

The Triumph of Law

BY CHARLES NIEHAUS

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## A BEAUTIFUL PUBLIC BUILDING

BY RICHARD LADEGAST

VICTOR HUGO, in his poem "Les Enfants," prays that he may never see the summer without its flowers, the cage without birds, the hive without bees, nor the house without children; and he might have added, among these things void of beauty without their correlatives, the niche without the statue. In American architecture there has been no greater abuse of the prerogative of the architect than that of leaving undone, with the owner's abetment, things he started out to do. In his plans he delights us with statues adroitly dispersed among elements otherwise monotonous; but these statues never appear in the completed building, though only too frequently niches are built in the walls, like holes in a cheese, and become permanent reminders of perfection dreamed of but never attained. If New Yorkers had no other reason to congratulate themselves upon the new Appellate Court House, they could at least be thankful for this, that every one of the twenty-odd statues provided for in the original plans is actually in place, each fitting perfectly into a scheme of adornment which makes the façade of the building a unique example of combined architectural and sculptural ornament.

The conditions under which the building was erected were most favorable; there was no competition, for one architect,

James Brown Lord (whose work in remodeling some court-rooms in the Constable Building brought him such acclaim that he was unhesitatingly commissioned to draw the plans), had entire charge. A bill for a special appropriation of seven hundred thousand dollars was put through the Legislature, and Mr. Lord was left free to select some twenty-five artists and sculptors who were in his estimation most competent to execute the different parts of the work. To their sympathetic co-operation with him is due that harmonious ensemble which was the architect's chief desire to attain. This harmony is seen in the court-room, where, on entering, the impression received is that this is the work of one man; later we discover that six painters, a glass-worker, and wood-carvers took part in the decorations. In every part of the building is seen this same unity; there are no breaks of monotonous blank spaces, though there are perhaps a few blemishes. The capitals of the Madison Avenue columns and those of the pilasters behind crowd unnecessarily on one another, though, indeed, this might be argued as a purposeful planning meant to suggest largeness of form, so that the end, which is only fifty feet wide, shall not look emaciated in comparison with the Twenty-fifth Street front, which is one hundred and fifty feet long.

Again, the balustrades of the railing on the sidewalk and upon the attic are unclassical and ugly in shape, smacking of the turning-lathe at every bulging; and the Twenty-fifth Street entrances are somewhat narrow. But, with these few exceptions, the details, decorative and sculptural, are worked out with a scholarly view to their adding richness whenever possible; the spirit of classical symmetry is stamped on every space; everywhere follow harmoniously, one after the other, on capital, cornice, and ceiling, richly molded bands of egg and dart, the fret, the meander, and the acanthus.

The success of Mr. Lord's work is undoubtedly due to the fact that the designs for his architectural embellishments were connected with recognized basal architectural forms, carried out with appropriate ornament; for, as Charles Lamb founded his design for the Dewey Arch upon the Arch of Titus, so Mr. Lord chose a regular Corinthian model for the Court-House. The building is of New England marble, and there are six Corinthian columns and a pediment on Twenty-fifth Street, four columns and four pilasters on Madison Avenue, the main building being comparatively simple, with an attic supporting the sculptures, which consist of two main groups, "Peace" and "Justice," and a row of figures representing the lawgivers of different races.

If we could strip our city buildings of their metal copings and replace them with figures like

these, how changed would the sky-lines become! For in looking up at these imposing statues the sky, by contrast, seems to take on the intense blue of the Italian sky, and almost we find Nature and Art in sympathy—a condition of things rarely attained in a large city.

Mr. Ruckstuhl, the sculptor of the group of "The Army" on the Dewey Arch, was in charge of the sculptural adjuncts for the Court-House. The figures of "Force" and "Wisdom" which flank the entrance were modeled by him.

