

## **PART II: THE TREATISE**

### **CHAPTER THREE: THE BOOK**

#### **Bearings**

The previous chapters provided a short biographical sketch of Garbett's life up until the publication of the *Treatise* and an insight into his religious outlook. This sketch will be extended in the last three chapters of this dissertation which will deal with the reception of his ideas, his further writings and the manner of his death. Until then I want to concentrate on an investigation of the arguments put forward in the *Treatise* itself. The next three chapters are specifically concerned with the setting of the *Treatise*, discussing preliminaries such as publication details, Garbett's motivations for writing the book, the construction of his main argument, the setting of his categories as well as the definition of some central concepts. The purpose is to set the scene for a discussion of Garbett's architectural values which will occupy parts III & IV.

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#### **Publication details**

The first edition of Garbett's *Rudimentary Treatise on The Principles of Design in Architecture, As Deducible From Nature and Exemplified in The Works of The Greek and Gothic Architects*, is a single octavo volume with a brick-red cloth cover decorated with an embossed border ornament and centred by a sticker which gives the title and the price of 2 shillings.

From its appearance in 1850, when it was published by John Weale, the book enjoyed nine English editions, the last one appearing in 1906. The Virtue Brothers & Co, who had taken over the *Rudimentary Series* from John Weale during the late fifties or early sixties, brought out the second and third editions in 1863 and 1867. They were responsible for resetting the book, making it more compact but otherwise changed nothing. During the seventies they must have passed the rights on to Lockwood & Co. who printed

the last 6 editions.<sup>1</sup> The text was never altered beyond the correction of errata in the first edition and the use of a more compact type-face.<sup>2</sup>

In 1853 the American John Bullock published *The History and Rudiments of Architecture*, an anthology of abridged texts from volumes 16-19 in Weale's *Rudimentary Series* which, apart from Garbett's text, included W.H. Leeds' *The Orders and Their Aesthetic Principles* and T. Bury's *Styles of Architecture*. The work, obviously meant as a convenient compendium of architectural knowledge, was offered for sale for 75 cts. and accompanied by a warning: *We have dealt freely with our authors, in attempting to "Americanize" the borrowed English material.*<sup>3</sup> This

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1. I have not come across a copy of the 5th and 7th editions.

2. All quotations in this dissertation refer to the first edition.

3. H.R. Hitchcock (1976) p. 21. The contents are given as follows: 1. The

publication helps to emphasise that the *Treatise* was conceived as part of a program of architectural education which included W.H. Leeds on the Orders and T. Bury on Style. It is clear from the preface of Garbett's book that the reader was assumed to have read the earlier and therefore complementary volumes of the series.<sup>4</sup> Even if Garbett's *Treatise* started leading its own life after publication, it was almost certainly planned within the context of the series. Similarly, there can be no doubt that Weale had meant the *Rudimentary Series* to contribute to the professionalisation of architecture.

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Orders by W.H. Leeds; 2. *Styles of Various Countries*, by T. Bury; 3. *Design in Architecture,- Its Principles*, By E.L. Garbett, and John Bullock himself added a glossary of terms.

4. *The reader is supposed to have acquired from the two former volumes of this series [No. 16, Orders of Architecture and Their Aesthetic Principles. by W.H. Leeds; No. 17, Styles of Architecture, by T. Bury] a general notion of the history of this art [architecture], of the peculiarities of its various styles, and of the nomenclature of its features of its two great systems-the Classic and the Gothic: but should any terms new to him occur, "Weale's Rudimentary Dictionary of Terms used in Architecture, &c." is at hand. in: Treatise, p. vi.*

The *Treatise* must have been well-respected to have gone through so many editions. Whether it was also used in the way that the series intended, namely for use in schools etc., is more difficult to determine. If that was the case, the real influence the book must have had on young architects and designers would have been considerable. As far as The United States is concerned, it is known that Ralph Waldo Emerson actually recommended Garbett's *Treatise* to be taken up in a Lyceum Library. Emerson's efforts to broadcast the book may also help to account for the numerous copies of the *Treatise* to be found listed in the *National Union Catalogue*.<sup>5</sup>

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5. Ralph Waldo Emerson (1960) p. 345. The complete list of recommendations includes: Plutarch's *Morals*, Coleridge's *Literary Biography*, a Life of Lessing and Fergusson's *Architecture*, *Morte d'Arthure*, Muller's *Bhagvad Geeta*, and Arnold's *Essays*.

