of this may be seen in English cities at the present time, when one style is generally used for domestic and another for public and sacred structures, and where occasionally private houses of an unusual character are thrust into long rows of habitations of the familiar sort. We have private houses, which for convenience I may designate as Classical, and Gothic Churches, and here and there we see a Mediæval house interposed among its classical neighbours. The horizontal and ascending lines are thus mixed up in our streets and squares, in a fashion which offends and perplexes the eye; decorations and details are not diversified but discordant, buildings acquire the appearance of specimens or imitations, selected capriciously from the examples of the past, art ceases to be the ex-

pression of any necessity or taste common to the age, and its harmonious development, in conformity with new social requisitions, is materially retarded. This state of affairs is the more deplorable, because it is unquestionable that our ancient national style of building, as it existed before the substitution of the Classical for the Gothic forms, was equally available for secular and religious purposes, that it was susceptible of developments suited to modern life, and that it comprehended varieties of outline and ornament which would have defended it against the reproach of a tedious uniformity. The northern nations of Europe do not require more than one style of architecture, comprising, of course, the local and subordinate diversities, which the use of stone, brick or wood, opulence or poverty, exposure or protection, and similar secondary influences would naturally produce. Those nations have all virtually the same religion, the same institutions, the same climate, the same habits of life. It is more easy however to lament the existing confusion than to correct it. No one can predict to what issue we are drifting, no one can tell whether the prevailing chaos of taste will settle down into some new order, or whether the architectural anarchy is to last for ever.

The harmony of architecture which might have been preserved in England, and indeed throughout all the nations of Germanic origin, could not be expected in India, where for centuries two peoples, sharply opposed in religion and distinct in many other respects, have occupied the soil, and where a third race and a third religion have recently been planted in artistic antagonism with the others. Under

these circumstances, contrasts were unavoidable, and my countrymen have certainly done nothing to mitigate them. The English have simply transported to India the fashions and revolutions in architectural taste, which have occurred at home, but following them leisurely and being always behind hand. We too live and work in one sort of building and worship in another. The ruling opinion at present appears to be, that the Classical style is good for habitation, and the Gothic indispensable for prayer. I venture to dispute the first position and I most earnestly deprecate the second.

It would be unjust and ungrateful to depreciate, in all respects, the buildings which we inhabit, and which for the most part we owe to the liberality of a former generation. Many of the houses of Madras are constructed with due regard to the nature of the climate, and in proportions which far excel any thing with which we are familiar in England. Some even indicate a higher cultivation and feeling in art, among the official architects, in an earlier period, than is usually found among those of the present time. It must be admitted, however, that there is a mournful uniformity of design externally, a total absence of colour, and a disgraceful poverty of material; while the authoritative practice of this kind of building is not only at variance with all that India itself formerly produced, but, by the force of example, tends to pervert the taste of the natives of this country. If the Classic houses are bad, the Gothic Churches are worse. The Gothic style of architecture, which was developed in a temperate climate, cannot be rendered appropriate to a tropical one, without modifications of structure, which only

an accomplished and inventive artist could design. Of all the styles which possess a perfect mechanical development it is the most expensive. It demands the finest materials and the most delicate treatment; painting and sculpture in their highest forms are alike indispensable to its perfection; and though it may not absolutely exclude the use of brick, it is decidedly uncongenial to that material, the extensive use of which is so indispensable here. The ordinary style of a Gothic Church in India may be seen in Blacktown or in Vepery,—meagre, cheap, plaster counterfeits of the glorious originals to which we affectionately turn in memory and in hope. I know that there are happier attempts. At Megnanapoorum, in the sand wastes of Southern Tinnevelly, the energy of an enterprising missionary has raised a fabric in the Early English style, which would grace the plains of Suffolk or Lincoln and in which I have heard 2,000 Tamil voices mingled in Christian Psalmody. At Edeyengoody the most learned Pastor of the Shanars, but who counts his learning for nothing compared with the service of the Lord, trains the Indian mason in the arts of the northern craftsmen, and watches over the growth of a decorated structure, which will be the creation of his life and the monument of his ministry. Even the Roman Catholics at Dindigul and elsewhere are following the same track. I admire the piety of the founders, but I question the wisdom of their selection. I question the propriety of adopting the Gothic as the architectural type of Indian Christianity. It cannot be necessary, for Christianity flourished for a thousand years before the Gothic was invented, and for three hundred while the Gothic was in

abeyance. It can scarcely be desirable for the Gothic is remote from the forms of Oriental art and from the traditions of the Oriental Church. It may be objected, that the notion of bringing Christian architecture into harmony with the native architecture of India is impossible, and that if it were possible it would be of no importance. I grant that it is not of any serious or vital importance. It is a mere matter of fancy, of taste, not one of policy or morals. But I do not admit that it is impossible, and I affirm that if it is not done, the blame, if such there be, must rest with the artists and not with art.

I have already submitted that the Mussulman style of architecture offers, for secular public buildings, all the conditions of beauty and utility, that can be desired. As a matter of personal taste, I see no objection to the adoption of the same style for the private habitations of Europeans. There is nothing in that style incompatible with our habits and beliefs. It allows no images, it uses no symbolical ornaments, it possesses nothing that essentially fixes it to any particular nationality or particular faith. The florid calligraphic inscriptions in the Persian and the Arabic characters, which occupy in this order of art the place of pictorial representations, can be dispensed with, or supplanted by the superficial linear combinations which are equally sanctioned. The rest is mere form and colour. Mussulman art is essentially spiritual and universal. Englishmen might however, in general, demur to live in habitations constructed in a style which is historically and conventionally, if not by any positive principle, associated with races of a different religion and different manners from their own; and it is certain that Christians cannot

assemble for worship in a mosque. Where then is the method of reconcilation between Native and Christian art, to what point of approximation can the European advance? The history of art supplies an expedient. It contains a style of building which is at once Oriental and Christian.

While the architecture of ancient Rome assumed, in the hands of the Mussulman builders, that beautiful transformation which we designate Saracenic, the Christians of the East worked out the same original forms in another, but a cognate, manner; which prevailed for a time over northern Italy and Asia Minor, which assumed in Georgia a type peculiarly ornate and picturesque, and which became the basis of the national architecture of the Russians. It has been revived, in various parts of Europe in our own day, under the general title of Byzantine. The Byzantine style, like the Saracenic, embodies, as its distinctive features the Arch and the Dome, while the slender separate campanile in the first answers to the minaret in the second. The arch has rarely if ever assumed as far as I remember, in the hands of the Oriental Christians, when used constructively, the pointed or the horse shoe shape, but when used decoratively, it offers in its superficial combinations, and intersections, many resemblances to the Saracenic forms, resemblances which are still more apparent in the minor details of mural ornamentation. The two styles have ever retained a certain family likeness, and the common possession of the dome constitutes a capital point of union. While the Byzantine style of building is perfectly adapted for every domestic purpose, I need scarcely say that in the hierarchy of Christian styles it occupies the most venerable place.

