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THE ARCHITECTURAL RECORD

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Vernon Horsely Bailey
1911

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MADISON SQUARE GARDEN AS SEEN FROM THE TWENTY-SEVENTH FLOOR OF
THE METROPOLITAN TOWER.

THE ARCHITECTURAL RECORD

DECEMBER, 1911

VOLUME XXX



NUMBER VI

THE PASSING OF MADISON SQUARE GARDEN

SOME REMARKS
PROMPTED BY
THE PENDING
DEMOLITION



OF NEW YORK'S
FAMOUS SHOW
BUILDING ILLUSTRATIONS BY
VERNON HOWE BAILEY

TO THE CASUAL OBSERVER, "the man in the street," the passing of the Madison Square Garden is even more inscrutable than it is lamentable. The building did so appear, according to the consecrated phrase, to "meet a long felt want"; and it has so adequately and so admirably met that want. The importance of the civic function the great interior has fulfilled was made evident beforehand by the demand upon it when it was simply the largest enclosed space on Manhattan Island. That it was in its original estate as the Harlem Station in those old days, unremembered, probably, by the majority of the readers of this article, when the Harlem Railroad was an independent entity and a formidable rival of the Hudson River road for the traffic to Albany. In those days one went to 26th Street and Fourth Avenue to take the Harlem train, although the train was dragged by horse-power as far as 42d Street, where steam was substituted. The sole passenger station of the Hudson River road was at Tenth Avenue

and 30th Street, and its freight station at Chambers Street, until in 1868 Commodore Vanderbilt persuaded Trinity Church to sell its birthright of St. John's Park to him for that purpose and for an even million. In those years he captured the Harlem and converted it from a rival of the Hudson River into a humble auxiliary to it, discontinuing the through trains and the competition and degrading the Harlem, from the control of which he had extruded Daniel Drew, into a local road. Presently the popular murmurs against the killing of foot-passengers on the cross streets above 42d Street by the trains became formidable. With the building up and population of the region, the occasional homicides became something like a chronic massacre, and the expense to the road of these accidents incidental to its operation a matter for serious consideration. Whereupon, by arrangement with the city, the Fourth Avenue improvement was made which avoided grade crossings from 42d Street to the Harlem River. The next

step, or rather an integral part of the same scheme, was the construction of the Grand Central Station, which, after one extensive addition and two reconstructions, has now at last been demolished. Naturally and necessarily this became the point of departure for both the roads, once competitive and now co-operative. The Hudson River tracks diverged above the Harlem to the river from which it took its name; the Tenth Avenue Station of the Hudson River sank to the position of a station for suburban and even interurban traffic, and the Fourth Avenue Station, completely deprived of its function, came into the market as unimproved real estate.

But, before the improvement which it seems we are now to lose for any public purpose, it became evident, as was remarked at the outset, that there was a public demand for just such a great enclosed space. It was the largest enclosure in Manhattan, which was then the City of New York, possibly excepting the Seventh Regiment Armory, though that came a little later. The area was virtually the same as the plot extending from Third to Lexington and from street to street in the sixties, and from Fourth to Madison and from street to street in the twenties. The only other equal area under a single roof is that of the Metropolitan Life, and even the youngest reader remembers how that area was slowly and with difficulty acquired by buying out the owners of all the small holdings which occupied it, until it had all been brought under a single control and could be made the site for one magnificent building. The abandoned station of the Harlem was almost immediately upon its abandonment found to have a public use. It was simply a deserted trainshed. It had never had any other pretension than that of sheltering cars in and out of service, and lacked conveniences for any more complicated and specialized occupancy. As to architecture, it was as innocent of the pretence of that as of the reality. Nevertheless, it was made available for several descriptions of "big show," which could not be held elsewhere, and which could here be at least given, if not prop-

erly "accommodated." Athletic contests, horse shows, monster concerts—these were some of the forms of popular entertainment to which that old shed lent itself. It did not "accommodate" any of them except, perhaps, the long distance walking or "go-as-you-please" contests, for which it had a track at least as long as that of its successor. It was an abominable place for music, as, for that matter, was its successor, and as was any place available which would hold a great crowd. The Wagner Festival of 1882 was held in the Seventh Regiment Armory, with results that left much to desire, so far as the effect of the music was concerned. But it was probably the insufficiency of accommodation for the horse show that had more to do than any other single consideration with the erection of the Madison Square Garden. The building we are now to lose was planned with special regard to that entertainment. Unless memory is at fault, the leading spirits in the erection of the new building were leading spirits also in the Horse Show Association. To accommodate a horse show would not be as plausible a motive now as it was in the late eighties, when the project took shape, the building having been begun, as the inscription on the Fourth Avenue front sets forth, in 1889. Now, it looks doubtful whether there will much longer be any occasion for a show of horses, except in a palaeological museum!

However that may be, every lover of architecture, and for that matter every citizen with a decent share of public spirit, has reason to be glad that it was put into the hearts of some men to build a great building for public entertainments of a "monster" or spectacular kind; and particularly that it was put into their hearts to choose Stanford White to be the architect of the edifice with which his name has become so closely and so tragically connected, since it was destined to be the place of his own death by murder that he was so enthusiastically rearing. We have thus far had less to say than might reasonably be expected of an architectural periodical about the architectural aspects of the enterprise;



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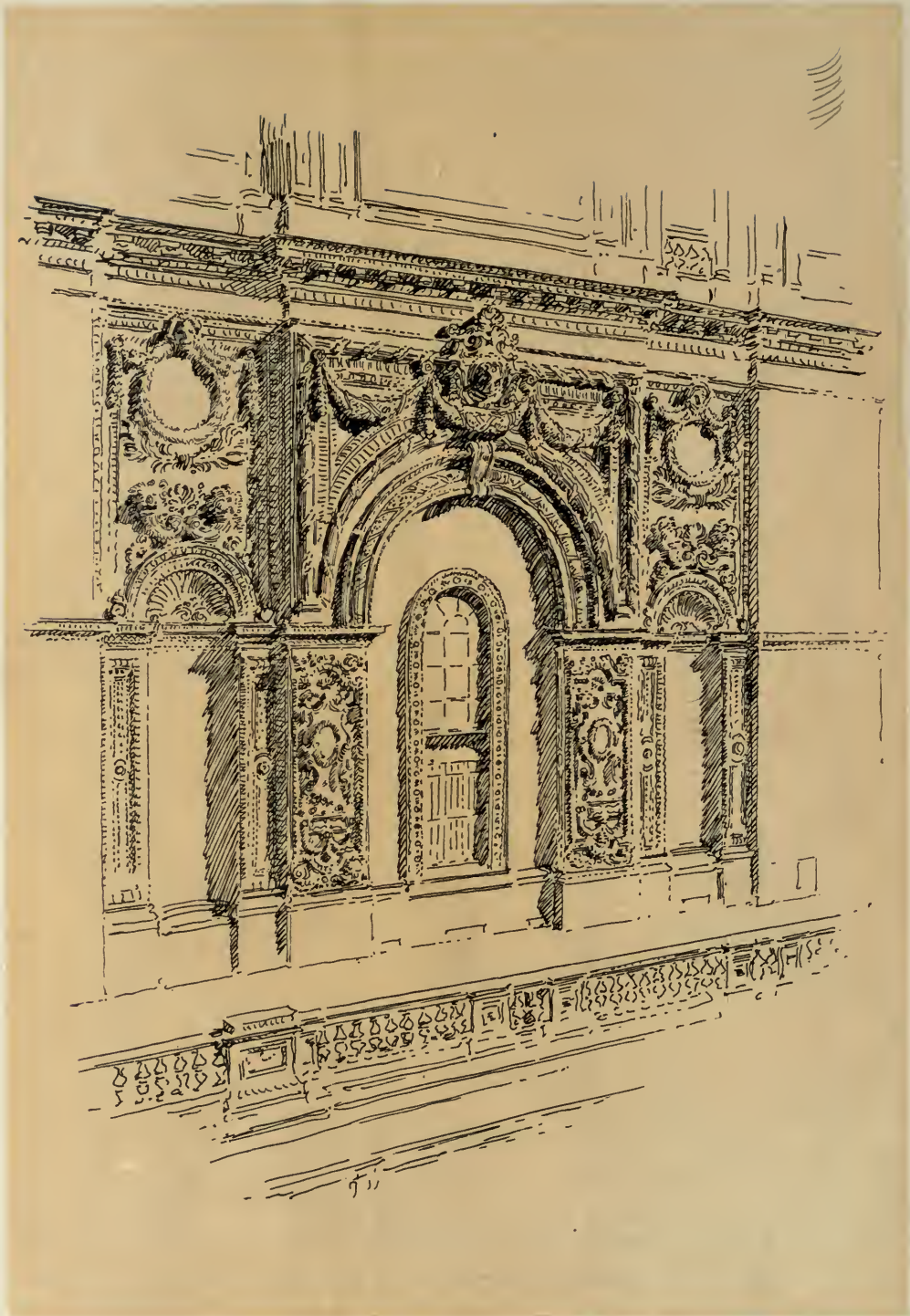
MADISON SQUARE GARDEN FROM TWENTY-EIGHTH STREET AND MADISON AVE.—
METROPOLITAN TOWER IN THE BACKGROUND.



PORTE-COCHÈRE—MADISON SQUARE GARDEN.
Fourth Avenue Façade. New York City.

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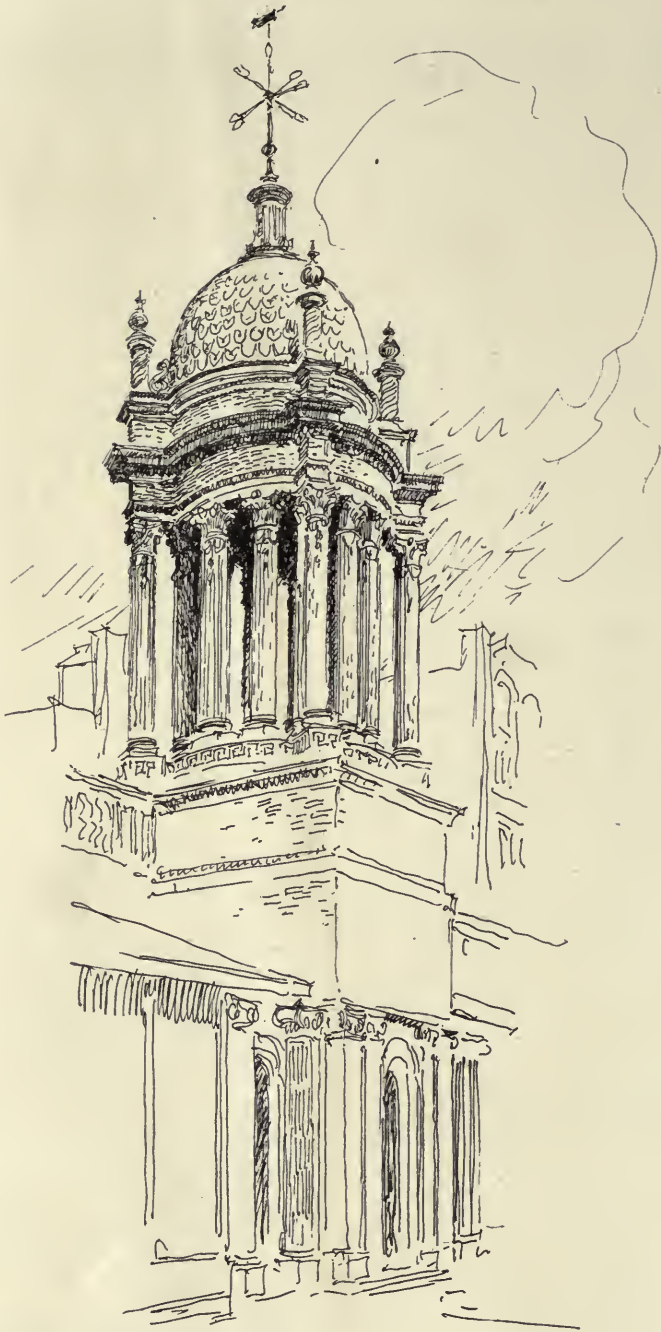
TERRA COTTA DETAIL—SHOWING ENRICHMENT ON
MADISON AVE. FAÇADE—MADISON SQUARE GARDEN.

and yet it is certain that the genuine and extensive public regret which will follow the demolition of the Garden will be in great part for the loss of its architecture. Here, however, we must distinguish. It is the tower that will be regretted. It was upon that that the architect concentrated his own enthusiasm. When reporters visited him, during the progress of the work, to inquire about it, it was his habit to say to them, "Say what you like about the building, but whatever you say, for any sake say it needs the tower." He may and indeed must have had his troubles in persuading a practical-minded building committee that it was worth their while, after they had spent a great deal of good money in the satisfaction of the practical requirements which the building was intended to satisfy, to go on and build a costly monument, for the utility of which only a very slender showing could be made, merely, or almost altogether, as an ornament to the city. Yet he knew exactly what he was about, and what part of his work would be most appreciated.

Apart from the tower, the building cannot be called successful. The most obvious motive for the side walls was the development and emphasis of their length. A length unequalled in the city in which it appears was well worthy of being made the very utmost of. The way to make the most of it was, of course, the repetition of an absolutely identical treatment, the recurrence of an identical feature, from one end to the other. In the architectural fashion just now prevalent this feature would be a classic column. That would accomplish the particular purpose no doubt of expressing and emphasizing the horizontal extension. But it would do it at the cost of monotony in any case, and in New York just now it would also be objectionable as being so dreadfully hackneyed that a new colonnade is simply a new bore. And the classical colonnade is, by no means, the only way to do it. A repetition of similarly treated arched openings attains the purpose equally well. Here there is enough of irregularity in the fenestration to destroy this obvious

source of effect; while the groupings and the projections quite fail to substitute any other in the interest of the features taken singly. The arcade surrounding the building at the west end is a piece of entirely decorative architecture. At least the practical purpose of providing shelter is far less important than the decorative purpose of providing something worth looking at. This purpose is hardly attained. The scale of the feature is so small that it is not impressive as a feature, having in view the magnitude of the building of which it is an excrescence. The interest must be sought in the detail, and the detail is not interesting. It is a translation into terra cotta of an enrichment in carved stone, or rather not a translation, but a mere reproduction. It lacks completely the interest of craftsmanship, of adaptation of the design to the material. It is true that it is much more effective now when it has gathered the grime of twenty odd years, than it was when it was new. The author subsequently attained a much greater power of effective design in terra cotta than he showed here. Take the cresting of Dr. Parkhurst's church or, in fact, any of the detail of that building in baked clay, and you find precisely the freshness and zest of craftsmanship, of working in the given material, which you miss here. The same want of craftsmanship is still more injuriously apparent in the interior, which is even curiously ineffective, considering its magnitude. This was an early example of the exposure of metal in theatrical construction and offered an opportunity which faithful artistic study, in conjunction with an engineer capable of seeing the point of an artistic treatment, might have turned to the production of something fine and memorable. But, in fact, the metal work of the interior is even more devoid of interest than the work in baked clay on the outside.

No; the architect was right. The tower is "the thing." What a fine thing it is we can judge now better even than at first, since it is now seen overborne and belittled, and yet cannot in the least be shamed, by the mass and weight of the tower of the Metropolitan, a third



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DETAIL.—MADISON SQUARE GARDEN, NEW YORK CITY.

greater in area, say, and half as high again. The enthusiasm with which it was acclaimed when it was new was quite justified. There was nothing like it in New York. One rather random guess at its purpose may be recorded, of an Episcopal clergyman who had spent the summer of its construction in Europe, and, catching a glimpse of the tower from the elevated railroad on his way uptown, inquired of his companion what was "that new Presbyterian church?" Evidently he had overlooked the Diana, which, on her original scale, was hard to overlook. When the original went to the Chicago Fair, and a reduction was substituted in Madison Square, the late A. R. Macdonough made a rather neat epigram, beginning—

New York concedes Chicago's claim
To giant Diana's foot and fame—

The late W. M. Laffan was moved by the tower to exclaim, in the *New York Sun*, that it was the greatest thing that had been done in art for centuries, or words to that effect. Of course, this was extravagant praise for what was much more a reproduction than an adaptation of an existing monument, in spite of the variations in the tower of Madison Square Garden from the Giralda. Those variations, even if one concedes them to be improvements on the original,

as the present chronicler believes them to be, by no means give the redesigner the same artistic rank as that which Richardson, for example, earned by his restudy of the old tower of Salamanca for Trinity in Boston. But it remains true that the tower, superseded in magnitude as it has been by its overtopping neighbor, is a great ornament to the city which it is not only a pity but really a shame for its city to permit to be pulled down.

And, indeed, it argues a curious defect of civic spirit for the community to allow the demolition of the building to which the tower is attached, and this not upon architectural but upon civic grounds, seeing that the edifice performed a civic function of unquestioned importance, for the performance of which there is henceforth no provision "in sight." "They order these matters better in France." There, some means would be found for the taking over by the public of a building which performed so important a public service, even at some slight pecuniary loss. At the very least, means would be found of preserving a piece of architecture which had won so wide a public recognition as the tower, by assuming the public guardianship of it as a "Monument Historique." Anglosaxondom has its drawbacks.





ENTRANCE TO THE PALACE OF THE POPES.



THE PALACE OF THE POPES AT AVIGNON

ITS HISTORY AND RESTORATION*

BY

FREDERIC LEES, OFFICER DE L'INSTRUCTION PUBLIQUE

I.