Another point worth mentioning is that Garbett's work was conceived of in two volumes. The book is always referred to as numbers 18 & 19 of the Rudimentary Series. As the two volumes were never, as far as I have been able to determine, bound separately, this detail must refer to a conceptual division into a speculative part and an historical or exemplary part. This division, echoed in the title, leads one to suspect that the author's intentions may at one time have been more extensive. It seems likely that the publisher had reserved the double space within the series before the work had been completed. This implies not only that the work had been specifically planned for the series and consequently accepted for publication before it was fully completed, but also that the end result was smaller and/or more homogenous than originally projected.

**The title-page and the title: an aggravation of exactness**<sup>6</sup>

*Thrice happy book! thou wilt have one page, at least, within thy covers which ...ignorance cannot misrepresent.*<sup>7</sup>

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6. The phrase is Alfred Bartholomew's praising his own working methods. *Specifications*, Preface, § X.

7. Laurence Sterne, *The Life and Opinions of Tristram Shandy, Gentleman*, (1749) Book VI, Chapter 38, p. 368-69. The reader is given the opportunity to draw the widow Wadman *to your own mind*. An empty page is provided, and the reader is encouraged to draw her *as like your mistress as you can-as unlike your wife as your conscience will let you*. At the bottom of the empty page, when the reader has conceived his own ideal widow, Sterne writes: *Was there anything in Nature so sweet!.. Then, Dear Sir, How could my uncle Toby resist it? Thrice happy book! thou wilt have one page, at*

The length of Garbett's title, although not exceptional for the period, speaks of an ambition to be exact and scientific.<sup>8</sup>

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*least, within thy covers which ...ignorance cannot misrepresent.*

8. Garbett's title fits in a particular tradition. Compare William Mitford's *Principles of Design in Architecture Traced in Observations on Buildings, In a Series of Letters to A Friend*, (2nd ed., 1824). With its determined empiricism, this title might have served as a model for Garbett's title even though the latter has a more rationalistic approach. Joseph Gwilt's, *The Rudiments of Architecture* of 1826, has an obvious formal equivalence. Another title which tries to be as precise, if not more so, is Peter Legh's *The Music of the Eye; or, Essays on the Principles of the Beauty and Perfection of Architecture, as Founded on and Deduced from Reason and Analogy, and Adapted to What May be Traced of the Ancient Theories of Taste, in the Three First Chapters of Vitruvius; Written with a*

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*View to Restore Architecture to the Dignity it had in Ancient Greece*, (1831). However, this title is more catholic in its reliance on authority and allies itself not to a modern empiricism but to a scholastic rationalism. As far as Pugin's, *The True Principles of Pointed or Christian Architecture* of 1841 is concerned one could argue that his title fits better within the doctrinal spheres of the catholic church. Ruskin's *Seven Lamps of Architecture* of 1849 manages to convey a missionary evangelism allied more directly to the bible itself. In Pugin's title the word 'True' falls back on the word Christian for its justification. In James Fergusson's *An Historical Inquiry into the True Principles of Beauty in Art, More Especially with Reference to Architecture*, 1849 the word true does not have the same fervency as it is preceded by an historical inquiry. Both "truths" are Christian truths. All these titles convey a generic resemblance which transcends the limits of their subject-matter.

Each phrase has its place within a deliberate sequence. Much like Lawrence Stern saw the marbled page in his *Tristram Shandy* as a motley emblem of his work, the title-page of Garbett's *Treatise* is emblematic of the book representing a diagrammatic and strongly scaled-down map of the landscape Garbett wants the reader to traverse. In the most generalised terms it expresses Garbett's purpose, outlines the contours of his subject and weighs the relative significance of each intention. Like the figures in a 15th-century altarpiece the words of the title are disposed according to a hierarchy in which their respective positions and typographical sizes are determined by their symbolic importance and like a good portrait, all the details are so arranged so as to lead to the focal point of the picture, the central issue, which is:

### **ARCHITECTURE.**

This is the focal point to which every excursion will lead and to which everything else must be related. The

phrase *The Principles of Design* takes second place in size but is positioned above the subject: the securing of principles of design with regard to architecture is the book's primary objective. The word design, as we shall see later on, must be understood in both the artistic as well as the metaphysical sense, denoting both the process of designing buildings, but also seeking out the purposes underlying their form.