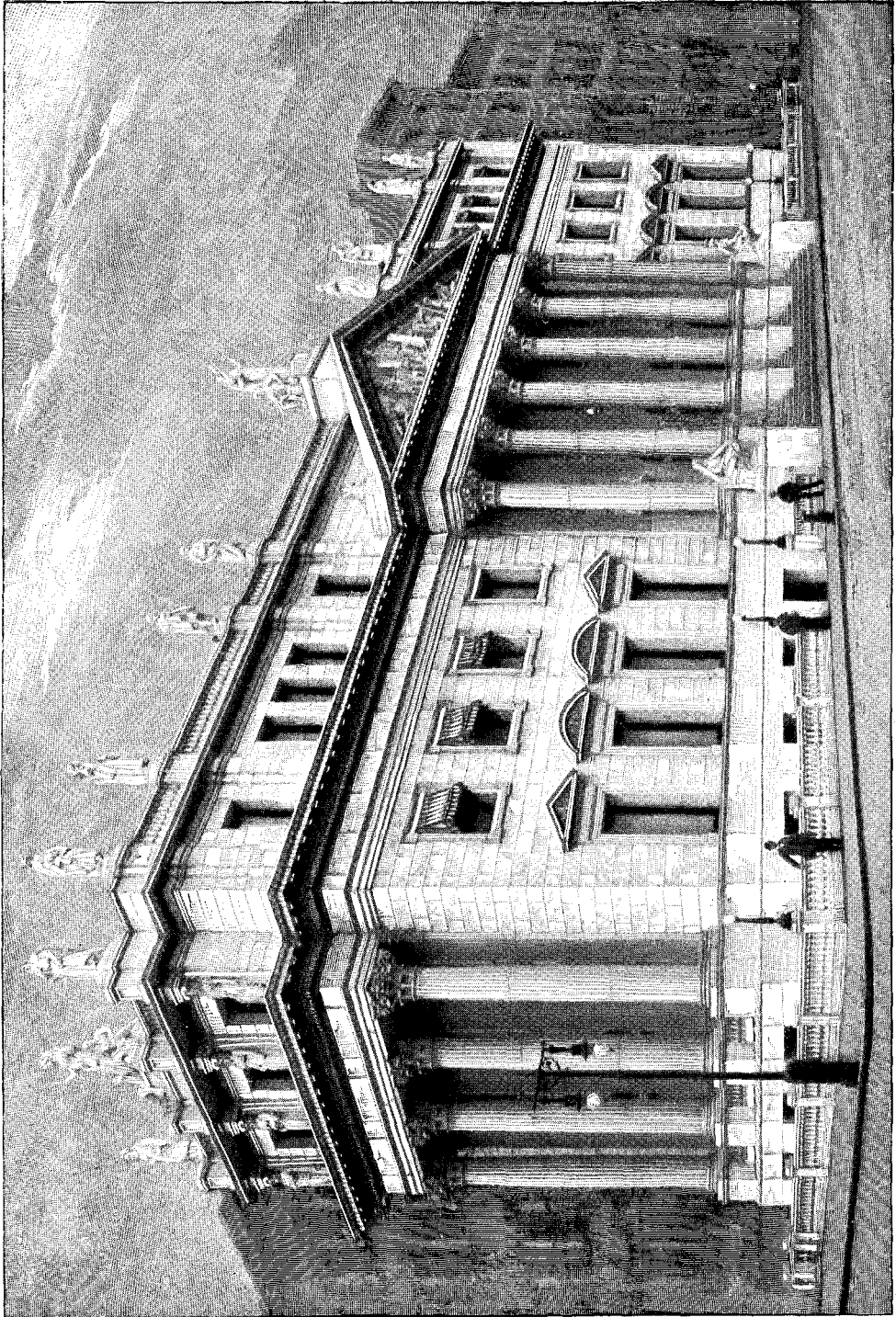
They seem to be overcharged with detail; but in view of the fact that they are placed nearer the spectator than the

other statues, this may not be objectionable. He makes "Force" the incarnation of the military force of the Nation, ready to answer the call of "Wisdom," but slightly drawing his sword toward himself to suggest the supremacy of the civil power. "We must not use force till just laws are defied" is cut on the plinth. The head of "Force" is a composite of Grant, Miles, and Admiral Bunce. "Wisdom" points to the text, supposed to be in the Book of Wisdom—"Every law not based on wisdom is a menace to the State." Mr. Ruckstuhl further explains the motives of his statues as follows: "Wisdom and force alone produce the triumph of law—the prevalence of justice, the prevalence of peace, and finally the fruits of peace. Hence 'Wisdom' and 'Force' are at the foundation of the Court-House." From



