

# The Architectural Review.

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## The Historic Styles and Modern Architecture.

### II.

That most thoughtful and suggestive writer, Mr. John Addington Symonds, to whom these papers are indebted for several encouraging confirmations of the views which it seeks to express, observed, in his recent essay on Culture: "No great and spontaneous growths of art have arisen in an age of erudition and assimilation. The Greek drama, the Gothic style of architecture, the romantic drama of Elizabethan England, were products, not of cultivated taste, but of instinctive genius." Again: "Herder taught this fundamental truth to Goethe: really great poetry has always been the product of a national spirit, and not the product of studies confined to the select few."

All educated architects in France, and lately in our own country, have had their taste cultivated, their feeling for proportion refined, their instincts of form purified, and all their artistic capacities enlarged and enlightened by the study and academic practice of the Italian Renaissance. France is the only nation which has consistently followed the classic dogma outside the schools. Indeed, ever since the battle of Marignano, in 1515, the artistic culture of France has been controlled by the Italian Renaissance. It sends the best pupils of its academy to the Villa Medici every year, so that the classic traditions may be constantly refreshed and purified by draughts at their very fountain-head. From the preservation of these traditions in the practice of architecture there have been the Greek defections of Henri Labrouste and Duc, the Gothic defections of Lassus and Viollet-le-Duc, and perhaps a Romanesque defection in ecclesiastical work, but the characteristic art of the French nation has been classic for three centuries and a half. But, from the time of Francis I. to the present day, this classic work has not only had a distinctive French character, but it has borrowed from the characteristics of every court traits so marked that we recognize a style of Henry IV., of Louis XIV., XV., and XVI., of the Empire, of Louis Philippe, etc., all of them differing from the Italian Renaissance, which was their model. Thus, with a people of thorough training, artistic genius, and imaginative power, the preservation of a style does not take the form of pedantic archaeology, which imitates but which does not create, which, in attempting to recall an ancient spirit, disregards the contemporary spirit, and, in a sort of scholarly inertia of contemplation and study, permits the genius of the current time to go without expression.

It is impossible to say whether the creative genius, even of the French people, if their practice of the national Gothic formulas had not been interrupted at the beginning of the sixteenth century by the irresistible invasion of the Italian Renaissance, would have been able out of this purely native style to develop a style as sensitive and elastic as that which we have been considering. The last expressions of this native art hardly showed marks of fatigue. The wing of Louis XII. at Blois was still Gothic and apparently full of life, and the possibilities of expansion, though erected at the end of the fifteenth century. Yet one cannot study the first French experiment in the Renaissance made fifty years later in the adjoining wing of Francis I., without being satisfied that the time for a change from the old order of things

had arrived, and that the new spirit of civilization demanded a new expression far removed from all the associations and limitations of mediævalism,—an expression of joy, relief, triumph, of which the Gothic tongue was incapable. It was a tongue which had long since uttered its most beautiful words under an impulse which could never occur again. The fundamentally changed conditions of life in the sixteenth century required an architecture different from that developed from the structure of the cathedrals.

On the other hand, it is capable of demonstration that the French graduates of the school of Fine Arts, if the course of history had not constrained them to compose with classic materials, would have found, in some historic style which had never exhausted itself, potencies which they could have developed into an architectural scheme quite as elastic. Indeed, the American graduates of this school, unembarrassed by national traditions and stimulated by a free atmosphere, have not found it difficult even in a brief time to make with such a style a beginning more full of life and promise than any so-called revival hitherto attempted.

But what are the elements in the Italian classic which have made it, in the hands of the French, so much more elastic than the Gothic of the thirteenth century proved itself to be in the hands of the modern English?

We learned among our earliest lessons in architecture that when the Romans, in order to make their empire more splendid, and the symbols of their power more imposing, desired to decorate their massive arched and vaulted constructions of brick or concrete, they seized upon the delicate orders of the Greeks, organized them into a highly artificial system of columns, pilasters, and entablatures, enriched them far beyond the chaste dreams of the builders of the Parthenon and the Erechtheum, and applied them to their work, not as an expression of construction, but as an ornament of pure convention. Vast naked ruins of their vaulted piles still remain in every part of the Old World, but their marble vesture of pseudo-Greek ornament disappeared centuries ago. Although this decorative envelope of their baths, their amphitheatres, palaces, basilicas, forums, bridges, triumphal arches, and aqueducts had no essential relation to the structure which they covered, and although the system of forms, which was thus converted into a mere decoration by the Romans, was a direct development from the structure of the Greeks and a poetic expression of that structure, nevertheless this system, even when merely parasitic to the Roman arch and vault, received at the hands of the Romans a development of its own, which never became entirely capricious and always respected its Greek origin. The elegant Roman used Greek words and Greek phrases in his conversation and in his writings, to enable him to express his growing complications of thought with greater freedom and precision. Every educated Roman could speak Greek and prided himself on his Greek scholarship. Virgil was a Roman Homer; Cicero, a Roman Demosthenes; the Roman dramatists followed Greek lines: but they were always Roman. In like manner, the Roman architects used the Greek formulas in a scholarly manner to confer upon their architecture a degree of elegance and refine-



ment adequate to express their wealth and luxury. But their building enterprises were on a scale so vast and unprecedented that the innate capacity of these formulas to express magnificence was strained to the utmost. From the modest suggestions of the choragic monument of Lysicrates was thus naturally developed the pomp and splendor of the Roman Corinthian; the pure beauty of the Athenian Acropolis was expanded into the imperial opulence of the Palatine mount. But the Romans were too proud of their Greek scholarship to vulgarize what they borrowed from their conquered province. If Greek letters and art had not been imposed upon the Roman mind by their pre-eminent beauty and by their convenient accessibility, what we now call Romanesque art, so far as this art is the expression of the Roman arch, vault, and dome, would have undoubtedly been developed by the Romans themselves, though what forms this pure pagan Romanesque would have assumed it is unprofitable for us now to discuss. The authors of Romanesque art, though they did far more than the Romans themselves to develop the artistic capacities of Roman structure, in rejecting the frank paganism of the Greek orders, gave to this structure a certain spiritual character derived directly from Christian inspiration. The Northern barbarians might have given suggestions to affect the formation of a pagan Romanesque; they certainly would not have refined it.

Thus the Greek orders, in becoming the Roman orders, lost in the main their connection with structure, but they still remained *orders*; that is, each one having grown into definite shape by long usage, and into perfection by the study of the greatest artists in the world, had the force of a dogma; it was associated with, and, indeed, the expression of, an especial political, religious, and social system; it was a creed not to be trifled with so long as the past was respected. But the development which the orders received as decorative formulas was different from that to which they would have submitted if they had remained structural expressions in Rome as they had been in Greece. Yet they are none the less worthy of respect and study on this account. It is true that this development of classic forms under these conditions was not naïve nor strictly logical, as was the case with the mediæval development; on the contrary, it was sophisticated and highly artificial. Their growth was on lines, not of necessity, but of artifice, kept within boundaries defined by certain venerable traditions. The accretions which they received in the course of their progress through history were derived, not from science, but from art, not from economic conditions, but from the creative instincts of mankind. No other set of forms has ever been subjected to an exclusive influence of this sort, none has been used in the service of so many and such various civilizations, and none, therefore, is so closely associated with humanity and the progress of mankind.

Roman civilization was so deeply indebted to that of Greece that its architecture would not have been loyal to its august function to express the essential truths of history if it had failed to be affected by the Greek spirit in just the same way. The innate genius and strength of the Roman character was made visible in the concrete massiveness of their great arches and vaults, and in the ordered complexity of their structures. Its refinement and culture were rather imposed upon it by Greek influence than a natural development of inborn capacity, just as the Greek orders, which are the symbol of this culture, were imposed upon the massive Roman arches and vaults as a decoration. In this service they experienced a certain magnificent sensuous expansion. They were gradually loaded with expressions of the pride, luxury, and power of this dominant race. If the original types in this superb growth lost somewhat of their original subtle grace, assumed when they were still expressions of simple but stately structure, they gained, when used as an ornament, new qualities, for which they were but slightly, if at all, indebted to structure, and which,

therefore, grew directly and unimpeded out of the spirit of the people. Hence came a decorative system so large, complicated, magnificent, and peculiar, that notwithstanding the opposition of schools of purists, which from time to time have arisen to declare that all decoration which is not an expression of structure and use is immoral and depraved, it has exercised and will continue to exercise a powerful influence upon the architecture of all peoples who remember and respect the sources of modern civilization.

When the world was, as it were, created anew by the Renaissance, the Italian masters of the fifteenth century took up these almost forgotten classic formulas, and, by the power of intelligent experiment, gave to them a refinement and an elegance even greater than they had received at the hands of the ancient Romans, and a specific character entirely in harmony with the new civilization. As we have already indicated, the formulas thus modified have since been used successively by all the nations of Europe, and indeed by all the civilized races of mankind, and each one has found in the highly organized system of forms a language capable of expressing the noblest thoughts which can be expressed in architecture, and has so used it that unconsciously it has ceased to be Italian, and has become French, German, English, Spanish, Russian, American, and so on. In fact, the Italian Renaissance developed modern culture.

Now this language, the artful product of so many civilizations, has become a court language, — a language of formal and stately courtesy and often of pedantry, — which naturally only people of cultivation can entirely understand and appreciate. To the vast mass of people it is more or less unintelligible, and therefore apparently they take but little interest in it. Moreover, the artist who speaks in this language finds himself more or less preoccupied and clogged with classical reminiscences and precedents. His culture supersedes his originality. He is thus hampered in two ways. Yet he delights to design in pure Renaissance, to recall in his work the most delicate and beautiful details which he has seen mellowing in the palaces of Rome, Venice, and Genoa, to quote from the pages of his Letarouilly, to be exact in his use of classic precedents, to reverence the works of the masters, and thus to be another agent for the preservation of classic style. This practice, like that of virtue, is its own exceeding great reward; but, as in classic music, it requires knowledge to appreciate it. He has no public who can stimulate him with its applause, or correct him with its censure. Self-culture is absolutely indispensable, but it does not in itself create a living art. The scholar, whose mind and heart are so prepossessed by his classicism, is not unlike the euphuist of the fifteenth century, whose affected but copious vocabulary, whose alliterations, consonances, and verbal antitheses, however fine in themselves, and however they may have ultimately contributed to the flexibility and verbal resources of the later English, were quite unintelligible to people of mere common sense.

When the board of architects who were summoned from various parts of the country to assist in the designing of the principal buildings of the World's Columbian Exposition at Chicago, began to consider together in what style the principal buildings, forming the great court of honor at Jackson Park, should be composed, they had no difficulty whatever in reaching a decision. In the entire absence of any distinctively American style capable of giving adequate expression to our position in history, it was evident that the great court wherein the guests of the nation were to be received, and where they should be welcomed with stately ceremony, should be surrounded by buildings of a style most associated with modern civilization, a style so organized and accepted that personal fancy or caprice should have the smallest possible scope in it. It was, therefore, decided that the work should be in classic as pure as our scholarship could command,



and on a scale commensurate with the intention of our hospitality. By this decision it was not proposed that the architects of our country were to pose before the world as the conservators of traditions, but to show that the youngest of the nations respects and understands the past and acknowledges its fundamental indebtedness to classic art; in a wider sense perhaps, that the grandeur of the work which America is now doing in the world is in reality based upon a wise conservatism, and that our civilization does not affect to be independent of the experience of mankind in history.

In applying this ordered and established historic style to the great buildings of the Exposition, though it was agreed that, as nearly as possible, a common module of proportion should be used, that the height from the grade line to the top of the cornice should be sixty feet, and that each building should include along its entire frontage an open portico, the result has not been a tedious monotony, but a variety in unity as marked as it is possible to conceive. Such results, so orderly yet so various, could not have been accomplished by the use on a similar scale of any other style known to us. No Romanesque style, no style of the Middle Ages, no Oriental style, whether Indian, Arabic, or Saracenic, has been developed under such conditions as would have made it possible to revive it in the buildings of the Exposition without converting it into a romantic masquerade, in which the personalities of the architects would have inevitably intruded themselves to such an extent as to deprive the *mise en scène* of its unity of effect. We should have procured variety, but the variety would have been capricious and disorderly; it would have represented, not the discipline, but the diversity of our knowledge.

The historic styles are divided by their essential conditions into two great classes, viz., the classic and the romantic. Now, when we are considering the question as to the advisability of preserving the integrity of the styles in modern practice, the fundamental difference between these two classes is forced upon us.