The phrase *Rudimentary Treatise* takes third place in size and is situated right at the top. The word Rudimentary tells us of course about the publisher's intention of including the book in a series in which all the titles begin with that label. As such the phrase has a pedagogic and commercial purpose. The book was after all meant to provide a definite step in the education of a student of architecture. The fact that the book was part of a series would go some way to ensure its commercial success. Because of Garbett's understanding of his task, however, the word rudimentary takes on

a greater meaning than Weale's commercial instinct and didactic ambitions. Rudiments speak of a subject in terms of its irreducible elements: the very foundations of thought and experience; the word constitutes a proposal to reduce architecture to its universal elements, there where architecture can be shown to be dependent on nature and where it mixes with experience generally.

The phrases: *As Deducible from Nature & Exemplified in the works of the Greek and Gothic Architects*, describe both Garbett's method of inquiry as well as giving a glimpse of the conceptual framework to which he refers experience. He deliberately speaks, not of Greek and Gothic architecture, but -and the difference is fundamental to his thinking- of the works of Greek and Gothic architects. The history of architecture is composed of- and calibrated according to the achievements of individuals. The phrase expresses the view, common at the time, that all *great* works of art, that is

all works of *genius*, exhibit a conceptual unity that only a single individual can provide.

The deducibility from nature shows his mathematical conception of all experience. Everything can be reduced to elements which can be added and subtracted. Garbett sees nature as essentially mechanical and therefore understandable; her laws, which can be expressed mathematically, can be applied to moral activity through a process of sophisticated analogies.

The sequence of the phrases in the title is also carefully thought out to correspond to the progress of Garbett's argument: first he will establish the fact that architecture is based on principles. Then he will deduce those principles from nature and, having deduced them, he will show the reader that the world has always looked like that when seen through the eyes of *true* artists, which is exactly what his analysis of the remains of the works of the Greek and Gothic architects will testify.

The wording and the careful structuring of the title allies the author to a fashion which talks of the humanities in terms of certainties and boasts of a strict scientific Methodism. The title takes its cue from doctrines belonging both to the sphere of religious as well as scientific belief, doctrines which find their logical justification within the field of natural theology. The proximity of science and religion in natural theology bespeak their common aesthetic. Garbett's title reveals an umbilical relationship to both natural science and natural theology. But that is hardly surprising, in 1850 the two were not separated to the degree they are now.<sup>9</sup>

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9. Susan Faye Cannon (1978) Especially the Chapter entitled "Science as Norm of Truth", pp. 1-28. also George Levine (1990) pp. 225-261. Comparing the titles of Ruskin's *Seven Lamps* and Garbett's *Rudimentary Treatise* one is tempted to observe that Ruskin's title is of a definite revelatory character, perhaps referring back to his thorough training in bible-

A significant aspect of the *Treatise* is that it is to some extent able to reveal how science and religion were seen to be largely interchangeable, how they appeared to imitate each other and how science and religion *infected* other theoretical disciplines.

If the ambition to be exact and therefore scientific is most audible in the title of the book, then the theological

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reading and the admitted influence that had on his use of language. cf. *Praeterita*, Vol I, chapter 2. It is obvious that the bible also had its effects on his techniques of persuasion, while Garbett shows a clear affinity to methods and the logic of natural theology with its, for Garbett so desirable, synthesis between science and religion. Ruskin's individual lamps and his free use of biblical references contrast markedly with Garbett's complete lack of them. The one biblical quote he does use, *noli mi tangere* shows up a very curious warp in his thinking.

paradigm is most clearly visible in the structure of its contents.

### **The structure of *The Seven Lamps***

The structuring of Ruskin's *Seven Lamps of Architecture* is both fluid and novel; brilliant in its careful positioning of the issues. For example, even though the picturesque is defined as a form of parasitical sublimity, Ruskin's treatment of the concept is not appended to the Lamp of Power merely for the sake of that connection. Instead it is placed with far greater effect before the famous passage concerning restoration of buildings in the Lamp of Memory. Everything has its necessary place in the argument and nothing appears to have been added on as the result of an afterthought or a hasty impulse. This is how Ruskin is able to sweep his reader along. Ruskin allows the illustration to serve the argument, and rarely falls into the trap of letting the illustration lead the argument.

Moral values, such as sacrifice, obedience, memory, power, truth etc. were seen by him to embody the proper

objectives of architecture. That was not new. The novelty was that they were explicitly used in *The Seven Lamps* to determine the scope of each of the essays or lamps. This approach, which was prepared in the first volumes of *Modern Painters*, gives the book the character of a religious tract, a collection of sermons on the theme of architecture, rather than a body of architectural prescriptions with which the architect could create a new style. *The Seven Lamps of Architecture* represent a new form of theory in that the book attempted to affect the attitude of the architect to his task. The architectural sermons were meant to strengthen the architect's moral fibre, his whole outlook on life.