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"MANU," BY AUGUSTUS LUKEMAN



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THE NEW YORK APPELLATE COURT HOUSE

these two columns the mind is led up to a tympanum containing an allegory of the "Triumph of Law;" this is crowned by a group of "Justice." A similar group of "Peace" is placed on the east end.

Daniel Chester French is the sculptor of this group of "Justice;" it is worthy to be reckoned as equal to his "Peace" on the Dewey Arch, the statue of "Liberty" at the World's Fair, "Washington" at the Paris Exposition, and "Death Staying the Hand of the Sculptor" in Boston. Justice itself is not perhaps so nicely balanced as the Columbian goddess, for she holds in each hand a torch level with her head, making the pose slightly archaic, and her face, looking down, has neither the definite strength of the "Liberty" nor the sweetness of "Peace" on the Arch. But the figure is truly monumental, and the perpendicular sides of the plinth on which she stands, together with the upright torches, by their vertical lines bring the group very properly into a unison with the severe architectural forms of the building. This quality, which some of the more flamboyant statues on the building lack, is completed by the two male figures in entire repose at her feet, one reading a book of law, the other resting content as it were in his strength, and both modeled with muscular fullness. They form the base of a triangle of which "Justice's" head is the apex, and which, though in no way too obvious, is easily discernible by the expert; the whole composing a mass that has been tried and found acceptable since the days of perfect Grecian art. Mr. French has recently returned from Europe, where he saw to the erection of his "Washington," one of the features of the Paris Exposition. He is busy at present on several commissions, among them six figures for the State Court-House at St. Paul, Minnesota, and new doors for the Congressional Library.

Upon the attic of the Twenty-fifth Street front stand eight statues; several of them are by sculptors who have done previous work on the Dewey Arch, "Mohammed," by Charles A. Lopez (who made the group of "The East Indies," north of the Arch), being that nearest the west. The Moslem prophet wears Oriental robes and holds a large scimitar. Viewed from every side, no disturbing masses mar the repose of this calm figure. Following it

comes E. C. Potter's "Zoroaster," and the great occult is somewhat more animated than the other figures. His gesticulating right hand hides his face from the Madison Avenue spectators, but from the extreme east he appears dramatic.

In "Alfred the Great," J. S. Hartley (who modeled the figures of Commodore Perry on the Arch) has conceived the father of English education as a stalwart Saxon, bearded, long-haired, a crown on his head, a long cloak flowing from his shoulders, holding a sword against his breast, and a book, presumably of his Anglo-Saxon translations, in his left hand. This is dignified and carefully finished in detail.

"Lycurgus," by George E. Bissell, is next; the Spartan seems to support too heavy draperies in the upper part, though the lines of the toga are good. In his right hand he holds a scroll; his left hand grasps his toga as an orator to-day grasps the lapel of his coat while addressing an audience.

Then, to the right, east of French's group, stands the classical figure, again in a toga, of "Solon," the Grecian father of jurisprudence, by Herbert Adams, whose figure of "Victory" from the Congressional Library was repeated at the foot of the masts north and south of the Arch.

Then follows "Louis IX.," by John Donoghue. Louis IX. is justly selected to represent the Gauls, as virtually the founder of French law; he was the first to introduce a code into France. Mr. Donoghue's figure is perhaps less picturesque than might be expected in these days when the great Rodin is showing us how tremendously powerful and monumental character-sculpture may be. Its action is more violent than that of the others; the left hand seems unnecessarily extended; the right hand holds a scroll with conspicuous volutes, and the drapery falls heavily from the shoulders.