Taking the Romanesque, as perhaps at present the most familiar of the romantic styles, on account of our recent prolonged experiments with it, it must be evident that it can be of no possible use to us if we treat it as archæologists, and attempt to preserve its integrity as an historic style, to repeat with unimaginative fidelity the rude vigor of its undeveloped detail. It can only serve us in our efforts to develop modern style by applying, not its letter, but its spirit to our modern building necessities; and these necessities, both of structure and use, differ so fundamentally from those which existed in the eleventh and twelfth centuries in Normandy and Auvergne that, if we hamper ourselves with the antiquarian conformities of this style, we are simply affecting to be rude when we ought to be refined, to be strict when we ought to be free, to dream in the past when we ought to act in the present, to restrain our inventive powers when we ought to be giving them the largest liberty. With a romantic style we can only progress by testing its remotest possibilities of expansion, while preserving, as far as possible, the spirit which gave to it character and expression. If the style, like the pure Gothic, does not admit of such expansion, it of course cannot be made the medium of progressive architecture. A modern church is as different from a mediæval church as a modern mansion is different from a "moated grange." Mere archæological loyalty to mediævalism cannot satisfy such a problem. At this point our safety is in the discretion and training of the scholar, our danger in the license of ignorant invention.

The value of education in giving discipline and refinement to the mind and in enabling it to appreciate the true spirit of the historic styles, and their proper relations to the civilization of our time, has never been so emphatically vindicated as in the Romanesque revival begun by Mr. Richardson. A survey of

the broadening field of effort in this movement will clearly prove that the imitations of the uneducated have been coarse, vulgar, affected, and capricious, and are a drag upon its progress; while the experiments of the trained intelligences of the profession have, so far as we can see, gradually eliminated from the style its archaic elements, which are out of keeping with the modern spirit, and have permitted its finer possibilities to be developed far beyond the apparent promise of the ancient monuments. These experiments have of late been conducted, not with the purpose of preserving the integrity of a certain historic style, but, as the style had never been brought to perfection and thus exhausted, to ascertain whether its hidden potencies could be developed so that it could be used in the service of a progressive and living modern art, without losing its primary virtues of vigor and sincerity. It has been proved that the style was not so entangled with "a creed outworn," and not so indissolubly a part of a superannuated system of building that its desirable qualities could not be used with good effect, and indeed with the promise of a brilliant future in modern work. These desirable qualities are recognizable even in work where modern structure and modern necessities have been most cruel in their exactions and most inconsistent with the preservation of the integrity of any historic style. The style has borne the crucial test of application to a narrow frontage crowded with windows and ten or fifteen stories high with reasonable success. It has been applied to modern churches, dwellings, schoolhouses, libraries, and public buildings of all sorts, and its capacities do not seem to be exhausted. There has been of course plenty of wearisome iteration of familiar motifs; but there has also been a steady progress of development, much more marked than was exhibited in fifty years of experience with the Gothic revival.

Thus the proper treatment of a romantic style in modern work is not to preserve it with the loyalty of the antiquarian, but to develop it with the freedom of the artist. It should be revived, not to control the faculties of designing, but to be controlled by them. On the other hand, classic art presents itself to the modern architect with all the majesty of authority and all the imposing beauty of a perfected language of form. It has expressed the highest civilizations that mankind has achieved, since the Renaissance; it has been formulated outside the restrictions of structure into various purely decorative systems, each representing the most advanced culture of its time. The Gothic purists have stigmatized it as immoral, because, in its modern forms, it is not a growth from mechanical conditions of construction, and consequently does not stand for any idea of truth. They have aimed to prove that to design in this style is not to advance the art of our time by a process of development, but to retard it by superstitious reverence for mere formulas, stiff with traditions, and sophisticated by the pedantry of schools. The obvious answer to these objections is that conformity to classic art and to its historic derivations, with its dogmas of perfect proportion and more or less absolute detail, is to the modern architect a constant service of refinement and purification. In confining his work within certain strict artificial limits, it gives to his study of detail a finer and more discriminating tone and calls for a higher quality of invention. It elevates the composition of ornament into a region of more delicate and more perfect art. The mental effort which this composition compels brings into play springs of human action far more subtle and delicate than those which are touched by the less highly organized styles. If it is our duty to express with our art the civilization of our time, this function could not be fulfilled if we should neglect the style which calls for the exercise of the finest capacities of our culture. Renaissance architecture, in its innumerable manifestations, has been the chosen language in



which the greatest architects and most advanced societies of the human race have expressed themselves for more than four centuries. Everything that has been achieved during that spacious era in poetry, in music, in painting, in sculpture, is correlative and coincident with it. In all that it has done it has remained loyal to the formulas of the classic orders, and upon these perfect systems of proportion has been embroidered the essential spirit of all the modern civilizations. By this accumulation it has become the repository of the highest and most beautiful thoughts of mankind which can be expressed in form. We have no doubt that the most cultivated, most learned, and most refined ideas of our race will continue to be expressed in this eloquent language for centuries to come; and though the necessary conditions of these expressions must continue to be the preservation of the integrity of the classic style, we shall see in the future variations upon this august theme at least as marked as those which exist between the Renaissance of Florence, Venice, or Rome, and that of Paris, Madrid, or London.

It is true that the most admirable qualities in the styles of the Renaissance are too technical and artificial to be fully appreciated by the people whose sympathy it should be our effort to win; nevertheless, a great part of what civilized man has to say in architecture can never be said so well in any other style.

The Gothic, the Romanesque, the Saracenic styles all grew out of special conditions of life. Certain races of mankind at certain times have developed these styles, carried them on toward or to perfection, and abandoned them, leaving their monuments along the highways of the world as marks of civilizations outgrown, of political or social systems which had no longer any excuse for existing, or which had been conquered by systems more powerful than themselves. It is certain that more fertile germs of new styles may be found in these than in any of the classic formulas, because the vigor of life is in the primitive types, unconscious of their strength, while in the classic formulas we may discover only its culture and refinement.

No one can predict whether the architecture of our own time is to advance on classic or romantic lines. But it is certain that this advancement can be secured only by preserving the integrity of the former, and by developing the latter with the largest liberty to the utmost limits of their hidden powers. In the former the modern spirit will continue to find expression unconsciously and without intention. The finer elements of this spirit must become visible in the Renaissance of the future, as the corresponding elements of the character of all the nations which have used this most potent art have been revealed in the Renaissance of the past. In the romantic styles, on the other hand, the modern spirit will find its expression by conscious effort to develop them. We may perhaps fairly expect that the most obvious advances toward the establishment of a modern style will be made on romantic lines because of their flexibility to modern structure. Yet classic art will always be with us to elevate and purify our ideal, and to correct the inevitable tendency of the modern mind to wander in regions of unprofitable invention. Will the architecture of the future grow out of some strange amalgam of these conflicting styles, as yet unattempted or unimagined; or will the science of construction, with new materials and new methods, work out at length an architectural fulfilment, independent of precedent? The evolutions of our art are too much involved with unknown conditions of human life to permit us at present even to approach a solution of this problem.

HENRY VAN BRUNT.

## Corroyer's Gothic Architecture.

In a country like ours, where from stress of circumstances we are forced to look abroad for much that is good and noble and

great, where we cannot find all that is best in music, art, and literature among ourselves, in a country where many carry this to such an extreme that music is no music unless it be German, and pictures not art unless signed by Corot, Troyon, or Courbet, it is refreshing to see occasionally the superb sense of superiority with which the Englishman views his isle and all and everything that it contains, and the Frenchman sees in his country the only great country, and in his countrymen the only great types of all that is best and noblest in the professions and the arts.

M. Corroyer, while giving us a most scholarly summary of what might from his point of view be termed the Rise and Fall of Mediæval Architecture, sees in its rise nothing but the steady advance of French artists, who develop and make perfect a beautiful idea, and in its fall a wonderful French people who appreciate, before any one else, where this mediæval work is deficient, and who turn and rend it merely to show to the world, to Italy even, what true beauty is to be found in the classic.

Laying aside, however, this overweening French arrogance, which lays violent hands on all that is good in any and every country of Christendom, and claim it for its own, the book is a somewhat dry, and yet soundly critical analysis of so-called Gothic work. M. Corroyer writes from the standpoint of a schoolman who has little sympathy with, and less love for, that glorious work of the thirteenth and fourteenth centuries, which has been and ever will be a marvel to all ages. Nor does he show any appreciation of the true spirit which lay at the root of all their work and gave real meaning and force to it; that spirit indeed which brought it into existence and made its life a possibility.

The old points against the flying buttress are well and forcibly put and clearly illustrated, and there is a serious charge of carelessness for truth (the essential quality of mediæval work) in the exact repetition of buttresses for main and secondary piers where the work to be performed is different. This fault, which impairs the truth and adds nothing of beauty, but rather detracts from it, is seen in Laon, Notre Dame, Sens, Bourges.

Far more important, however, than this unnecessary buttress building is the use of false bearings which he points out in Amiens, Beauvais, and elsewhere, where the crown of the flying buttress or the buttress receiving the thrust has no true bearing, and where the failure of a single part would involve the whole building in ruin. To such folly were they led by extravagant ambitions.

It is, of course, valuable to have thus clearly pointed out the defects of a great system, but where the critic can find time only for this, and can pass by all the noble qualities of such a masterpiece as Chartres with but a few cursory and half-patronizing words, and in a book on so large a subject can mention English or Italian, German or Spanish, contemporary work merely to claim for France all in it that strikes his fancy, it seems hardly to deserve rank as a work of true criticism.

The review of sculpture is admirable, and it would be well if we could to-day imbibe some of the spirit which made all sculpture, whether of figures or of foliage, part and parcel of the architecture. It seems strange, however, that hardly more than a passing word should be given to the wood carving which gave us the stalls at Amiens, and the glorious screens and stalls of England, Germany, and the Netherlands.

His words about stained glass are brief and to the point. I wish that all our artists in glass in this country had them engraved on the lintels of their studios: "Stained glass demands simplicity in composition, sobriety in execution, and an avoidance of naturalistic imitation. A truly decorative window has no affinity with a picture." This admirable dictum is, by the way, but a quotation from Didron.

The concluding chapters on civil architecture are interesting, though hardly as comprehensive or scholarly as the similar essays of our standard French authority, Viollet-le-Duc. It is somewhat amusing to note how in the end, when telling of town halls and belfries,—the great pride and glory of Flanders and the Netherlands, where there is hardly a chance for France to get in her word edgewise,—even here we find that France gave the first hints to these countries, and so without her we should never, perhaps, have seen the Cloth Hall at Ypres, the Belfry of Bruges, or the Brussels Town Hall.

The book is profusely illustrated, but the illustrations are almost without exception commonplace if not actually ill-drawn, and by no means what would be expected in an important work by one who is surrounded by students of the Ecole des Beaux-Arts.



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"Civilized man cannot live without dining," applies not only to the individual, but to any group of kindred spirits that come together ostensibly for other purposes. Whatever may be the assumed reasons for meetings of professional men, there is no doubt that the object is materially assisted by a good dinner. Social amenities soften and make interesting the driest of subjects, and an hour at the table leaves one disposed to pay more attention to postprandial remarks. It would seem that there is needed something more than promise of mental excitation to bring men together, and that the appeal of physical satisfaction is the most effectual complement to a promise of intellectual feasts. At all events the custom of having social dinners amongst the architectural fraternity before discussing professional questions is becoming an established one. The Institute of American Architects is still a young society. Its members, until very recently, have been few; it is only beginning to make itself felt. Its Chapters in various cities, which a few years since were more matters of conjecture than active organizations, are increasing both in number and in membership. There were formerly but few meetings during the year, and the annual convention, at which ponderous matters were discussed. Unless there was some burning question to be settled, the attendance was small, and after the interest attending the comparison of opinions had subsided, but little united action was taken until the next convention. As a result, the Societies of American Architects, though they have been known to exist by the public for some years, and their schedule of charges has been a shibboleth which the client has sometimes failed to comprehend, have not been acknowledged factors in educating or fostering public taste, in advising in matters of important architectural work, in being in any way the powers in the community which they might become. The men at the head of the architectural profession are as well educated and as able as those in the profession of law and of medicine, yet while there is an American bar, and societies of physicians, to which a membership is a credential, the American Institute of Architects is but a feebly recognized factor in events. The reason is not far to seek. It comes from lack of united action and of personal interest among the architects. When stimulated by meeting with their contemporaries, they are energetic in proposed action, but each, alone, busy in a profession in which much time is consumed by mere presentation of ideas in visual form, the intended reform is forgotten. It is then certainly to be advocated that architects should meet each other and that they should take united action more

frequently, that they should know each other better. The popular error of the "artistic temperament" does not apply to the established architect. He has too great a necessity for being in touch with business men and business methods to be uncertain in his opinions; he has a well-established common ground of agreement with his fellow-architects, *i. e.*, that of thorough and well-expressed construction. Architects can and do work together well, and have as few jealousies as any class of people in the community. The question is then, how they shall become more united in action, more of influence at large. It would seem that the monthly dinner, the uniting in architectural clubs, and the sending of delegates to committees in neighboring cities, is the beginning of a desired state of things. The acquaintances and friendships that are formed, the better knowledge of each other that comes from personal contact, the *esprit du corps* that is so necessary before any actual work can be ably done,—these are beginning to be formed by the monthly dinner.