It was the first Christian style, nor has Christianity formed a finer since. To the Anglican it presents the image of those primitive centuries, in which our church loves to trace the patterns of her faith and ritual; to the Roman Catholic the architecture of St. Mark's can never be repugnant; to the Protestant bodies generally it furnishes forms more simple than the Gothic, more suited to great congregation and to oral teaching. The question is a speculative one and many might deprecate, in our present position, another innovation. But to me the Byzantine style seems to offer the best architectural type for Christianity in India, a type sufficiently distinct, yet most in harmony with one capital section of the ancient monuments of the country.

Gentlemen, I can scarcely flatter myself that in a question on which I am not accustomed to speak, and on which you are not accustomed to listen, I have rendered my remarks altogether intelligible; but this much you have certainly seized, that I earnestly desire that you should study and preserve the arts of your country for their intrinsic beauty and value, and as an element of your nationality. The youth of India, Hindoos, Mussulmans and Christians, must seek in the cultivation of a new knowledge, and in the exercise of new powers, in society and the State, a common ground upon which they can all stand, and invoke together the sacred idea of country, the mother of all, the object of common love and common service. But this higher development of patriotism need never diminish the pride, which each race or faith may justly take, in cherishing and commemorating what has been worthy or beautiful in their separate cultures, for there is

nothing in this prejudicial to the harmony of the whole. I entreat my native hearers no longer to confound all that is national in a general neglect and all that is foreign in an undiscriminating admiration. This is a common error in old societies which are engaged in assimilating a new and progressive civilization. Because the European nation to which your destinies are attached, possesses higher scientific knowledge, greater mechanical knowledge, juster principles of government and superior energy in war, it does not at all follow that in matters of the fancy or taste, that nation has a monopoly of what is beautiful and what is true. Here there is a wide margin for criticism and discussion, and an ample theatre on your part for honorable self assertion.

Architecture having alone supplied me with materials for a lecture which may have exceeded the ordinary duration, I am compelled to reserve the sister arts of Painting, Sculpture, and Music, for another occasion, should such be afforded.

FINE ARTS IN INDIA.

1. 1, 2. **who have**.....**chair**, who on former occasions have occupied the position of lecturer which I now hold.

3. **momentous**, important, weighty. The Lat. *momentum* means a movement, and so an instant of time, whence the adjective *momentary*; but also *moving force*, *weight*, whence the adjective *momentous*.

5. **ethics**, from Gk. *éthos*, customary, the customary rules of conduct; corresponding with *morals*, from Lat. *moralis*, relating to conduct, from Lat. *mor-*, stem of *mos*, a manner, custom: **social science**, the science which deals with the life of society.

8. **strike**.....**Society**, go to the very foundation of social matters; do not deal merely with the surface of things, but penetrate the very depths of all that concerns man in his social state.

11. **which stands**.....**line**, which is of secondary importance, is not of the first rank; a metaphor probably taken from military matters, the first line of an army being the more important one, that which has to stand the heaviest shock of battle.

11, 12. **and for**.....**reasons**, *and I have done so for, &c.*; an elliptical expression.

15. **a neutral subject**, a subject that does not affect one side more than another, does not appeal to party feelings in politics or sectarian views in religion; from Lat. *neuter*, neither.

16. **with liberty**.....**offence**, freely and without fear of offending any beliefs or prejudices.

18. **within my competency**, one with which I am fully capable of dealing.

18—20. **I can approach it**.....**knowledge**, if my knowledge of the subject is not as complete as it might be, I at all events have the excuse for my attempt to deal with it that it is one for which I have a great liking.

21—3. **the fine**.....**music**. Of the fine arts Ruskin, Preface to the *Seven Lamps of Architecture*, writes:—"There are only two fine arts possible to the human race, sculpture and paint-

ing. What we call architecture is only the association of these in noble masses, or the placing them in fit places. All architecture other than this is, in fact, mere *building*"...and he further thus defines Architecture:—"Architecture is the art which so disposes and adorns the edifices raised by man, for whatever uses, that the sight of them may contribute to his mental health, power, and pleasure. It is very necessary, in the outset of all inquiry, to distinguish carefully between Architecture and Building. To build,—literally, to confirm,—is by common understanding to put together and adjust the several pieces of any edifice or receptacle of a considerable size. Thus we have church building, house building, ship building, and coach building. That one edifice stands, another floats, and another is suspended on iron springs, makes no difference in the nature of the art, if so it may be called, of building or edification. The persons who profess that art, are severally builders, ecclesiastical, naval, or whatever other name their work may justify; but building does not become architecture merely by the stability of what it erects; and it is no more architecture which raises a church, or which fits it to receive and contain with comfort a required number of persons occupied in certain religious offices, than it is architecture which makes a carriage commodious, or a ship swift. I do not, of course, mean that the word is not often, or even may not be legitimately, applied in such a sense (as we speak of naval architecture); but in that sense architecture ceases to be one of the fine arts, and it is therefore better not to run the risk, by loose nomenclature, of the confusion which would arise, and has often arisen, from extending principles which belong altogether to building, into the sphere of architecture proper. Let us, therefore, at once confine the name to that art which, taking up and admitting, as conditions of its working, the necessities and common uses of the building, impresses on its form certain characters venerable or beautiful, but otherwise unnecessary"...

24, 25. **in which**.....**men**, in which men as by a general instinct feel that they should be placed.

26, 27. **an art**.....**decoration**, an art that is concerned alike with man's necessities and with his love of ornament.

2. 1, 2. **productive industry**; industry may be either productive or unproductive. Mill's definition of Productive Labour is "that which produces utilities fixed and embodied in material objects." But productive labour is also of two kinds, that which is directly, and that which is indirectly, productive; of the former kind is the labour of the shoemaker, the ship-wright, and all those labourers whose manual

work produces utilities fixed and embodied in material objects; of the latter kind is the labour of the inventor, the policeman, the schoolmaster. Unproductive labour, on the other hand, is that which neither directly nor indirectly helps to increase the material wealth of a country; such is the labour of an opera singer, an actor, a public reader, &c., &c.

5. **the forum,** the law-court; a Latin word literally meaning *that which is out of doors, an outside space or place,* thence *the market-place,* in each city, as the principal place of meeting, where public affairs were discussed, courts of justice held, money transactions carried on; and in a restricted sense, as here, the law-court.

7, 8. **provides.....number,** by the buildings which are due to it, gives the public at large more facilities for refreshing themselves by amusement after toil than is given by the results of any other art.