AVIGNON, THE ANCIENT fortified town of that "Garden of France" where Dante tarried and sought poetic inspiration,—Avignon, where Petrarca met Laura and found the stimulus which gave us his immortal sonnets and *canzone*,—Avignon, where nine Popes held a court that for pomp and majesty was without equal during the whole of the fourteenth century,—Avignon, with its Papal Palace, its ancient streets, its fine old churches and stately mansions, all so rich in historical memories, is a place which is never forgotten by the lover of history and architecture. Once visited, it leaves an impression to which the mind, in after years, loves to return again and again. Like the fruit which ripens under the generous sun of Provence, it flavour (if I may use the word) is exquisite,—one of those rare sensations that deserve to be treasured and celebrated in song.

Rabelais' *ville sonante*—the town of innumerable belfries and clanging bells—has been held in high honor by travel-

lers and writers ever since the Prince of Chroniclers set them so splendid an example. To Froissart, the Palace of the Popes at Avignon was "the most beautiful and the strongest house in the world, and the easiest to hold, provided that those who were inside had enough to live upon." Stendhal, in his *Mémoires d'un Touriste*, noted, with delight, the glorious dead leaf color which time and the sun have imparted to the stones of the little town which during sixty years dared to rival Rome. Prosper Mérimée—as enthusiastic an archæologist as he was subtle as a stylist—likewise came under the fascination of the Papal Palace; whilst Victor Hugo, in one of those fine outbursts of poetic prose to which he accustomed his readers, described it as "a sort of gigantic Roman cathedral with seven or eight enormous towers as a façade and a mountain for an apsis"—a Roman cathedral in a town which, seen from afar, bore a resemblance to the form of Athens, and whose walls, as golden as the august ruins of the Peloponnesus, had something of the reflection of the beauty of Greece.

From whatever point of view you behold Avignon and its Palace—whether

*The photographs illustrating this article were specially taken for THE ARCHITECTURAL RECORD. The writers' thanks are due to M. Henri Nodet, Architect-In-Chief of the Monuments Historiques in Paris; to M. Valentin, his collaborator in Avignon, and to M. Girard, Curator of the Musée Calvet of that town, for the valuable assistance which they gave him in the preparation of his work.

you approach it by the line of the Paris, Lyons and Mediterranean Railway Co., by steamer on the majestic Rhône, or on foot—it presents an almost indescribable charm. It is set within a landscape which is without compare in the whole of the south of France. You feel that, for the first time since leaving the cold gray north, you are in another country and climate. The blue sky and the olives and the very scent of the air remind you of Italy, to which the Midi, indeed, forms the best of introductions; and you come to realize how easy it must have been for the Popes and those who left the banks of the Tiber to crowd to their brilliant court on the banks of the Rhône to acclimatize themselves and joyfully support that period which certain Italian writers have harshly called “the second captivity of Babylon.”

The Palace stands on a slight eminence, under the lea of the Rocher des Doms, overlooking gray-roofed houses and Gothic steeples. From the charming garden which the people of Avignon

have made on the rock, you can form an excellent idea of its position as regards the town and the surrounding country. At your feet lies the town, with its fourteenth century ramparts and curtains; far below, past the broken Pont de St. Bénézet, rush the impetuous blue waters of the Rhône; on the opposite side of the valley stands the village of Villeneuve-lès-Avignon, with the stout machicolated walls of the fourteenth century Fort of St. André and the picturesque Tower of Philippe-le-Bel, which once protected one of the ends of the old bridge of Avignon; and in the distance rises a screen of snow-capped mountains, the Alpines and the hills of the Gard, as though to remind you, as you stand in the warm sun of the Midi, of the cold north whence you have come. In whichever direction you look, your eyes fall on things which the finger of Time has touched none too lightly; you are dragged back into the past, forced to muse on those ancient days and ancient glories which, alas! are now but phantoms.

II.

How WAS IT that this little French town came to be the rival of Rome? The question is easily answered. But it is not to be found in the romantic story told by Villani—the story of a secret pact between Albertini di Prato and Philippe-le-Bel, who, in return for certain concessions, including the suppression of the Knight Templars and the removal of the Holy See to France, agreed to use his influence in getting Bertrand de Got, Archbishop of Bordeaux, elected Pope. The explanation of Bertrand de Got's choice of Avignon in preference to Rome is much simpler.

At the time of the election of Clement V., Rome was a hotbed of sedition, and the prospect of exchanging a turbulent Italian milieu for one in the pleasant fields of France could not fail to please such a man as Bertrand de Got. As Renan says: “The rival parties into which Italy was split up and the turbulence of the Roman factions had made the sojourn of the Papacy in Rome almost impossible. * * * Clement V.

was not the author of such a situation, but he lent himself to it: he was influenced by dominating currents, and his compliance led him into a truly extraordinary position. * * * The city of Rome was, in reality, the most turbulent of the Italian republics; its country districts, given over to an ungovernable feudal system, had become a desert which it was impossible to cross without danger. Two contradictory rôles cannot be played at one and the same time. In throwing herself into that brilliant life of strife and adventure which gave birth to the Renaissance, Italy could no longer pretend to retain her supremacy over the Christian world. * * * If Italy rendered the sojourn of the head of the Catholic Church dangerous or inconvenient, if she used her ecclesiastical privileges as a means towards her private ends, she had no right to complain when the Church removed its essential organs outside her circle. The sojourn of the Popes in Rome had become, in fact, the most intolerable of captivities.”



GENERAL VIEW OF THE PALACE OF THE POPES
AS SEEN FROM THE PLACE DU PALAIS.

Bertrand de Got was elected Pope on June 5th, 1305, and on the following 14th of November, in the Church of St. Just, at Lyons, and in the presence of a brilliant assembly of kings and princes, he was crowned. But it was not until the beginning of the spring of 1309 that Clement V. made his entry into Avignon. He took up his residence in a convent of the Dominican Friars, then situated outside the town, and there continued to live during almost the whole of his pontificate, without attempting to build himself a worthier home.

His successor, John XXII., elected Pope in 1316, showed greater enterprise. He began building a Papal Palace which stood on the site of the present building and was a transformation of the residence which he had occupied as Bishop of Avignon. But little or nothing of this earlier palace now remains. Indeed, the architectural history of the Palace of the Popes does not really begin until December 20th, 1335, when Benedict XII., the third Pope of Avignon, was elected to the Holy See.

Benedict retained hardly anything of his predecessor's work. He did not begin, however, by pulling everything down, as has been stated by many historians; he proceeded very gradually, repairing certain private apartments, whilst others were being made ready, and never destroying an old construction until a new one was finished. Considering the short duration of his pontificate, his share in the building of the Palace of the Popes was enormous. "We owe to him," says the author of a recent work*, "about two-thirds of the existing constructions. They are the simplest and least ornamental, but the most robust and strongest. Everything which this Pope built is still standing. On entering the courtyard, everything—with the exception of the right wing with the two towers of the *Garde-robe* and *St. Laurent*, and the *façade* facing the *Place du Palais*—was the work of Benedict XII. If one would have a graphic representation, one has only to draw, on a plan of the Palace, a diagonal line across the courtyard, starting from the southern corner, in front of the *Tour*

des Anges, and ending at the opposite corner on the northwest of the courtyard. Everything to the left of this diagonal was due to Benedict."

The first work undertaken by Benedict was the doubling of the Pontifical Chapel of John XXII., now the large room used for the Departmental Archives (No. 1 on Plan), and the construction of the *Tour des Anges* (No. 2). The architect of both was Pierre Poisson, of Mirepoix, in the *Ariège*. The tower, which is the most complete of all the towers of the Palace, is also one of the most interesting, since it contained the Pope's private rooms. It is 46 meters 50 centimeters in height, and it took two years to build. On the ground floor was Benedict's private wine cellar; above, level with the courtyard, was his treasury; on the first floor was the apartment of his Chamberlain; on the second floor was his bedroom, decorated with frescoes which possibly still exist under a thick coating of whitewash; and on the third and last floor but one was his library. Benedict's next piece of work was the building (now very much modernized) which forms a continuation of the *Tour des Anges* and faces you on entering the Palace courtyard (No. 3). Here were also his private rooms: dining room, wardrobe, study and oratory. The small tower (No. 4) in the angle formed by the *Tour des Anges* and the building just mentioned was probably the *Tour des Etuves*, so frequently mentioned in the Latin documents in the Vatican Library,† and doubtless held the Pope's bathroom. As to his reception rooms, these were built on the left of the courtyard (No. 5). The wing known as the *Aile du Consistoire* (No. 6), with the *Tour St. Jean* (No. 7), was next constructed; and after this Benedict turned his attention to the large kitchen and its dependencies (Nos. 8 and 9), the *Tour de la Glacière* (No. 10), the *Tour de la Campana* (No. 11), the adjoining wing (No. 12) in which the members of his staff were lodged, and, finally, the *Tour du Trouillas* (No. 13). The last named tower was barely completed when, after a reign of seven years, death surprised him.

Before describing the work of his suc-

*Élix Dignonnet's "Le Palais des Papes d'Avignon." Seguin: Avignon, 1907.

†Ehrles "Historia bibliothecae Romanorum Pontificum." Rome, 1890.



THE PALACE OF THE POPES IN THE EIGHTEENTH CENTURY AS SEEN FROM ACROSS THE RHÔNE.

(From a drawing in the Musée Calvet.)



VIEW OF THE PALACE OF THE POPES FROM ACROSS THE RHÔNE, SHOWING A PORTION OF THE FORTIFICATION OF THE TOWN.

cessor, Clement VI., let us for a moment concentrate our attention on two particularly interesting features of Benedict's palace: the large kitchen, with its octagonal tower, and the Tour St. Jean.

In the old accounts, under the date October 16th, 1339, there is a mention of payments being made to Jean Mathe and Jean Calhe for the "new kitchens" and the "big chimney of the palace." There can be no doubt that this is the large chimney shaped like an octagonal pyramid and terminated by a round top, which

the Inquisition, pictured them being heated in a furnace the position of which is clearly indicated in one of the walls!

The Tour St. Jean calls for special attention on account of the frescoes with which the walls and ceilings of its two chapels—the Chapel of St. John and the Chapel of St. Martial—are covered. But we must remember that these beautiful paintings, so interesting to students of the art of the fourteenth century, were executed to the order of Clement VI.

The name of the painter of the fres-



AN EIGHTEENTH CENTURY DRAWING IN THE MUSÉE CALVET AT AVIGNON, SHOWING THE TWO TURRETS OVER ENTRANCE AND THE RAVELIN BUILT BY THE PAPAL LEGATE COLONNA—ARCHITECTURAL FEATURES WHICH NO LONGER EXIST.

rises at the side of the Tour de la Glacière, and which, covering the whole of the kitchen below, carried off the smoke from the fires and the smell of cooking. Somewhat similar kitchens and chimneys are to be seen in other parts of France, notably at the Château of Montreuil-Bellay and the Abbey of Fontevrault, in Touraine. Yet the Avignon construction was long thought to be the torture-chamber of the Palace! Even Mérimée fell into the error and, after a minute description of the instruments of torture used by

coes in the Chapel of St. John is unknown. They have been attributed to Simone di Martino, who, according to Vasari, came to Avignon. But the statement is not confirmed by the accounts. Possibly they were the work of one of his pupils, assisted by French or local artists.

The keystone of the vaulted roof of the chapel bears the arms of Clement VI. and the four segments into which the ceiling is divided by the ribs the figures of eight saints: St. John the Baptist, St. John the Evangelist, St. Zachariah and

others, with their names and mottoes in Latin. On the eastern wall are depicted the birth of St. John the Baptist, a group of men and women in fourteenth century costumes, Zachariah's Sacrifice, St. John Preaching in the Desert, and Christ in the Garden of Olives. The northern wall bears pictures of the Baptism of Christ, St. John and the Pharisees, Herod feasting with his friends, with a man bringing in the head of St. John on a plate, Salome presenting the head to her mother, and the Decapitation of St. John. The call of the sons of Zebedee, Christ conferring his authority on St. Peter, and the Resurrection of Tabitha by St. Peter are represented on the southern wall; whilst on the western wall there is a fine Crucifixion in the style of the School of Sienna and fragments of a decoration which probably represents the burial of St. John.

Matteo Giovanetti, of Viterbe, and his assistants, almost all of whom were Italians, were the authors of the frescoes in the Chapel of St. Martial*. The subjects are all inspired by the life of St. Martial, the great apostle of Limousin of the third century, and who, owing to several Popes and Cardinals being natives of that old province of France, was held in particular veneration at the Court of Avignon.

The vaulted roof, divided into four segments, is a mass of charming paintings on a dark blue ground: landscapes, buildings and figures, with the head of Christ on the keystone. The subjects are so numerous that the artist has lettered them from A to H. Let us take them in their proper order:

A.—The Call of St. Martial. Christ, wearing a blue cloak, is speaking to a number of seated persons, three of whom are named: the Saint, his father and his mother. Below is the Baptism of St. Martial by St. Peter.

B.—The Laying on of Hands. Christ, seated on a throne and surrounded by thirteen apostles, is laying his hands on the kneeling saint. Below, a fisherman, an allusion to the evangelistic mission.

C.—St. Martial's Mission in Gaul. Christ ordering St. Peter to send St.

Martial on his mission, and St. Peter transmitting these orders.

D.—The Ordination of St. Martial. St. Peter handing his crosier to the kneeling St. Martial. Below, the resurrection of St. Austriclinian.

E.—The Casting out of a Devil at Tulle—an incident in the life of the daughter of Arnulfe. The demon escapes under the form of a little black animal.

F.—The Curing of a Sick Person in the same town. Below, a baptism.

G.—The Abolition of Idolatry at Agen



BIRD'S-EYE VIEW OF THE PALACE OF THE POPES.

(From a map dated 1618.)

—a curious scene in a Gothic building. St. Martial is curing four pagan priests who have become blind through having struck him. Two angels are driving away the devil—a black hairy man with the wings of a bat.

H.—St. Martial sent by God to Limoges. The kneeling Saint, in a Gothic building at Agen, is receiving a message from Christ: "Fear not, go to Limoges.

*E. Müntz, "Fresques inédites," in the "Gazette archéologique" for 1885-86.

for I will glorify thee there," written in Latin. In a second compartment is a representation of the Curing of a Paralytic.

The paintings on the walls, in spite of the mutilations to which they have been submitted, are no less remarkable. On the northern wall we see St. Martial at Limoges, and the churches which he founded; on the eastern side, facing the door, the Martyrdom of St. Valérie, the Resurrection of her Executioner, St. Valérie bringing her head to St. Martial, Christ

the martyrdom of St. Peter and St. Paul.

The richness and profuseness of the decorations of the Chapels of St. John and St. Martial give one a very good idea of the artistic inclinations of Clement VI. Elected Pope on May 9th, 1343, after a conclave which was held in the palace, Pierre des Rozières immediately began to think not only of softening the severity of his predecessor's work, but of increasing the Palace to a scale which was more in accordance with the importance and gran-



FRESCOES DISCOVERED IN A ROOM ON THE THIRD FLOOR OF THE TOUR DE LA GARDE-ROBE BY M. LOUIS YPERMAN.

informing St. Martial of his approaching death, and the Death of the Saint; on the wall to the right of the door, the Confession of Duc Etienne, St. Martial resurrecting the son of the Comte de Poitiers, the Burial of St. Martial, and the Miracle performed by St. Martial's Shroud; and above the door Duc Etienne breaking the Idols, the Curing of Comte Sigebert at Bordeaux, the putting out of a fire by means of the Saint's crosier, and the vision in which Christ fortold the Saint of

deur of the office of the head of the Church. Having appointed Jean de Loubière as his architect, he first of all completed the Tour de Trouillas, enlarged his predecessor's private kitchen and modified his dining room; after which he boldly entered on those extensive building operations that were to add to the Palace its finest features: the Tour de la Garde-robe, the Audience Chamber, the huge Pontifical Chapel, the western wing and the Tour de la Gache.

The Tour de la Garde-robe (No. 14 on Plan) is less high and smaller than the adjoining Tour desANGES, and in building it the Pope's object was to form an annex to his private apartments for the storing of his linen, articles of clothing and furniture. It is divided into four floors, to which access is gained by means of a winding staircase, and each floor consists of a single room, measuring about sixty-four square yards. There was a private chapel, dedicated to St. Michael and ornamented with frescoes, and underneath, on the third floor, a pretty room

likewise decorated with paintings, the work, in all probability, of French and Italian artists. The latter works, discovered under the thick coating of white-wash which has covered them since 1822 and intelligently restored by M. Louis Yperman, represent hunting, fishing, fruit gathering and other scenes of country life. The principal fresco is on the northern wall: a fishing scene, with four figures, a swan and a background of verdure.

The Audience Chamber and Pontifical Chapel, situated one above the other (No.



PLAN OF THE PALACE OF THE POPES, AVIGNON.

- 1—Departmental Archives.
- 2—Tour desANGES.
- 3—Building built by Benedict XII.
- 4—Tour des Etuves.
- 5—Benedict's Reception Rooms.
- 6—Aile du Consistoire.
- 7—Tour St Jean.
- 8 and 9—Kitchen and Dependencies.
- 10—Tour de la Glacière.
- 11—Tour de la Campana.

- 12—Wing in which the Pope's staff lived.
- 13—Tour du Trouillas.
- 14—Tour de la Garde-Robe.
- 15—Audience Chamber and Pontifical Chapel.
- 16—Arcade.
- 17—Grand Staircase.
- 18—Entrance to the Palace.
- 19—Western wing occupied by members of Clement the Sixth's staff and body-guard.
- 20—Tour St. Laurent.