In regard to what the architect might do for the public good, there is much. First in importance is what they are already doing, proving to the government that a single government architect is an impossibility; that public buildings should be, as the World's Fair buildings were, put in the hands of the ablest men in the country. But apart from this there are certain things that the public need to be told: that a public improvement is, in the end, a private gain; that where in the midst or in the immediate outskirts of a great city there has been a public park or boulevard laid out, or building erected, in most cases the neighboring private property has increased in value more than it otherwise would have done; that public improvements are therefore to be advocated by real-estate owners and brokers, the only people who can suffer being those whose property is taken by right of eminent domain; that the erection of inferior buildings upon superior sites is a distinct detriment to neighboring owners and to the public, and should, therefore, be made legally impossible; that good exteriors are only second to good interiors in property improvements.

There are two cases which we recall which go far to prove our views in these respects. In the city of Boston, when the Public Garden was laid out, there was a question as to whether part of the expense should not be covered by the sale of the land on the east side of Arlington Street, so that street would have houses on both sides, the backs of the houses on the east side having a view over the Garden. It was argued that the Garden merely completed the Common, and that this strip of land would sell especially well, as the houses erected upon it would have a garden front. Mr. Arthur Gilman, the architect, seriously objected. He held that the Garden was not a termination, but an approach; that it should form a foreground for residences upon the west side of Arlington Street, and that Commonwealth Avenue should start from its axis. He carried his point, and the one metropolitan and monumental portion of Boston was the result, and the value of property upon the Back Bay was materially increased thereby.

In Philadelphia there is now a proposition to lay out a great boulevard leading to Fairmount Park, the approach at present being not only mean, but dangerous, as it skirts the tracks of the railroad. The scheme of the boulevard itself is liberal and excellent, but the municipality intend to stop their work at the sidewalks. The boulevard will cut diagonally across narrow lots belonging to private individuals. These lots range from a minimum of twenty feet in width to an average of forty feet. The natural result will be that a noble avenue will be flanked by mean buildings of varying widths and without monumental character. The obvious remedy is for the city to take one hundred feet on each side of the boulevard, lay it out in rectangular lots of a minimum width of fifty feet, and thus make it possible for build-



ings of a monumental character to be erected. This is being advocated by the architects, and it is worth being considered by the city.

Speaking of Philadelphia, we recently spent a day there, being more than ever impressed by the architectural atrocities so frequent in its streets. It is now what we feared the Western town would become, but which the Western town declines to become. There is no city in the world where the people are so blind to crudities. One enters the Pennsylvania station and finds at once that units are here of the child's building block order, that primary colors seem to be the only ones acceptable to the public taste, and that material is to be used in chunks. Passing out of the station one is confronted by the sixteen million dollar municipal pile. This building does at least attempt to be respectable by complying with the formulæ of the architectural orders, but the use of these orders is so ignorant that the result would not be commended in any architectural school in the country. The entrances are so meagre, the passage through the building so contemptible, that it is with positive relief that one enters the interior court, which has at least the merit of being comparatively simple. What the tower will become is difficult to imagine. It is already too big for the building. Near by are several buildings in which appears, in crude masses, the villanous green stone, known we believe as serpentine, but which fortunately is almost purely local in its use. The next building of importance is the Academy of Design. The exterior of this building is pitifully bad, but it is as nothing compared to the interior. Imagine an art building in which the walls of the vestibule and entrance hall are covered with a diaper pattern of a short gold diagonal line tangent to a curved stem carrying a crude Gothic flower, both line and flower shade-lined in black and repeated *ad infinitum* upon a field of flagrant scarlet vermilion; and as if this was not enough, the same line and flower, which resembles a fish-hook, is incised upon each block of the stone dado about the walls. It would be a charitable deed for some one to tint the walls of the Philadelphia Academy of Design in quiet, soft grays, greens, or reds. We do not usually intend to indulge in personalities, except they be in praise; but there is one element of Philadelphia architecture which cannot be justly considered, unless we mention its author, we mean the work of Mr. Furness. Personally we know Mr. Furness to be an earnest and hard-working architect, but we disagree very decidedly with the results of his labor, or perhaps it would be more nearly the truth to say they disagree with us. Mr. Furness's work is individual and unmistakable. It is work which is decidedly conspicuous, and is aggressive in its demand for attention. We have tried very hard to find a virtue in it. It does not seem to be good construction, for it does not economize material. It is not good conception, for it violates laws of symmetry and of scale of parts. It certainly makes no pretension to refinement, neither does it attempt to have dignity. As far as we can determine, it tries to impress with whacking detail of unexpected and hitherto unknown forms, and in this it succeeds, but to us the impression is not pleasant. We always leave Philadelphia with the feeling that a community which can tolerate this uncouth originality will require a new generation to be born before much good architecture can grow in its midst. There are signs which seem to indicate that this new generation is coming to the front. Mr. Day's Art Club, especially the long side, is of very excellent character, refined, studiously proportioned, and in excellent scale, and many house fronts by Cope & Stewardson, Wilson Eyre, and Mr. Day show that extremes are apt to meet, and that the vulgarities of the larger Philadelphia buildings are confronted with the unusual excellency of the work of these men.

But these examples are for the most part upon narrow streets, and as yet merely serve for foils to the larger and more conspicuous stupidities about them. Let us hope that they are the harbingers of a change that is sadly needed.

The architects in the different cities have sent in their drawings to be sent to the Exposition, and there is seen to be a great lack of academic work. Most of the drawings are perspectives in pen and ink or in color, intended to represent more or less with truth the appearance of the building when completed. Carefully studied and rendered elevations or details are few, plans and sections still fewer. In fact, this promises to be a popular exhibition, not one for architectural students. This is natural, as drawings in offices are now divided pretty completely into three classes, the perspective to show the client, the rough studies which are the architect's means of developing his work, and the working drawings. Neither the studies nor the working drawings would be presentable in an exhibition. They might prove of great interest to architects, but would be incomprehensible to the public. The carefully rendered façades, plans, and sections of the schools seldom exist in the offices, consequently it is the perspective which comes to the front in an exhibition. We cannot help wishing, however, that there were more plans, sections, and elevations shown.

The late exhibition of the Architectural League in New York was in some respects a remarkable one. For the first time in our progress in art, there appeared a collection of work of decorative art which can fairly be said to have been equal to similar exhibitions abroad. The walls of the great gallery were covered with design and executed work which were unusually excellent. Sculpture, painting, and the industrial arts were alike of exceptional merit, and it can be safely said that no work of inferior character was shown. This is the more remarkable as we have only begun to employ the industrial arts intelligently in this country, we scarcely appreciate the correlative value of these arts when employed together, and we have few schools that teach decoration, or teach it intelligently.

Much of the work is imitative, much is the result of foreign training, but it is above all things appreciative and devoid of eccentricity.

For American art to cease to be erratic is for it to become at last worthy of attention. So long as we have insisted upon doing the sensational thing, the novel thing, we have failed in producing the really beautiful thing; now we have curbed our desire for originality, we have made a long step towards commanding a thorough respect. The decorative exhibit at the Fine Art Building in New York marks an epoch. There is no lack of vitality in it, there is no purposeless following of precedent; but there is a very marked appreciation of the limitations of material, of the subordination of ornament to use, of the organic and orderly quality of all good work.

At last there is an exhibition which can be taken seriously, which is worthy of criticism, and which is distinctly excellent. We do not mean to unduly praise any one profession, but it seems to us that in the development of the iron work, the stained glass, the wall surfaces, and wood and brass work, that architecture has been a very active power, that many of these have been strongly influenced by the excellence of the buildings in which they are to be incorporated, and that the influence of architectural styles has restrained to a great extent the erratic quality of the accompanying industrial arts. Not that architectural styles are matters of paramount importance, they are merely the development of constructional necessities; but they have been organic in their growth and evolutionary in their character; neither of which has been, until recently, American decoration. The most important decorative work shown is that of the sketches for the domes



of the Liberal Arts Building at Chicago. In all of these the centre of the domes have a characterless treatment of centres, that of a blue sky with birds or figures or clouds floating about in it. It is a meagre and unsatisfactory solution of the problem, a solution which never deceives. Blue may be a thoroughly good color for the centre of a dome, it retreats well, it suggests space, etc.; but a surface because it happens to be overhead requires no less attention than if it is a perpendicular wall. All of the domes need a decorative treatment in their centres. The pendentive figures are often excellent. The chief lack in their treatment is that few of them fill the spaces, they seem so isolated and disconnected with the surrounding architectural forms. Mr. Blashfield's alone fully satisfy in this respect. All the decorative figure work would be materially improved by association with decorative borders. It requires merely a comparison of this work with the frescos of Perugino in the Collegio del Cambio, of Aretino at Orvieto, or with the frescos at San Francesco in Assisi, to be convinced upon this point.

The stained glass, with the exception of a vicious combination of very beautiful glass, a sort of *tour de force* of parrots and a goldfish globe, was interesting and fine in color. There seems to be a growing perception that stained glass is a mosaic of a larger growth. There is but little doubt that the opal and ripple glass which is so essentially American is a very noble material; that it might be made even more glorious than the old windows, but it has been villanously treated. We are not particularly enamoured of the painted window. We believe that glass of great beauty is best when the lead lines alone are used, excepting in such parts as painting is necessary, such as in the faces and hands, but we thoroughly appreciate the English dislike of our opalescent windows as we have treated them in the past. The use of too large pieces, of no concentration of interest, of no massing of detail, of glass which take different colors in different lights, has all tended to make our glass eccentric and uneasy, and often disagreeable in effect. The knowledge of better treatment appears in the glass at the League Exhibition.

The architectural exhibit was not as encouraging: all the best architecture seems to have been done in Chicago. The tall office building in New York is a thing of shreds and patches, without an idea, except that of piling story upon story. The perfectly frank and unmistakable treatment of a tower, that of a strong base, a simple wall, and the richness of treatment all at the top, seems to have been forsaken, and the result is lamentable. The country houses are becoming less eccentric and, consequently, better, but there is still much to be desired. The attention which is being given to Renaissance treatment, while producing in some direction excellent results, is already, in the hands of inferior men, resulting in formal, dull, stupid façades, *sans* proportion, *sans* detail, *sans* everything. It is useless to expect perfection, but it might be as well to remember that formalism is not always commendable.

## Current Magazines.

As one looks over the architectural journals from week to week, one is tempted constantly, in spite of one's self, to comparison of the work done in different countries, and cannot help being struck again and again by the distinct national characteristics that reveal themselves. This is a trite remark, doubtless; but, in view of the nonsense which still crops up now and again, — though perhaps in a more shamefaced way than used to be the case, — with regard to the invention of a national style, it is worth while to reiterate that any change or modification of style is something that must come of itself, as it were, if at all, and that in art the only national differences of value are those which are the natural

and inevitable outcome of real differences in national character and national life. Whatsoever differences we have developed in our two hundred and odd years of evolution and separate existence will inevitably show themselves in our artistic endeavor, and to strive after a forced and elusive originality, further than by giving to our practical wants the best, the most beautiful, and most straightforward expression of which we are capable, is simply to stifle such germs of wholesome artistic development as may be latent. It is worth while, then, to notice that American work, in spite of itself, differs from French and differs from English work quite as much, perhaps, as these differ from each other; and this entirely without regard to our conscious attempts to use a Renaissance or Gothic or eclectic style, or to such superficial and obvious points of difference as, for instance, the enormous height of Chicago buildings, of which fact altogether too much has been made of late, as pointing or likely to point to the development of a new style. The enormous height of our buildings, which has reached its culmination in Chicago, but which is more or less apparent everywhere, has indeed (aided no doubt by the French training of many of our architects) led to the adoption of a large scale in our architecture very different from anything we find in England, and more resembling in this respect French work. The *Architectural Era* of December goes so far as to deny to these enormous structures any title to be called architecture at all. But we must not allow ourselves to be misled into a digression anent the tall buildings of Chicago, which, after all, have probably seen their day. We were speaking of our architecture as compared with other countries. It seems to us, as we look over the plates of the periodicals that come to our table, that just at this time some of the best work, except in ecclesiastical architecture, and the worst, both come from our own country, and we do not think the periodicals much misrepresent the case.

The *Architectural Record* has been presenting us with a series of "architectural aberrations." Aberrations just as bad or worse appear (although not so labelled) in almost every issue of our architectural papers. Of the last one published the *Record* says there are "few indeed" of our buildings that show less evidence of real design "than the building of the Baltimore *Daily Record*"; "as an example of the absence of design the building is really remarkable and eminent among bad buildings." The strong condemnation of this building is none too strong, and the sarcasm none too bitter; but, alas! the streets of all our cities have only too many examples of taste as bad, and few are our journals that do not admit instances of equal horror to their pages without thinking it necessary to mark them "aberrations." We may have occasion, as we go on, to make a catalogue of our own of architectural aberrations.