8, 9. **It is the protection.....arts,** without buildings there would be no means of storing and preserving from injury the productions of other arts.

10, 11. **Painting.....design,** painting, under which term are included the arts of planning the construction of works, arts of the same order as painting, but inferior in point of the skill required.

12—15. **It is the flexible...manifestations,** painting represents to us, and enables us to comprehend, all objects in nature, animate and inanimate, and it does so with a ready variety of treatment, with a fidelity to truth, and with a clear distinction between what is important and what is not important in detail.

15—19. **There is no form...translate,** however beautiful in its purity a form may be, the pencil is able to reproduce it; however momentary a view revealed to us, as in the rapid changes of a landscape under the varying conditions of sunshine, storm, &c., the brush can fix it permanently on the canvas; however grand, strange, or multifarious an event may be, it is not beyond the artist's power to celebrate it in a way that shall make its memory enduring; whatever be the passion that has possession of an animate being, whether of love, hatred, sorrow, joy, &c., the skilful painter can give it form, expression, whatever sentiment is written on the features, that sentiment he can make intelligible to us.

19, 20. **Painting...lesson,** painting is an art that speaks to the soul of all, and has a lesson for all to learn.

22, 23. **Its aims...intense,** the sculptor aims at expressing form, feeling, mind, character, &c., through the medium of

such rigid materials as stone, marble, bronze; he has no such helps towards producing a picturesque result as colour, light and shade, fore-ground and back-ground, distance and proximity; and his aims therefore under such limitations are necessarily of a loftier, more concentrated, and more intense a nature than those of the painter.

25, 26. **affords...enjoyment,** because a higher type of intellect and a more rigidly disciplined taste are necessary for a proper valuation of such works of art. On the scope and limitations of painting and sculpture, it is worth while quoting an eloquent passage from Macaulay's Essay on *Moore's Life of Byron* in which the relationship of poetry to those two arts and to acting is considered. "Poetry is, as was said more than two thousand years ago, imitation. It is an art analogous in many respects to the art of painting, sculpture, and acting. The imitation of the painter, the sculptor, and the actor, are, indeed, within certain limits, more perfect than those of the poet. The machinery which the poet employs consists merely of words; and words cannot, even when employed by such an artist as Homer or Dante, present to the mind images of visible objects quite so lively and exact as those which we carry away from looking on the works of the brush and the chisel. But, on the other hand, the range of poetry is infinitely wider than that of any other imitative art, or than that of all the other imitative arts together. The sculptor can imitate only form; the painter only form and colour; the actor, until the poet supplies him with words, only form, colour, and motion. Poetry holds the outer world in common with the other arts. The heart of man is the province of poetry, and of poetry alone. The painter, the sculptor, the actor can exhibit no more of human passion and character than that small portion which overflows into the gesture and the face, always an imperfect, often a deceitful, sign of that which is within. The deeper and more complex parts of human nature can be exhibited by means of words alone. Thus the objects of the imitation of poetry are the whole external and the whole internal universe, the face of nature, the vicissitudes of fortune, man as he is in himself, man as he appears in society, all things which really exist, all things of which we can form an image in our minds by combining together parts of things which really exist. The domain of this imperial art is commensurate with the imaginative faculty."

27—29. **are related...Poetry,** architecture being based on scientific calculations, Painting and Sculpture being so frequently employed to illustrate historical and religious themes, Music being the earliest vehicle of poetry.

33. **more fugitive and capricious,** not so lasting in its effects upon the hearer, not so much a reflex of steady purpose as of sudden emotion; **capricious** is derived by Diez from Ital. *capro*, a goat, as if it were 'a frisk of a kid,' and this idea is illustrated in Touchstone's words, *A. Y. L.*, iii. 3—6: "I am here with thee and thy *goats*, as the most *capricious* poet, honest Ovid, was among the Goths;" but there is no certainty as to this derivation.

3. 1. **contagious,** catching in its effect upon the feelings.

5. **by a few characteristic strokes,** by a few words exemplifying the character of each.

6—8. **that architecture.....emotion,** that architecture combines utility with ornament, that in painting we have both instruction and beauty, that music inspires and plays upon emotion.

20—22. **The Architect.....aptitudes,** the architect who avails himself of such materials as are most easily to be obtained on the spot, improves them so far as they are capable of improvement, and puts them to the use for which from their mechanical properties, and their capabilities for being moulded and turned to decorative purposes, they are best fitted, so far from deserving to be looked down upon, proves his superior ability and readiness of resource.

34. **the structure.....form,** the structure will not abound in that highly decorated carving and fanciful variety of style which is possible when more easily worked material is employed.

4. 2, 3. **Good taste.....power,** those possessed of good taste will make allowances for the difficulties with which the architect has had to contend.

5, 6. **a curious.....material,** to great an anxiety after rich and fanciful ornamentation when the material to be employed is of so stubborn a nature that the object to be attained is not commensurate with the labour to be expended.

12, 13. **terra cotta and porcelain.** The former is literally *baked earth*, Lat. *terra*, earth, land, and *cocta*, cooked, baked; and from its being generally coloured a dull red, the term has come to be used in a quasi-adjectival sense for *dull-red* coloured; the latter, a fine kind of earthenware, "was so named from the resemblance of its finely polished surface to that of the univalve shell of the same name, called in English the Venus' shell; again, the shell derived its name from the curved shape of its upper surface, which was thought to resemble the

raised back of a little hog...Ital. *porcello*...Dimin. of *porco*, a hog. Lat. *porcum*, acc. of *porcus*, a pig "(Skeat, *Ety. Dict.*).

16. **abused...us**, put to a bad use as we see so constantly in the buildings with which we are familiar here.

16—18. **The use of iron...production**, whether iron shall be used in a building is decided rather by the purposes for which that building is to be used rather than by any consideration whether it happens to be produced in the neighbourhood.

31. **capital**, chief.

5. 3, 4. **the more...interrogated**, the more closely we inquire into the manner in which nature adapts things to uses.

6, 7. **override...production**, compel us to set aside the question whether the material to be employed is to be found among the productions of the locality.

10. **unusual concourse**, throngs of people not to be met with on ordinary occasions.

12. **both in compact...forms**, whether in solid matter or when worked into extended forms, such as girders for bridges, &c.

20. **florid and elaborate forms**, forms in which there is much of ornamentation.