Ruskin's radical deviation from the conventional structure of an architectural treatise and the apparent ease with which each subject flows into the next gives the *Seven Lamps of Architecture* a literary and rhetorical sophistication, to which few other treatises could aspire. That literary sophistication brought the

discussion of architecture onto a different, far more populist level.

### **Bartholomew's Specifications**

The structure of Alfred Bartholomew's *Essay on the Decline of Excellence in the Structure and in the Science of Modern English Buildings* constitutes another extreme. The essay is built up of a series of numbered aphorisms, each containing a single wisdom justified by the statement that one should *never attempt to describe in one paragraph, several things of different qualities..[which] for the saving of a few common words, great ambiguity, if not contradiction is the almost constant result.*<sup>10</sup> Repetition is excused and even glorified as an inevitable accessory to useful division. The whole point of these aphorisms is that *a clerk or amanuensis can be set to transcribe such articles from one or several of the specifications as the practitioner may esteem most.* The result is an incredible sequence of short chapters. The presentation of the contents of

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10. *Specifications*, § XI & XII.

Bartholomew's *Essay* takes up no less than 7 pages. The chapter-headings refer not to page numbers but to sections and paragraphs; there is not a page number to be found in the whole book! That is all part of the cult of practicality which governs Bartholomew's thinking. The word practical is, as far as Bartholomew is concerned, an adjective which raises its object to a higher level of aesthetic completion.

Unfortunately Bartholomew's cult of practicality is somewhat hampered by the impulsive and chaotic nature of his own mind. The actual sequence of chapters appears to follow no other model than the associative train of Bartholomew's impulses. That is not altogether true. There is a rudimentary order common to architectural treatises for obvious reasons. It is the order whereby theoretical discussion attempts a procedural resemblance with actual building practices, following the sequence of steps employed in erecting a house from the foundations upwards. This

natural sequence is frequently interrupted however, by impulsive excursions in completely different directions. An example is the chapter providing a lengthy annotated bibliography between a chapter entitled *Of the fondness which many employees have for deceiving themselves relative to the probable cost of a building* and the important chapter *Of Foundations*. Elsewhere he suddenly launches into the sad state of contemporary English building practices, or the merits of certain building-styles and sketching plans for the establishment of an architectural college. This recipe for chaos is to some extent remedied by the general index provided at the back of the book, which also gives the essay an encyclopaedic quality without the advantage of alphabetical order. Bartholomew's approach was inspired by the wish to be practical and immediately useful to the practising architect. His approach is hampered by the fact that in its piecemeal structuring it resembles a collection of shards rather than the

complete vase. It is not able to build a complete argument whereas the ingredients for such an argument are all present. In many respects it was a revolutionary book with many very novel ideas. Having said that many of those ideas had to be reassembled by Garbett to build a more complete system of thought.

#### **Garbett and Fergusson's *Historical Inquiry***

Garbett was not always able to appreciate Ruskin's subtleties of sequence and structure. This is shown by his treatment of the picturesque. With regard to the definition of the concept of the picturesque, Garbett echoed Ruskin's ideas almost verbatim. Garbett, however, did allow himself to be led by the traditional juxtaposition between the Picturesque and the Sublime. As a result his discussion of the picturesque is appended as a mere afterthought to his treatment of the sublime and appears badly understood. Garbett's *Treatise* is compositionally altogether more rigid than Ruskin's *Seven Lamps* and

rhetorically much less refined. The difference in structure between the *Treatise* and *The Seven Lamps* was deliberate however. Garbett quite consciously did not follow Ruskin's sequences and divisions; he did not want moral icons to determine the whole of his argument. Neither did he want to fall into the impractical cult of practicality with which Alfred Bartholomew launched his bible of arbitrarily arranged wisdom. Instead Garbett wanted the structure of his argument to reflect a metaphysics which would enforce his analogy between architecture and nature, which would support his quest for a science of architecture modelled on an accepted theological paradigm and which would mirror his sense of hierarchy.