This example of bad architecture should have warned Mr. W. N. Black, the writer of the article on "Various Causes for Bad Architecture" in the same number of the *Record*, to have sought his causes elsewhere than where he imagines he has found it. The article seems to us most shallow, and so far as it can have any influence, pernicious. "The first obstacle to architectural development" is to be found (according to this writer) in "poverty"! We rub our eyes at first, and wonder if we are dreaming, or whether the writer is spinning fine sarcasm. But, no, this seems to be intended as sober, serious earnest. It cannot be doubted that in our own age and country wealth has been the source of more bad architecture than poverty. In fact, so far as we know, the only poverty that has been productive of bad art is poverty of ideas, poverty of artistic taste and instinct; and it is the combination of this kind of poverty with material wealth that has produced in this country the vulgar abominations that are so conspicuous and so frequent. "The general effect of all buildings in no city in the world is satisfactory," the writer maintains; in absolute strictness this is perhaps true, yet the general effect of nearly all buildings (save a few modern interpolations) is satisfactory in Venice, in Florence; in such towns of France as Lisieux and Loches and Avignon; in such towns of England as Canterbury or Ely, or as Chester was some twenty years ago. In these towns most of "the buildings as they stand were simply the product of domestic needs of the simplest kind." Yet Mr. Black finds in this fact "the obstacle that still stands in the way of improvement," because



"poverty has not yet been completely eliminated from the architectural problem," and "because the buildings of all cities are largely the product of the period when poverty only was the common inheritance." Mr. Black, if he knows anything of art, should know that an artist can produce a beautiful thing with the simplest elements, and if he has any sensibility to beauty he should be able to discover that "domestic needs" or indeed any practical needs "of the simplest kind" fulfilled in the simplest manner, and without affectation, inevitably produce pleasing or, at least, not displeasing results. Witness the simple cottages of the peasants in England and France, built, perhaps, of mud and thatched with straw; or even the wigwam of the savage. It is because our houses are distinctly *not* the product of "domestic needs of the simplest kind," and that such complicated needs as we now feel are *not* usually fulfilled in the simplest manner, that so much of our domestic work is ugly; and the same is true of other branches of our architecture. Indeed the ugliness of our streets is due to the restless desire on the part of our house builders to make a vulgar display of their riches, or if of wealth they have but little, to make their houses look as if they had much; and as we traverse our thoroughfares we are almost impelled to cry out that nowadays there are too many architects, and long for the days when there were no "architects," only builders and carvers and painters (generally all three in one), when most men built their houses in the simplest possible manner, without the aid of the architect, who obliges us to look at so much bad work, and when the artist was a comparatively *rara avis* who was only called upon to take charge of the occasional monuments which their "poverty" then allowed them. And such monuments as they then built!—monuments to which the world will take off its hat as long as they shall stand, and into which, having but few buildings upon which to expend their energies, they threw their whole souls. Those were indeed the ideal cities! Most of the houses as plain as simple human needs could make them: restful, hardly calling attention to themselves; but in their simplicity precisely the right foils to the noble churches, the splendid halls of the commune and the guilds, which rose from their midst and seemed all the richer by contrast with the surrounding simplicity. An ideal picture, perhaps you think, one of the future, let us hope, even more than of the past, but certainly the ideal city, and in any case very different from anything we see about us. Every house in our streets is in one way or another crying out to be looked at. Our vulgar wealth, we repeat, is the immediate cause of most of our bad architecture; and yet, as we have said, it seems to us that some of the best as well as the worst of modern architecture is American. Were we not indeed, but now, extreme, in saying we had too many architects, for under present conditions is it not to our architects, to the best and most highly trained of them, that we must look to teach us to be simple? Indeed, that simplicity which Mr. Black seems to deplore (we do him perhaps injustice) has now to be painstakingly sought after and is become the work of refinement and education, rather than of poverty as once it was; and it was this fact perchance which led Mr. Black astray. Our boasted education and refinement and wealth will perhaps ultimately lead us back to the simplicity from which we started. The admirable restraint of McKim, Mead & White's Russell & Erwin building, New Britain, Conn., or of the Arundel apartment house at Baltimore, by Wyatt & Nölting, both published in this number, will point our moral as well as anything we can select when compared, for instance, with the "aberration" or with the United Charities building, in New York.

The same number of the *Architectural Record* contains the first of a series of articles on French cathedrals by Mr. Barr Ferree, which promises to be interesting, though his opening chapter does not seem to us beyond criticism. We wonder if Mr. Ferree is familiar with the church of Morienvall, which he speaks of as the one (first) "edifice in which Gothic characteristics appear with such completeness as to warrant its being accepted as a genuinely Gothic structure." Is not this a half-understood echo of the chapter in Mr. Moore's book on Gothic architecture, in which he shows the vaults of the little apse-aisle of Morienvall to be the first, so far as is known, to show the use of the Gothic principle of construction? As a matter of fact,

this apse is still, in many features, Romanesque, in spite of its pointed windows and its tiny rude Gothic vaults, and the rest of the church is pure Romanesque. Mr. Ferree's statements that the French cathedrals "were built by the secular clergy as an offset to the immense popularity of the monks among the people," and that they were "not the product of civic pride like those of Italy," are also somewhat misleading. In the same number Mr. Goodyear airs his peculiar views on the lotus, to which he gives exaggerated importance.

We have spoken thus at length of the *Architectural Record*, because it is one of the few architectural publications in this country whose letter-press is deserving of serious comment.

The *American Architect* of Nov. 19 publishes a notable building by Winslow & Wetherell, a business block on Lincoln Street, Boston, which is an admirable example of the pleasant results to be obtained by absolutely simple means. The building is of brick, and could not well be simpler; yet it is thoroughly refined. The same number contains some European sketches by the *American Architect's* Travelling Scholar, Mr. W. M. Maccaferri, which are altogether too vague and uncertain as architectural records, and which lack artistic quality as sketches. Mr. Kahn's work, which is in pencil, is better, for at any rate it tells its story clearly. Few of our draughtsmen use the pencil much as a medium, and none of them approach the excellence of the best English pencil draughtsmen. Such drawings as Mr. Arthur Bartlett's interior of Lisieux cathedral in the *Architect* of October 28, of Mr. John Bigg's superb pencil and wash drawing of the presbytery south porch of Lincoln cathedral in the issue of Dec. 24 of the same journal, and others which have appeared from time to time in its pages, might well serve to quicken the emulation of some of our draughtsmen. In this connection we commend the report of the work in freehand drawing in the School of Architecture of the University of Pennsylvania, as given in the *Architectural Era* for December, and an article on Pen Drawing in the same number. The pencil has certainly been too much neglected by us. There is no reason why our draughtsmen should not excel in that as they do in pen drawing. Some excellent examples of good pen drawings are given in the *American Architect* of Dec. 10. It can hardly be doubted that in America we have a larger number of good architectural pen draughtsmen as compared with England, where the number who excel in the use of pencil and wash is greater. Of the Englishmen who wield the pen, Herbert Railton and Reginald Blomfield, whose sketches from Nymegen were recently published, are the only men we think of from whom our best draughtsmen have anything to learn. But we are inclined to agree with the writer in the *Era* that the pencil is really the better medium for expressing architecture, and it is only the exigencies of reproduction that have brought the pen so much into vogue. It is well to bear this in mind.

As an instance of the inevitable influence of national characteristics in architecture, it is interesting to compare the very charming, but somewhat heavy architecture of the "house at Cologne," of which a photograph was published in the International Edition of the *American Architect*, with some of the houses of Mr. Wilson Eyre, Jr., in Philadelphia, with which it inevitably suggests comparison. There is a firmness, a decision of line, and a scholarly treatment about the German work which Mr. Eyre's more delicate and certainly to us more charming design as certainly lacks; and the differences seem to us to be more national than individual.

If such buildings as the New Public Library in Boston, the Century Club in New York, the Madison Square Garden (as published in the first number of a new publication, *Current Art and Architecture*, which, apart from its illustrations, seems to be trivial and superficial), or the Arundel apartment house in Baltimore, the De Vinne Press Building (in the *Architectural Record*), or some of the designs of Winslow & Wetherell (as they have appeared from time to time in the pages of the *American Architect*), incline us to feel proud of our productions in civic and commercial architecture, certainly in ecclesiastical



architecture the palm is easily carried off by the English. Such poor attempts at Gothic as Mr. Isaac Pursell's Calvary Church at Germantown, or even such Romanesque as Mason & Rice's First Presbyterian Church at Detroit, Mich., in the *Inland Architect* for December, or Mr. Potter's St. Agnes' Chapel, Ninety-second Street, New York, published in the *American Architect* for Dec. 10, are far behind such simple and satisfying successes as Messrs. Bodley & Garner's beautiful Eton Mission Church at Hackney Wick, exterior and interior views

of which were published in the *English Architect* for October 28, and republished in the International Edition of the *American Architect* of Nov. 26, or Mr. Leonard Stokes's new church at Miles Platting, Manchester (*Architect*, Dec. 10), with its nobly simple interior, recalling St. Sebald's Nuremberg. The exterior of the latter, though good, does not seem to us quite equal to the best of current English ecclesiastical work. The design of the tracery window, in striving for originality, misses the characteristic quality of the best tracery; and the introduction of Renaissance detail in the gable is certainly not in this instance managed with success. The attempt of some English architects, following in the wake of Sedding, to graft Renaissance features on to late Gothic work, while often picturesque, does not seem to us likely to lead to any permanently valuable results. It is a thing to be attempted only by men of consummate knowledge and delicate artistic sense, such as Sedding was. The competitive design for the Church of St. Peter, Abbeydale, Sheffield, by G. H. Shackle & J. E. Newberry, in the *Architect* for November 25, is another example of the best current English ecclesiastical work; and even the competitive design by Messrs. Eden & Williams for St. Luke's, Wilmington, in the *Builder* of Dec. 3, in spite of its want of wall space over the clerestory windows, and the affectation of bending the chancel out of its axis (which was never done in the old churches, except from the exigencies of site or of some older foundations), and in spite of a certain poverty of design, is still a better church design than our architects often succeed in producing. But that English architects are not always successful in church design, if it needed proof, certainly gets it in

Mr. H. C. Wilkinson's memorial church, published in the *Builder*, Dec. 24, a stiff, dry, and thin mixture of Renaissance and perpendicular. One thing that strikes us in looking over the foreign journals, both English and French, is the comparatively excellent work done by the inferior men, or to put it differently, the infrequency of very bad work as compared with our architecture, and a certain scholarly certainty of handling which much of our work lacks. This results largely from the fact that in the older countries half-educated men and men of no

professional standing get little, if any, work, while in this country, if men of business energy and plenty of impudence, they stand perhaps even a better chance than men of superior training and artistic ability, but of more modesty and less business enterprise.

*La Semaine des Constructeurs*, in its issue of Dec. 24, in commenting on the Panama scandal, prides itself upon the fact that among architects such malfeasance in office, such flagrant abuse of responsibility, would be utterly impossible. With regard to those of real professional standing the same is true in this country, yet so easily among us do charlatans and hustlers gain public recognition, gather a practice and parade as "architects," that we have recently had the humiliation to witness in one of our large cities the office of city architect held by a youth without adequate professional training, without professional standing, and who, while in office, abused his powers precisely in the manner which has brought the Panama Canal defrauders to the bar of the Court of Cassation. Such things as this, such bad architecture as we now have to suffer, will not become impossible until the public is so far educated as to appreciate at its true value artistic training and ability and professional standing and honor.