15 on Plan), were considered, on their completion in 1347 and 1351, to be the finest rooms in the whole Palace. They still hold that position. The Audience Chamber, which was entered, as now, by way of a lofty arcade (No. 16) that forms a sort of vestibule and leads to the Grand Staircase (No. 17), is 52 meters long, 16 m. 50 wide, and 11 meters high. It is divided into two naves by a series of stout pillars, and on a portion of the beautiful vaulted roof are twenty painted figures of prophets, all admirably preserved and worthy, such is the skill with which they are drawn and colored, of the hand of either Giotto or Memmi, to whom, but incorrectly, they have been attributed.* Whether the entire ceiling was once covered with similar works is unknown, but the walls of this fine hall, where the Supreme Court of the Roman Church dealt out justice, were, it has been proved, entirely decorated with paintings, the traces of which can here and there still be detected.

The Pontifical Chapel is reached by means of the Grand Staircase, which is 3 meters 30 broad and is said to have had steps of white marble. On reaching the second landing a large Gothic bay opens, on the right, on to the courtyard—the window from which the Pope, as a learned Avignon archaeologist has shown,† blessed the people—and immediately opposite this is the sculptured entrance to the Chapel. This imposing hall is the same length and breadth as the Audience Chamber, but it is nearly double the height. It is lit by eight majestic Gothic windows: two at each end and four in the southern wall. One can well imagine how fine an appearance it must have presented when it possessed its altar, its costly furniture and rich hangings, and when, on All Saints Day, one year after its completion, Clement VI. solemnized his first mass there and sent up thanks to God for enabling him to accomplish his plans.

*M. Jules Courtet, in his "Notice historique et archéologique sur Avignon," suggests, on the strength of a passage in Vasari, that they may be the work of Orgagna, who executed several commissions for Clement VI.

†Dr. Colombe, "Au Palais des Papes (La Grande Fenêtre)," in the "Revue du Midi" for December 15, 1909.

On December 6th, 1351, one month after this memorable inauguration, the Pope died. He had by then, however, completed all his architectural projects; for, simultaneously with the building of the Audience Chamber and the Pontifical Chapel, the western façade and wing, extending for a length of sixty meters and enclosing the courtyard, had been erected. This wing has retained so many of its original features that a number of its parts are worthy of being examined in detail.

The entrance (No. 18 on Plan) was surmounted by two graceful turrets, which, on the ground that they were in such a ruined state that there was a danger of them falling, were destroyed at the end of the eighteenth century. The corbel tables on which they rested now alone remain, but one can form an excellent idea of their aspect from an ancient drawing—one of a most valuable series, due to an unknown artist—in the Musée Calvet, at Avignon. Above this entrance are the well-preserved arms of Clement VI. It was formerly preceded by a gentle slope and was strongly defended by a drawbridge, barbican, ravelin and other military works.

On passing through this entrance the various floors of the western wing (No. 19), occupied by members of the Pope's staff and bodyguard, are reached by winding staircases, several of which still exist. Communication between the rooms and offices was assured by means of corridors running laterally with the interior façade. One of these, erroneously called the *Galérie du Conclave*, and which was reserved for dignitaries of the Church, forms a long and charming vaulted gallery, ornamented with grotesque figures of monsters and birds, and lighted by eight narrow windows.

The façade facing the courtyard is remarkably well preserved. Some of the original windows, the gargoyles, one of the slender bell-turrets which surmounted each of them, the crenellated top and other decorative details still remain: precious indications to those who have undertaken the restoration of the Palace.

The Tour St. Laurent (No. 20), forty-four meters in height and divided into

four floors, was the work of Innocent VI, and with its completion the Palace of the Popes, as regards the main work of building, may be said to have been completed. Gregory XI.; the Anti-Popes, Clement VII. and Benedict XIII., the Papal Legates and Vice-Legates who occupied it until the Revolution drove them hence, each contributed his share. But, generally speaking, the Palace had already assumed that gigantic and imposing whole which it still possesses today.

The question of the nationality of the architects who built the Palace of the Popes and the style in which they worked ought now to be considered. We find, on consulting the original documents in the Vatican, that all of them were French, and that, contrary to what has been claimed by certain writers, they did not go to Italy for their inspiration. "Italian architecture of the fourteenth century, whether we take it in the south or north of the peninsula," says Viollet-le-Duc*, "bears no resemblance to that of the Palace of the Popes. From the Tour de Trouillas to the Tour des Anges, throughout the entire extent of these buildings, from the north to the south, the east to the west, the methods of construction, the sections of the piles, the vaults, the bays and the defenses belong to French architecture of the Midi—to that Gothic architecture which with difficulty relieves itself from certain Roman traditions. The ornamentation, which, moreover, is very sober, recalls that of the upper parts of the Cathedral of Narbonne, which date from the beginning of the fourteenth century. Now, the Narbonne Cathedral is the work of a French architect, the same, probably, who built that of Clermont, in the Auvergne, and that of Limoges. . . . The only details of the Palace of the Popes which are evidently of Italian origin are the

*"Dictionnaire raisonné de l'Architecture Française," Vol. VII., p. 28.

paintings attributed to Giotto, Simon Memmi, or his pupils. Do not let us forget, moreover, that Clement V., who was the first to establish the Pontifical seat at Avignon, was born at Villendrau, near Bordeaux; that John XXII., his successor, was Jacques d'Euse, born at Cahors; that Benedict XII. was Jacques Fournier, born at Saverdun, in the county of Foix; that Clement VI. was Pierre Roger, born at the Château de Maumont, in the diocese of Limoges; that Innocent VI. was Etienne d'Albert, born near Pompadour, in the diocese of Limoges; that Urban V. was Guillaume Grimoald, born at Grisac, in the Gévaudan, in the diocese of Mende; and that Gregory XI., nephew of Pope Clement VI., was, like his uncle, born at Maumont. That these Popes, who obtained the election to the sacred college of a large number of French prelates, particularly Gascons and Limousins, would have brought Italian architects to build their palace is hardly likely; but even if they had, it would be impossible not to consider the construction of the Palace of the Popes as belonging to the architecture of the southern provinces of France. We insist on this point because it is commonly claimed that the Palace of the Popes is one of those grandiose constructions belonging to the arts of Italy. At that time—that is, in the fourteenth century—taste in Italian architecture was indecisively wavering between antique traditions and the influences of France and Germany, and was not distinguished by grandeur and frankness. The Popes, established in France, possessors of a wealthy county, reuniting considerable resources, living relatively in a state of profound peace, all of them natives of the dioceses of the Midi, then so rich in fine buildings, produced at Avignon a work which was absolutely French, much superior in its conception, grandeur and taste to what was then erected in Italy."

III.

WANDERING THROUGH the innumerable rooms and passages of the Palace of the Popes, mounting to the tops of its towers to survey the courtyard and look

down upon the old deserted garden where the head of the Roman Church once strolled and took the air, you cannot fail to realize that it is not time alone which

deals hardly with ancient buildings. Man does his full share towards their destruction. Nowhere, I believe, has this been the case so much as in France. Think of the havoc which was wrought to her ancient buildings by the Revolution!

Like the Château de Nantes, the Château de Langeais and many another noble old pile, the Palace of the Popes suffered terribly through the great upheaval, and only just escaped being razed to the ground. Later, when the storm was over, it fell upon even more evil days, for in 1822 it came into the hands of the military authorities and was converted into a barracks. To provide accommodation for the soldiers, the Audience Chamber and the Pontifical Chapel were supplied with additional floors and converted into huge dormitories. Rooms that were considered too extensive were cut up into sections by means of partitions; ancient narrow winding staircases were walled up and replaced by modern ones; here, in the courtyard, above the entrance, a charming fourteenth century

window was removed to make room for a clock dial; and there, on the second landing of the Grand Staircase, the sculptured doorway leading into the Pontifical Chapel was entirely hidden behind a mass of masonry. On all sides needless mutilation went hand in hand with necessary but regrettable changes, and in certain cases the damage done was wilful and absolutely indefensible. A Corsican officer even cut out a number of the heads of Saints in the Chapels of St. John and St. Martial, and disposed of them, it is believed, to art collectors.

Such was the state of the greater portion of the Palace of the Popes when I visited it for the first time now seven years ago. What a change was to be noted when, at the end of January of this year, I paid it a second visit! But before speaking of the wonderful transformation which it is undergoing, let me briefly record the events which led up to it, and give the names of those who, directly or indirectly, have aided in this, the most important piece of work of restoration



WESTERN FAÇADE FACING COURTYARD.

that has been undertaken in France for many a long year.

The northern portion of the Palace of the Popes, built during the reign of Benedict XII., belongs to the Department of Vaucluse, which utilizes it for the departmental archives. The southern portion, commonly known as the Palace of Clement VI., is the property of the town of Avignon. The first work of restoration was begun in the part belonging to the Department, neighboring the Cathedral of Notre Dame des Doms. The buildings on this side of the Palace, formerly used as a prison, having been evacuated, the General Council of Vaucluse decided, about the year 1880, to use them for the archives of the Department, and voted a relatively large sum of money for the carrying out of this project. The Minister of Fine Arts, informed of this decision, examined the question, and agreed to participate in the work on condition that the installation of the archives be combined with the restoration of the building, and that the work be carried out by architects of the Commission des



THE AUDIENCE CHAMBER.



RESTORED WINDOWS TO THE RIGHT OF THE ENTRANCE IN THE COURTYARD.

Monuments Historiques. This proposal was willingly accepted by the Department, and in 1884, under the direction of M. Henri Revoil, Architect in Chief, assisted by M. Valentin, Architect of the Monuments Historique of the Department, the work began. Benedict XII.'s Chapel—the important building which occupies the extreme north of the Palace, between the Tour de la Campana and the Tour de Trouillas—was the first portion to be restored. A few years later, the Department, desirous of extending its archives to the Tour de la Campana, again asked the State to participate in a scheme of restoration, and the Government having agreed, the Monuments Historiques put the interior of the tower into a thorough state of repair and re-established the battlements. The work was at first placed in the hands of the same architects, but M. Revoil, who will long be remembered for his valuable services, having died in 1900, it had to be completed by M. Henri Nodet, Architect in Chief, with M. Valentin as his collaborator. Since that date, the Department has



STAIRCASE LEADING TO THE PONTIFICAL CHAPEL OF CLEMENT VII—RESTORED IN 1659.

done nothing further, with the exception of a few slight pieces of work to the battlements of the western façade.

Encouraged by these precedents, the town of Avignon, represented by M. Pourquery de Boisserin, Mayor and Deputy of Vaucluse, began to take the necessary steps to obtain the evacuation of the southern portion of the Palace, which, although it was town property, had been granted to the Ministry of War for use as an infantry barracks. On June 10th, 1900, M. Pourquery de Boisserin proposed the following resolution to the Chamber of Deputies: "The Chamber calls upon the Government to bring in a bill approving of a contract relative to the abandonment by the State of the usufruct of the Palace of the Popes, and to the construction of new barracks, with a view to the evacuation of the Palace and its restoration." Accepted by the Government, this resolution was adopted, and on January 15th, 1901, the contract was signed by the Prefect of Vaucluse, the

Mayor of Avignon, and the State Inspecteur des Domaines. But it was not until about the middle of 1905 that the new barracks were completed and the last soldier had left the palace.

From that date M. Henri Nodet and his collaborators have been continually at work. Assisted by M. Valentin, the architect of the Monuments Historiques at Avignon; by M. Louis Yperman, the well-known artist, and by MM. Henri Souvet, Gilles, Audemard, Bedoiseau and Lescure, all specialists in the branches of building which they represent, the Palace of the Popes has month by month revealed its hidden beauties. The Audience Chamber and the Pontifical Chapel, rid of the additions which were made by the military authorities, have once more assumed more of that grandeur which the architect of Clement VI. gave them. The entrance to the Chapel, evidently the work of two different periods, as is shown by the two styles of sculpture and



ENTRANCE TO THE PONTIFICAL CHAPEL OF CLEMENT VI., SHOWING CARVING RECENTLY DISCOVERED UNDER A MASS OF MASONRY.

certain architectural features*, has been revealed to the light of day. Staircases of modern construction are being removed and ancient winding ones, hidden in the thickness of the walls, are taking their place. Modern openings in the walls are being filled up and light is once more entering the interior of the Palace through its fine old windows. The large window at which the Popes appeared to bless the faithful is rapidly assuming its primitive appearance. Broken gargoyle and missing bell-turret are one by one being replaced, and, as though by magic, the half-inch coat of whitewash—the accu-

*The low doors and massive central pier were added to support the earlier and more beautiful Gothic archway, which, owing to an error of construction, threatened to fall, as, indeed, is proved by cracks which, on close examination, are still visible. "Au Palais des Papes: A propos de l'entrée de la Chapelle de Clement VI.," by Dr. Colombe. Nîmes: Imprimerie Générale, 1910.

mulation of over eighty years—is falling from the walls to reveal the adorable beauty of fourteenth century frescoes.

Unlike the members of a former school of architects, M. Henri Nodet is leaving nothing to the imagination in the gigantic work which he has undertaken. His methods, based on the researches of the scholar and archaeologist, are strictly scientific. Slowly but surely he is accomplishing his task—contented, rather than put out, by the fact that the annual grant for the work of restoration (some \$10,000) is so small; for, with a larger sum of money to spend he feels that there might be a temptation to waste it over hasty transformations and thus detract from the ultimate exquisite beauty of a monument of which Avignon and the Midi are justly proud.



PLAN SHOWING PORTIONS OF THE PALACE OF THE POPES THAT HAVE BEEN OR ARE BEING RESTORED. (Darkly shaded parts restored.)



THE ARMS OF AVIGNON.

PORTFOLIO
OF
CURRENT
ARCHITECTURE





INTERIOR COURT AT, "JOURNEYS END."
House of Mr. Hayden. Lexington, Mass.



FAÇADE OF JEWELRY STORE—FIFTH AVENUE.
New York City. Maynicke & Franke, Architects.



FAÇADE OF PIANO SALESROOM—FIFTH AVENUE.
New York City. Harry A. Jacobs, Architect.



FIRST NATIONAL BANK BUILDING,
Cleveland, Ohio. Milton Dyer, Architect.



See Plans and Description on following page.

NUMBER 68 EAST 56TH STREET, NEW YORK CITY.
Stockton B. Colt }
Thornton Chard } Associated Architects.



GROUND FLOOR PLAN

1st FLOOR PLAN

2nd FLOOR PLAN

3rd FLOOR PLAN

4th FLOOR PLAN

REDUCED FROM 1/4" SCALE DRAWING.

NUMBER 68 EAST 56TH STREET, NEW YORK CITY.

Stockton B. Colt }
Thornton Chard }

Overcoming the Difficulty of Dissymmetry in a City House On a Twenty Foot Lot

THE PROBLEM of designing a modern city house on a narrow lot is one of many difficulties. By observing the houses in the side streets between Sixth and Madison Avenues, from 42d Street to 72d Street, one may see various solutions of the problem. One of the features which always presents difficulties is the designing of that part of the elevation which contains the main entrance to the house. It is especially difficult where it is desired to squeeze into the width of this first or basement story, beside the entrance door and vestibule, a small reception room and a service entrance. The numerous and divers ways in which these functions have been submitted to treatment is astonishing. In few cases is the result a happy one, for, in spite of the attempts to make the string course above the first or basement story strong enough to cut it off from the stories above, or to use a rustication strong enough to divert the eye from the solids and voids above, still the basement remains in its unsymmetrically broken surface.

When the entire width is allotted to the entrance vestibule and hall, the problem is a simple one.

Even in the case where the steps lead down the area to the servants' entrance below the sidewalk surface, and where the main entrance to the house and a small reception room are the only features left to bother the designer, the result is often happy, for, while absolute symmetry is not essential, still there would remain a good balance and a good proportion of walls and openings.

Usually, when the designer has to provide for an entrance vestibule and a reception room, as much space as possible is taken for the width of the reception room, which necessarily crowds the entrance door too close to the adjoining building, thus squeezing out too thin the pier forming the outside door jamb.

Generally, in the upper stories of the façade, it is possible to obtain better and stronger outer piers, and the conditions

permit of greater symmetry; but, as a rule, the end piers and the piers between the windows of these upper stories bear little relation to the vertical masonry of the story containing the entrance and are accordingly, not architecturally satisfactory.

The accompanying photograph of the house, 68 East 56th Street, shows one solution of the problem which overcomes the difficulty of dissymmetry. In this case the main entrance, a servants' sitting room and a service entrance were required in the width of the basement story only 20 feet wide; the design, therefore, called for two doors and at least one window, one of these doors to be a major door. Placing these requirements on the façade of the basement story would have cut up the masonry at the place where one expects to see it strongest. The expedient was resorted to, therefore, of using a recessed portico and carrying the front wall on an entablature supported by piers and columns. Thus the three features above mentioned were taken away from the immediate foreground and placed less conspicuously at the back of the portico, making the object of interest at the face of this basement story—the columns, piers and entablature. Thus a symmetrical and more monumental effect is obtained.

Moreover, two other features of this façade are worthy of attention. First, the fact that there are no projections of steps or areas beyond the building line. This is a desirable condition, and one that will undoubtedly obtain in all new work throughout the city in the near future. Second, nearly all houses built on narrow city lots seem too high for their width. This is partially overcome in this case by receding the top or fifth story so that the main cornice might be placed at the fourth floor level, thus reducing the apparent height of the façade.

Most of the above comments refer to buildings on 20-foot lots or less; but even in buildings of greater width this plan might be adopted with even greater success.



ENTRANCE FRONT AND WATER TOWER—RESIDENCE OF CLINTON MACKENZIE, ESQ.
Oyster Bay, N. Y.
CLINTON MACKENZIE, ARCHITECT.



CONNECTICUT STATE ARSENAL AND ARMORY.
Hartford, Conn. Benj. Wistar Morris, Architect.



Drill Room.



Front Elevation.

CONNECTICUT STATE ARSENAL AND ARMORY.