Augustus Lukeman (designer of "Cushing" on the Dewey Arch), in his "Manu," has availed himself of the modern note, as the work seems almost painted in marble, *à la* Sargent, and has given us a hooded figure like that painter's "Hosea" in the Boston Public Library. No doubt we would invite criticism for inconsistency should we, just after mentioning Rodin, say that this statue is

a trifle too modern; not because Mr. Lukeman has taken up a modern note and rung variations on it, but because he has over-emphasized the drapery rather than the character. We hazard the guess that, since few who see the building know who Manu was, and since on that account strong abstract characterization would have been as acceptable to them as feigned portraiture, Mr. Lukeman had a fine opportunity to create a credible abstract; perhaps he did indeed intend, in hiding the figure and almost hiding the face in the shadow of the hood, to convey rather the personification of mystery, as his law-giver is the only one of the ten who is purely legendary. The statue depends for its effect, more than do the other figures, upon the time of day that it is lighted; much of the time the face is in shadow, but in the afternoon the sun, striking the features, brings them out in a picturesque aspect. And since the use of shadow in architectural sculpture is something of which the possibilities are hardly known in this country, Lukeman has at least made a successful experiment therein—an experiment which may serve as a text for other sculptors to work upon.

It must be borne in mind that, although Mr. Lord has more than once in the press and in speeches emphasized the value of an architect's being able to select his sculptors, and this building is probably far more successful for that reason than it would be had these sculptors been assigned their subjects by competition, yet it is still a problem to be solved, in this country, as to whether a number of sculptors can, without very special effort, produce a perfectly harmonized ensemble. The main difficulty is that the point of view as to treatment frequently differs in the minds of divers artists. Had Mr. Lukeman, for example, designed all the figures on the attic, the figure of "Manu" might have been in perfect keeping with the rest, which also might have been suggestive in treatment. But in contrast to Mr. Hartley's realistic treatment of "Alfred the Great" Mr. Lukeman's "Manu" seems a trifle out of key.

The last figure is that of "Justinian," by H. K. Bush-Brown. Pediment groups by M. M. Schwartzott are above the windows of the entranceway; they are rather small in treatment, and represent

"Morning," "Noon," "Evening," and "Night."

A tympanum group, "The Triumph of Law," by Charles Niehaus (who modeled the group on the Dewey Arch entitled "The Return"), surmounts the six columns of the Twenty-fifth Street portico. It is full of symbolism; here are the tablets of the law, a crescent moon, a ram, Father Time with his scythe, an owl, tablets of the law, etc., etc.

At the Madison Avenue end of the building four caryatides by Thomas Shields Clark, representing the four seasons, support the cornice. They could, perhaps, have more severity of line and thus be more fully supporting elements, but they have much beauty in detail and proper repose.

Above them the group "Peace," by Carl Bitter, surmounts the cornice over the Madison Avenue end. The goddess's arms are lifted and she holds up an olive branch supporting a cornucopia; below her, at her right, is a seated woman's figure, almost nude, holding a fasces; but this figure is a trifle disturbing, seeming almost about to rise, and the imminence of such action in a cornice figure of course arouses in the spectator a fear that it may fall. The arms of the figure "Peace" are bent at an ugly angle, and its drapery is not pleasingly disposed; the pose of the seated man is alert and may be seen well from the sidewalk, and, like Mr. French's men, the figure is well modeled.

It will be remembered that Mr. Bitter modeled the dramatic group of Uncle Sam's marine gunners in the thick of the fight representing "The Combat" on the Dewey Arch, and we are prone to think that Mr. Bitter will in the future distinguish himself as the sculptor of the nude male figure.