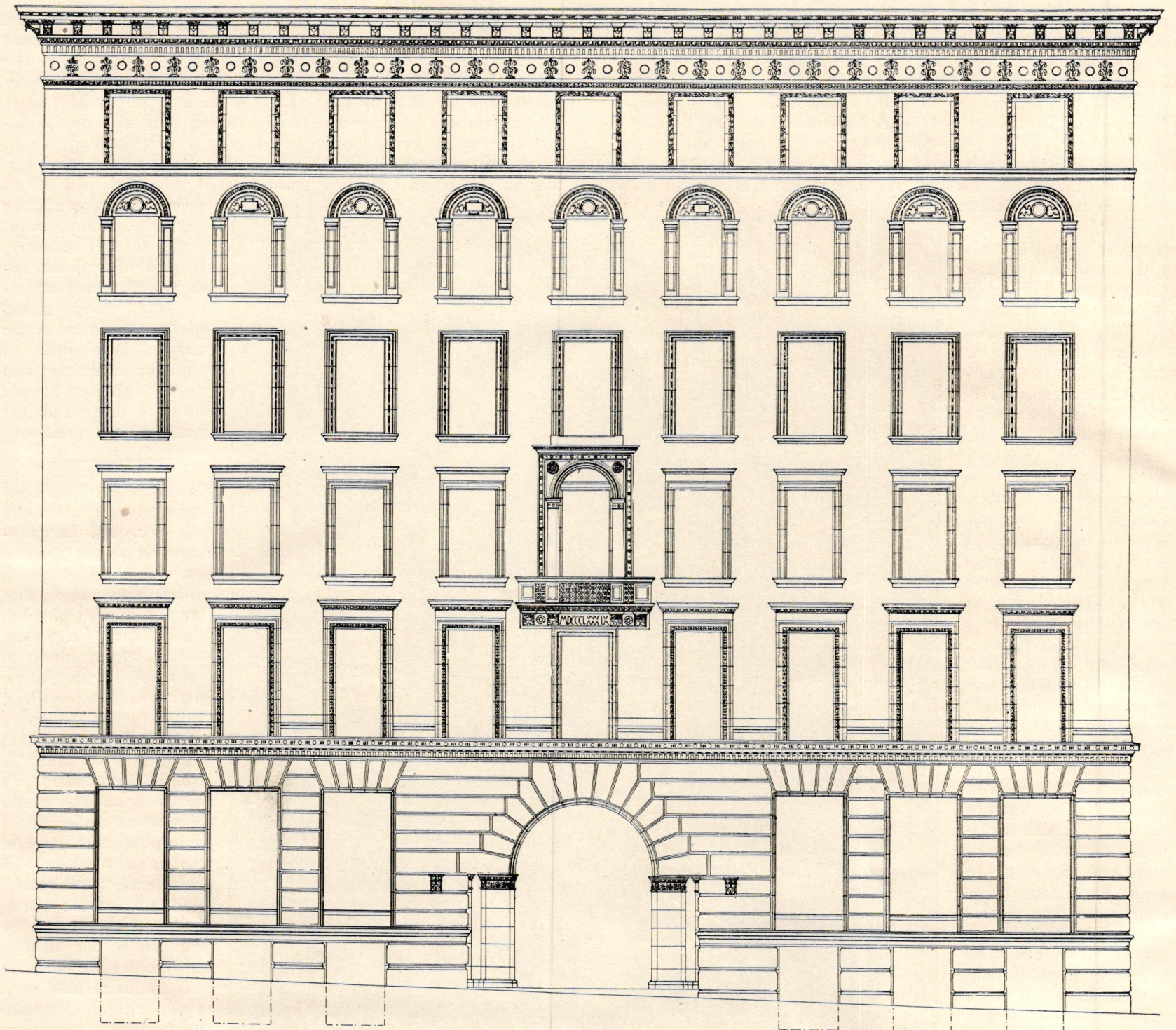


BOSTON CHAMBER OF COMMERCE.  
MESSRS. SHEPLEY, RUTAN & COOLIDGE, ARCHITECTS.

## Plates.

Plates I. and II. — PORTIONS OF THE ELEVATION OF THE CHAMBER OF COMMERCE, BOSTON, MASS. — *Messrs. Shepley, Rutan & Coolidge, Architects.* — The details of the Boston Chamber of Commerce are convincing in one respect, that is, that the building would have been better in brick than it is in rock-





· FOURTH STREET FRONT ELEVATION ·

SCALE

THE ENDICOTT BUILDING, ST. PAUL, MINN.

MESSRS. GILBERT & TAYLOR, ARCHITECTS.

faced granite. There is a very foolish predilection among building committees for granite buildings, and, as granite is an expensive material to cut, rock-faced granite is advocated. The result is destruction of scale and clumsiness of effect, and unnecessary heaviness of walls. Granite is usually chosen according to the desires of the committees, because there has been for years the idea prevalent that it is the best expression of durability. As a matter of fact, granite is a very perishable material as compared with brick and terra-cotta, either under the action of frost or fire. If used rock-faced the surfaces require to be large, as in the Marshall Field Building in Chicago. The Chamber of Commerce, while having an excellent general mass, is not as good in its smaller proportions. The column acting as a mullion in the large windows looks thin. The entrance seems small and cuts up into and injures the continuity of the second story windows. The belt course under the large windows should be larger. The detail sheets are of very excellent character. It is a pity that the building was not built from them.

Plate III. — ELEVATION OF FAÇADE OF THE HOTEL DE VILLE, BEAUGENCY, FRANCE. — *Envoi Drawing by W. T. Partridge, seventh holder of the Rotch Travelling Scholarship.* — The Beaugency town hall is accorded to Charles V., who was the architect of the Hotel de Ville at Orleans. Verdier & Cattois assume the date of the latter *hotel de ville* as nearly that of the *musée* of Orleans, *i. e.*, 1443. Palustre considers the Beaugency town hall later. It is

our impression that this façade is very considerably later. We should place it nearly if not quite within the sixteenth century. It is certainly not the architecture of the reign of Charles VII. The drawing shows excellently the very delicate proportions of the details and the breadth of massing the openings. The shadow of the cornice is somewhat too light in its values. It actually casts a broad band of shade at the top of the façade.

Plate IV. — COURTYARD ELEVATION OF THE BARGELLO, FLORENCE, ITALY. — *Envoi Drawing by H. Bacon, Jr., sixth holder of the Rotch Travelling Scholarship.* — Mr. Bacon's drawing, which is a careful portrayal of this almost transitional building of the fourteenth century, with round arches below and pointed above, fails to give the impression of breadth and strength of the original. This is partly due to the usual flatness of an elevation, but also to the paleness of the shadows.

Plates V., VI., and VII. — STONE AND TERRA-COTTA DETAILS OF THE ENDICOTT AND ARCADE BUILDINGS, ST. PAUL, MINN. — *Messrs. Gilbert & Taylor, Architects.* — The details of these two buildings, which are in fact wings of the same building facing on two streets, are of the very best character, carefully studied. It is perhaps enough to say that we know of no better detail in recent work, and that the result of this detail upon the building has been to give it a refinement and dignity which will bear comparison with the work of the fifteenth century in Italy.



# The Architectural Review.

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## The Use and Abuse of Precedent.

To what extent in architectural design is it well to adhere closely to precedent? How far is precedent valuable or necessary, and in what degree is there danger of blind adherence to it proving a hindrance to progress? These are questions which under present conditions it is well to ask, which must often arise in the mind of the earnest and conscientious architect, and which it is important to have answered rightly.

The subject has been treated in a general way, and with direct reference to the various "historic styles," as we have come to call them, in Mr. Van Brunt's excellent series of papers on "The Historic Styles and Modern Architecture," which has recently appeared in these pages. But it may, perhaps, be well to consider the matter in its practical bearings with the aid of some examination of actual examples of recent architecture.

In the first place it will be well to premise that the question is one which could not have been raised except in modern times. Hardly, until the present century, was there ever any doubt as to the architectural language which the builder at any given time and place should use to express his thoughts. That he used simply and naturally the style of his own time and country in erecting a building, was as much a matter of course as that he used his mother tongue in speech; and just as the languages gradually and unconsciously developed from each other, so gradually and unconsciously, through the modifications brought about by actual needs and circumstances, and the imperceptible changes of ideals, grew the architectural styles. The first conscious looking to precedent came with the Renaissance, and it is to Renaissance thought, and life, and work, that we owe the essential characteristics of modern conditions. It was the Renaissance which created the profession of architecture and gradually brought about the separation of the architect and the craftsman by consciously turning toward precedent, and so requiring in the architect the training and theory of the scholar in place of (to some extent in addition to) the practical knowledge and manual skill of the builder. It was the Renaissance which produced that self-consciousness which is one of the most marked characteristics of the modern mind, a self-consciousness from which we cannot escape, and

which must necessarily affect all our endeavor. This, coupled with the fact that there is now no style which is our natural architectural language, that all European styles are to us equally familiar and equally unfamiliar, makes it impossible that under present conditions there should be any unconscious growth in architecture except to a very limited degree. So much by way of emphasizing the importance of the present inquiry, How far shall we follow precedent? How far, disregarding it, is it possible or desirable for us to strike out a new path, and from the direct and simple satisfaction of practical wants to evolve, however gradually, a new mode of architectural expression?

To take the second question first, If precedent were to be entirely disregarded, what would be the result? We should have, on the one hand, constructions absolutely utilitarian, devoid of ornament, devoid of style, bald, bare, and uninteresting. We often find such buildings, works strictly speaking of engineering rather than architecture. They are characteristic of our age, for it is doubtful if at any other period of the world's history men have been able to do any building without infusing some artistic feeling, however unconsciously, into their work. From such buildings as these it is obvious that no artistic advance can spring, for the true art of architecture is not a thing that can be applied to a structure, like trimming to a dress, but it must grow with the structure itself, is inseparable from it, and modifies its every part, not only in ornament but in construction, so that even an absolutely plain building may be instinct with art. Only those buildings in which the art inheres in the very structure itself, and is, as it were, the expression of its very life and purpose, are really architecture. We may, then, for the purposes of the present discussion, dismiss these frankly and merely utilitarian buildings from consideration.

On the other hand, if precedent is disregarded and there is an attempt at ornamentation, an attempt at artistic expression, what is the result? No great architectural style has ever come into being except as an evolution from some previously existing manner of building. All great buildings and, until the present century and country, all builders everywhere, since the time of





PALAZZO DEL CONSIGLIO, VERONA, ITALY.



NEW YORK HERALD BUILDING, NEW YORK CITY.



the first rude huts, have worked with a conscious or unconscious reference to precedent, modifying it more or less gradually as their needs or ideals dictated. We have no reason to suppose that good architecture can ever be produced in any other way. It is contrary to experience, and it is contrary to reason. A beautiful language is as likely to be created *de novo*, complete and perfect, by a single individual or group of individuals, as is a beautiful style of building. The result is, inevitably, a sort of architectural Volapük, a grotesque and ghoulish gibberish, which might conceivably be forced to serve certain utilitarian ends, but which could as little produce a building which should touch the souls and imaginations of men, as the "language" invented by the ingenious German scholar could be expected to produce a great poem, simply because they both lack those elements of growth and spirituality from which all beautiful things spring. But the buildings that have resulted from disregard or ignorance of precedent are worse than any productions of Volapük, for they are, for the most part, inorganic, incoherent. Members and ornaments, employed without any regard for or apparent knowledge of their meaning, use, or origin, result in a miserable, ungrammatical, ridiculous hodgepodge, all the more distressing when we recognize suggestions of familiar members taken from different styles, and made ugly by being distorted and misapplied. For even here the impossibility of getting away from precedent is apparent. For the self-styled "originality" and "novelty" and "oddity" (what a condition of the public mind in matters of art is revealed by the use of the word "odd" as a term of praise!) consists mainly in the distortion and incoherent juxtaposition of members from well-known and widely different styles without reason and without feeling. Such architectural nightmares we see in many of the new fronts to the old buildings on Boylston Street, Boston. The original part of the Adams House, in the same city, or the Potter Building in Park Place, New York, such are the "aberrations" which the *Architectural Record* has been publishing and ridiculing. But nothing will be gained by dwelling on these failures. They are but too well known. We have no cities in the streets of which they are not frequent.

It must be evident, then, that it is impossible to work without reference to precedent, and that the attempt is disastrous and necessarily so. The time, as we have seen, has gone by, when precedent could be naturally and unconsciously followed, when artistic growth was spontaneous, almost involuntary. There is no style in which we naturally work to which we naturally turn as a starting point. Whether such desirable conditions will ever obtain again, we cannot tell. Our business now is with the conditions as we find them, and we find ourselves obliged to choose the style in which we shall work, to look consciously to precedent, to understand and analyze our every step lest we fail. With regard to precedent, then, the only question for us is, not whether we shall use it, but how best to make use of it. It is obvious, in the first place, that, to make the best use of it, we must thoroughly understand it. We must know thoroughly the history of the growth of all the styles of which we make any use, or to which we look for inspiration; we must understand and appreciate the origin and purpose of every member, the feeling and ideal which inspired the use of every ornament, in order that we, in turn, may use or modify them rightly and intelligently. As architects we have no concern with archæology as such, but we are much concerned, in present conditions, with the results of archæology. We should not be studious to have our buildings archæologically correct in every detail, but it should be our care that no feature, no detail, should be used except appropriately as an expression of purpose, of use, and as an intergral and necessary part of an artistic whole. This will demand a scholarly and thorough training in the knowledge of the great historic styles, which have sprung up in the course

of the development of our civilization, and all therewith involved. By this is not meant that good architecture can be deduced by a process of reasoning based on scholarly knowledge, however extensive. There can be no art without the artist. All art must result from artistic feeling, artistic impulse; but it must be an instructed feeling, and an impulse restrained and chastened by knowledge.

Having now our thorough knowledge of precedent, what use are we to make of it? To follow blindly where it leads, to do nothing unless we find some example we can exactly follow? This obviously would be to preclude all possibility of growth, and without growth there can be no real art, for a real, a living art is ever changing. This would make precedent the master instead of the servant, and would result in mere imitation, in the death of art. Such a view produces the attitude of mind which regards everything that has been done in the great periods as necessarily right, and finds a ready answer to all criticism by saying, "Such a detail is to be found at Salisbury," or "Exactly such a feature was used by Bramante."