23—25. **The taste...alone**, decoration when the result of skilled workmanship and painful labour is acceptable enough, but when the result of mere mechanical processes, such as the casting of iron, in which any number of castings can be obtained at a small cost from a single mould, is repulsive to the taste inasmuch as it represents no effort of individual skill. Of Machine-made Ornament Ruskin, *Seven Lamps of Architecture*, says, "There are two reasons, both weighty, against the substitution of cast or machine work for that of the hand: one, that all cast and machine work is bad, as work; the other, that it is dishonest",...and again, "one thing we have in our power—the doing without machine ornament and cast-iron work. All the stamped metals, and artificial stones, and imitation woods and bronzes, over the invention of which we hear daily exultation—all the short, and cheap, and easy ways of doing that whose difficulty is its honour—are just so many new obstacles in our already encumbered road. They will not make one of us happier or wiser—they will extend neither the pride of judgment nor the privilege of enjoyment—they will only make us shallower in our understandings, colder in our hearts, and feebler in our wits"...

34. **are the cause...Architecture.** The anomalies to which the lecture refers are exemplified in the sentence "It violates... morals."

6. 3. **the executive agency,** those who carry out the plans of the architect.

7—9. **by making...properties,** as for instance when iron structures are formed in imitation of those of brick or stone, those arrangements of construction which were necessary in the case of brick or stone being altogether unnecessary in the case of iron, the mechanical forces and properties of the materials differing so widely in the two cases. Of architectural deceits Ruskin, *Seven Lamps of Architecture*, says, "The violations of truth, which dishonour poetry and painting, are for the most part confined to the treatment of their subjects. But in architecture another and a less subtle, more contemptible, violation of truth is possible; a direct falsity of assertion respecting the nature of material, or the quantity of labour... Architectural deceits are broadly to be considered under three heads:—1*st*. The suggestion of a mode of structure or support, other than the true one; as in pendants of late Gothic roofs. 2*nd*. The painting of surfaces to represent some other material than that of which they actually consist (as in the marbling of wood), or the deceptive representation of sculptured ornament upon them. 3*rd*. The use of cast or machine-made ornaments of any kind. Now it may be broadly stated, that architecture will be noble exactly in the degree in which all these false expedients are avoided"...

31. **the virtuoso,** the man skilled in the fine arts. The word is formed from "the Ital. *virtù*, shortened form of *virtute*, virtue, excellence, used in the particular sense of learning or excellence in a love of the fine arts, from Lat. acc. *virtutem*" (Skeat, *Ety. Dict.*).

34. **the High Court.** The words were written before the present High Court was built.

7. 1. **discovering,** showing, revealing.

2. **chronic,** perpetual, constant; literally, pertaining to time.

3. **blistered,** *sc.*, by the heat of the sun, which first causes the stucco to rise in blisters and then to crack and peel off.

3—5. **the victims...stucco,** the strife between the stucco on the one hand and rain, heat, &c., on the other is an unequal one, since such a material as stucco must necessarily get the worst of it and those which will suffer from the contest are the buildings plastered with the stucco.

8. **a familiar art,** that of baking bricks, &c.

10. **the spray,** sc., of the sea which from its saline qualities eats into the stucco and causes it to cake away.

18. **the more attractive errors.** The public offices at Bangalore and Trivandrum, though less hideous and less faulty in construction than the chief buildings of the city of Madras, are still examples of mistaken taste in that the neighbourhood of each supplied material superior to that which has been used, and in neither case was there this excuse that funds were not available for the working of such material.

32. **entablatures,** that part of a building which immediately surmounts the columns on which it is raised. "The old Fr. *entablement*," says Skeat, meant more commonly 'a pedestal', or 'base' of a column rather than the entablature above. Both substantives are formed from Low Lat. *intabulare*, to construct an *intabulatum* or basis. From Lat. *in*, upon; and Low Lat. *tabulare*, due to Lat. *tabulatum*, board-work, a flooring. From Lat. *tabula*, a broad plank. Since *entablature* simply meant something laid flat or broadwise upon something else in the course of building, it could be applied to the part either *below* or *above* the columns."

8. 2, 3. **But not at all.** But this was not in the least the style of building that it was thought proper to adopt.

4, 5. **material.....uncovered.** sc., insufficiently burnt bricks and inferior mortar.

11. **in obedience.....monsoon,** the architects of the time did not fail to make use of such material as was at hand, nor endeavoured to bid defiance to the forces of nature. Bacon, in his *Novum Organum* says that Nature cannot be conquered but by serving her.

14. **laterite,** a clayey sandstone of red colour, found in India.

14, 15. **salient parts,** parts that stand out, project; literally, parts springing forth, from Lat. *salire*, to leap: **eaves,** the part of the roof projecting beyond the wall of a building; from A.-S. *efese*, a clipt edge of thatch, the original sense being cover, shelter. Though used now-a-days as a plural noun, the word is properly singular, and the true plural would be *eaveses*.

23—25. **an indigenous art.....conventionalism,** an art native to the country which is fast being lost by want of cultivation and by the readiness shown to adopt European models of construction which result from an artificial treatment of natural objects, rather than from a direct imitation of

nature on the working out of original ideas. Ruskin, *Stones of Venice*, says: "Representation is said to be conventional, either when a confessedly inadequate imitation is accepted in default of a better, or when imitation is not attempted at all, and it is agreed that other modes of representation, those by figures or by symbols, shall be its substitute or equivalent."

28—30. **to unite.....administration,** to erect a building in which, while local materials were used and the native style of architecture was followed, allowance could be made for those expansions and modifications of form which were demanded by the nature of the building—one meant not for religious devotion or private magnificence, but for administrative business as conducted according to civilized models.

34. **to harmonize.....present,** to be in keeping with the architecture of antiquity while at the same time being suitable to the requirements of the present age.

9. 5, 6. **the despotism.....irresistible,** those who had the designing of the plan could not resist the all-powerful temptation of following European models.

7. **familiar,** which we all know so well and all so abhor.

8—11. **which looks.....Moplahs,** *i.e.*, which would not possibly be more inappropriate to the place and the people for whom it was built; **the second decade.....century,** &c., when architecture was in one of its most degraded periods.

23, 24. **the tyranny of chunam,** that universal use of plaster to which we have so long had to submit.

27. **disputing.....India,** each claiming to be the most suitable to the country.

10. 2. **accept,** consider as sound.

3, 4. **may yet.....respect,** may still find in its chief monuments much to call forth interest and a feeling of respect for the skill with which they are constructed and the energy and devotion of which they give proof.

6. **the weary plain.** Here **weary** is a transferred epithet, it being the traveller, not the plain, that is weary.

7—9. **which preside.....solemnity,** to the traveller as he approaches these massive and towering structures, the effect is as of some supernatural power presiding over the landscape and in its solemnity harmonizing with the sombre features of that landscape.

11, 12. **form a secular.....life,** these porticoes filled with throngs of visitors busy with their various occupations and clad in their many-coloured garments help to fill in the pic-

ture, and present a worldly contrast to the austere life of those set apart to the service of the gods.