Hartford, Conn.

Benj. Wistar Morris, Architect.



ARCHITECTURE OF AMERICAN COLLEGES

IX

UNION, HAMILTON, HOBART, CORNELL
AND SYRACUSE

BY MONTGOMERY SCHUYLER

UNION COLLEGE, (1795)

The Dutchmen of New York were by no means so keen about book-learning, in colonial days, as the New Englanders. The oldest college of Dutch foundation, established in 1766 in New Jersey as "Queen's" and a seminary of the Dutch Reformed Church, though now, as Rutgers, advertised as "non-sectarian," is almost if not quite the only remaining memorial of the interest of the Hollanders in higher education, unless Union is to be regarded as such. Schenectady remained homogeneously Dutch long after there was a considerable English infusion in Albany, and the impulse to the foundation there, first of the Schenectady Academy (1785) and afterwards of Union College, came from the inhabitants of Dutch descent. In fact, the historiographer of Union College was the Dominic of the Dutch Church of Schenectady, Dirck Romeyn, who did not intermit his agitation from 1779, until the grant of the actual charter in 1795, and that next to him was General Philip Schuyler, who lobbied for the institution with the Board of Regents and with the Legislature.

The toga did not entirely yield to arms, even during the Revolutionary war, which elsewhere suspended all peaceful enterprises. In 1779 a petition was presented to the legislature for a college at Schenectady, and in 1782 a like petition with "near 1,200 subscribers" applied again to the legislature, then sitting at Kingston, in behalf of the same institution "for founding which the citizens of Schenectady alone proposed an estate valued at nearly eight thousand pounds principal." With the establishment of the State was established the institution of the University of the State of New York, an institution designed for much larger uses than those which it has come to fulfill. The Board of Regents repeatedly refused the application for the charter of the college, chiefly upon the ground that the funds promised were insufficient for the purpose of a college. Though it passed the charter for the "Academy of the Town of Schenectady" in 1793, it denied the next year the application for its promotion to collegiate rank, but granted that application the following year, thus issuing its own first collegiate charter. "Union" was not, as might be imagined, a testimonial of the union of the States under the Constitution of the United

States, but rather of the union of the sects in the new institution, of which the second article of the charter lays it down that the government of the college shall vest in a board of twenty-four trustees, of which number "a majority shall not at any time be composed of persons of the same religious sect or denomination."

The new college fell heir to the quarters of the old Academy, a spacious dwelling house in Schenectady, given to the Academy by the Consistory of the

the Albany Academy, of which the nominal architect was Seth Geer. This edifice was sold to the city and stood until it was demolished in 1890. But the year of its completion, 1804, was also the year of the accession of the president who was really to begin the architectural as well as the educational history of what up to then had been but a feeble and languishing institution. This was Eliphalet Nott, who was to be the President of Union for over half a century. He perceived that,



SOUTH COLLEGE, UNION COLLEGE (1814-1821).

Schenectady, N. Y.

J. J. Ramée, Architect.

Dutch Church, and valued, in 1797, at \$5,000. But under its second president, the second Jonathan Edwards, son of the theologian who was for so short a term the president of Princeton, who, like his more famous father, died in office, it erected a much more pretentious edifice, of three stories and a high basement of stone with a belfry, from the designs of Philip Hooker, of Albany, the architect of the State Hall, of the old St. Peter's Church, and possibly the real architect of

situated as it was in the heart of the ancient "dorp," the college had no room to grow to his notion of what it ought to be. At the eastern edge of Schenectady he selected a natural terrace and plateau, overlooking the valley of the Mohawk, which offered a site ample for any conceivable future development, and secured, mainly on his personal responsibility, a tract of 250 acres. A general plan for the buildings, providing for ultimate as well as for immediate needs was the next

logical and natural step. Logical and natural as it was, Dr. Nott was almost or quite alone among promoters of colleges in his time in being well enough advised to take it. It is almost superfluous to say that his adviser was a Frenchman, and, like the Frenchman who had laid out Washington in the preceding decade, a French engineer, M. Joseph Jacques Ramée had a considerable vogue in his time, being employed by the Federal Government in the planning of fortifications,

provided for a semicircular fringe of buildings with its two extremities flanked by two main buildings proposed to be first erected, of which the lines were to be continued by colonnades. The centre from which the semicircle was sprung was reserved for the chief monumental building, for which Ramée may very likely have had in mind what Jefferson was at almost the same time projecting for the University of Virginia, a reduced and reproduced model of what Jefferson called



SOUTH COLONNADE, UNION COLLEGE (1814-1821).

Schenectady, N. Y.

J. J. Ramée, Architect.

and like all engineers of his generation and so few engineers of ours, he had enjoyed an architectural training. Not until 1890, and in an old print shop in Paris was discovered, by a graduate of Union, the plan of buildings and grounds, inscribed, "Collège de l'Union à Schenectady, Etat de New Yorck, 1813," which is now in the college library. It was a "cadre" for a larger institution than it was destined to serve, for, in fact, its outlines have not even yet been filled up. It

"the most perfect example of the spherical" in the Pantheon of Rome. The work of construction was begun upon the flanking buildings in 1812, and one of them was occupied in 1814, though they were not completed until 1820. To defray the expense of them, stated at about \$110,000, resort was had to the legislature of 1814, which authorized a lottery from the proceeds of which Union was to receive \$200,000 and Hamilton \$40,000. The legislative view of lotteries was very differ-

ent a hundred years ago from what it is now. The old Capitol of New York was built from the proceeds of a lottery. This particular lottery, however, was ill-managed, insomuch that up to 1822 not one of the beneficiary institutions had received a dollar from it. Dr. Nott, with the advice and consent of his trustees, bought out the other beneficiaries, and Union ultimately received \$277,000 instead of its original allotment. The buildings presumably paid for out of the avails of this operation were North and

time, and of a seemly and dignified aspect. These, however, were but "the rests and monotones" of Ramée's architectural scheme. The buildings he projected for the extremities of his semi-circle are still unbuilt, and when the central circular building and the semi-circle behind it came to be built they were built in a taste so different from that of the original project that they would have made the original projector stare and gasp. The semi-centenary, in 1854, of the presidency of the still sur-



THE NOTT-POTTER MEMORIAL, UNION COLLEGE (1858-1876).

Schenectady, N. Y.

Edward T. Potter, Architect.

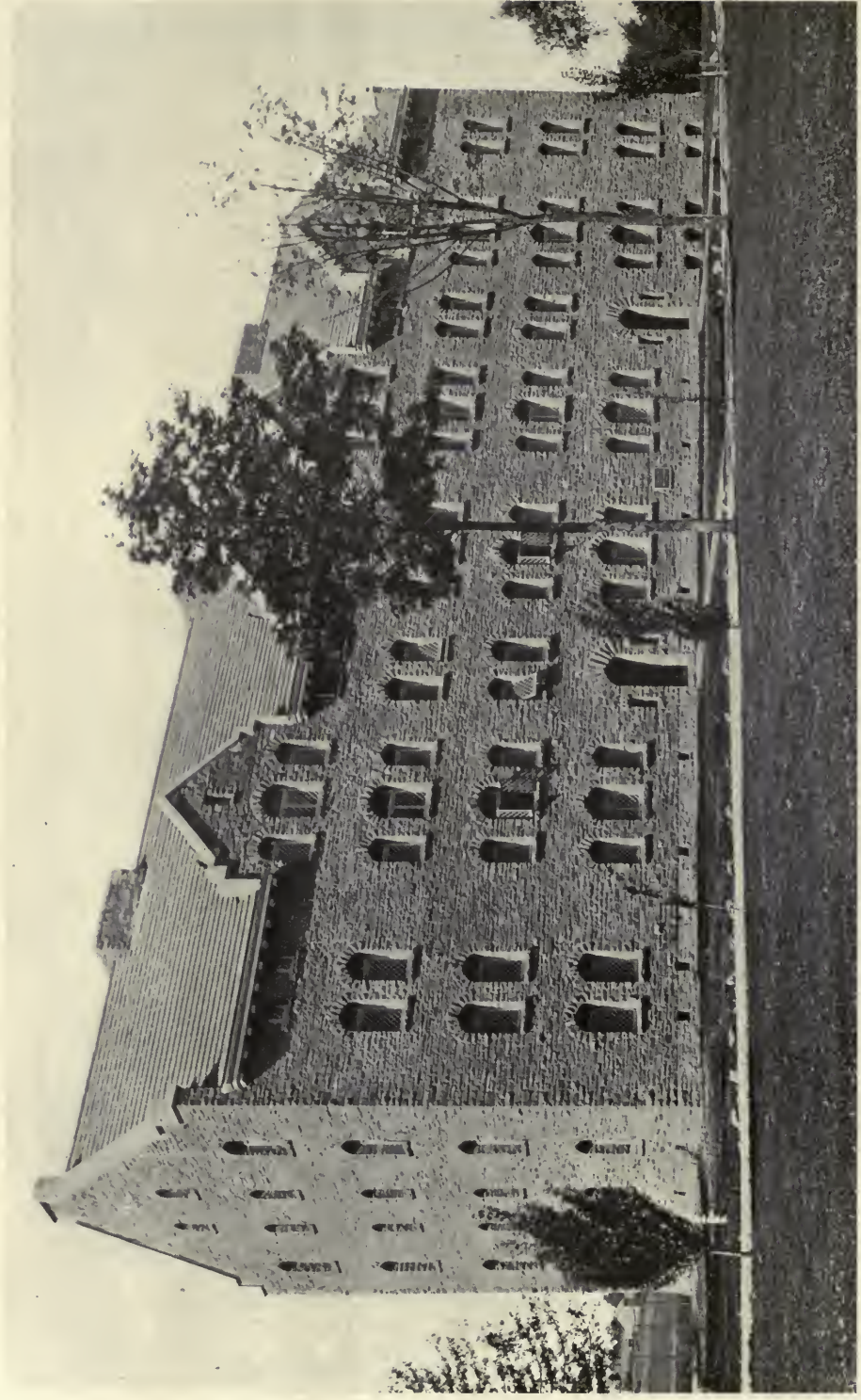
South Colleges and North and South Colonnades, which are still, though so closely verging on their century of duration, fulfilling the purposes of their erection, and promise to be serviceable for another century. Each "college" consists of two gabled pavilions designed for professors' houses, and a curtain wall between, an arcade below and a "pilastade" above for a dormitory. The colonnades were designed for lecture rooms. All are solidly built, of a backing of brickwork and a facing of roughcast, with a sparing ornamentation, chiefly of arches and pilasters, in the taste of the

living Dr. Nott was the occasion of a special effort on the part of the alumni to erect some permanent memorial of him. His grandson, Edward Tuckerman Potter, of the class of 1853, seemed the "logical" architect, and the completion of the central building the logical architecture. The architect was selected accordingly, and the architect was a convinced believer in the Gothic revival, to which he was afterwards to become one of the most important contributors. It was not until 1858 that the actual building was begun, and by that time the architect had made his architectural ap-

prenticeship under the excellent tuition of the younger Upjohn. Ruskin's eloquent inculcations had sent the more enthusiastic and impressionable of the younger American architects to North Italy for their models, and, given the circularity which the project had inherited from the original plan, the choice for the prototype of the baptistry of Pisa was quite natural, although the form lent itself better to the purposes of a library, at least as a library was understood before the modern system of "stacks," than to those of a chapel, which was the original destination of the building. Construction naturally lagged during the Civil War, and it was not until 1876 that it was completed. Then it had become the "Nott-Potter Memorial Hall," commemorating not only the architect's grandfather, but his father, Bishop Alonzo Potter, who had been professor and vice-president of Union under his father-in-law, whom he predeceased by a year in 1865. It is not so much below the scale of its prototype, the baptistry having a diameter of 84 feet against the 100 feet of the original and a total height of 120 feet against 190. It is by no means, it will be perceived, a servile imitation but a very free rendering of an original which is by no means in itself an example of purity of style, the unmistakable Lombard Romanesque of the twelfth century in the base blossoming into the fourteenth century pointed Gothic of the superstructure. The modern version has never, it seems, served any practical purpose, but it will not be disputed that it is architecturally very well worth while as an ornament to the campus, in spite of the rather cheap and shabby way in which the domical clerestory has been carried out, and one of the most interesting American examples of the polychrome Gothic of the Victorian revival. It is a pity that the including semi-circle, or segment, should not have conformed to the monumental central building in its particolored material. A cloister carried out in the material and the style of the

memorial ought, in conjunction with it, to have produced a sparkling effect. Doubtless it was a practical and economical consideration that restricted the architect of the Powers Memorial building, or Powers-Washburn Hall, as it is variously designated, to a monochrome of red in brick and terra cotta, inasmuch as the architect of the more recent building was a younger brother of the architect of the earlier, being William Appleton Potter, of the class of 1864, and it may be assumed that he would have continued the Italian Gothic of the nucleal building of the group if it had been permitted. The change of material naturally enforced a change of style, and the Powers Memorial Hall is evidently enough inspired by examples of English Gothic, though neither in this work nor in any other did the architect ever aspire to the praise of a purist. This work also appears as mainly a monument, although in fact the central gabled building provides suitable and commodious quarters for the college library, and the wings for administrative offices and lecture rooms. It is an excellent example of sober and restrained and yet highly decorative architecture. But the moral that mainly forces itself upon every discerning visitor to Union is how very fortunate the college was in beginning with a plan, a plan which is not only not superseded by its growth, but which has been more than adequate to that growth, and which has not yet been executed to anything like completeness. It is to be regretted that Union has permitted itself to erect some outlying buildings quite extraneous to the general scheme of Ramée. But the error has returned upon those who committed it, for their buildings do not count at all in the general impression of the institution, nor are to be reckoned among its architectural ornaments.

Note.—Mr. Schuyler's series on the Architecture of American Colleges began in the October, 1909, issue—Harvard, Yale, Princeton, The New York City Colleges, The Pennsylvania Colleges—Dartmouth, Williams, Amherst, Brown, Bowdoin, Trinity, Wesleyan and the Southern Colleges have followed in the order named.



CARNEGIE HALL, HAMILTON COLLEGE,
CLINTON, N. Y. F. H. Gouge, Architect.

**HAMILTON
COLLEGE
(1812)**

THIS IS a college which will celebrate its "j a m s e n i o r" centenary next year among American institutions of learning. All readers will understand, and many will sympathize with the official declaration that the Hamilton of the present and the future is not to diverge very widely from its original standards and purposes, that it "would far rather be known as a clean and resolute old-fashioned college than as an educational café or a country club." In a true sense Hamilton is the daughter of Dartmouth, where this same ideal is understood to be preserved. Samuel Kirkland, the founder of Hamilton, was the pupil of Eleazar Wheelock, whose Indian School was the precursor of Dartmouth. While the Revolution was still in progress, and the event of it doubtful, he made his way as a missionary to the Oneida Indians to the neighborhood of what is now Utica. It was the heart of the Indian country, sure enough, not so many miles from Johnstown, where Sir William Johnson had dwelt in semi-savage state and kept the people of the Long House on the English side against the French, even nearer to the "great Oneida carrying place," the single solution of continuity in the route by water from the Mohawk Valley to Lake Ontario, and by consequence the most important strategic point in the interior of New York. It was in his capacity of Indian missionary that Kirkland agitated for the establishment of the Hamilton Oneida Academy, named for Alexander, who had shown much interest in the project. The charter of the Academy was granted by the Regents in 1793, though there is no evidence that any Indian ever attended it, or its successor, the college of the same name. In 1794, on a spot still marked on the Hamilton campus, the cornerstone was laid by Baron Steuben of the building that was to stand and function until 1827. The expansion of the academy into a college followed almost as a matter of course as the population of the Oneida country increased and fathers became increasingly solici-

tous for the education of their sons in a time when distances meant so much more than they mean now.

Kirkland had chosen very well the tract which he acquired by purchase from his Indians, and a part of which was the patrimony of the academy and of the college after it. The campus is a commanding eastward-looking ridge, attained by a rather steep climb from the village of Clinton, and commanding a wide prospect. Before the college was a decade old the single building of the academy had come to be supplemented as it was soon afterwards supplanted, by the three buildings which constitute the original architectural plant of so many country colleges, a chapel available for commencements and other ceremonial occasions and also containing subordinate apartments available for "recitation-rooms" and two flanking dormitories. These edifices were, in the matter of design, such as the country carpenter habitually turned out then, which means considerably better than he is in the habit of turning out now. For the steeple of the chapel, with its substantial tower and its three dwindling stages above, the local artisan had rather an unusually good model. In material he was even more singularly lucky, for the local stone is streaked with iron which variegates its surfaces in a very attractive way as they weather; really an admirable building material for looks and apparently as good for wear. The chapel and one of the dormitories are still standing and performing the function for which they were built, though the dormitory at least has evidently been enlarged as an incident of being re-roofed. They really impose themselves upon succeeding architects of a just sensibility to the requirements of comity. For half a century, indeed, they fulfilled their function so completely that they are the only noticeable or considerable buildings of the campus which were erected before the accession of the present president, under whose administration the college has been as energetic in its building as doubtless in its academic operations. To be sure his presidency now covers twenty years. One notices one marked difference be-

tween the building of Hamilton and that of most other colleges, and notices it with great pleasure. The building of these twenty years has almost all been entrusted to one neighboring architect, no further off than Utica. A single architect has not, in the first place, that temptation to compete with himself, and to signalize his work by difference rather than to merge it in the ensemble by conformity, which seems irresistible to the ordinary American practitioner, when he supervenes upon a campus occupied by

stroll over the campus which he is to embellish or deface. At least the campus of Hamilton seems to bear out this view. Such a building as Carnegie Hall would disarm criticism just as criticism is disarmed by the buildings of a century ago by its unpretentious answering of its practical purpose. It has nothing of superfluous. It is of no style, the material simply being put together to the best advantage, and the openings cut where they are needed, which does not prevent their grouping from being expressive and



NEW SOUTH DORMITORY, HAMILTON COLLEGE.

