

adaptation to architecture, requires no comment. We are all familiar with it : indeed it seems as if whole fields of work in modern architecture are founded upon this method, and that a great part of modern architecture is a counterfeit art.

The second method (that of imitating) is shown in literature and the drama by dependence upon realism, in music by the attempt to imitate sounds, in painting by the photographic method. In architecture, imitation is too troublesome to be a temptation.

To imitate by architecture structures which are outside the field of architecture requires at least constructive invention. The temptation in architecture is to imitate itself ; to adapt to one branch forms which are only proper in another. It is this which gives us armouries that look like fortresses and which produced Wemmick's castellated cottage.

In the third method (striking) "the effects consist chiefly in contrast;" in bringing extremes together, and producing variations from the ordinary which strike by their unexpectedness. In painting Count Tolstoy describes the "chief and usual effects" to be "effects of light and depiction of the horrible." In architecture it is the creation of the horrible we have to guard against, and perhaps it is best done by applying the old rule for young writers that the part where one is conscious of effect is the part to score out : in other words not to try for effectiveness at all. Architecture consists not in effects but in idea : effects may strike but it is only the idea that infects.

The fourth method—that of interesting, that is too say of absorbing the mind with matter connected with the work—is the most plausible of all the counterfeits of art, for the interest does reside in the work and it is easy to mistake the excitement of interest for the transmission of feeling ; but as a matter of fact the occupation of the mind in this way rather hinders than assists artistic impression—or, to use a word which expresses Count Tolstoy's doctrine better, artistic infection. It is in this way that—to take an example from architecture—those residences which have a classic hall, a Jacobean dining room, a Gothic library, an English drawing room, and a Rococo boudoir fail to impress one with any feeling for the work as a whole, but to excite rather the somewhat wearying interest that one takes in a museum.

Art then is only real art when it infects the spectator (to confine ourselves now to architecture) with a feeling which is original with the artist. If it is original with the artist it must be new to the beholder, and Tolstoy says, "An art-product is only a genuine art-product when it brings a new feeling (however insignificant) into the current of human life." It is this effort after something new that has led designers to aim at what is striking or interesting. It is a mistake. The path to originality lies in renouncing originality. This is no great paradox when we come to see what it means.

Whoever heard complaints of monotony in the appearance of the human face? The poet may write "a sonnet to his mistress' eyebrow," fifty times and not repeat himself, if he only has fifty mistresses. No artist tries to improve upon the human nose when he paints a face. Ridiculous as the human nose is, its Creator has made it a beautiful object when its proportions are strictly suited to its needs. Striking

effects do not improve it, nor do interesting embellishments. Why then should we hope to improve our own creations by going outside of their functions for our inspiration? Why when we wish to procure the charm of freshness in our work in spite of the similarity of one problem to another, should we seek for any other inspiration than its functions, when we see how the human nose, with its similar functions and its similar form in all the multitudes of men, is nevertheless always new?

Here is Count Tolstoy's recipe for the production of infectious—that is to say of original—art. "The stronger the infection," he says "the better is art, as art, speaking now apart from the subject matter.

"(The fourth quarter of his book is devoted to the condemnation of much of the subject matter mentioned in the quotation from him, in the earlier part of this article, as being art. He considers no art to be good art which does not transmit either the feelings of religious perception or the simplest feelings of common life. And its function as one of the means of human intercourse is to unite men in feeling. Hence he excludes all art that transmits church or patriotic feeling or the feelings pertaining exclusively to the aristocratic and idle rich. These views however cannot be considered in the present article).

To return to the recipe for producing infection. Count Tolstoy says : "the degree of the infectiousness of art depends on three conditions.—(1) On the greater or lesser individuality of the feeling transmitted ; (2) on the greater or lesser clearness with which the feeling is transmitted ; (3) on the sincerity of the artist, i. e. on the greater or lesser force with which the artist himself feels the emotion he transmits."

Now these three conditions may, as the author himself says, be summed up in the last, sincerity ; for if the artist is sincere—as each man is different from everyone else, his feeling will be individual for everyone else ; and, if he be sincere, he will be sure to be clear.

It is thus that renunciation of originality is the way to originality, for the designer must lose himself in his problem if he is sincere. And the encouragement to do so is that it is only when this imagination is thoroughly infected with his problem that he can express it so as to infect with his feeling those who look upon his work.

W. A. LANGTON.

ARCHITECTURAL MATTERS IN TORONTO.

The Toronto Chapter of the O.A.A. have decided to establish for the benefit of the members a class on the History of Architecture. The first meeting will be held in the O.A.A. rooms, 94 King Street, West, on the first Monday in December between the hours of 5 and 6 p.m. Under the direction of Mr. W. A. Langton the class will first take up the Norman period, and later the Early English period under the direction of Mr. John Gemmell.

A Committee composed of Messrs. Symons, Wickson and A. H. Gregg has been appointed to take charge of the scientific classes in connection with the educational work to be undertaken jointly with the Toronto Architectural Eighteen Club. Professional teachers will be employed for these classes, which will be of such a character as will prepare students for entrance to the School of Practical Science.

On the evening of the 11th inst. the members of the Toronto Chapter and of the Toronto Architectural Eighteen Club met in the rooms of the Association and discussed with Mr. A. F. Wickson the revision of the city building by-laws.