24, 25. **it is even.....accessories,** though, from its ruling features, the Brahminical style is prosaic and unimaginative, the decoration with which it is relieved gives it a poetical look, invests it with the charm of imagination.

26. **from an æsthetic point of view,** when regarded from the point of view of refined taste.

32, 33. **The inherent.....construction,** the want of variety and of ingenuity of resource which inseparably belongs to this method.

34. **contours,** outlines.

11. 1, 2. **the fabric.....elegance,** there is apparent in the fabric as it rises to its apex some degree of consistent symmetry and elegance; it is free from the defect which belongs to structures in which a variety of styles is jumbled together.

6. **horizontal superposition,** one mass of stone or brick being placed horizontally over another mass, and so presenting no other idea than that of solidity.

10, 11. **externally.....outline.** On the internal construction of these elevations, the reader should consult Fergusson's *Indian and Eastern Architecture*, pp. 212—218.

14. **consistent.....proportions,** without being obliged to have recourse to such vast proportions, as would rob the structure of all beauty.

20—24. **this abundantly clear.....builders.** On this subject Fergusson, pp. 210-211, remarks: "In India.....the adherence to this form of construction" [*i. e.*, the horizontal arch as contrasted with the true arch] "is even more remarkable. As the Hindu quaintly expresses it, 'an arch never sleeps;' and it is true that a radiating arch does contain in itself a *vis viva* which is always tending to thrust its haunches outwards, and goes far to ensure the ultimate destruction of every building where it is employed; while the horizontal forms employed by the Hindus are in stable equilibrium, and, unless disturbed by violence, might remain so for ever. There can be no doubt that the Hindus carried their horror of an arch to an excess which frequently led them to worse faults on the other side. In city walls, for instance, where there is a super-abundant abutment on either hand to counteract any thrust, the horizontal principle is entirely misplaced"...

22, 23. **are repugnant...architecture,** are thoroughly opposed to the fundamental principles and prepossessions of, &c.

24—26. **the introduction.....material,** by the discovery of the principle of the true arch, builders were freed from the necessity of using the vast masses of material which alone could ensure sufficient strength in the horizontal arch.

30, 31. **they are indispensible.....life,** since those usages and recreations demand an extent of space in buildings which could not otherwise be obtained.

34. **unavailable,** incapable of being made use of.

12. 11, 12. **domestic architecture.....climate,** in building private houses in India, the social institutions of the country and the necessities of its climate should be the primary considerations in deciding the style of architecture; the buildings should on the face of them show a correspondency to these two requirements.

14, 15. **a tranquil.....retreat,** a retreat which, while it was tranquil and retired, was at the same time adapted to busy activity.

16, 17. **protection.....authority,** security from the prying intrusion of men in power who were always seeking a pretext for extorting money.

20. **exhumed,** dug out of the earth. The reference is to the buried cities of Herculaneum and Pompeii, in Campania, which were overwhelmed by an eruption of lava from Vesuvius, A.D. 79. The excavations of the former were begun in 1711, of the latter in 1750; and in that latter the remains of a handsome five-storied house were uncovered as late as 1890.

20, 21. **it is the dwelling...Damascus.** Kinglake, *Eothen*, describes the interior of a house belonging to one of the wealthier inhabitants of Damascus, and the general principle on which it was built and furnished applies equally to humbler habitations:—"The lofty rooms are adorned with a rich inlaying of many colours, and illuminated writing on the walls. One side of any room intended for noon-day retirement is generally laid open to a quadrangle, and in the centre of this is the dancing jet of a fountain. There is no furniture that can interfere with the cool, palace-like, emptiness of the apartments. A divan (that is, a low and doubly broad sofa) runs round the three walled sides of the room; a few Persian carpets...are sometimes thrown about near the divan... Except these, there is nothing to obstruct the welcome air; and the whole of the marble floor, from one divan to the other, and from the head of the chamber across to the murmuring fountain, is thoroughly open and free."

23. **hospitable,** as giving shelter from the weather.

28, 29. **The interior.....whole,** it is the interior court that renders the house so delightful.

31, 32. **It forms.....animated,** it is in perfect keeping with the manner of life of its inhabitants, gives to that life the completeness that a frame gives to a picture.

13. 6. **The ugly.....Pagoda,** the ugly sculptured images which abound in Pagodas and which are all of the conventional type; for **conventional,** see note on p. 8, 25.

13. **Even in its humility,** even in buildings of a humble character.

20-21. **and of such.....storehouse.** and patterns of this nature abound throughout the country.

30. **an honourable desire,** a desire which is creditable as showing refinement of taste.

34. **Doric.** One of the five great orders of European architecture. The Doric, Ionic, and Corinthian were Greek, the Tuscan and Composite, Roman. The Doric order begins about 650 B.C. It is remarkable for its simplicity of style. "I have said that the two orders, Doric and Corinthian, are the roots of all European architecture. You have perhaps heard of five orders: but there are only two real orders; and there can never be any more until doomsday. On one of these orders the ornament is convex: those are Doric, Norman, and what else you recollect of the kind. On the other the ornament is concave; those are Corinthian, Early English, Decorated, and what else you recollect of that kind. The transitional form, in which the ornamental line is straight, is the centre or root of both. All other orders are varieties of these, or phantasms and grotesques, altogether indefinite in number and species" (Ruskin, *Stones of Venice*).

14. 3. **malady,** i.e., in regard to taste.

11. **Jaghirdar,** holder of an estate; the word would now be written *jâegîrdâr*.

27, 28. **The case.....incredible.** This seems to be a sly hit at the many successful cotton speculators in Bombay about this time.

30. **Muster,** pattern, plan. This old sense has well nigh died out in England, the word being generally used for an assembling in force (of a body of troops, &c.). The derivation of the word is from the old Fr. *monstre*, a pattern.

15. **a national house,** a house built after a national design rather an unusual use of the word **national**.

1—5. **but such a house**.....**penetrate,** in contrast with the houses of former days in which one of the chief requirements was that the house should afford "protection from the scrutiny of grasping authority," (see p. 12).

4, 5. **in which**.....**penetrate,** into which not only will the light of heaven be able to find its way, but which will be adapted to the social intercourse of free and reasonable beings.

11. **Cuddapah stone.** Limestone and sandstone abound in Cuddapah, and it is the latter to which the lecturer is more specially referring to.

15. **tracery,** lattice-work in which some design is traced.

16, 17. **authentic**.....**wanting,** it may not be possible to find in the ancient architecture of India genuine models of such usage. Though the Egyptians are said to have known the art of making glass as early as 1150 B.C., it was not till a much later period that its use in domestic architecture was introduced into India.

17, 18. **They can be**.....**style,** it is possible to adapt their form to the style of architecture employed.