To the left (north) of this group is the figure of "Confucius," by Philip Martiny (author of "The Call to Arms" on the Arch). It is perhaps a conventional Chinaman rather than a great conception of the philosopher, but the hands are expressive and the folds of the embroidered robes are finely modeled. Martiny is a pupil of St. Gaudens, and is now at work on a monument to the late Garret A. Hobart, for Paterson, New Jersey.

To the left is the figure of "Moses," by William Couper (author of the panel



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"WISDOM," BY W. RUCKSTUHL

"Protection of our Country" on the Arch), a gentleman more debonair than Michelangelo's creation, but wearing the same dressing-gown and having an unmistakable Angelo wrist.

Opposite the doorway, on entering the building, we see a narrow frieze painted in flat masses of primary greens, yellows, and blues in the Pompeian manner. It is "The Law of Nations," by H. Siddons Mowbray, and shows his high craftsmanship. With peculiar chronology, it begins

with "Mosaic Law;" then follows "Egyptian," "Greek," and "Roman," "Law of the Abstract," "Byzantine," "Norman," and "Common" law. Connecting the different periods is a purely decorative winged female figure carrying part of a scroll which meanders through the successive panels. Perhaps the decoration is stiff and flat, and the more animated groups of Robert Reid ("Peace," "Justice," and "Prosperity") and of W. L. Metcalf ("Justice" and "The Punishment of

Discord") seem, at a casual glance, more interesting, but in reality they have the character of large easel paintings, while Mr. Mowbray's painting is essentially a mural decoration. On the southern wall are two figures of "Justice" and "Law" by C. Y. Turner, well known by his mural decorations in the Waldorf-Astoria and Manhattan Hotels.

Lighting the court-room we find a round dome of white and amber glass, designed, with the side windows, by Maitland Armstrong. Three large panels face the judges' dais, and behind it is a frieze by Kenyon Cox, connected with these panels by sixteen upright small frieze panels by Joseph Lauber, typifying the attributes of Righteous Judgment, Truth, Perspicuity, etc., and two long panels by George W. Maynard, representing the seals of the State and city of New York. The last, we understand, were hastily executed, this artist not having been called in till the last minute; they are, indeed, less decorative than Mr. Maynard's figures in the Waldorf café, but they have color quality sufficient to connect them satisfactorily with the other decorations. Mr. Lauber's figures are in some places pretty and graceful, if not strong nor particularly mural.

They represent "The Attributes of the Law." On the north wall, left, and adjoining the frieze by Kenyon Cox, is "Moderation;" then, in regular order to the right, follow "Veneration," "Perspicuity," "Eloquence," "Reticence," "Research," "Unity," and "Fortitude." On the south wall, "Justice," "Truth," "Philosophy," "Courage," "Patriotism," "Logic," "Knowledge," and "Prudence." Four end panels represent the "Four Cardinal Virtues;" "Moderation" or "Temperance" holding up the restraining bridle and curb-bit as a symbol; "Fortitude," a young man, one arm resting upon the hilt of a sword entwined with oak, the other resting on two volumes, the uppermost being inscribed "Lex Suprema," the lower "Lex Civitatis," signifying readiness to defend the Supreme Law of the country as well as the Laws of the Locality. "Justice" is represented by a female figure upholding, instead of the traditional scales, a tablet with the inscription "Diligite Justitiam qui Judicatis Erram" (Pay diligent love to Jus-

tice, ye who adjudicate the affairs of this earth). "Prudence" is in an attitude of admonition, holding in one hand a compass as a symbol of exactness and measure. "Truth" is represented in the traditional way, holding up the mirror to nature. "Philosophy" is a man of advanced years, a scroll across his knee, contemplating a skull held in one hand, while in the other he holds a sprig of apple-blossom, the flower which precedes the fruit; the idea being to represent Philosophy as concerned with the entire question of existence. "Logic" was considered worthy of a place along with "Philosophy," which was meant to embrace all its subdivisions as framed by Aristotle. "Courage" is the young David, with stone and sling; "Patriotism," a boy holding the shield and sword of his protector; "Knowledge," a female figure bearing the lighted torch and a tablet with the inscription "Fax Mentis Incendium Gloriæ" (The torch of the mind is the flame of glory). "Veneration of the Law" is a young Roman bearing the tablet "Lex" and firmly grasping a sword in its defense; "Perspicuity," a female figure upholding and gazing through a transparent sphere; "Eloquence," in the act of pleading, document in hand; "Reticence" in a firm posture drawing a veil across his mouth; "Research" is a female figure studying several tomes; "Unity," a youth holding two swords together by the blades, the blades *not* crossed—also supporting a bundle of staves.