Clinton, N. Y.

F. H. Gouge, Architect.

the works of other architects. In the second place, given a reasonable professional competency, the local or neighboring practitioner who is in constant consultation with his client and in continual touch with his work and its environment will produce better results, architecturally as well as practically, than the "swell" architect from a distance who is invoked to add a single building to an existing collection, and whose knowledge of the environment, even if he cared to adjust his work to it, as he commonly does not, is apt to be limited to a single

effective. One might wish, indeed, that in some points the architectural development had been carried further, but the building is not only a respectable but an attractive object. The New South Dormitory, a year later in date, is, architecturally, more developed, and developed in the forms of an historical style, Tudor Gothic namely. Doubtless it gains by the development, but it by no means puts to shame the simpler erection. It merely indicates that there was more money available than in the case of the earlier erection. The expression of a dormi-



FIG. 9.—ALPHA DELTA PHI CHAPTER HOUSE, HAMILTON COLLEGE.

Clinton, N. Y.

F. H. Gouge, Architect.

tory, given by the arrangement of the openings, is as unmistakable in the one case as in the other, but in the second case it is heightened and developed, and acquires the traditional associations of

collegiate architecture. But evidently the development from what may be called the rudimentary architecture of Carnegie Hall to the finished architecture of the New South Dormitory, the



FIG. 8.—SIGMA PHI CHAPTER HOUSE, HAMILTON COLLEGE.

Clinton, N. Y.

F. H. Gouge, Architect.

cordons, the dripstones, the mullions, the moulded jambs and arches of the entrances, all in hewn stone, costs money. It is money well spent, but it does not discredit the simpler building. With the adherence to the same material and essentially the same arrangement, there is no incongruity between the two. A third building in the same materials as the later of the dormitories, and clearly by the same hand, a fraternity house, has the expression of its particular uses, while unmistakably belonging to the campus. A just sense of fitness is

The walls owe their stability simply to the cohesion of the mortar and are thus of a magnified concrete, cemented rather than built. The point of weakness of the construction is acknowledged, as in the analogous constructions of adobe, by the unusual projection and umbrage of the roof, which of itself would suffice to give character and expression to the building it protects. This is even simpler than Carnegie Hall and quite as vernacular quite equally belongs to the campus of Hamilton and promotes the single and total impression, which the Tudor of the



CHEMICAL LABORATORY, HAMILTON COLLEGE (1903).

shown in another fraternity house by the same architect, which is merely a well designed rural or suburban house with no "collegiate" connotations, but this is off the campus and not meant to be seen in conjunction with its architecture. A building that does distinctly belong to the campus is the Chemical Laboratory to which no designer's name is attached. One suspects the president of being in this case his own architect. The walls are of field stone picked up close at hand, and showing no tool-marks except in the arches of the smaller apertures. Obviously, there can be no question of bonded masonry in such a case.

new dormitory does not disturb, of an American country college that is home-made and well made.

That impression is rather seriously disturbed by an exception which proves, and approves, the rule. Even at Hamilton one finds the trail of the eminent architect chosen to add a single building to an existing and consistent scheme, and imported, so to speak, *ad hoc*. This is the rule in many colleges, insomuch that the evidence of a consistent scheme, if there has ever been any, is nearly or entirely obliterated. It is true that the Hall of Science preceded the buildings we have been praising, but the Chapel



FIG. 11.—HALL OF SCIENCE, HAMILTON COLLEGE (1897).

Clinton, N. Y.

Carrère & Hastings, Architects.

and its flanking buildings were already there. Certainly the Hall of Science is a nonconformist building. Only in the material of its walls, the same local stone used elsewhere, is there any conformity. In point of design, if the environment has been taken into consideration at all, it has been for the purpose of flouting it and of announcing the entry of a new architect, prepared to astonish the natives. The natives must be especially "naifs" it is true, to be astonished by a tetrastyle Ionic portico in wood, an object unfamiliar only to the campus of Hamilton; and the expectation of surprising them with such an object seems to indicate

some naïveté on the part of the architect. They may more reasonably be expected to evince astonishment at the other feature of the edifice. The exaggerated attic in wood painted white, may appear to them merely a rather awkward makeshift for the illegitimate provision of additional accommodation. For this is not only a novelty on the campus of Hamilton, but it most certainly would be a novelty anywhere; and a novelty, moreover, that seems fairly secure against imitation. But, though this anomaly assuredly disturbs, it by no means suffices to destroy the homogeneity of the architecture of Hamilton.

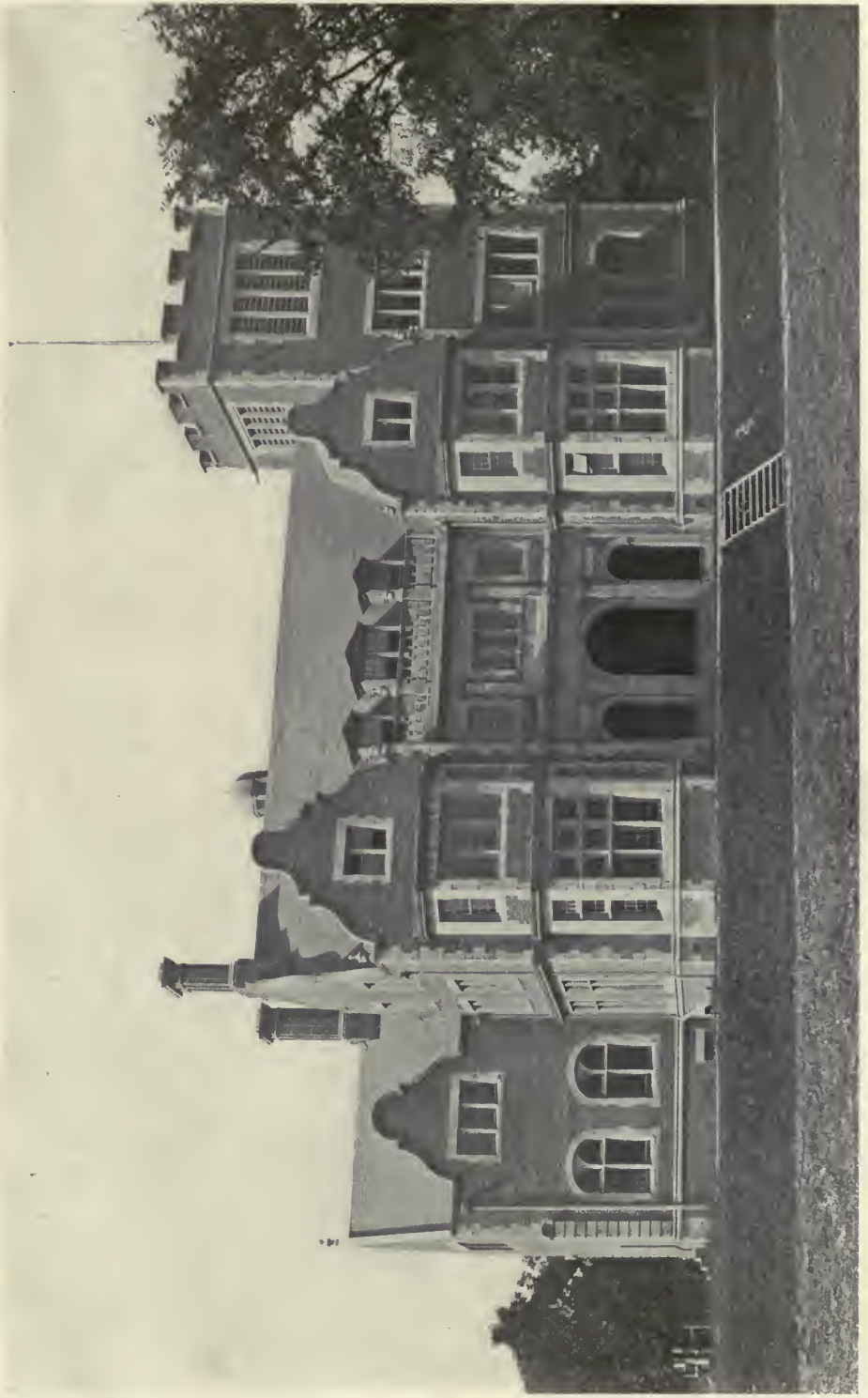
HOBART COLLEGE, (1822)

THE SETTLEMENT of the Lake Country of Central New York virtually began with the beginning of the nineteenth century. It came from many sources. The westward trail of the Yankee, moving, as indeed did all the other settlers, in quest of better and cheaper land than was to be had at home, was already worn before the Revolution; but this early immigration mostly found its resting place in the Mohawk valley and little of it penetrated so far as the Seneca Country. After the century had turned, patentees

took up in gross tracts which they expected to dispose of to settlers in detail, and, after the manner of promoters, set out to "boom" their holdings and entice settlers after the primitive methods of those old days. "Phelps and Gorham's purchase" took up such a tract and attracted settlers from all directions and even from afar. The New England element was never absent, but here it was hardly prevalent. Dutch farmers from the Hudson River and from New Jersey, farmers of German and English descent from Maryland and Virginia, went to swell the tide that flowed towards the fertile fields that sloped



MEDBURY HALL, HOBART COLLEGE,
GENEVA, N. Y. Clinton & Russell, Arch'ts.



COXE MEMORIAL HALL, HOBART COLLEGE.
GENEVA, N. Y.
Clinton & Russell, Architects.

gradually or sometimes, by exception, fell precipitately to the shores of the beautiful lakes. This immigration from the southward was a particularly notable element in the settlement of Geneva, which from an early time had a strong infusion of Episcopalians. Hobart College is now officially advertised as "non-sectarian," but in fact, even in its earliest estate as "Geneva College" was established, if there be faith in Appleton, "under the direction of the Episcopalians," and sustained by subscription among the villages and the neighboring farmers, who were in effect its founders. After 1852, when it was renamed for one Bishop of the Protestant Episcopal church, John Henry Hobart, there could be no question of the status of the institution as a church college, nor afterwards when it was an object of affectionate solicitude to two others, the first and second bishops of Western New York, William Heathcote De Lancey and Arthur Cleveland Coxe. One would expect to find it peculiarly Anglican in its curriculum and in its architecture, and in its architecture it doubtless would have been so if in its early days it had had the money to spend on collegiate architecture or the architects to design it. As it was, it had to rely upon the local mechanics and the quickest and cheapest modes of construction that were also decent and substantial for its initial buildings, Geneva Hall (1821) and Trinity Hall (1837). These have no more or different character from other country college buildings of their time, rectangles of the local stone, three stories high, covered with four-hipped roofs, and put together without the least thought of art or of any other appearance than that of neat workmanship. Such things cannot be vulgar, and, indeed, it would be particularly difficult and wanton to be vulgar in Geneva. The towns that grew up along the old stage route from Albany to Buffalo, now the "old road" or "Auburn Branch" of the New York Central, are to this day distinguishable to their advantage from those which sprang up along the straighter course of the Erie Canal, which afterwards became the "direct line" of the railroad from Syra-

cuse to Rochester. The crudity of these is in violent contrast with the mellowness of those. The older seem to have been both built and lived in more at leisure. There is nothing in the United States, certainly nothing in the Northern States, quainter and more old-worldly than the aspect of Main Street in Geneva. It is greatly favored by nature, skirting as it does for the larger part of its course the shore of Seneca Lake upon the bank here raised by a hundred feet or so above the water, which the backs of the houses on the waterside directly overlook, and to which their gardens slope or tumble down. Luckily, the Genevans appreciate their unique possession, as they have proved by banishing from it to a parallel street, a few hundred feet inland, the trolley line, of which they thus retain the convenience while avoiding the unsightliness and the noise. Happily, again, the recent industrial development of the town has found a new quarter for itself and does not interfere at all with the aspect of Main Street, which is very much what it was when the college was founded nearly a century ago. The houses of the older part of the street, built in rows and abutting directly on the sidewalk, gave this part an urban aspect beyond what its population justified, and have in their building the decency of the period to which they belong, while in the larger "places," further out, where each house stands free in its own grounds, the decency often rises into elegance and gives the long street its note of unquestionable distinction.

The college stands upon the landward side of the street, but that does not matter, since the other side is here too narrow to allow of any building between the street and the shore, and the view of the lake from it is thus unobstructed. If the two old buildings do not distinctly conduce to the distinction of their surroundings, at least they do nothing to impair it. They constituted virtually all that there was of the architecture of the college until a benefactor determined, about 1860, to erect a college chapel, and was well enough advised to employ Richard Upjohn to design it. Probably it



THE GYMNASIUM, HOBART COLLEGE.

Geneva, N. Y.

Arthur C. Nash, Architect.

was not the benefaction of which the college authorities felt themselves most in need, and may almost have seemed a work of supererogation, since the church, itself a well done piece of Gothic for the time and place, is but a short

walk away. The chapel is a very simple piece of early English Gothic, a timber-roofed nave, though consistent and becoming. It was more than a generation after its erection before any addition was made to the architecture of the college



WILLIAM SMITH HALL OF SCIENCE, HOBART COLLEGE.

Geneva, N. Y.

Arthur C. Nash, Architect.

that so well repaid the attention it did not challenge.

It was, in fact, in 1901 that there were erected in the sunken and secluded space behind the original buildings the two buildings that began the addition to Hobart of a positive architectural interest. One of them was an administrative building, in memory of the second of the bishops who had been the chief patrons and nursing fathers of the college, the other a dormitory of modest size and scope. The material of both was the same, an excellent rough brick, laid in an effective and expressive bond, with wrought work of light limestone. The style was the same, distinctly "collegiate," and yet not "Tudor" nor yet even Gothic, but "Stuart" and Jacobean and of that stage of the early English Renaissance which supplied some of their most picturesque erections to the English universities. The effect of them is as charming as it is appropriate. It is hard to imagine a more attractive dormitory than Medbury Hall, its modest dimensions and its limitation to two stories assisting the inherent charm of its half-domestic and half-cloistral architecture. And Coxe Hall, for its purpose of a college headquarters, is as perfect in its way as is Medbury for its purpose of a dormitory.

There could not be a more rational

and artistic beginning for the expansion of a small college than these two buildings furnish. Unfortunately, one has seen too many good beginnings spoiled in collegiate architecture by the non-conformity of a succeeding architect to believe without evidence that the promise would be fulfilled. But at Hobart one finds that it has been loyally fulfilled in the next succeeding buildings, insomuch that one would take them, in the absence of evidence, for the work of the same architect as the two pioneers. The gymnasium and William Smith Hall of Science are of the same material, the same construction, and the same style as their predecessors. The difference in requirements and in plan permit, and indeed enforce, differences of treatment quite sufficient to avoid monotony and to give scope for the individuality of the later designer. But his deference to what he found and to what he, most properly, found himself committed are all the more welcome for being so exceptional in additions to collegiate building, instead of being, as they so clearly ought to be, the rule. Hobart has already a model group of buildings and is excellently launched on her architectural enlargement which future designers are under artistic bonds to continue on the lines on which it has been so well begun.



GOLDWIN-SMITH HALL, CORNELL UNIVERSITY.

Ithaca, N. Y.

Carrère & Hastings, Architects.



PANORAMA OF CAMPUS, CORNELL UNIVERSITY.

**CORNELL
UNIVERSITY,
(1868)**

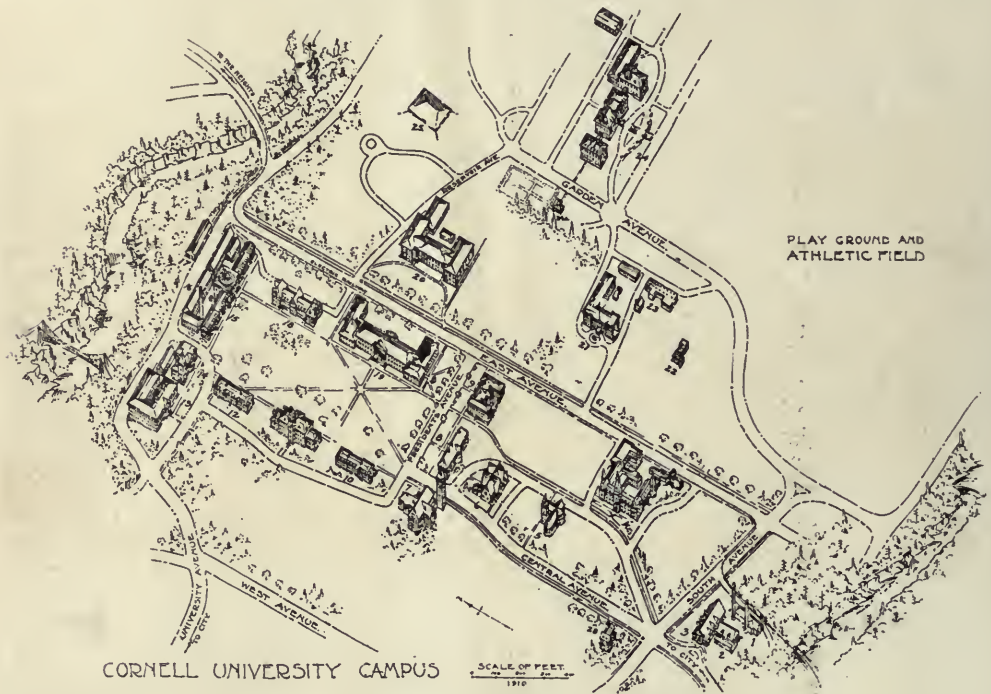
BY RIGHTS, chronological rights, Rochester, having been chartered in 1850, should precede Cornell. But the architecture of Rochester may be disposed of as briefly as the snakes of Iceland in Horrebow's famous chapter. There is no architecture in the University of Rochester. It has some twenty-five acres of land in a situation rather urban than suburban. But it has apparently never maintained any dormitories and thus could in no case have in its building the complete collegiate character. Such of its students as "reside" live in cottages near the campus, which do not aspire to any different expression than the other cottages which have nothing to do with the institution. It built nothing until it was eleven years of age, in 1861, which was a bad time to begin. Anderson Hall, named for the great teacher who was then the president, betrays its date in wearing a mansard but is otherwise free from the architectural vices of the time, being an honest and solid edifice, but of no more interest intrinsically than the dormitories of Hamilton and Hobart we have been looking at, and lacking the factitious interest which their generation or two of seniority give them. Artistically, a more creditable monument to the creator of the university is the statue which confronts the hall, his namesake. Sibley Hall, Reynolds Laboratory, Eastman Hall, aspire to no collegiate or other architectural character and are quite negligible. Carnegie Mechanical Laboratory, as the name imports, is of a very

recent date and of the current architectural fashion, of which it is a negotiable specimen. A group of such buildings would give the campus some character, but the isolated example is hardly worth discussion or illustration.