The overall structure of Garbett's book then is more closely related to James Fergusson's *Historical Inquiry into the True Principles of Beauty in Art, More Especially with Reference to Architecture* of 1849. This book represented a truly heroic attempt to overhaul the

systematisation of human knowledge in order to reassess the place of aesthetics and architecture within the great scheme of things. <sup>11</sup> If beauty was to be

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11. It shares that aspect with Ruskin. For Ruskin, however poetic his prose, is a numerical thinker at heart, interested in controlling experience mathematically. His *Lamp of Beauty*, for example, establishes a proportionate relationship between the frequency of form occurring in nature and their suitability to imitation, or rather copying, which can be expressed in the equation, Beauty = Form x Frequency in Nature. Earlier, in the first volume of his *Modern Painters* he had made the greatness of a work of art become subject to a very crude variation of Bentham's felicific calculus, whereby greatness was to be measured from the greatest number of great ideas that a given work contained. For James Fergusson (1808-1886) See N. Pevsner (1972) pp. 238-251, Maurice Craig (1968) pp. 140-152, Peter Kohane (1993) and Cymbre Raub (1993).

understood properly, then all experience needed to be rearranged according to a new hierarchy of values. Everything had to be subjected to new priorities. In short, a new metaphysics had to be put in place if the true importance of beauty and architecture to society and the process of civilisation was to be fully understood. Fergusson's system thus produced a page of contents deliberately reminiscent of Diderot's diagrammatic representation of the division of human knowledge in his *Prospectus* of 1750 and their common source in Bacon's Tree of knowledge. <sup>12</sup>

#### **The contents: a chain of beauty**

Garbett similarly allows his book to be structured according to a metaphysical view of the world. He uses another model however, one that is more directly related to the source of all hierarchies of knowledge and value, namely, the Neo-Platonic chain of being ultimately related

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12. Amy Cohen Simowitz (1983)

to Plato's theory of forms. Garbett did not, of course, have to go back quite that far. The *weltanschauung* inspired by natural theology, that is by William Paley and the Bridgewater Treatises, had reaffirmed the Chain of Being as an appropriate model for theoretical discourse.<sup>13</sup> This chain is clearly reflected in the structuring of Garbett's arguments. The anabatic sequence of values puts in place a chain of beauty which reverses back up the ladder to the highest regions; to the sublime and the true, to the point, that is, at which architecture is semantically completed by embodying all its possible perfections. Garbett's definition of *good architecture* participates in many qualities also accorded to the divine.

As has already been observed, Garbett's *Treatise* was conceived in two volumes which were printed together. That this division was conceptual rather than practical is not only shown by the

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13. Marion Leathers Kuntz & Paul Grimley, eds. (1987) and Lovejoy (1948).

fact that the two volumes were never printed apart, but also because the book is clearly composed of two segments. The first is a-historical and normative. Its arguments incorporate fragments from the entire spectrum of the human and physical sciences. The other section is historical. It attempts to re-interpret events and developments according to the norms established by Garbett and, by extension, pushes his system into the future, projecting a vision of directions and warnings relative to his prescriptions.

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The first part of Garbett's *Treatise* then, is composed of four chapters arranged according to a Jacob's ladder. The first chapter establishes the main theme and anticipates some aspects of the conclusion. The second, third and fourth chapters grapple with the implications of that main theme and

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14. cf. M. Tafuri (1978 ) p. 141. *We could say..that operative criticism plans past history by projecting it towards the future.*

discuss each successive step in depth, working out all the possible variations:

*Chapter 1: The Objects of "Architecture Proper:" Politeness in Building; Beauty in Building; Expression in Building; Poetry in Building*

*Chapter 2: The Lowest Class of Beauties in Building: Colour; Harmonious Colouring; Repetition and Uniformity; Beauty of Form apart from Expression Reducible to Unity and Variety; Gradation and Contrast; Beauty of Curvature*

*Chapter 3: The Difference of Expression in Forms: Opposite effects of Contrast and Gradation; Five Classes of Form; Their Distribution; Sublimity; Picturesqueness - its relation to the above.*

*Chapter 4: Of Some Higher Beauties in Architecture: Imitation of Nature; Imitation of Masters, and Originality; Honesty and Decorative Truth; Constructive Truth; Constructive Unity, or Unity of Statical Design*

The second part of the *Treatise* occupies as many pages and even though it is divided into only two chapters and a postscript, there are four subjects which he discusses, arranged in chronological order: Greek architecture, Gothic architecture, Post-Gothic architecture and the future.<sup>15</sup>

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15. Chapter 5: Examination of the Greek Architecture: Unity of General Design; Constructive and General Truth in the Doric Order; Its Optical and Æsthetic Corrections; The other Orders and their Ornaments. Chapter 6: Examination of the Gothic Architecture; I. Of Arcuation as its Main Essential; II. Of the General Forms of Gothic Buildings; III. The Details -their Constructive and Decorative Truth; Remarks on the Decline of the Gothic System. (This is by far the longest chapter in the book covering over a quarter of the 264 pages.) Remarks on Post-Gothic Architecture. Concluding Remarks.