But let us rather see what use was made of precedent in the great times of art. Let us learn from the spirit, not the letter of those times! We find that precedent was always used as a point of departure, a source from which to bring new developments, not a standard to be exactly followed. The following of precedent, as we have seen, is a necessity, but it is no more a necessity now than it always has been. The only difference is that now we must choose what precedent we will follow, and that our artistic endeavor is necessarily more self-conscious than of yore. In all fruitful periods of art the new developments have sprung from the satisfaction of some practical or spiritual need, and have, therefore, their source in use, and so it must be now and always. While it is true that there can be no good work without the following of precedent, it is also more vitally true that precedent is harmful if it is allowed to interfere with the fullest satisfaction and expression of practical wants. Our following of precedent then must be subordinate to the principle that the best architecture must fully meet every practical necessity, and must be the noble artistic expression of its use and its conditions. In such architecture there will be no member but has its purpose, its service to perform, and that will not by its form express that purpose, that service, in the best and most beautiful way. Such perfect art can only come when architecture is in fact, as in name, the chief of the artistic crafts (and every craft should be artistic), when the architect is the master craftsman, and comes into that close and intimate contact with the artisan which only such a condition can bring. But to follow this consideration would lead us too far from our present purpose.

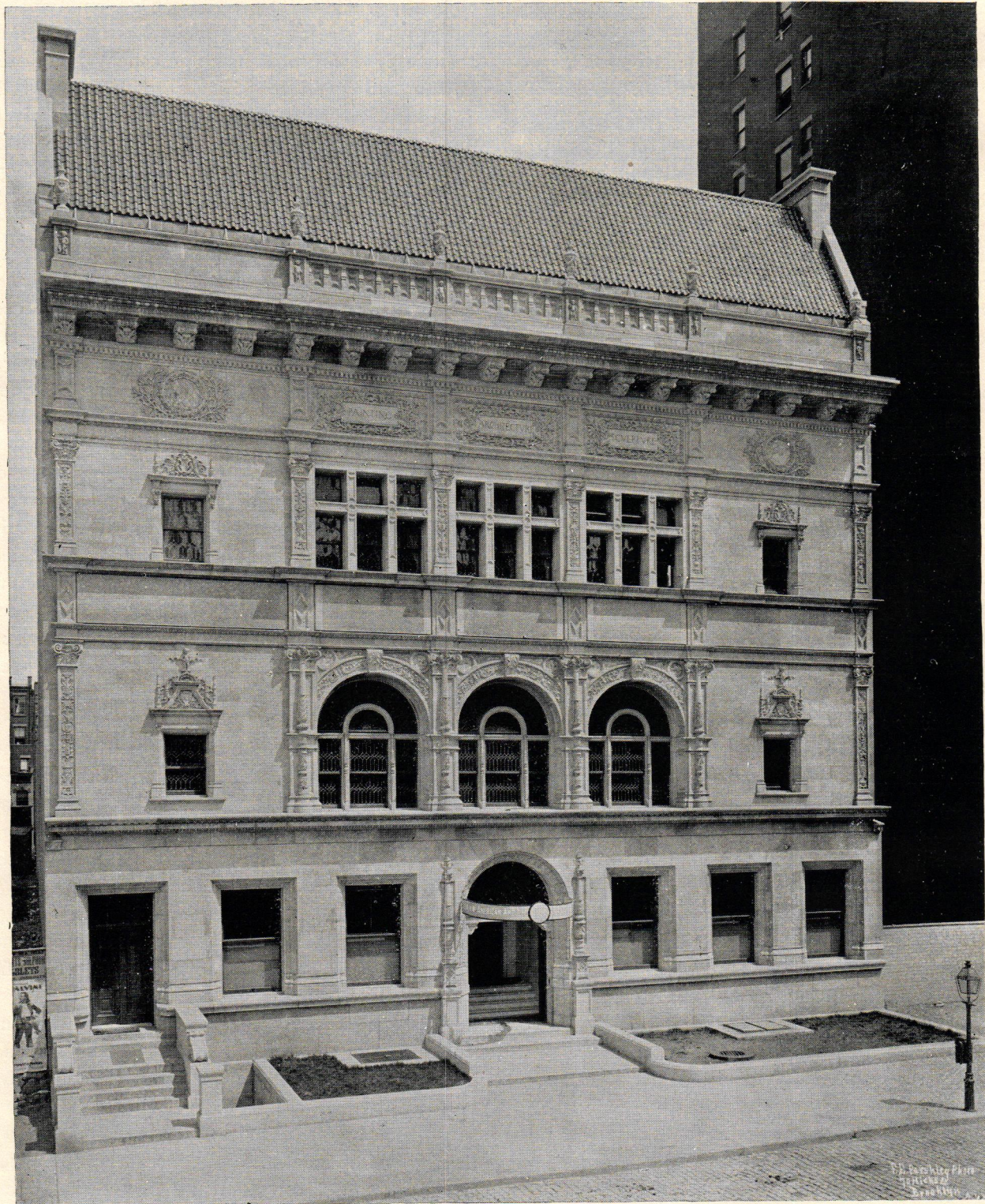
To make more clear the application of the principles above laid down with regard to the use of precedent, let us briefly examine a few of the more prominent buildings that have been recently erected.

We have already said enough with regard to those buildings that by their hideousness and ignorant incoherence show the necessity for an intelligent regard for precedent. We will only repeat that there is perhaps nothing which, for the sake of our architectural progress, needs to be so frequently and so insistently urged as the necessity for a thorough and scholarly knowledge of the growth and development of the great styles. The worst abortions, the most frequent faults, of our architecture are to be traced to the lack of this knowledge and this training. The public sadly needs to be educated to an appreciation of the real value of this knowledge and training, for there are not wanting architects who possess it, would the public only employ them. As public taste is educated, it is to be expected that the ignoramus and charlatans will get less and less work, and well-trained architects



of some artistic power more and more. In this very necessary education of the public it can hardly be doubted that those buildings which closely follow the best precedents of the best times are performing a great use, although their authors can base no great claim to powers of original design on the buildings to which we refer. So far as these buildings are concerned, their reputed authors are little more than clever plagiarists, and can lay no more valid claim to authorship than a theatre manager who takes a play of Shakespeare's or of Sheridan's and alters it to suit modern taste

ings which are a constant education and a constant standard to the taste of Europe; but in other respects such a building cannot advance architecture. It seems out of place in the atmosphere of New York. It is entirely out of harmony with its surroundings, which, indeed, injure its effect, and it is felt at once not to be an outgrowth of the needs it is intended to satisfy. It is an exotic, and cannot appeal to the public as a building would which was felt to be an outgrowth and expression of public wants. For this reason it must largely fail in the educating influence which it



BUILDING OF THE AMERICAN FINE ARTS SOCIETY, NEW YORK CITY.

or the exigencies of the modern stage. Take, for instance, the building now being erected for the New York Herald. It is simply a copy of Fra Giocondo's beautiful loggia at Verona elongated (and its beauty of proportion thus injured), with the corners emphasized by a modification of the central motive. The few slight changes that have been made in detail are injuries to the original design. Such a structure may be of some value in placing before the public a thing of real beauty, as a standard of taste, in a country which suffers from lack of the fine old build-

ings which are a constant education and a constant standard to the taste of Europe; but in other respects such a building cannot advance architecture. It seems out of place in the atmosphere of New York. It is entirely out of harmony with its surroundings, which, indeed, injure its effect, and it is felt at once not to be an outgrowth of the needs it is intended to satisfy. It is an exotic, and cannot appeal to the public as a building would which was felt to be an outgrowth and expression of public wants. For this reason it must largely fail in the educating influence which it

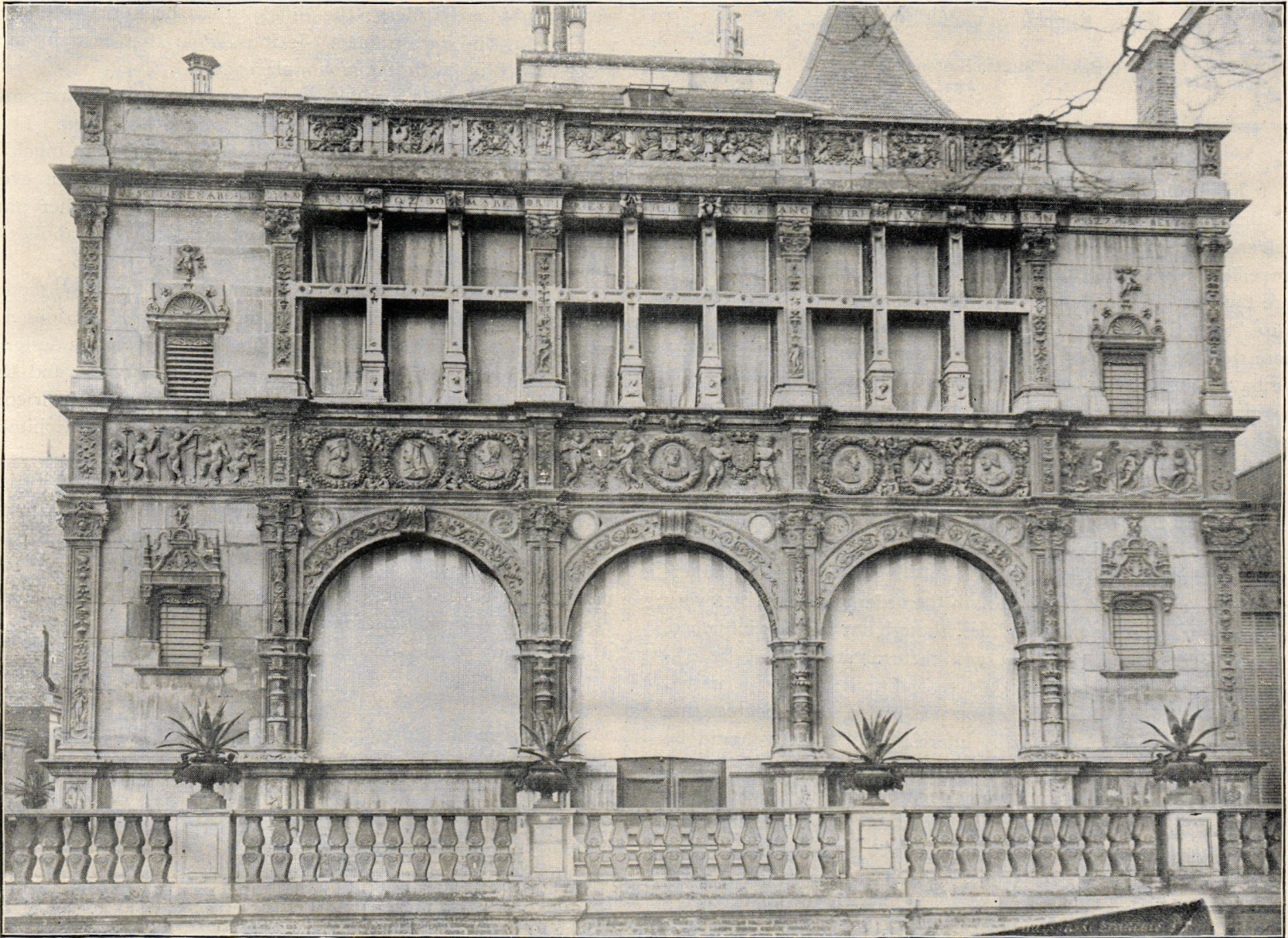
might have. It is most essential that the public should take an interest in architecture, and should be educated to do so, and architecture needs for its own welfare such an intelligent public interest. It cannot really flourish with no appreciation, but that of an esoteric and dilettante clique. It needs for its best welfare to draw its life from the people, and, therefore, must, in the first place, appeal to them in the best way.

Or take another example of blind following of precedent hardly less marked, and even further removed from any real



expression of the purposes of the building to which it has been adapted, the recently finished Fine Arts Society's Building in New York. The principal part of the design, including the whole of the two main stories which give the building its interest and character, is an almost exact copy of a little hunting lodge of Francis I., formerly at St. Germain, but now set up at Paris on the Cour La Reine. This has been altered in proportion by increasing the relative size of the small side windows and decreasing the central openings, but otherwise has been followed down to each separate detail, with only unimportant and, as a rule, hurtful variation. Thus modified it has been raised upon a plain basement, and by the addition of a broad frieze and cornice above an attempt has been made to adapt it to its new conditions. It makes a charming building, which we are glad to see in the dreary

of its own beauty when out of harmony with its surroundings, just as a beautiful combination of color may be utterly ruined in effect by juxtaposition with other and discordant shades. The environment and situation of a building ought to be considered as important elements in the problem of design. As the various conditions of use and environment may be said to be never twice alike, it may be set down as a general rule that the wholesale borrowing of the design of any building or of any dominant feature is, if not always a mistake, at any rate always dangerous. If the original we admire is entirely appropriate to the situation and use for which it was designed, it cannot be entirely appropriate for any new purpose or different situations. The copying of individual features of a building is of sufficiently doubtful expediency, and to be done successfully must be guided by the most sensitive



HUNTING LODGE OF FRANCIS I., PARIS.

streets of New York, in spite of its ill-advised plagiarism. As a royal hunting lodge set on a broad balustraded terrace, backed by green trees, the scene of the gayety and festivity of court life, it was appropriate and charming. As the home of three societies of artists, a temple of art in a closely built New York street, it is out of place, inappropriate, and inexpressive. It was amusing to note, as indicative of the tendency to plagiarism that is just now rampant, that in the preliminary competition for this building there were two other designs copied with somewhat less success from the same original.