20. **stuffs,** *sc.*, for your furniture and drapery. A peculiar kind of red cloth is a speciality at Madura, and coarse chintz and piece-goods are also manufactured there; Tanjore is famous for its silk cloths and carpets.

23, 24. **endeavour**.....**forms,** choose such as is in keeping with the forms of native design.

16. 12. **a mixed**.....**style.** With the Turanian conquest of India, the invaders brought with them their own order of architecture, now generally known as "Saracenic." But, says Fergusson, p. 490: "The Saracenic architects showed in India the same pliancy in adopting the styles of the various people among whom they had settled which characterised their practice in the countries already described." He then goes on to enumerate thirteen of the principal styles of Muhammadan architecture which were the result of this pliancy, and to which the term Indo-Saracenic is commonly applied. Among the great structures of this order are the Kutb Minár, Dehli (Pathan style), Tomb of Mahmud (Ghazni style), Masjid at Fathpúr Sikri, Táj Mahal at Agra, Palace at Delhi, &c., &c., (all of the Moghul style). The word **Saracenic** means nothing more than *Eastern*, it being from the Arabic *sharqi*, eastern.

19. **expect,** wait for.

21—23. **The march**.....**justice,** when we think of the pro-

gress of Musalmân conquest, we also think (by a not unnatural association of ideas) of the dissolution which followed it.

24, 25. **the depositories of power,** those in whom power was deposited, *i.e.*, the rulers of the different provinces and states.

29. **its early sectaries,** the earlier followers of that sect, or religion.

17. 2, 3. impatiently.....representation, in their impatience, horror, of any thing like idolatory, mixing up representation by painting or sculpture with worship; mistakenly thinking the two things identical.

6, 7. **excluded.....Arts,** being prevented by their fanatic zeal from employing either painting or sculpture in their buildings.

13. **the secular branch, &c.,** of architecture.

13—15. **bread.....tastes,** the revolutions and conflicts in the midst of which they lived had upon their minds the invigorating effect that a bracing climate has upon the body, and developed in them noble capacities and healthy tastes.

19-21. **there are proofs.....design.** Such proofs may be found, for instance, in Bábar's *Autobiography*. Of that great man Elphinstone remarks in summing up his character, *History of India*, p. 440: "His mind was as active as his body; besides the business of his kingdom, he was constantly taken up with aqueducts, reservoirs, and other improvements, as well as introducing new fruits and other productions of remote countries. *Yet he found time to compose many elegant Persian poems and a collection of Túrkí compositions, which are mentioned as giving him a high rank among the poets of his own country.*" Of Akbar's views on painting, it may be worth while to quote a story related in the *Ain-i-Akbari*; "One day at a private party of friends, His Majesty [the Emperor Akbar]... remarked: 'There are many that hate painting; but such men I dislike.' It appears to me as if a painter had quite peculiar means of recognising God; for a painter in sketching anything of life, and in devising its limbs, one after the other, must come to feel that he cannot bestow individuality upon his work, and is thus forced to think of God, the giver of life, and will thus increase in knowledge." Of Aurangzeb, the native historian, Khâfi Khân, as quoted by Elphinstone, *History*, &c., p. 637, says that at one time of his life he forbade the composition and recitation of poetry: "but," says Elphinstone, "this extreme austerity must have been of very short duration, for his own notes and letters are filled with poetical quotations and sometimes with extemporary verses made by himself."

22. **Granada**, in Spain, founded by the Moors in the 8th century, and in 1236 made by Muhammad-al-Hamar, the capital of his new kingdom of Granada.

25-26. **and too often**.....**remains**, and of what were once masterpieces there are now left, in too many cases, nothing but the ruins.

28. **that it started**.....**basis**, *i.e.*, the Musalmans had the advantage of example to go upon in working out their style.

34. **barbarized**, defaced by barbarous additions not in keeping with the general plan.

18. **possessed**.....**developments**, had in itself the seeds of constructions capable of being developed in a variety of beautiful forms.

2. **capital**, chief, principal.

3, 4. **whether pure**.....**transformation**, whether seen in the original forms given them by their pagan inventors, or as modified in their application to the requirements of Christian use.

8, 9. **are united**.....**science**, scientific construction was not sacrificed, as it might have been, in order to obtain dignity, elegance, and picturesqueness, but went with those graces and was indeed the means of ensuring them.

11. **flexible**, capable of being turned to a variety of purpose.

20, 21. **possess**.....**grace**, have inherently a beauty which satisfies the eye and owes nothing to mere decoration.

26—28. **a vast**.....**form**. Cp. above, p. 11, ll. 3—8.

32, 33. **can also**.....**destination**, can also be easily adapted to any form of building for which they are intended.

33—35. **Most excellent**.....**purposes**, excellently suitable as they are for the purposes to which they were originally applied, *viz.*, the erection of sacred edifices, &c.

19. 1. **cloister**, more commonly used for the partially enclosed walk beneath the upper storey of monasteries, convents, colleges, &c., but also for those buildings themselves, or any place of religious seclusion; and, in an abstract sense, for a life of such seclusion; from Lat. *claustrum*, an enclosure.

10. **especially in this country**, *sc.*, where such vast spaces have to be spanned, as in bridges, &c.

11. **congenial**, well adapted.

19. **fantastic**, fanciful.

21—23. **the sympathetic manner**.....**scenery,** the readiness with which it harmonizes with gardens, &c., as though it had a fellow-feeling with them.

24. **parterres,** flower-beds in gardens laid out with walks about them; from "F. *parterre*, 'a floor, even piece of ground, part of a garden which consists of beds without any tree'; Cot., from Fr. *par terre*, along the ground. From Lat. *per terram*, along the ground." (Skeat, *Ety. Dict.*).

26—29. **while the cypress**.....**cupola,** while in the minaret and the cupola (both of Saracenic invention) we seem to see repeated in inanimate material with a sort of harmonious agreement of form the grace of the cypress and the plane, the types, &c., *rhythm*, is from the Gk. *rhythmos*, measured motion, time, proportion.

29. **It is not**.....**all,** because all cannot travel.

31. **the Bosphorus,** *i.e.*, The thracian Bosphorus (or as it is more correctly spelt, *Bosporus*, Gk. *Bos poros = Oxford*), now the channel of Constantinople, a term sometimes applied also to the Strait of the Dardanelles.

31, 32. **the Bythinian Olympus**, *i.e.*, the Mysian Olympus, a chain of mountains in the north-west of Asia Minor extending through the North-East of Mysia and the South-West of Bithynia.