"Statute Law," "Plenty Rewarding Industry," and "Peace and Commerce" are by Kenyon Cox. His firm draughtsmanship, the graceful lines in the drapery, a thoughtfully wrought out composition with striking symbolism, indicate a master workman. When he introduces a laurel wreath, a cornucopia, an hour-glass, a fasces, a plume, caduceus, oak-branch, and an oar, he paints these symbols without going to that extreme of flatness which suggests the oilcloth pattern, or, on the other hand, to that realism which belongs to the easel picture.

Edwin H. Blashfield shows his familiarity with the Renaissance detail in his large panel—the right-hand one of the three facing the judges' dais. No familiar modernity of type is discordant with



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"PHILOSOPHY," BY JOSEPH LAUBER

its poetic conception. The central figure, "Justice," white-robed, of the Mary Anderson type, with rich chestnut hair, deep-set eyes, clear-cut nose and mouth, square jaw, and slender throat, drawing her sword from the scabbard, stands as though pronouncing judgment. A sup-

pliant woman clad in green ("Appeal") kneels, her back to the spectators, before Justice. Lawyers, bewigged and gowned (one Alexander-Hamilton-like in aspect), stand on either side of her, while two floating figures in diaphanous, drapery of green and rose color are crowning her.

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The lawyers wear black gowns, which the red seals, pendent from the record books they hold, relieve. With these simple colors in the main figures of the group, the artist uses color lavishly in the green toga of the Roman, the bishop's ("Canonical Law") purple robe and crooked staff, and in the long-haired Anglo-Saxon's

("Common Law") brocade, which is richly figured. Two nude children in the foreground hold escutcheons entwined with streamers bearing the legend "Uphold the right, prevent the wrong."

The left-hand panel is E. H. Simmons's "Justice of the Law"—"Justice," erect and alert, with her arms about the shoulders of "Peace" and "Plenty." "Plenty" holds fruit, and to her right are a workman and his wife with her baby in her arms, and at her feet is a young child playing with a rabbit (the animal with its pink eyes particularly well painted) and a fox. A spray of lilies lies at the feet of "Peace," whose gaze is riveted on a male figure typical of "Discord," held back by "Fear." Two boys in the foreground support a shield and a fasces; wingless cherubs, holding books of law, and one holding a pair of scales as well, and encircled with ribbons which give them a buoyant effect, hover over "Justice." The fully patterned draperies of "Peace" and "Plenty" have given Mr. Simmons a chance to display some brilliant brush work; this panel is perhaps technically the best painting in the room. Its russet-tintured tones are in perfect tune with the particolored marble of the walls, and there is that uncertainty about the pattern that asserts itself and then is lost in a modeling shadow, which belongs to the best kind of easel picture, and yet realism of texture of the stuff is not carried so far that the canvas ceases to be mural. In the faces there is much thought displayed; the expression of "Peace" is one of calm reliance, and the general pose of her head is quite monumental. It is a head that might be selected for its intrinsic beauty, and published as a fragment. The head of "Justice" is well poised, but the arrangement of the hair, suggestive of the Zaza rôle, is perhaps a trifle too modern.