Appropriateness to situation and to use is an important element of beauty which is too often neglected, and which, properly observed, would prevent such plagiarism as we have referred to. However beautiful an object may be in itself, it loses much even

appreciation of functional expression and of æsthetic appropriateness and harmony, but it is a safe rule to say that the copying of the main motive of any building entire is always to be avoided.

Precedent should be studied not with a view to copying. However judiciously this may be done, it is the work of a dilettante, not of the trained designer. Precedent should be studied with a view to gaining familiarity with the best use of architectural language, just as a writer studies the best examples of literature with a view to perfecting his style. But what would be said of the literary man who made judicious selections from the classics, making such slight changes as might suit his fancy, and put them forward as his own work? Could literature advance by such means?

H. LANGFORD WARREN.

(To be continued.)



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# The Architectural Review.

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It has been our fortune recently to see the competitive plans for three examinations for travelling scholarships, those of the University of Pennsylvania, of Columbia College, and of the Rotch Travelling Scholarship in Boston. It is not our purpose to compare the results, which are naturally influenced by such various causes that they cannot be considered upon similar terms, but there were several things apparent in them all which merit notice. We have constantly upheld the academic method of training, upon the general principle that a stupid trained man is likely to go much less astray than a brilliant untrained one, and that the teaching of so-called classic architecture is the simplest means of disciplining the mind of an architectural student.

As in any teaching that begins by formulating certain essential things, the formulæ become less and less compulsory as the student advances, and the architect who begins by a rigid adherence to the most strict conception of the orders may end by a very frequent disregard for their outlines, though not for their influence, which means, to be brief, that architectural study must be disciplinary, even to the point of dullness, before it can be permitted to be inspirational. For this reason it is not to be expected that school work should be especially interesting. That it should be suggestive is the utmost that can be demanded. But more can be expected of the draughtsmen who enter for travelling scholarships. They have had two years office training, and must in that time have seen that actual architecture is a very different thing from school architecture; that it is no longer a matter of judiciously choosing a portico here, a colonnade or arcade there, and a cornice from some other place, but that constructional and economic conditions are inexorable, and ability to design forms which will fulfil them is absolutely necessary, and the amount of skill with which this is done proves the capacity of the architect. It can therefore be expected of these competitors that they shall show less direct plagiarism and more ability in making architectural factors harmonize than do the students in the schools.

But this is exactly what does not occur. The drawings sent in are merely magnified school drawings. They have the same lack of harmony of masses, the same evident assemblage of borrowed plumes, the same unstudied qualities if shown in perspective.

It seems to be a difficult matter for the younger architectural students to comprehend that architecture is clothing; that when affected, it is costume, more or less impressive; when direct and to the purpose, it is simply the garment of the building, suited as occasion may demand for state occasions or for everyday wear.

There were two classes of designs sent in, those that had manifestly borrowed plumage, and those which were positively dull from absolute lack of imaginative quality. It may be as well for future competitors to know that in summing up the percentages the plan counted for as much as the elevation, section, and perspective combined, that is, that on a basis of 100, the plan ranked a possible 50, the elevation 25, remaining drawings 15, and rendering 10, and that the elevation was carefully considered in relation to its expression of the plan and of the purpose of the building. This will serve to convince future competitors that there is a very decided sequence in the method of attack upon any architectural problem. The thing that was especially lacking, however, was the inspirational quality. This is perhaps a little extraordinary, as the chief fault of American architecture has been an excess of that quality. Whatever can have been said of us, we have not lacked ideas: the difficulty has been that the ideas were rioting and unrestrained. Is it possible that restraint must necessarily bring with it commonplaceness?

There certainly is a middle ground between the formalism of school work and the erratic conceptions of the untrained. Probably the student is not shown underlying principles as much as resultant effects, he is not impressed by the facts that in every excellent building each form has its unique reason, whether practical or æsthetic, or, better still, both in one; that this applies to the least moulding and motive.

And it must be remembered that in modern architecture, shadow has taken the place of color; that the architect is no longer a colorist, but is an illustrator in black and white; that his design is therefore a matter of comparative values in one color, and that the study of these values, their relations to each other, their comparative depths, are, after construction is cared for, the architect's principal study; that a portico, a colonnade or arcade is of great value for their shadows alone, and that to the smallest piece of ornament the shadow-producing projections or lines are the details which make or mar a building. The lack of comprehension of this fact, the placing of undue importance upon pencil lines instead of upon shadows, is the chief cause for the general banality of students' designs, and for the lack of interesting quality in the work of many of the scholarship competitors.

Plagiarism in literature is a definitely understood fault, recognized as such and carefully avoided in most cases; but in art, especially in architecture, there seems to be no thorough conception of where plagiarism begins or ends, and little or no hesitancy in copying previous design. It is possible that the objection to repeating work is to be gauged by the enormity of the offence, and that what is pardonable in petty details becomes intolerable by quantity only. There certainly needs to be an attempt at definition of the extent to which an architect can go in borrowing from his fellows without incurring the stigma of being merely a copyist. Notes representing sounds and letters, and words representing ideas, are the universal common factors in music and in literature: it is in the combination of each that individuality consists. No one condemns the common use of alphabets, languages, or musical notes; but the repetition of their combination, if literal, is immediately dubbed plagiarism. The reiteration of ideas on the other hand if expressed in combination is considered justifiable, as the very change of form changes the individuality of the idea. There is a very considerable analogy between music, literature, and architecture; and what is true of one can be anticipated in the others.

Are there then any common factors in architectural design, the general use of which is obligatory and consequently universal? To this there can be but one answer, *i. e.*, the factors of materials



as used in construction. But the objection can be made that the use of these does not constitute architecture; neither does the use of words constitute literature: yet back of literature lie words, and back of architecture lie materials, the next step in both being form or style. Plagiarism does not begin with the introduction of style, but imitation becomes apparent. For a writer or an architect to be imitative merely argues youth, admiration, or possibly strong convictions. The imitation may be not only the sincerest flattery, but it may be better than the original.

Styles are but costumes or fashions, and their choice is commendable in proportion as they fit the subject-matter clothed by them. The undue importance placed upon the literal use of the orders of architecture, the purist conception of abiding absolutely by precedent, has done much to cast architectural thought in the same moulds; yet despite this, no use of similar styles produces plagiarism. Granted the common use of materials and styles, where does copying begin? Like conditions produce similar plans, as is evident by the city house plan which is repeated *ad infinitum*; and by the city house front which admits of change in its proportions and details only; and like conditions also enforce similar general schemes, as in large office buildings. We have then eliminated a very considerable portion of architectural designs from the charge of plagiarism. What remains of design in accordance with the conditions of the problem? Minor combinations only—such as copying of motives, and of details. For it must be acknowledged that no building can be exactly like another, that each is as individual as are human beings; and though there may be types, the variations of the types are infinite in number. There remains, however, one class of work, that where reminiscence of previous designs is deliberately used, regardless of the exigencies of the problem. Whether this be literal copying or not, the evident lack of harmony between the thing called for and the thing created argues a preconceived idea derived from elsewhere. Here, at last, is the genuine plagiarism—the adoption of a façade, or of any portion of a façade, or of any architectural motive, which is purely reminiscent, and requires conditions to be tortured to allow its employment. The entrance to the New York Herald Building is of this description. As for minor plagiarisms, they are numberless, and are evidenced usually by incongruity with their surroundings. To this class belong the details of the Herald Building and of the New York Fine Arts Building. A building may be compiled, like a book, and so clearly may the selections be assimilated that the whole has very individual merit; the Boston Public Library has some traits of this kind: or it may be a development which excels its predecessor, as in the case of the New York Building and the Massachusetts Building at Chicago; but in none of these latter cases is it so little justifiable as when the motive has the merit of reminiscence alone. It can be safely said that any building which is the frankest and simplest expression of economic and constructive conditions cannot be like any previous building, and consequently cannot be criticised as an architectural plagiarism.

In publishing the house of Francis I., in Paris, and the Fine Arts Building in New York, we wish to give credit to the architect of the latter for the excellent choice of his inspiration, for the almost archæological care with which he has kept the purity of the style. It is probably due to the nineteenth-century stone carver that the figures which are at the base of the decoration of the Francis I. pilasters failed to incite imitation, and that the ornament over the side windows lacks the spirit of the older work. The frieze and cornice, though an innovation that might shock a purist, we consider a happy conception.

The Palazzo del Consiglio in Verona, and the Herald Building in New York, have, it would seem, less points of resemblance: for

instance, one has a single façade, and the other has four; one is done in marble, and the other in pyrolith and terra-cotta. They cannot, therefore, be so well compared, but it may be safely stated that the Herald Building is in the Italian Renaissance style of the year 1500.

The Giralda Tower in Seville, and the Tower of the Madison Square Garden in New York, have had very different experiences. The Giralda Tower of the Moorish mosque was terminated by a smaller square tower upon the larger one, and a still smaller octagonal tower upon that surmounted by four bronze balls diminishing in size upwards. The upper part was thrown down by an earthquake in 1395, and the Spanish architect, who was one of those uncomfortable men who will not follow precedent, newly completed the tower with a Renaissance termination.

The Madison Square Tower was built as a whole without the intervention of an earthquake, and as a result the upper and lower parts belong to each other and harmonize. Both only resemble the Giralda in idea, the upper part having very much better detail than the Spanish Tower, and the lower part lacking the interest of the brickwork of the mosque Tower. This gives the Madison Square Tower an individuality that belongs to itself alone, and despite the family resemblance between the two, the Madison Square Tower deserves to be classed among the very fine towers in the world.

We occasionally receive letters which express a certain irritation at what is termed the dryness of classicism. We are requested to publish the spontaneous, vital, progressive work of the day, and are told that the Technology *projets*, the symmetrical façades, etc., which we affect, are dry and profitless. We wish to say a few words in regard to this matter. We have yet to see that there is any vitality lacking in American architecture. When we feel that lack, we will endeavor to supply it. We think, however, that there is apparent a lack of restraint, and that classicism is based upon restraint; a lack of order, and classicism is dependent upon order; therefore we hold it to be of importance as a certain educational influence. We have never assumed that the plates published were to serve as so much material to copy, but as suggestive examples of restrained work; much of it may be dry, it is not erratic. It may not be the work of a master, but it is the work of a student; and we claim that the American architect is forced, by the necessary demands of his profession, out of the plane of the student. It is a good thing that he should come back to first principles. If the objectors to our attitude could but appreciate how difficult it is to find a really studious building in America, and how easy it is to find eccentric picturesqueness, they might become convinced that the former were more needed as educational factors than the latter: we are not publishing bric-a-brac.

Then again the old criticism based upon "styles" is hurled at us; according to our critics, we seem to have an affection for certain styles. We beg leave to differ from this judgment. Whenever we find a studious design in any or in no style, we are only too glad to use it. Personally, we consider the titles of styles as so much classification only, and have no more predilection towards one than another, except in so far as one has more refinement, better proportions, or other virtues than another. We meant to have made all this plain before, but assumed that our attitude was understood. Perhaps it may be well to sum it up. We desire to hold as of the utmost importance in all architecture, first, the composition and proportioning of solids to each other; second, the composition and proportioning of openings to solids; and, third, the just application of ornament, and last the character of that ornament. This has nothing to do with vitality, with spontaneity, with any sort of pyrotechnics, or with any one particular style.