32. **Cairo,** *Al Kahira*, *i.e.*, *the Victorious One*, the modern capital of Egypt, famous for the sepulchres of the Fatimite *Khalifs*, a title assumed by Abu-bakr, 632, after the death of Muhammad, as chief civil and religious ruler, from Ar. *Khalifa*, successor, and held by others of the race till 661. Besides the Fatimites, there were the Ommiades who ruled from 661—750; and the Abasides from 750 to 1256, among whom was the famous Harun-ul-Rashid, 786—809.

34. **Shah**.....**Mahal**. The "incomparable canopy.....Jumna" is the Taj Mahal erected to the memory of Mumtáz Mahal, wife of Shahjahán, daughter of Asafkhán, and niece of the celebrated Nurjahán, wife of Jahángír; often mistakenly spoken of as Nur Mahal.

20. 2. **Seringapatam,** properly *Srirangapatanam*, in Haidar Ali's time the capital of Mysore (Maisúr), first stormed by Cornwallis, 15th May, 1791, and again by Harris, 4th May 1799.

4, 5. **is accompanied**.....**Koran,** *i.e.*, that the monotonous chanting of verses from the Qurán is in keeping with the subdued gloom and the stillness of the grove of, &c.

6, 8. **there you will**.....**builders,** you will feel how well

the buildings of Musalmán architecture blend with scene around, its accompaniments of prayer, and its memory of the dead.

16. **Bejeanugger**, or *Vijayanagara*, the capital of the rájas of Karnáta, founded in the 14th century. The kingdom was destroyed by the Musalmáns, by the battle of Tálikota, A.D. 1565.

23—25. **corresponding.....relations.** Akbar's toleration of, and favour towards, the Hindus is well known. His prime minister, Todar Mal, was a Hindu, and he married his son Dániyál to a daughter of the king of Bíjapúr. Sháhjahán, if not so actively favourable to the Hindus, was impartial in his rule, and, according to Tavernier, "reigned not so much as a king over his subjects, but rather as a father over his family and children."

31. **the first,** *i.e.*, the Hindu.

21. 6. **the facade,** the face, fore-front; from Ital. *facciata*, the front of a building, from Ital. *faccia*, the face.

12. **pilasters,** square pillars or columns.

12, 13. **are all.....outline,** the general outline of the tomb is of Saracenic architecture, but mixed with it is a jumble of other orders.

15—17. **seems.....age,** in its noble materials and severe simplicity seems like a concrete protest made by an art, of which it is almost the last surviving specimen, against the debasement around it, and rebuking the present age with having so far fallen short of the grand examples furnished by antiquity.

22, 23. **in their native spirit,** in accordance with their original design and purport.

22. 6. **to disclaim,** to disavow as being what he would have chosen if the choice of materials had rested with him.

11. **unappreciated.** The use of the word *appreciate* in the lax sense of *admire* is so common, that the Indian student will do well to remember that it really means to put a proper value upon anything.

13, 14. **which reflect...itself,** have all the faults as well as all the beauties of the fashion in vogue in England.

16. **conflicting...buildings,** styles that are not only different but radically opposed to each other.

23. **of an unusual character,** built in some peculiar style of architecture.

26. **Gothic.** "I am not sure when the word 'Gothic' was first generically applied to the architecture of the North; but I presume that, whatever the date of its original usage, it was intended to imply reproach, and express the barbaric character of the nations among whom that architecture arose. It never implied that they were literally of Gothic lineage, far less that their architecture had been originally invented by the Goths themselves; but it did imply that they and their buildings together exhibited a degree of sternness and rudeness, which, in contradistinction to the character of Southern and Eastern nations, appeared like a perpetual reflection of the contrast between the Goth and the Roman in their encounter. And when that fallen Roman, in the utmost impotence of his luxury, and insolence of his guilt, became the model for the imitation of civilized Europe, at the close of the so-called Dark ages, the word Gothic became a term of unmitigated contempt, not unmixed with aversion. From that contempt, by the exertion of the antiquaries and architects of this century, Gothic architecture has been sufficiently vindicated; and perhaps some among us, in our admiration of the magnificent science of its structure, and sacredness of its expression, might desire that the term of ancient reproach should be withdrawn, and some other, of more apparent honourableness, adopted in its place. There is no chance, as there is no need, of such a substitution. As far as the epithet was used scornfully, it was used falsely; but there is no reproach in the word, rightly understood; on the contrary, there is a profound truth, which the instinct of mankind almost unconsciously recognizes. It is true, greatly and deeply true, that the architecture of the North is rude and wild; but it is not true, that, for this reason, we are to condemn it, or despise. Far otherwise: I believe it is in this very character that it deserves our profoundest reverence" (*Stones of Venice*). Elsewhere in the same work Ruskin believes "That the characteristic or moral elements of Gothic are the following, placed in the order of their importance:—1. Savageness. 2. Changefulness. 3. Naturalism. 4. Grotesqueness. 5. Rigidity. 6. Redundance."

27. **a mediæval house,** a house built after the pattern of those erected in the Middle Ages.

28, 29. **The horizontal lines,** *i.e.*, which typify the different styles.

31, 32. **are not discordant,** harmony is possible with variety, but in these cases the variety employed is one that precludes all harmony, and offends our taste, just as a note out of tune sets our teeth on edge.

32—34. **buildings past,** buildings look as though they were nothing more than specimens or imitations of styles.

chosen at random from those of former times, and set up for show as you see specimens of goods set up in a shop window.

34. **23. 3. art ceases...retarded,** art, which in the forms it makes use of, ought to express some want that is felt at the time of some prevailing taste, ceases to do so, with the result that, instead of it's being further worked out so as to suit the requirements of life that have newly arisen, its progress in that direction is greatly hindered.

4—8. This state.....purposes. On the fact that Gothic architecture is not exclusively ecclesiastical, Ruskin writes:—"We attach, in modern days, a kind of sacredness to the pointed arch and the groined roof, because, while we look habitually out of square windows and live under flat ceilings, we meet with the more beautiful forms in the ruins of our abbeys. But when those abbeys were built, the pointed arch was used for every shop door, as well as for the cloister, and the feudal baron and firebooter feasted, as the monk sang, under vaulted roofs; not because the vaulting was thought especially appropriate to either the revel or psalm, but because it was then the form in which a strong roof was easiest built. We have destroyed the goodly architecture of our cities; we have substituted one wholly devoid of beauty or meaning; and then we reason respecting the strange effect upon our minds of the fragments which, fortunately, we have left in our churches, as if those churches had always been designed to stand out in strong relief from all the buildings around them, and Gothic architecture had always been, what it is now, a religious language, like Monkish Latin. Most readers know, if they would arouse their knowledge, that this is not so; but they take no pains to reason the matter out: they abandon themselves drowsily to the impression that Gothic is a peculiarly ecclesiastical style; and sometimes, even, that richness in church ornament is a condition or furtherance of the Romish religion." (*Stones of Venice.*)

11, 12. **which would...uniformity,** which would have saved itself from the charge of being monotonously uniform, of lacking all pleasing variety.