It is very far otherwise with the architecture of Cornell. Visiting alumni of other institutions are reported to agree that this is the second handsomest campus in America, and, according to Dean Swift, "It is a maxim that those to whom everybody allows the second place have an undoubted title to the first." Most of our colleges are picturesquely placed, and almost every prospect pleases, even where architectural man is most conspicuously vile. But what other campus has such a variety of picturesque-ness? A plateau of more than a thousand acres is bounded by the ravines of swift and headlong streams, falling in successive cascades. Below is the plain occupied by the city of Ithaca. To the right the long initial stretch of Cayuga Lake, almost as wide as the Hudson at its widest, though enclosed between banks of a gentler slope. All this plateau was farm land forty years ago, a great part of it woodland, and a clear field for future building operations. Now it is a considerable town in itself, being occupied by a student population of over five thousand. It is, however, almost as strictly a daylight population as that of the commercial quarter of a great city, for no real provision for dormitories has yet been made. The students provide themselves with lodgings in the city, and nightfall leaves the campus to darkness and to the families

of the professors. The domestic expression which forms so much of the charm of colleges in which the students live as well as work, the "still air of delightful studies" is thus as yet wanting to Cornell. But a beginning is about to be made of supplying this lack, one is glad to learn, and a quadrangle of dormitories has already been authorized. There is not only, one would say, a sufficient demand for dormitories to attract the attention of benefactors to this form of benefaction. There is also ample room

tory on the campus. "Cascadilla Place" is of no other architectural interest than that which belongs to the original dormitories of such country colleges as Hamilton and Hobart, hardly of so much, as it was built during the prevalence of the mansard which deprives the building to which it is superadded of such expression as is imparted by a real and visible roof. The earliest buildings of the university made for itself were architecturally on a parity with this building which it found. "Non regionam di lor."



PLAN—CORNELL UNIVERSITY CAMPUS.
Ithaca, N. Y.

for the housing of a great part of the student body in the university domain, of which five-sixths is still farm land, though devoted, it is true, in large part to the educational farming of the College of Agriculture, the maintenance of which is the condition upon which the university holds a great part of its endowment. Meanwhile, the architecture of the university is entirely public and "institutional." The one building which it inherited with the campus, and which had therefore been in use for a hygienic boarding house, remains the only dormi-

They will continue, doubtless, fairly to serve the purposes of their erection until the university is prepared to supersede them with others which will serve the practical purpose as well, or better, and which will present the architectural expression of the practical purpose which is wanting to these. When that time comes, the room of the pioneers will obviously be preferable to their company, and there will not be a dog to bark at their going.

Meanwhile, the architectural history of Cornell begins with the erection of Sage

Hall in 1872 and of Sage Chapel in the following year. Goldwin Smith, an original member of the faculty of Cornell, has testified in his autobiography to the value of "aesthetic surroundings as an element in education." In truth, given an average of native sensibility, a graduate of Oxford is almost by that fact enabled to qualify as an expert in collegiate architecture. In an address upon Cornell, delivered in England at a time when Sage College and Sage Chapel constituted in effect the architecture of Cornell, Goldwin Smith instanced these two buildings as quite equal in architectural merit to the modern Gothic of his Alma Mater. Considering the polychromatics

applied to their own erections by the architects of English Gothic or of English colleges until the nineteenth century, which is to say not until their attention had been directed to it by the eloquent inculcations of the author of the "Seven Lamps" and of "The Stones of Venice." It is a dangerous mode of design, in that the sprightliness and animation of form and color which it encourages and even demands are always tending to destroy the repose which is more valuable, more essential, than sprightliness and animation, and the architect who essays it thus assumes a responsibility greater than that incurred by him who seeks refuge in monochrome. Butterfield succumbed to



SIBLEY COLLEGE, CORNELL UNIVERSITY.
Ithaca, N. Y.

of Keble, and especially that very trying interior of Keble Chapel, considering even the new architecture of Balliol, which, according to that son of Balliol, Andrew Lang, is "so much more remarkable for point than for feeling," one feels that the Oxford-Cornell professor of history might have made his statement of the case even stronger. The Gothic of these edifices is unmistakably modern, and, even one may say, Victorian. It has little in common with the sleepy, gray monochrome of the masonry of Magdalen and of Merton, delightful and conducive to "the still air of delightful studies" as that is. It is a product rather of the study of the brickwork of North Italy which was not studied and

its dangers in the architecture of Keble, and still more grievously certain cisatlantic designers, among whom one may name, supposing him to be by this time immune to criticism and his work to have followed him, the architect of the Fine Arts Building in Boston, not to name any of the architects whose works are illustrated in this present series of articles. But at any rate these brick buildings at Cornell are not to be numbered among the failures but, contrariwise, among the signal successes of our Victorian Gothic. Sage College, in spite of the roofs of the pavilions which one would so much prefer to see produced to a ridge or a point as the case might be, than aborted by the mansard which denotes the decade

of their erection, is quite worthy to strike the keynote of a more extensive architectural group than that to which it belongs. It is most effectively and commandingly placed on a terrace of its own, and suitable provision made in the plantation for its effective visibility and is well worthy of its conspicuousness by the balance of its masses, the animation of its outline, well within the limit of repose, the successful adjustment and design of its features, and the grace of its detail.

Originally there was no other provision for religious services on the campus than the reservation of a large room in Sage College. But Mr. Henry W. Sage,

the transept a hundred more. Ten years later (1883) the memorial antechapel was built, and in 1898, after the original nucleus had been clearly outgrown, its capacity was doubled by an enlargement which removed the original transept, the original tower, and half the original nave and added two coupled transepts on the same side. In 1883 the Memorial Antechapel had been built by the estate of Jennie McGraw Fiske, a very notable benefactress of Cornell, as a monument to Ezra Cornell, to Mrs. Fiske and to her father, John McGraw. In 1898 the Sage Memorial Apse was added, as a monument to the "second founder," and finally, in 1903, through the liberality of



Goldwin-Smith Hall.

Stimson Hall.

THE QUADRANGLE LOOKING

whose benefactions entitle him to rank among the founders, as well as the most munificent supporters of Cornell, insisted upon a separate edifice for a chapel, and Sage Chapel quickly succeeded Sage College. Like the earlier building, it was designed by the head of the Department of Architecture of the university, who, being also a clergyman, became the rector of the little parish of which the erection of the chapel encouraged the formation. The chapel was of modest dimensions, a single nave, with a small tower containing the organ and a single small transept, serving as a smaller chapel. The total capacity of the nave was four hundred sittings, and of

a son of Henry W. Sage, an additional transept which gives space for a large organ, a small orchestra and a choir of a hundred voices.

These successive additions were all made under the direction of the original architect and hence with all the consideration for the original design of which the case admitted. The resulting structure has still its unity, while it has also the attractiveness of that random and seemingly accidental picturesqueness which belong to the style and which make Gothic, in the right hands, so much the most eligible of styles for additions to an existing building. It is very effective, inside and out, the interior being

decorated not only by an unusually decorative construction, as in the excellent and solid vaulting of the Memorial Antechapel, but by the best that our decorative sculptors and painters and glass workers can do in ecclesiastical decoration, applied with unusual lavishness. There is a third building, known as the Armory, which belongs to this very attractive group, less striking and ornate than the other two; but promoting their expression by its seemly aspect. The additions of a "hall," a library and dormitories would make Sage College a complete architectural as well as "administrative entity," in the sense of the colleges which make up the English univer-

out at Cornell by the Romanesque as well as by the Gothic group of buildings. The Gothic buildings were done by the university professor of architecture; the Romanesque by a student who had undertaken the study of architecture before there was any formal teaching of it at Cornell, but who had resided in Ithaca and grown up with the institution. The buildings, Barnes Hall, Boardman Hall, the Library, which constitute the Romanesque group, do not attain the full effect of the Richardsonian version of the Southern French Romanesque in the hands of the original importer at his best; but neither do they exhibit that exaggeration which was the



Boardman Hall.

Library.

Morrill Hall

McGraw Hall.

SOUTH, CORNELL UNIVERSITY.

sities. There seems to be no reason why this plan should not be followed in institutions which have attained university proportions, as Cornell assuredly has done. The entire student population is over five thousand, while the student body, either of the twenty-five colleges and halls of Oxford, or of the nineteen of Cambridge, is fewer than four thousand.

To the Gothic revival, in Cornell as elsewhere, succeeded the Romanesque revival. What we were saying, with reference to Hamilton, of the advantage of having the architecture of a college done as nearly as possible by architects in constant touch with the institution, is borne

defect of his unusual artistic qualities, nor have they the exotic air which always attended his works. The tremendous exaggeration by Richardson of his structural features did not interfere with their vernacularity. It was rather in the decorative detail that the foreignness appeared. The exaggeration was much diminished in the Romanesque buildings of Cornell, and the conditions forbade any extensive use of carved ornament. What there is, as in the porch of Boardman Hall, belongs rather to the Western Romanesque which subsequently effloresced into Gothic than of the Eastern which is Byzantine and in which Richardson sought his decorative motives.

The tower of the Library may, indeed, have been inspired by that of the City Hall in Albany or by that of the Court House at Pittsburgh. And, upon the whole, the simple and monochromatic buildings of the Romanesque group sacrifice nothing, although the effective saddle-backed tower of Barnes Hall owes nothing, to the preservation of their historical "style." They are constructed in straightforward satisfaction of their practical requirements, put together with a sense of architectural effect which is never allowed to come into conflict with the utilitarian reasons of their being, and they thus retain much of the "home made" and untutored aspect which, given artistic sense, is always an additional attraction. The effect of the group will be much enhanced when a contemplated archway and bridge is completed between the Library and Boardman Hall. All these buildings are fortunately placed with reference to one another, and each is so detached as to conduce to its effective visibility.

Nobody would think of calling Goldwin Smith Hall vernacular or homely in its expression. And yet it would have had such an aspect if it had been left alone, or rather had been developed on its own lines. For here the classic feature which gives the air of factitiousness to the entire structure, the tetrastyle portico in Roman Doric, contradicts not only the surroundings but the building itself to which it is so extraneous an appendage. Nothing could be less like formal classic than the mass of the building. If the roof-windows, here mere holes cut in the roof and merely glazed with inserted skylights, had received the architectural treatment for which they loudly call in the protective and umbrageous dormers which would comport with the umbrageous projection of the eaves, it would be even more visible how irrelevant and impertinent a formal classic portico was to so very unclassical a building.

In fact, the treatment indicated and partly carried out in Goldwin Smith Hall is that which has been adopted for the State College of Agriculture. The endowment of Cornell proceeds only in

part from the private munificence of Ezra Cornell. It proceeds also from the land allotted to the State of New York under an act of Congress which granted such lands for the teaching of agriculture and the mechanic arts. This fund, in spite of the contention that it should be divided and frittered away, was secured to Cornell by the persistence of its founder, aided, or rather instigated, by its first president, Andrew D. White, then a member of the State legislature, who stubbornly resisted the division, and who now, from his residence on the campus, the seat of his honored retirement, is able to see the great results of his foresight and resolution, and to congratulate himself upon them. One result of the conjoining of public and private funds in the endowment of Cornell has been that the State maintains certain institutions of its own in conjunction with the university, and provides for housing them. It was thus that the Veterinary College came to be designed by an architect chosen by the State, and the Agricultural College designed by the State architect. There is nothing cloistral about either of these edifices, as indeed, by reason of the absence we have noted of provision for residence on the campus for any considerable part of the student body, there is very little of cloistrality in the architecture of Cornell. That is the chief of its defects. The Veterinary College is an edifice which might serve any one of many purposes with efficiency and dignity, but which has nothing of specifically collegiate. The College of Agriculture might be a summer hotel with its appended cottages. They form a sprightly group with their lively coloring and their diversified forms, which are, all the same, consistent as well as expressive. The roof-treatment is the expression of what was suppressed in Goldwin Smith Hall, in deference presumably to the portico which would have looked still more incongruous if the indications elsewhere afforded by the facts of the building had been developed in its architecture. It is to be noted in Cornell that the great spaciousness of the campus and the fact that most of it was heavily wooded when

the university began its building made it unusually easy to detach the various groups of buildings so that each group could be seen by itself. One of the chief incentives to unity of style throughout was thus removed; and, indeed, various as have been the manners of building employed, the only real discord between any of the principal buildings and its immediate surroundings is that made by the misplaced classic of Goldwin Smith Hall. Elsewhere, the plantation or rather the deforestation has been so skilfully done as to secure for almost every group or building its most effective aspect. The trees are an important factor in the architecture. And one is compelled to note the horticulture with

as much pleasure as the arboriculture. It would be hard to name another American campus or, for that matter, an American "place" of any kind in which the gardening has been more admirably united with the architecture or in which, upon the whole, art has better seconded nature. The wonderful luck of the university in finding such a site has been attended and followed by an equal good fortune in its development. When the domestic element comes to be added to the architecture, the idea of an American university will be realized on this hill more completely than almost anywhere else; and, to realize it there, much less than usual will be required in the way of demolition.



INTERIOR OF CHAPEL, CORNELL UNIVERSITY.

Ithaca, N. Y.

Chas. Babcock, Arch't.

**SYRACUSE
UNIVERSITY,
(1870)**

THE YOUNGEST university in the State started with a considerable architectural advantage by the fact of its date.

Not that 1870 was what the Germans call a "flower-time" for architecture, but in fact the building of the university did not begin for some years afterwards, and when the aesthetic movement induced by the Centennial Exposition at Philadelphia had begun to take effect. The site acquired for the university was perhaps the best and most commanding that Syracuse afforded, an elevated tract of a hundred acres at the edge of the city.

Here was ample room to lay out a collection of buildings which should have an effect of unity in the aggregate, together with whatever of variety their varying purposes might invite or permit in detail. And seemingly there has been enough money spent on buildings to execute such a scheme handsomely and impressively. The actual result is simply deplorable in the crudity of the parts and the absence of anything that can be decently called a whole.

Syracuse is a particularly unfortunate city in its architecture. Despite its comparative antiquity, for its growth began immediately upon the completion of the Erie Canal, it is as raw in its building as the newest "boom town" of the furthest West. One oasis there is in the residential quarter, Fayette Park, of which the building apparently dates from the thirties, for the familiar and decorous forms of the Greek Revival constitute the architecture of its bordering houses. In the business quarter, rather curiously, the few examples of competency and study and restraint, of which the most noteworthy is a savings bank, are examples of the Gothic Revival, and all seemingly from the same hand. There is a new skyscraping hotel, which is indistinguishable architecturally from any one of a dozen like it, in any one of half a dozen cities very much larger than Syracuse. But the rule is of the hasty, reckless and unstudied compilation of familiar forms which mark the trail of

the "architect." In no city more than in this would the thoughtful and restrained work of a competent designer have been more exemplary and conspicuous, if such a designer had been employed to design the buildings of the university.

"Instead of which," alas, the architecture of the university is of a piece with the architecture of the city, if that expression does not imply a homogeneousness which belongs to neither. An "architect" or a succession of "architects" has been at work on the campus as in the town—the same crudity, the same thoughtlessness, the same illiteracy. There is not a trace of a general plan. The disposition of the buildings in relation to one another is as higgledy-piggledy as the design of each considered by itself. One attempt at a grouping, indeed, there is. The flanking buildings of the Carnegie Library are counterparts of one another in form, and this is so far commendable, even though the repeated design be atrocious. But the intention of uniformity has been baffled even here by the diversity in the tint of the yellow brick of which the two are composed, a diversity calculated to set the teeth of the sensitive on edge. There is not enough difference to be worth noting among the several buildings, except that the eldest are the least offensive. What are apparently the oldest of all attain the comparative felicity of the buildings of the university of Rochester in that there is nothing to say about them. The Hall of Languages and the College of Applied Science are the sincere efforts of an incompetent designer to answer a practical purpose and as such are almost immune from criticism. They have not the outrageous self-complacency and aggressiveness of such erections as the Natural History Building, of which it is so clear that the author has never been "forewarned," with Emerson, "that the vice of the times and the country is an excessive pretension." Curiously, in view of what we have been noting about the street architecture of Syracuse, perhaps the very worst of all, in its random aggregation of unstudied forms and features, is a Gothic building, though its author might prefer to call

it Romanesque; and this building, Crouse Hall yecept, is, most sadly and strangely, the "College of Fine Arts." There is, it seems, a course of architecture at Syracuse, which will fail of its purpose unless it inculcates upon its students the primary necessity of refraining from doing anything like the buildings of the campus.