"Justice" stands, as in the panels, in the middle of Mr. Walker's central panel, but instead of the floating figures above we see the inscription painted in gold on a yellow ground, "Doth Wisdom not cry, and Under-



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"CONFUCIUS," BY PHILIP MARTINY



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"MODERATION," BY JOSEPH LAUBER

standing put forth her voice? By me princes rule and nobles, even all the judges of the earth." "Justice" has her mouth slightly open, as if uttering the words of the text. To indicate that love is concomitant with "Justice," a figure of Eros steps before her with his hand extended in charming concord with hers. On the right of an old man, two youths and two women look hopefully toward "Justice;" but on the left a seated figure droops his head in despondency while a pinioned figure touches him with a message

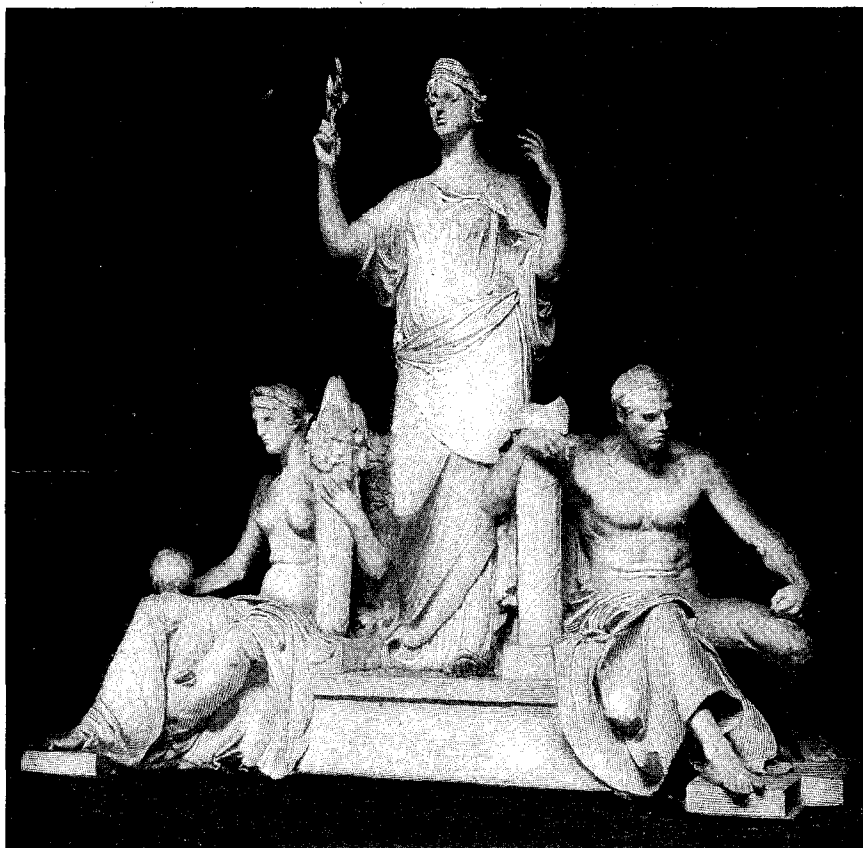
of hope. The pink, white, and lilac draperies are more pronounced than in the other panels, and there is just the slightest feeling that they are unnecessarily simple. If they were used in a small easel picture, they would be quite adequate, but in their large canvas we think that they would bear more amplification. Howbeit, in itself the color is charming, and the face of "Justice" and the figure of "Eros" alone warrant the canvas's existence.

The judges' dais is of dark carved oak. The ceilings of both the court-room and

the entrance hall, heavy in gold, applied on an under-painting of red, promising to retain their brilliancy for generations to come, are in perfect harmony with the dark saffron siena marble, with which all the walls are veneered.

The decorators have been mindful of the warm tints in the side walls. Mr. Cox has been lavish of yellow and Mr. Reid

design a portico with four Ionic pillars; and the lecturer's comment was that so often the difference between a beautiful building and an ugly one is just the difference between a few Ionic pillars or none at all—a truism which students of municipal architecture will do well to bear in mind. We must remember that the Parthenon was not very different from many



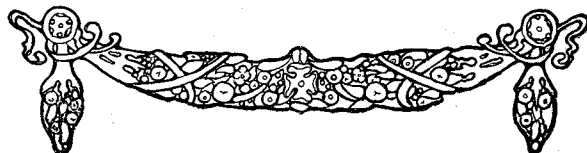
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"PEACE," GROUP BY CARL BITTER

has introduced in the draperies of "Peace" and "Plenty" a mottled pattern of purple and ochre.