23. **drifting,** gradually being carried; the word implies an absence of all resistance to that which ought to be resisted.

32—34. **where a third...others,** the presence of the English in the country, bringing with them a new religion and those views on architecture which that religion has fostered, introduces conceptions of the subject opposed alike to those held by Hindus and Musalmáns.

24. 5, 6. **but following...hand,** but without any effort to keep pace with such modifications and improvements as from time to time experience in England has dictated.

15, 16. **which for the most part.....generation,** *sc.*, since they were not content merely to build such houses as were sufficient for the actual necessities of life and for the short period during which they might live in them, but gave some thought to dignity of appearance and an enduring stability.

25. **disgraceful,** because better material was at hand for use.

26, 27. **the authoritative practice.....building,** the adoption of this style of building, stamped as it is with the approval of those whose authority in such matters carries weight, is not only, &c.

25. 5, 6. **painting...perfection,** *sc.*, in order to relieve its severe simplicity.

11—13. **meagre,...hope,** counterfeits in which for grandeur of dimension and outline we find cramped and stunted proportions; in which the narrowest parsimony takes the place of ungrudging expenditure; in which enduring stone is represented by plaster that in no case has much of permanence and in this country especially is the sport of climate counterfeits, in every way base, of those glorious originals to which the memory of the past and the hope of the future cause us to turn with such affection; the word **counterfeit,** originally meaning something made in opposition or contrast, and of old sometimes used substantively in the sense of image, likeness, portrait, has always now-a-days, whether as a substantive, an adjective, or a verb, the idea of forgery, spurious imitation, inferority, &c., inherent in it.

14. **happier,** more successful.

16. **an enterprising missionary,** the late Mr. Thomas.

17. **the early English style,** also called the "Pointed" style, in vogue in England from about A.D. 1135 to about A.D. 1272; the finest specimen in England is the Temple Church, London; but parts of several of our finest Cathedrals also are in this style.

20, 21. **the most...Shanars.** The well-known Dravidian scholar, Dr. Caldwell.

21, 22. **who counts...Lord,** who values his great learning as a thing of no account in comparison with devotion to his religious duties.

25-26. **which will be.....ministry,** which will owe its

creation to his energy and will commemorate his service to religion.

28-29. **I admire...selection,** while I admire the piety which has inspired the efforts of these founders, I think they have made a mistake in choosing the Gothic style for their buildings.

26. 1. **in abeyance,** in temporary disuse. The word **abeyance,** from A. Fr. *abeiance, abeyance* = old Fr. *abeance,* from *abeer, abaher,* to gape or aspire after, originally meant expectation or contemplation of law; the position of waiting for or being without a claimant or owner; then, a state of suspension, temporary, non-existence or inactivity; dormant or latent condition liable to be at any time revived (Murray, *Eng. Dict.,* condensed).

2. **remote from,** of an entirely different character.

13. **submitted,** urged with deference to the opinion of others.

21, 22. **that essentially...faith,** that makes it inappropriate to the use of Europeans as belonging to some particular nationality or some particular religious belief other than their own.

26. **supplanted...sanctioned,** replaced by ornamentation consisting of lines in various combinations of form, of which the Musalmán style allows; **supplanted** is used somewhat loosely here, the radical idea being that of *tripping up,* from Lat. *supplantare,* to put something under the sole of the foot, to trip up the heels, overthrow; Lat. *sup-(sub),* under, and *planta,* the sole of the foot.

28, 29. **Musulman.....universal,** there is nothing in Musalmán art that is either gross or earthy, nothing that is narrow, restricted in its applicability to one race or faith.

31. **conventionally,** according to general usage, but not necessarily.

27. 3, 4. **to what point...advance?** how far can Christian art go to meet Native art half-way? What compromise between the two is possible?

11. **cognate,** kindred, allied.

13. **Georgia,** the ancient Iberia, successively subjugated by the Romans, by the Arab *Khalífs,* by the Tartar hordes, by Persia, by Turkey, and ultimately made a Russian province in 1802. Christianity was introduced into the country in the 3rd century.

17. **Byzantine,** Byzantium, Mod. Constantinople, was founded by a colony of Megarians, under Byzas, in 667 B.C

It was laid in ruins by Severus, A.D. 196, but refounded by Constantine in 324. Byzantine art flourished from the time of Constantine to about 1200.

20. **campanile,** properly a bell-tower, from Ital. *campana*, a bell; then a steeple generally.

25. **decoratively,** for the purpose of decoration, embellishment: **its superficial combinations,** those combinations of an arch-shaped form which are seen on the outside of a building.

28. **mural ornamentation,** ornamentation of walls with a view to relieving the baldness of outline.

29. **a certain family likeness,** a likeness common to both families or orders of architecture, the Byzantine and the Saracenic.

33, 34. **in the hierarchy...place,** in the sacred order of the various Christian styles of architecture it holds the place of highest honour alike for its age and for its intrinsic excellence; **hierarchy** is literally "sacred Government."

28. 2—5. **To the Anglican.....ritual,** to the English churchman this style calls up the memory of those early times in which Christianity had its first birth in our country and from which our church loves to trace the forms of her belief and of her religious ceremonies as then originally designed.

5, 6. **to the Roman...repugnant.** The church of St. Mark's, Venice, of the Byzantine order of architecture, was erected between 977 and 1073; and the Venetians being of the Roman Catholic faith, a church in which that faith has so long been taught cannot but be dear, whatever its style of architecture, to members of that faith. The term **Roman Catholic** is strictly speaking illogical, since that cannot be *universal* which is at the same time *local*; and for this reason the members of that church prefer to speak of it as "The Catholic Church," while members of other churches deny its right to such an appellation.

8. **congregation,** used in its abstract sense.

14. **one capital section,** *sc.* The Saracenic.

22, 23. **for their intrinsic.....nationality,** not merely because they are in themselves, inherently, beautiful, but also because they are national in their kind; not merely because they are national in their kind, but also because they are in themselves, inherently beautiful; for the one reason as much as for the other: **intrinsic** is literally "following towards the inside."

34. **in their separate cultures**, in those arts, pursuits, &c. to which each has especially devoted itself.

29. 2—5. **no longer...admiration**, no longer to fancy, as it has been so much the custom of late to fancy, that a style or a pursuit which is national deserves to be neglected simply because it is national, no longer to fancy that what is foreign must therefore deserve admiration.

13—15. **Here there is...assertion**, in such matters there is plenty of room for exercising the faculty of judgment, sufficient scope and opportunity for putting forth your claims to be heard in defence of, or in opposition to, this or that theory.