To return to the first part of the *Treatise*, the arrangement from low to high follows the advice of Sir Joshua Reynolds:

*It is the natural instruction to teach first what is obvious and perceptible to the senses, and from thence proceed gradually to notions large, liberal, and complete, such as comprise the more refined and higher excellences in art.*<sup>16</sup>

This passage is quoted as the motto to the second chapter of the *Treatise*. Garbett's motivation for applying this model is not purely didactic however. Such an arrangement of the issues confirms architecture's vicinity to nature, it is a *natural* order of things and is able to emphasise architecture's complete dependence on natural laws. Like everything else in the world, architecture must conform to a natural concatenated hierarchy of values, from low, that is

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16.Reynolds, *Discourse* No. VIII, (1907) p. 129. Also quoted in the *Treatise*, p. 33.

instinctive and animalistic, to *high*, that is intellectual, poetic and, above all, civilised. This range of values is expressed in what Garbett calls the fourfold use of architecture:

The first use of architecture is: as a *courtesy due from every one who builds to humanity, on whose ground and in whose sight he builds; secondly, as a further refinement of this courtesy into positive beauty, by attention to whatever may please the mind; and preference of what may please its higher faculties, before that which may please the lower, when they are incompatible (the justice of this preference constituting the difference between right and wrong in art, commonly called good and bad taste); thirdly, as a mode of conveying to the mind definite emotions, suited to, and even indicative of, the character and general destination of the work; lastly, as a means not only of affecting, but of exalting or improving. The architecture which attains only the first of these objects*

is no more than a polite art; when it reaches the second , it becomes an ornamental art; by attaining the third, it gains a title to be considered a fine, that is an expressive art; in those very few of its productions in which the last purpose has been accomplished, does it deserve to be called a high, a poetic art. As the first, its aim is to conciliate; as the second, to please; as the third, to touch; and as the last, to TEACH. <sup>17</sup>

These values are arranged like the layers of an onion. Higher values can be achieved only if the building already embraces the preceding stages towards semantic completion. The fact that this chain runs in the opposite direction to the Neo-Platonic theory of divine emanation, merely enforces the appropriateness of the comparison between the Chain of Being and Garbett's structuring of his arguments. The process of architectural reform runs parallel to the purgatorial route of repentance. The sinner has first to

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17. *Treatise*, p. 32.

atone for his or her sins. Only after that can he or she be allowed to start on the pilgrim's progress to religious completeness. Architecture's perfection is not situated on the apex of a pyramidal hierarchy, it is represented by the whole pyramid. This provides architecture with a theological paradigm. Perfection is the projection of an architectural equivalent to the divine, from whom all being emanates, all power proceeds; (...) Yet whom existence in its lowest form includes.<sup>18</sup> God is the icon which man has to imitate. By logical extension nature, as God's creation, serves as the divine icon of architecture. God is a concept in which all ontological attributes are present in perfection. That model has been translated, quite literally, to the aesthetics of architecture. This becomes apparent when Garbett writes that *beauty consists in perfection of any kind; so that, whether we speak of the beauties*

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18. Robert Browning (1835) *Paracelsus*, V, 644-46

of a building or its perfections we mean the same thing.<sup>19</sup>

All the values pertaining to architecture are related to each other using spatial metaphors. Architecture ascends from the conciliatory or apologetic to the sensual and thence to the increasingly intellectual, the expressive and ending with the universally didactic or poetic. In effect this schema differs very little from the diagrammatic representations of the universe and of the human mind one comes across, for instance, in the illustrations of Robert Fludd. They encourage a feeling of omniscience.

Neither the wording of Garbett's title, nor the arrangement of the book's contents are able to convey the underlying purpose of the book. Before we can continue with an analysis of Garbett's arguments, it is necessary to consider their end. Every act of understanding, and every normative strategy cannot exist by

itself. Invariably they form an integral part of a cultural dialectic, they propose the removal of culturally determined metaphysical obstacles to expose a previous and generalised misunderstanding or ignorance. The positive and explicit aim of the *Treatise* then, is to effect a cure for something Garbett considers to be a disease. That disease is the subject of the next chapter.

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19. *Treatise*, p. 1.