A speaker at the Architectural League once said that a rival asserted that another architect had obtained the commission to build a certain prominent building solely because of his having introduced into his

a Grecian temple save for its figures in its pediment and metopes; that the Erechtheum would be nothing save for its caryatides. And Mr. Lord is to be complimented upon his good taste in building, as it were, a frame for some fine pictures and a pedestal for not a few imposing pieces of sculpture.



# The Political Influence of Queen Victoria

By Justin McCarthy

Author of "A Short History of Our Own Times," "The Story of Gladstone's Life," etc.

QUEEN VICTORIA is the first constitutional sovereign who ever sat on the English throne. Since the fall of the House of Stuart the sovereigns of England have been supposed to hold power by the will and the choice of their people and not by divine right. None the less, however, did all the Hanoverian monarchs, down to the accession of Queen Victoria, strenuously and stubbornly persist in ruling, or trying to rule, their people on the principle of divine right, just as if they had been Oriental Commanders of the Faithful, or Legitimist Bourbon Kings. William Pitt the younger, who was as much in advance of his age as Fox or Burke on questions of religious freedom, was compelled at last to give a promise that he would never again worry his royal master George the Third with any talk about the political emancipation of the Roman Catholics, because George had already made up his great mind against any project of that sort, and it would put him out of temper and might bring on another attack of madness if his Minister were to approach him with any such proposals. Even in the days of William the Fourth nothing but the serious danger of a popular revolution, in which some of the great nobles at the head of the reform movement might have been compelled to take part with the people against the sovereign, could have prevailed on William to give up his objection to the formation of a really representative Parliament.

King William had no children to succeed him on the throne, and the young Princess Victoria, his niece, had been brought up by her mother with the full knowledge that she was destined to be Queen of England. The young Princess received a thoroughly sound domestic education. She lived under the close and loving guardianship of her mother, and saw but little of the Court society of those days—a society, indeed, which was hardly suited to develop the purer and nobler qualities of a girl. When the Princess Victoria came to the throne, she was still only a girl between seventeen and eighteen

years of age, and she at once won the praise and the admiration of the experienced statesmen surrounding her by the quiet dignity and composure of her demeanor. She seems to have set herself to work at once at the study of all that belongs to the business of a constitutional sovereign; and a constitutional sovereign she has been from first to last. Queen Victoria's own journals and published letters give us a very full account of her earlier days as a Queen, a wife, and a mother, and such books as Sir Theodore Martin's "Life of the Late Prince Consort" enable us to have a very intimate knowledge of her feelings, her judgments, and her convictions on many of the most important questions of state policy submitted for her decision.

Now, when I say that Queen Victoria has been a thoroughly constitutional sovereign, I do not mean to convey, in the least degree, the idea that she made up her mind to be simply the figurehead of the State, and allowed the ship to be officered and steered by her Ministers. It would be a complete misconception of her purposes and her career to believe that she resigned herself to a merely nominal sovereignty, and did exactly what her Ministers told her, without forming or trying to exercise any judgment of her own. Queen Victoria signs no State document which she has not carefully studied and completely understood, and which she does not regard as entitled to her approval. She takes nothing for granted, and never affixes her name to any State paper on the mere assurance of her Ministers that they have studied the subject and are in a position to tell her what she ought to do. She has to be convinced that the course recommended to her is the right course for her to pursue, before she can be prevailed upon to give it the sanction of her authority. She has a wide and intimate knowledge of all subjects belonging to home and foreign policy, and she is never weary of seeking new sources of information. She discusses every subject with her Ministers, and I have heard many a Radical states-