It were a mockery of architecture to illustrate these things. On the other

contrast to the pretention and vulgarity of the buildings on the campus. And there is another building behind the campus, and which thus does not come into the general view of the campus, which is of positive architectural interest. This is the new and enormous stadium, a piece of what one is inclined to call artistic engineering rather than scholastic architecture, being a construction in reinforced concrete, of which the fea-



THE STADIUM, SYRACUSE UNIVERSITY, SYRACUSE, N. Y.

hand, there are some dormitories belonging to the university, but off the campus, and which so do not come into "the picture" in which "the municipal character of the site" is recognized by making them merely city apartment houses, without a suggestion of collegiate character, which are nevertheless decent and seemly apartment houses, and in gratifying

tures, and especially the chief feature, the main entrance, are a particularly straightforward and expressive treatment of the material and attain a large and impressive picturesqueness. It is out of the class of the other architecture, being the only one that is really worth looking at of all the buildings of the university.





(See Captions on opposite page.)

SOME CENTURY-OLD DOORWAYS IN RURAL NEW ENGLAND

PHOTOS BY



A. C. BYNE



1.—Extreme simplicity wherein detail plays no part, but where the delicate reveal outlining the opening, and the beautiful ellipsoidal curve above the wooden fan, completely satisfy the eye. The house is in Litchfield and was probably built about 1825.

2.—As architectural an example as Massachusetts can boast of, but unfortunately now falling to ruin. In proportion and in well executed detail it is beyond criticism and its honest iron hardware is most enviable. It is the side entrance to the Frary House, built in Deerfield before 1698.

3.—The attractiveness of this simple doorway is secured by nothing more than accentuating its admirably proportioned panels by the naive expedient of painting rails and stiles green. It is the only adornment to a simple farmhouse, but no passerby ever fails to stop and admire it. Doorway and box hedge are nearly 200 years old.

4.—The dignified front of the little bank of Litchfield, recently redeemed by being painted white. It is simply a matter of four well-proportioned columns, a good Doric frieze, and an excellent arched doorway.



A Deerfield example that is a literal copy in wood of a Georgian stone doorway. Made before Colonial Woodworkers had learned the more graceful and more delicate possibilities of their material; in fact it is early enough to still show a trace of Gothic feeling in the lower panels. It is interpreted with as much naivety and innocence of classic proportions as was its prototype interpreted from the Italian Renaissance. Although of the same date as the house, the door was not built *in situ* but was ordered separately from some skilled workman and set up intact in the opening left for it.



One of the most extraordinary things about this excellent piece of work is that it was found in a very small unknown Connecticut town called Bethany. The carved frieze over the arch is unique, in no sense typical of Colonial. Cornice and carved panels of the soffit of the hood are well executed as to suggest that the coarser boxed posts of the porch probably replace original columns. The Palladian motif above the door is full of quality.



An unexcelled end treatment of a house and incidently of a doorway. It is in Litchfield and tradition has it that its owner, before building it, had visited Mt. Vernon. Vignola has been absolutely disregarded in proportioning the columns and the resulting delicacy is peculiarly appropriate to wood. The other end of the house has the same motif.



An ambitious Deerfield door which claims to have been built in 1750, the same year as the house, but is probably several decades later. It is a wooden copy of Georgian stone work even to the voussoirs. The broken pediment here used, became later a great favorite with Colonial builders and was much improved upon.



An unpretentious flat doorway on a Deerfield house. Its lines throughout, even to the leaded glass of the fan, are most pleasing; but its distinguishing feature is the engaged double colonnette each side of the door, with its two members egg-shaped, not round.



A doorway whose every detail is admirable; yet whose most salient appeal is the perfect relationship it maintains with the columnar portico beyond. This fine old Litchfield house, built in 1792, is unfortunately being allowed to fall into ruin.



An example of great delicacy whose spindle columns, by being used in pairs, are made to seem adequate for their work. The hood is so well done that it is a pity the door and side lights are not a more integral part of the whole composition.



A 1770 entrance in Deerfield. The very extenuated doorway would appear less so if the spandrels over the arch had been painted white instead of dark, as no doubt they were originally. It is interesting to note that even in this unpretentious doorway, the pilasters have a most subtle entasis.

EARLY AMERICAN CHVRCHES

BVRTON PARISH
GVILFORD



BENNINGTON
& AVGVSTA

BY AYMAR EMBURY II

WHAT WE ARE accustomed to call Colonial architecture in this country did not, of course, terminate with the founding of the nation, and the term is generally construed to include such work done during the early years of the nation as was a continuation in spirit of the true Colonial. Some effort has been made to denominate this as Georgian, a term which though chronologically correct, is hardly so historically, since while it is perfectly true that the early American architecture was derived from the English Renaissance, as the English was in its turn derived from the Italian, its development was not identical with that in England, but was in character truly national. Terminology is always a matter for open discussion, and if in this presentation of the American churches phrases are used rather in their popular than in their technical sense, it is for the sake of clarity. Nor will any attempt be made to divide those churches of the strictly Colonial period and of Renaissance architecture from later churches of more or less Neo-Classic type.

Architecture within the present borders of the United States during the Colonial period was of a very high plane, and this in spite of the fact that Renaissance architecture throughout the world was in its decadence. It was a decadence, however, unique in that it was marked not by the profuse and illogical use of ornament, and by forms gross and unnatural, but by an extreme delicacy and refinement of proportions, attenuation of the various members and a beautiful and logical, though sparing, use of ornament. The style was, of course, an outgrowth of a similar movement in England, which there culminated in the exquisite detail of the Adam Brothers; here, probably

because of the lack either of concrete examples or graphic illustrations, its development was along more spontaneous and original lines than those of Europe, and at the very end it was infused with fresh inspiration from the revival of interest in the pure classic forms, first of the Roman type and then of the Greek. Since the new blood, thus introduced, was that of the parent school from which the Renaissance architecture itself was derived, the character of the Colonial work was unchanged; it was merely simplified and strengthened, without losing the airy and graceful proportions and naive detail which were its salient characteristics.

The memorials of this architecture are fast passing away, either because their sites are commercially necessary, or because of their perishable materials, but during the last few years a deep and sincere interest has endeavored to preserve at least the memory of its more interesting monuments. Frank E. Wallis has collected in his two volumes, "Colonial Architecture in New England" and "Colonial Architecture in Maryland and Virginia," a number of the more noteworthy examples, especially of residences, while the magnificent "Georgian Period" has included in its compilation a great mass of material from all portions of the United States. These, of course, are but two of many collections of the Colonial work, but strangely enough none hitherto published has separated out for comparison any particular type of building, and none has even attempted to fully cover the whole field.

Unquestionably the most interesting and characteristic of the structures of the period (with some few isolated exceptions) were the churches, many of which are almost unknown outside of their own

localities, and many of which are worthy of preservation, not alone because of their intrinsic beauty, but because they constitute such a worthy series of examples to present-day designers. It has been my aim during the past two or three years to collect photographs of all the better churches of Colonial or Neo-Classical design which seemed to me to possess marked merit, and to cover in this series as nearly as possible all portions of the United States. I have thought it best to exclude those sporadic examples of Gothic which are occasionally to be found and which curiously enough are the work of the same architects who designed the Colonial churches, and with these I have not hesitated to omit from illustration churches whose architecture was uninteresting or uninteresting, no matter what the historical associations might be; and while the date, 1820, has been loosely set as the later limit for the building of the churches illustrated, occasional ones erected after that time in which the full spirit of Colonial work survives will be included.

I have endeavored to discover in regard to each church such authentic incidents in its history as may be significant, not alone in their bearing on American design, but also on American social life, and I have endeavored especially to search out, sometimes with complete success, and sometimes with none at all, the genesis of the designs of the various churches with the names of their designers and their technical training.

There will be published from month to

month in this magazine photographs of the interiors and exteriors of several churches, and historical data pertaining to them without attempting to separate them into kindred groups either by period or locality. It may be as well to here add a few words of generalized statement in this respect; in the first place, the materials are alike in the same portions of the country, while the quality of design varies with the period. This is only what might be expected, but we find that certain portions of the country are far more prolific in buildings of enduring materials and worth of design than others. Of them all it can be fairly said that the Middle States have the best examples; New York, Philadelphia, Newark and New Haven have each a group of masonry structures of interesting and beautiful detail, while in New England, outside of Boston, the materials are almost invariably wood, and the real design was confined to a decorative treatment of the entrance front and the tower. In the South, while the majority of the buildings were erected of brick, for the most part but little attention was paid even to the entrance and towers; and in the Dutch settlements around New York co-existent with pure Colonial architecture we find traces of a strong survival of Gothic sentiment.

The four examples illustrated in this first article are far separated, both by time and space, and while each is agreeable in itself they illustrate the wide latitude in character between the various American buildings.

BRUTON PARISH CHURCH

BRUTON PARISH CHURCH at Williamsburg, Virginia, is an excellent example of the vicissitudes through which most American Anglican churches have passed. The parish resulted from the consolidation of three of the oldest parishes in Virginia, originally known as Middle Plantation, Harup and Marston. Its present name, "Bruton," was a mark of respect to one of its early benefactors, a

certain Sir Thos. Ludwell, whose birthplace was Bruton, in Somerset County, England. The present building was the third of a series of churches erected on the same location after the founding of the parish in about 1674, for the removal of the Colonial capitol of Virginia to Williamsburg in 1699, and the founding of the College of William and Mary in 1693 necessitated the construction of a larger

edifice, and some of the furnishings of the older churches were incorporated into the structure. Completed in 1715, it was in its time a sort of State church, since the Church of England was in Virginia still the established church, and the State authorities were instrumental in its construction. Plans were furnished by the then Governor, Alexander Spotswood, who proposed that the vestry should build the two ends of the church and promised that the Government "would take care of the wings and intervening part." The House of Burgesses in addition said that they "would appropriate a sufficient sum of money for building pews for the Governor, Council and House of Burgesses," and appointed a committee to co-operate with the vestry in its construction. The land for the church and the churchyard surrounding it, with twenty pounds toward its construction, was given by Colonel John Page, who was allowed to put up a pew in the chancel, and Governor Spotswood constructed twenty-two feet of the nave at his own expense, while the wings and crossing were as proposed built by the House of Burgesses. It seems an interesting side light on the regard in which plans were held that the House of Burgesses apparently arbitrarily limited the transepts to nineteen feet projection. The first services in the present structure were held in 1715, and that it was erected on the site of the previous church was determined by the discovery of an old cornerstone bearing the following inscription: "November ye 29th 1683: Whereas ye Brick Church at Middle Plantation is now finished, It is ordered that all ye inhabitants of ye said Parish do for the future repair thither to hear Divine Service and ye Word of God preached; and that Mr. Rowland Jones, Minister, do dedicate ye said Church, ye sixth of January next, being ye Epiphany." The church, as originally completed, was without the present spire, which was constructed in 1769; and the wings were at the same time reduced from nineteen feet projection to fourteen

and a half feet; exclusive of these the size of the church is twenty-eight by seventy-five feet. In 1839 the pulpit was removed and the interior of the church was divided up to form a Sunday school, but in 1905 the old pulpit and pews were replaced in their former positions, and at that time, also, the canopy, with its velvet curtain embroidered with the name of Alexander Spotswood, was unearthed and restored to its position over the Governor's pew.

The historical associations of the church, because of its position at the Colonial capitol of Virginia, are many. The original bell was presented by Queen Anne, although the present one was given by a member of the parish in 1761; the Bible now used was given by Edward VII., and the lectern by President Roosevelt at the time of the restoration of the church, in memory of the three hundredth anniversary of the establishment of the English church in America. Among the members of the church were many of the men most famous in the early days of the colony: Lord Botetourt, Lord Dunmore and others of the Royal Governors worshipped here, as did the Lees, Peyton Randolph, Patrick Henry and George Washington; while during the War of the Rebellion the church was used as a hospital.

As regards the exterior the architecture is of the typical Virginia type: brick laid in Flemish bond, a cornice greatly reduced from the usual Colonial pattern, and the tower somewhat low and heavy; while the interior, simple as it is, is one of the most attractive in America. The details of the woodwork, of the pews with their brass name-plates, of the canopies over the governor's pew and pulpit, and of the pulpit itself, are perfect examples of Colonial quality; while the apparently unintentional contrast between the simple white walls and the rich colors of the woodwork and hangings is far better than the stencil patterns of Greek design commonly employed to decorate the old American churches.



EXTERIOR OF BURTON PARISH
CHURCH. WILLIAMSBURG, VA.



INTERIOR OF BURTON PARISH
CHURCH. WILLIAMSBURG, VA.

FIRST CONGREGATIONAL CHURCH,

GUILFORD, CONN.

THE PRESENT CHURCH at Guilford was the third erected to house its congregation, and its construction arose from the appointing of a committee to inspect the former church and to report whether it was expedient or not to repair and paint it.

The usual old fogies with their line of talk about the good old times were no more absent from that church committee than from those of our day, as is pretty well proved by the preamble to the subscription paper, which recites that "the Meetinghouse of the first ecclesiastical society in Guilford has been built 115 years and has become much decayed and is far from being comfortable in its shattered condition" and that "our fathers within seventy years from the first settlement of the Town with much less means than we possess, with a spirit which did them much honor, erected the present house, which they determined should be, and which was, inferior to none in the State." It was finally decided on February 4, 1829, by the Society of the church to build a new meeting house after a subscription committee had found that the parish would back their sentiment with their purses.

The difference in the methods of church government in the established church in Virginia and the fee churches in New England is nowhere better illustrated than by a comparison of the ways in which the money for this and Bruton church was gathered. In place of state construction or donations by officially prominent members as in the Bruton church, all the members of the church who could subscribe were at liberty to receive pews, or "slips," as they were then called, in proportion to the amount of their subscription. This proposition did not meet with entire favor, some of

the members being in favor of building the church by tax and seating the congregation by age as had previously been the custom, but was finally adopted. The contract to build the church was let to Ira Atwater and Wilson Booth of New Haven for \$6,500, and the size of the church was fixed at sixty feet wide and eighty feet long. The portico at the front projected six feet, and, with this addition and the tower, the total cost of the church was about \$7,400. The pews were held by the original purchasers, and the church was supported by a tax assessment on all its members until 1850, when the members of the society owning pews gave them to the church by a joint deed, and the balance of the pews owned by heirs of the original owners, no longer members of the society, were purchased.

The interior has remained substantially unaltered, up to the present date, except that the original galleries were lowered slightly, the organs built and the interior of the church frescoed as shown in the photograph. The origin of the design of this church from the information which I have at hand can only be conjectural; judging from the methods employed in other Connecticut churches, the size of the church was fixed by vote of the congregation; its builder had no drawings to guide him, but was governed by instructions to follow certain features of other churches fancied by the congregation. Certain points of similarity between the design of this church and that of the Center Church of New Haven, and the fact that its builders come from that town, make it seem probable that the earlier New Haven church was taken as a model and was followed as far as the difference in materials and cost could permit.



Photo by F. D. Burt.

INTERIOR OF FIRST CONGREGATIONAL CHURCH, GUILFORD, CONN.



Photo by W. E. Agnew.

EXTERIOR OF FIRST CONGREGATIONAL
CHURCH. GUILFORD, CONN.

THE FIRST CONGREGATIONAL CHURCH

BENNINGTON, VT.

THE PRESENT BUILDING was dedicated New Year's Day, 1806, and the origin of the design is unknown. It is, however, probably one of the early New England churches, copied in a general way from some previous church, the one in question in this case appearing to be Old South at Boston with the spire modified. The interior has been somewhat altered, the alterations comprising, I understand, the reredos (if a Congre-

gational church can be said to have such an article) and the arrangement of the pews, which were formerly of the old-fashioned square variety. The details of the exterior are of especial charm, and the design of the belfry and doorways suggest that they were copied from "Asher Benjamin's Country Carpenter's Assistant," a book which was the Vignola of its day.

ST. PAUL'S CHURCH

AUGUSTA, GA.

THE ORIGINAL SETTLEMENT at Augusta was a trading post, established in 1736 by order of General Oglethorpe, at which date the town was laid out, and a fort built on the bluff overlooking the Savannah River and was named "Fort Augusta," in honor of the mother of George the Third. The first church erected there was built in 1750 opposite one of the curtains of the fort and near enough to be protected by its guns. During the Revolutionary War, Fort Augusta was three times taken and retaken, and the old church was first appropriated by the Americans as a barracks, and again by the British for other military purposes. During the siege of this fort in 1781 by the Americans under "Lighthouse Harry" Lee the old churchyard became a battlefield, and the church was practically destroyed by an American cannon mounted on a log tower nearby. On the site of the original church the second St. Paul's church was built in 1786, and was succeeded by the

present church, built in 1819, at a cost of \$30,000. Of the interior it can only be said that a small part of the original work remains, the wooden ceiling, the chancel, doorways and the organ being all restorations or modifications necessitated by severe earthquakes which almost destroyed the building.

The most interesting fact connected with the history of the present structure is that one of its pastors was Bishop Leonidas Polk, perhaps better known as Lieutenant General Leonidas Polk of the Confederate army, who is here buried. During the last few years members of the parish and its present rector have done much toward unearthing the early history of the parish as a whole, but of the designer of the present church they have not a word to say. It is one of the earliest of the churches in which the Greek revival entered; and, while the order is Greek, the tower is of pure Colonial design.



Photo by F. D. Burt.

EXTERIOR OF FIRST CONGREGATIONAL
CHURCH. BENNINGTON, VERMONT.

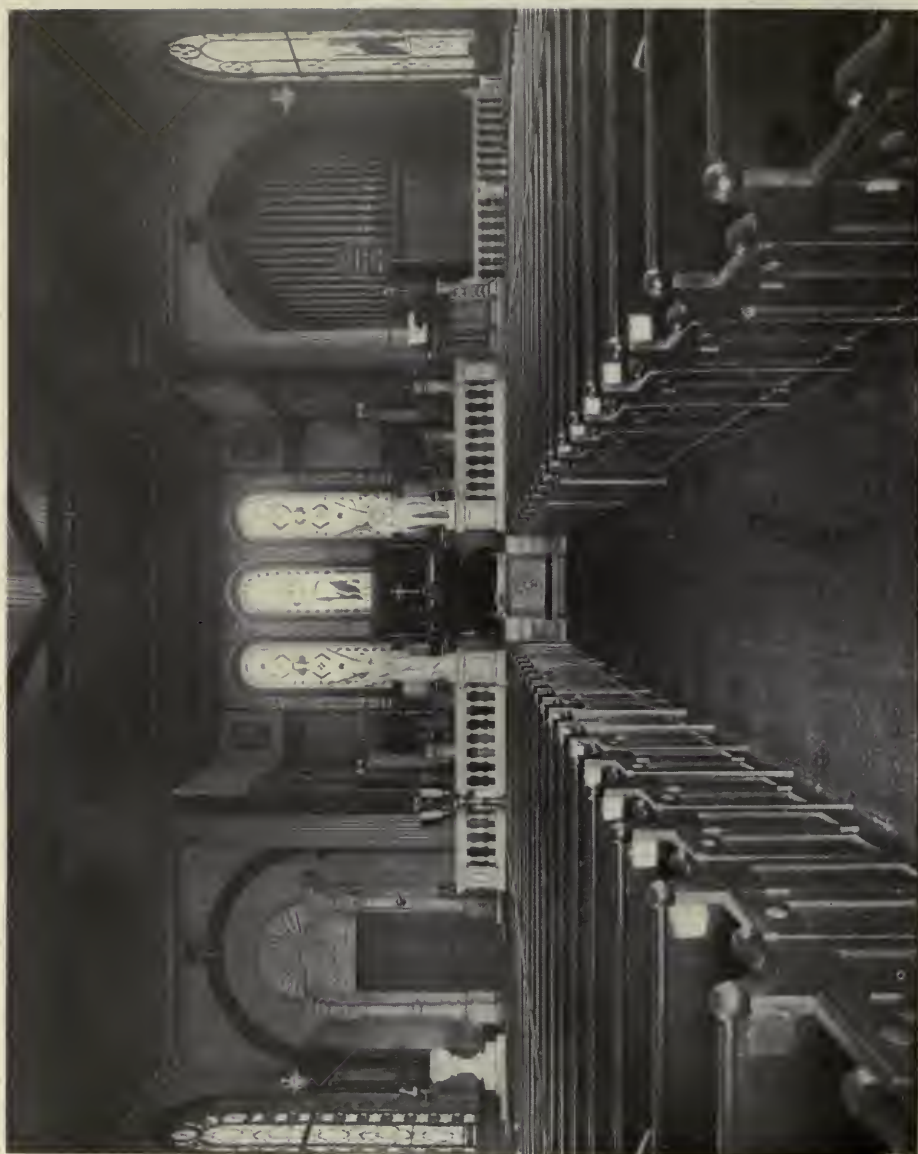


Photo by F. D. Burt.

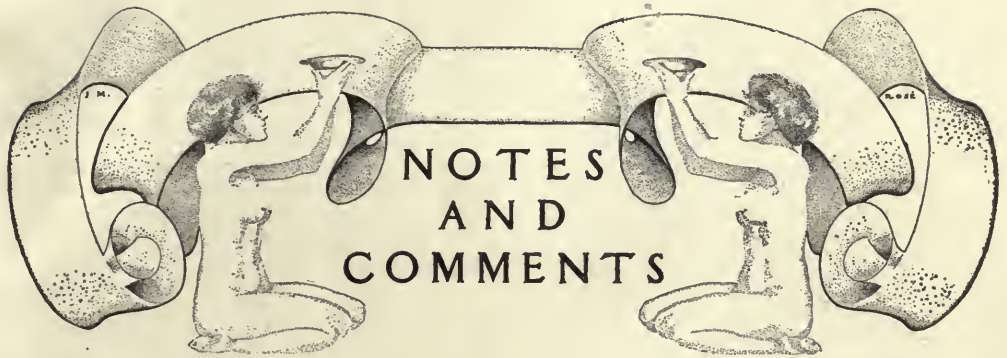
INTERIOR OF FIRST CONGREGATIONAL
CHURCH. BENNINGTON, VERMONT.



EXTERIOR OF ST. PAUL'S
CHURCH, AUGUSTA, GEORGIA.



INTERIOR OF ST. PAUL'S
CHURCH. AUGUSTA, GEORGIA.



NOTES AND COMMENTS

A TRIBUTE THAT TOUCHED.

From Harrisburg have come very glowing accounts of the ceremony at which the George Grey Barnard groups of capitol statuary were turned over this fall to the State of Pennsylvania. Whatever may be thought of the elaborate symbolism of these groups, of the attempt to crowd such a multitude of abstract ideas, however beautiful, moral and uplifting, into concrete form, there is enough of appeal in the separate figures of the groups to affect one strongly—even though the full scope of the allegory be not grasped. And certainly the ceremony seems not to have wanted poetic features, in harmony with the sculpture. The correspondent of the Philadelphia North American describes it as a "tribute to true genius, so fittingly planned and carried out and so faultlessly framed by nature that it seemed almost a prélude to that sublime vision which had stirred the sculptor's soul to light with joyous wonder the faces of the Adam and Eve of the Future—a vision of the vast possibilities of Labor and Love." Through it all "the stocky little" sculptor sat with his head bowed in his hands, "half overcome by such happiness as may be known only by those who have stumbled upward through the shadows into the sunlight of triumph." It was a fine touch—however the circumstance may have happened—that the only extraneous object to distract attention from the sculptures was a single wreath to which was attached a card with these words: "In recognition of the conception, beauty of design, skill of workmanship and wealth of meaning embodied in 'Labor and Love,' with its allied group, this laurel wreath is lovingly laid at the feet of these statues by the parents of the sculptor, Joseph H. Barnard and Martha G. Barnard."

NEW LECTURE COURSES.

Announcements have come to hand within the last few weeks of three elaborate lecture courses on city planning—all by architects. In New York, George B. Ford has started a course of fifteen lectures at Columbia University,—one a week, on Wednesday afternoons. While the public may attend, and there is no entrance examination, for students the course will be credited toward the Master's degree, and toward the degree and diploma in architecture. In England, through the generosity of George Cadbury, of Bournville fame, a lectureship in town planning has been established this fall at the University of Birmingham, with Raymond Unwin as lecturer. Newspaper accounts of the first lecture of the course describe a brilliant audience, presided over by Sir Oliver Lodge and including the Lord Mayor. The lecturer expressed the hope that the course might be of value to "many who would never attempt the practice of town-planning: to the architect, that he might realize his dependence on the engineer and surveyor, and in the design of his building might consider the total effect of the town as more important than the individual prominence of his own building; to the engineer, that he might realize the intimate connection between all his work and the activities and life of the people, and that he might appreciate the importance and function of the designer to give the final perfection of beautiful form to his work; to the student of social science, that he might realize how the life of the community and the form of its city reacted one upon the other."

And finally, from the University of Liverpool's School of Architecture, has come a small pamphlet containing the syllabi of the

various lecture courses given there this year in the department of civic design. Professors Adshead and Abercrombie discuss town planning in a series of twenty lectures, extending through two terms. In nine lectures, stretched through two terms, three other men consider civic engineering and hygiene. To civic law six lectures are devoted. Courses D. and E., by Professor Adshead, take up civic architecture and civic decoration, in ten lectures each; and for Course F., on parks and gardens, Thomas H. Mawson is the lecturer. The headings of the course in civic architecture are perhaps of most interest. In the first lecture there is discussed the dependence of town planning upon artistic and aesthetic considerations—its barrenness if thought of from only the utilitarian standpoint. Lecture two, deals with the expression of character and style in civic design—the ultimate crystallization of character into style, and the influence of tradition. Lecture three is on composition; four, on color and materials; five, on trees and verdure, also on monuments and non-utilitarian furnishings generally. Lecture six takes up the planning of a residential district from the aesthetic standpoint, and seven the formal planning of an area. The eighth lecture is devoted to civic centers and open spaces; the ninth to different kinds of streets; and the last to a historical review of town planning systems—especially to “the modern romantic movement in Germany and the classical movement in America.”

MANLY REPENTANCE

A note in this department last winter described the white glazed building that had been erected in Chester, England, on one of the four original Roman cross roads which still preserve their “Rows.” Attention had been called to the matter by Town Planning Review’s severe arraignment of the lacking sense of propriety which had permitted the garish obtrusiveness of the glistening white material with its gilded carving amid the mellowed brick and toned timber and plaster of the eighteenth century. An attempt had been made, but unsuccessfully, to lessen the incongruity by continuing across the first floor of this building the arcaded walk that constitutes the historic “Rows.” Very remarkably, and encouragingly, the arraignment of the Town Planning Review, the sturdy protest of the Archaeological Society and the strong dis-

approval of Chester citizens had a prompt effect. Within a few months the Duke of Westminster, to whom the building belonged, had the whole front stripped off, and a new façade of half-timber work constructed. It was a dramatic episode, that can not fail to teach a lesson to many other proprietors, especially in England where the prominence of the repentant offender must take it doubly striking. We need a few such episodes in the United States.

M. I. T'S. NEW SITE.

Of much more than local interest is the selection of the great tract of vacant land on the Charles River Esplanade, Cambridge, east from Massachusetts Avenue and Harvard Bridge, as the site of the new buildings of the Massachusetts Institute of Technology. On this tract, larger than Boston Common, with a superb expanse of living waters as its base, there is to be developed within the next few years an educational plant representing more than \$2,000,000 of expenditure. That in the designing of such a plant on such a site the architectural opportunity—and obligation—will be conscientiously considered, is to be expected. But of equal interest with the beauty or impressiveness of the picture to be here created is the contribution which the group will make to the beauty of the Basin itself, in the enhancement of the latter's setting. Indeed, the choice of this site by the trustees of the Massachusetts Tech. creates one of the most noteworthy and interesting of recent architectural opportunities.

From a practical standpoint, also, the choice seems to have been well made. With the completion of the new subway to Cambridge, the institution will be brought very close in time to both Boston and Harvard. It is about midway on the direct surface car line connecting the old site on Boylston Street, where the administration building will be for a time at least retained, with Harvard University; and thus it has the advantages of both isolation and propinquity.

Naturally no details as to architectural plans have been yet given. It may be assumed that the instructors in their own department of architecture will insist upon adherence to the highest ideals, and will give to the problem peculiarly painstaking and loving study. One suggestion which has been made is that it may prove possible to

incorporate in the design a reproduction of the "Boston Stump," that famous tower of the Church of St. Botolph in old Boston, England. The original is 280 feet high, so it may be that, if this should be made a feature, some private gift will have to be made specifically for that purpose. One hesitates, too, over the planning of so large and conspicuous a group of structures to suit a readymade tower, however fine that be, or however interesting historically or sentimentally. But no doubt we may safely leave the planning of the buildings to the men who had the vision to choose such a site—until, at least, those plans are officially announced.

Some interesting
notes on recent German
architecture are
contributed by W. H.
Seth Smith, F. R. I.
B. A., to the English
"Garden Cities and
Town Planning Maga-
zine."

**NOTES ON
GERMAN
ARCHITECTURE.**

He notes that recent art history in Germany has been much concerned during the last fifteen years or so with a "steadily rising movement known as 'secessionist' against purely traditional and conventional rules of art." This has been not less true in literature, painting and sculpture than in architecture. Coming to the examples which he observed during a short trip, he cites "a new church just completed in Ulm, where every feature exhibits an impatience with academic design, a thoughtful optimism, and courage in the adoption of new forms suited for new materials, such as ferro-concrete, and where the treatment, both as to design and texture of surface, is in a fresh and characteristic style." He adds: "The same influence was evident everywhere. It is not too much to say that all the architects we met, practicing officially or independently, expressed, both in their work and in their conversation, their adhesion to the secessionist ideal of thoughtful and free design, while emphatically lamenting and condemning its abuses." He commends especially the big Tietz building in Düsseldorf—"the strong vertical lines carried boldly through all the stories are very picturesque; in short, one has here a happy combination of Gothic and Renaissance principles, resulting in the dignity and refinement required in street architecture." He says, however: "The center of this free art movement is Munich, which has the best school of architecture in Germany. . . . Cologne, both as to ancient and modern work, is most interesting. . . . In Frankfort and Stuttgart there appeared to

be less of this advanced work, but in both these places and at Ulm the new work to the Town Halls was carefully studied and much appreciated." Of course he raves over Rothenburg—"there is not a single discordant note struck in the architectural composition of this wonderful place. Even Nuremberg suffers severely in comparison and should be visited before and not after Rothenburg." Of the other towns, he considered Stuttgart as "beyond doubt" the most beautiful. He observes, also, speaking generally, that "the reaction against academic architecture, whatever its influence may be on monumental architecture, is certainly conducive to the simple and unaffected treatment of the dwellings of the poorer classes. In France the exclusive teaching of Renaissance in the schools has had a most disastrous effect on the small house." Yet even in Germany he rarely saw, he says, colonies of small houses which displayed an architectural treatment "at all to be compared in merit" with that of the Hampstead Garden Suburb in England. But he thought the cottages generally better built, owing to the comparative severity of the German winter. Bavaria he speaks of as "the land of stucco facings. Everywhere from medieval times to our own we see this material, used over rubble dressed with free stone, even in the public buildings. This stucco work is doubtless the prototype of the almost universal rough-cast as applied to middle-class and workers' dwellings, and nothing we saw looked half so well when broadly used in combination with red tiled roofs."

**TO PLAN
OTTAWA.**

That Ottawa, as the capital of the Dominion of Canada, should be planned with the degree of care which has been given to the planning of Washington, is the plea of the Ontario Association of Architects. In a series of strong resolutions, the association expresses its "appreciation of the fact that measures are being taken to materially add to the dignity and beauty of Ottawa;" but it submits that, "in view of the criticisms of certain eminent landscape architects and town-planners who have studied the question recently, it is very necessary that some system should be adopted for the co-ordination of the several works in progress and for the planning of future works as parts of a harmonious whole." It expresses the belief that much which has been done will have to be undone, that there has been striving for

effect by over-elaboration of detail and "the use of a quantity of meretricious ornament;" and it "would respectfully urge upon the Government the appointment of an advisory commission of architects (nominated by the Council of the Royal Architectural Institute), which would study the question from all points of view and particularly in regard to future needs." It adds: "The association would point out the success which attended the appointment of such a commission at Washington, D. C. . . . The greatest heritage that can be handed down to future Ottawa is a well planned city."

PANAMA EXPOSITION IDEALS.

Willis Polk, W. B. Faville and Clarence R. Ward have been appointed an architectural council to supervise the designs for the Panama-Pacific Exposition in San Francisco. The choice seems to have been well made. Polk was with D. H. Burnham for some years and was one of his collaborators in making the San Francisco plan; Faville was in McKim, Mead & White's office in his early days; and Ward is a Western product. All three men have made good with their own work.

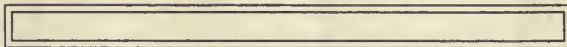
ENCOURAGING WORDS.

In a recent address at Washington, on "The Hope of Art in America," Ambassador Bryce said: "The chief thing is that the people should learn to love beauty. . . . One of the simplest and directest ways of cultivating a taste for beauty is by making the cities beautiful, not only by erecting fine buildings but by giving them a fine setting in natural surroundings. The particular desire to associate the beauties of buildings with the beauties of nature in parks and streets is one of the things in which the people of the United States seem to be setting a model to the world. We in Europe admire what you are doing. Most of our countries are behind you in these matters, but we are stimulated by you to do the best we can, and we heartily congratulate you. It seems to me that you have been set-

ting an example to the world, and you are making Europeans hopeful for the future of art in this country."

AN IRISH COMPETITION.

A very interesting architectural competition which has been decided in Ireland, was for the extension of the Queen's University of Belfast. The conditions were prepared under the advice of Sir Aston Webb, R. A., and "The Building News" says that with him as assessor, a design has been obtained which is almost ideal in successfully overcoming the various difficulties involved. An interesting feature of the competition and its conditions was that in addition to the "schedule of accommodation," the conditions, while leaving it open to architects "to suggest any other sites that they may consider preferable," indicated on the accompanying plans the views of the Senate as to the location of the "various buildings." The fact that out of the fifty-seven designs submitted only a very few show any radical deviation from the suggested positions, induces the reflection that it is probably inadvisable thus to tacitly hamper architects and destroy their initiative by the fear that if they venture to disregard the suggestions of the conditions their chances of success will be meagre. It is interesting, however, to note that the design placed first does depart entirely from the suggestions of the Senate. The successful competitor is W. H. Lynn, and a further interesting fact is that as much as sixty-one years ago he was connected with the architecture of the Queen's University in Belfast. At that time he was serving his articles with the late Sir Charles Lanyon, who was engaged on the drawings of the original buildings. During their erection Mr. Lynn acted as clerk of works. Later becoming a partner of Sir Charles Lanyon, he personally designed and superintended the erection of the library building, and now, a half century later, prepares the pre-arranged design for the University's extension. His main idea is described as the "concentration of the buildings, rather than their dispersal." Sir Aston Webb speaks of the scheme as "a very masterly one."



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