## Current Magazines.

The constant increase in the number of journals of various kinds that are devoted one way and another to the interests of architecture is certainly in itself a hopeful sign, quite apart from the question of their excellence; for it would seem to indicate a growing interest in architecture and art, which, if earnest and sincere, must ultimately be productive of good. It is true that these periodicals look for support mainly to architects and architectural students, but their existence does, nevertheless, betoken greater interest on the part of the public and an increased sense of the necessity of training on the part of the practitioners. In point of quality there is, of course, every variety to be found from the rubbishy catchpenny compilation, which is merely a bait for advertisers, to journals which honestly strive for, and to some extent succeed in attaining, real excellence. Undoubtedly, however, there are at present too many architectural journals in the field, but it cannot but be that in the course of time the better class will survive, and the rubbish go to the wall. On the whole, however, the quality as well as the number of the new architectural publications is encouraging. *The Architectural Record*, *The Engineering Magazine*, whose architectural department is always good, *The Brickbuilder*, and our own enterprise are all of recent growth, and their support betokens a real and growing interest in what is best in architecture. Last October a new semi-quarterly publication, *The Journal of Architecture*, made its appearance as the organ of the Philadelphia Chapter of the American Institute of Architects. Aside from its plates, it will be of use principally to the student, to whom it seems to be in the main addressed. The three numbers that have appeared thus far contain, apart from notes of local interest, short essays, paragraphs or excerpts on such subjects as "The Doric Style," "Architects and the Public," "Grecian Doric and the Student," "The Ethical Principle in Architectural Study" (a large title followed by a few paragraphs on professional ethics and the relation of the master to the pupil), "Ideality in Architecture," etc. But the principal value of this little publication lies in its illustrations, which give, so far, some of the best examples of Greek architecture, reproduced from photographs or from such works as Stuart and Revett's "Antiquities of Athens." The object of the publication is professedly educational, and certainly nothing can be better in an educational way than to have these excellent examples of pure art brought from month to month to the draughtsman's and to the architect's attention. Each month gives also a modern example of the use of the style illustrated in the other plates. The editing of the titles to the illustrations has been very carelessly done, and ought to be improved in future issues. Vignola ought not to be referred to by the French equivalent of "Vignole" in a publication in English, for neither we nor Vignola are French. Some of the titles have been copied from French photographs without translation and also without the accents, and where partial translation has been attempted we get such barbarisms as "Fragment of bas-relief from the temple of Victoire Aptere."

Another new publication is *Current Art and Architecture*, of which a first number has appeared and whose specious gloss of excellence seems to call for passing comment. The plates are well chosen, being mainly half-tones from photographs of the work of Messrs. McKim, Mead & White, of whom there is a justly laudatory but vapid notice. The appearance of excellence is, as we have said, superficial and due to the plates. The text lacks solidity, and the nauseating frequency of the use of the word "art" as an adjective is in itself almost enough to stamp the publication as a merely dilettante, if not a merely commercial affair.

*The Architectural Record* for the quarter ending March 31 is a particularly interesting number, in which the chief articles are an excellent and instructive paper on stained glass by Caryl Coleman, and the second part of Mr. Barr Ferree's "French Cathedrals." This is an interesting and painstaking paper, but the writer labors

under one or two fundamental misconceptions which vitiate so much that he has to say in the seventh and eighth sections, that it may be worth while to criticise them in some detail. In the first place, he makes the mistake of regarding the royal domain as alone properly France, even going so far as to speak of "the dominions of the Kings of Paris (!), in whom the French monarchs had their origin." Now it is true that the political power which the French kings exercised over the part of France that lay outside of the royal domain was at the first under the feudal system very slight, it is also true that many important parts of modern France were not then parts of France or of the French Kingdom. But it is not true that France was in any sense confined to the royal domain. A similar misconception crops out in the sentence, "the lands of the English then (in the eleventh century) occupied almost the whole of the western part of modern France." The kings of England, not the English, in the twelfth, not in the eleventh, century held "almost the whole of the western part of modern France," and the first Plantagenet kings of England, of whom alone this was true, were in every sense Frenchmen, and as such held their French possessions. Still more misleading is the mistake of supposing that the kings of France, in that royal domain which was their personal possession, exercised any such influence in the development of architecture as would make the fact of a building having been erected within or without that domain of the slightest importance in the history of architecture. "The geographical limitations," of which Mr. Ferree makes so much, the question whether a district was held as a fief from the king or was part of his immediate personal estate, is important in other connections, but is entirely irrelevant to the question in hand. Mr. Ferree seems to perceive his mistake when it comes to Rheims, and even admits that "the distinction in this case is scarcely a just or fair one," and that the position which Rheims has held in the history of France "renders the distinction more arbitrary than real or even necessary." The fact is the distinction is equally arbitrary and unnecessary as regards most of the cathedrals under discussion. And yet Mr. Ferree says that "the wondrous fabric of Rheims" is not strictly French in the sense that Amiens or Paris or Bourges may rightly claim to be. "In the light of historical geography," he says, "no cathedral in France is strictly French, save those erected in the royal domain or built after the province or fief had fallen to the crown." As if such a political accident made the slightest difference to the case in hand, even if it were true that the provinces outside the royal domain, Chartres or Rheims, for instance, were not strictly French, just as truly French as the Isle de France itself. Mr. Ferree's false position reduces him to the absurdity of regarding the cathedral of Albi as more French than Rheims or Chartres. He confuses nationality with political condition. "Many cathedrals of Guienne and Gascony, which were alternately in the hands of the French and English, are of a mixed nationality," he says. Now, neither the English people nor any individual Englishmen had anything whatever to do with the building of the cathedrals in question. The cathedral of Tours is absurdly said to be "in some small part, partly English as well as French." "In a certain sense," he again admits, "it is misleading to speak of all the churches as partly foreign and partly French, since the former element is in many of them of the utmost insignificance." The fact is, the foreign element does not exist in them at all, and the statements made are in every sense misleading, and it is because they are so, and are calculated to lead students sadly astray, that we take so much of our space in pointing out the error. In his desire to make his readers understand a well-known fact, which he thinks so difficult of comprehension, viz., the almost independent position of the feudal fiefs which once formed the large part of French territory, Mr. Ferree is led into exaggerations that amount to falsity.

The *Inland Architect* for January publishes a series of competitive designs for the Phoenix Club in Cincinnati, none of them of striking excellence. The best, both in plan and elevation, is, in spite of obvious faults, that of Messrs. Aiken & Rapp. That the towers and circular pavilions are not brought to the ground, and that a square angle is added, are serious defects in the design, which would have been improved by the addition of a crowning



balustrade. Perhaps the worst design of all is the one that has been selected for execution. If carried out as now drawn, we commend it to *The Architectural Record* as an "architectural aberration."

Of the other designs some moderate size houses by Mason & Rice, of Detroit, have a certain excellence, though they suffer from some exaggerations of treatment. Most interesting are two designs by Adler & Sullivan for hotels. The thoughtfulness and marked individuality of the productions of this firm always make their work interesting and worthy of respect, even when one is inclined to find fault with their treatment in some respects.

The English *Builder* celebrates its jubilee in a large double number, which, however, is more remarkable for the size and quantity than for any unusual excellence of its plates. The plate "Some English Architecture of the last Fifty Years" has a certain curious interest, but has slight value to any one not already familiar with the buildings represented. The only plates whose excellence or importance call for special notice, are the photographs of Mr. Jackson's exquisitely designed piano case — a fairly good reproduction of Puvis de Chavanne's decorative painting of "Summer" in the Hotel de Ville, at Paris, some designs for mosaic by Burne-Jones, a beautiful pencil drawing of York Cathedral by the editor, an interesting restoration of Hadrian's Villa, at Tivoli, by M. Esquié, and a reproduction of Mr. Pennell's magnificent etching of "Chartres."

The magnificent series of drawings of the English and Welsh cathedrals which *The Builder* has been publishing are of great value, and it is to be hoped they will ultimately be published in separate form. We have frequently in these columns called attention to their beautiful draughtsmanship, and among those who have contributed drawings to this series the editor of *The Builder* himself takes no mean place.

The career of this veteran among architectural periodicals has been a most interesting and honorable one, and at present it seems to us, all things considered, the best architectural journal in existence. It first made its appearance on the 31st of December, 1842, under the editorship of Mr. J. A. Hansom, of Hansom cab fame, who edited the journal only a few months, and was followed by Mr. Batholomew. In 1846, Mr. George Godwin undertook the direction of the paper, and under his able guidance *The Builder* rapidly advanced to the position of prominence it has since held. Long after other and more fully illustrated journals had appeared in England, it continued to depend for its position on the excellence of its editorials and leading articles, and its news of building operation, being illustrated only by woodcuts. It was always conservative, respectable, and respected. Gradually it found itself obliged to follow the lead of younger journals and improve the quality of its illustrations; but it was not until the editorial management of the paper passed, in 1883, on Mr. Godwin's death, into the hands of Mr. H. H. Statham that *The Builder* became the best illustrated, as well as the best edited, of English architectural periodicals.

Lord Grimthorpe has again been stirring up the not unjust wrath of English architects by an article in *The Nineteenth Century* in which he reviews the volume of essays published by those architects who oppose the present policy of the Royal Institute of British Architects. His lordship supports the essayists, and is admirably answered in the *Journal* of the Institute by Mr. Wm. H. White, who quotes Sir Edmund Beckett against Lord Grimthorpe, who has lost none of his acidity or philistinism since he was raised to the peerage. It seems strange that the question whether architecture is a profession or a fine art should have created such a stir in England. Under present conditions it should be sufficiently obvious that it certainly is and ought to be a profession, and very few will claim that, whatever it is, it ought not also to be a fine art. Recently a writer of "Cross Currents" in *The Architectural Record* has shown a desire to start the controversy on this side of the water, also, by the astounding assumption that because architects have declared architecture to be a profession, that therefore they have "denied that they were artists," and that they also

therefore consider "that there is nothing in architecture that could not be learnt by any one." These statements are too ridiculous to need controverting. Though it is lamentably true that the artistic side of the profession has been sadly overlooked, and still is, both by architects and the public, and though the conditions of modern work are undeniably opposed in many ways to artistic development, yet it seems to us that all signs point to a constantly greater recognition of architects as artists, and that constantly more emphasis is given to the artistic side of our many-sided profession. That architects are professional men, that they also have to be business men and constructionists, need not prevent their being artists.

A writer in a recent number of *La Construction Moderne* falls foul of the Chicago World's Fair buildings, especially criticising the dome of the Administration Building. His principal complaint is that the buildings do not display any startling originality or novelty, the motives are such as Frenchmen are perfectly familiar with, the designs are for the most part similar to those that have done duty again and again in *projets* at the Ecole des Beaux-Arts. The writer warns his compatriots that it is not in the buildings of the World's Fair that they will find much to interest them, but that it is in the tall office buildings, the constructions of iron and terra-cotta and glass, that the beginnings of the new art this writer seems to look for will be found.

We are not inclined to undertake a defence of the dome of the Administration Building, which is certainly very far from being one of the most successful parts of the architecture of the "White City," and we are well aware that there is no great originality in most of these designs. We are ready to admit also that the buildings will be of more interest to Americans than to Europeans. The real value of the Exposition buildings lies in the fact that they do follow precedent so closely and strive for excellence rather than originality; and the great use we look to them to perform for America is to teach our public the value of real excellence, and to demand beauty rather than novelty. The best work which the country has produced has been that in which precedent has been more or less closely followed, using it, however, with freedom to express our thoughts and meet our practical needs. The tall office buildings, not the classical architecture of the Fair, imperfect as it is, are the really ephemeral things.

The *American Architect* of Jan. 28 publishes a translation of portions of a very interesting report of the Marquis of Chasseloup-Laubat to the Société des Ingénieurs Civils on the Chicago exhibition, in which he contrasts it, rather to its disadvantage, with the Paris Exposition of 1889. He also is severe in his criticism of the buildings. "The decoration of the exhibition buildings of 1893," says the marquis, is "generally unfortunate enough, and one may say that it most often lacks the prime quality, style. The American architects have, in fact, copied the best known styles of antiquity, and appear even to have forgotten the correlation, the intimate harmony, which ought perforce to exist between the styles of decoration and the materials employed," and in his opening sentences, "that which strikes one most on arriving at Jackson Park is the entire absence of a *plan d'ensemble*. Different buildings have with one another no relation, and do not even seem to form parts of *the same whole*." This condemnation is, to our view, somewhat extreme; but there is no denying that the strictures have some justice. When the Chicago Exposition was first decided upon, the fear was universal that the unfortunate official methods which are usual in this country could result in nothing but an architectural jumble, and when, by the wise methods adopted by the Chicago exhibition authorities this was to a very large extent avoided, the result was so much superior to anything that had been anticipated, or anything that had ever been accomplished in this country before, that there has been perhaps some inclination to over-estimate its excellence and overlook the incongruities which were not altogether avoided. The Fisheries and Transportation Buildings, for instance, however interesting in themselves, to say nothing of the



paltry United States Government Building and those of the States, have no relation whatever to the main group or to each other. The main group, however, seems to us distinctly to succeed in what it sets out to accomplish. The French critic seems to overlook the fact that the American architects have frankly recognized the temporary character of the structures they were called upon to design, and have regarded them as the stage setting, as it were, of the pageant of the exhibition. The point of view, then, from which the marquis criticises these buildings is entirely wrong, as they make no profession of being permanent structures. While to a Frenchman the classical style adopted for the main group seems commonplace, yet for American architects and for the American public the lesson which they teach is just what is needed, and may be expected to leave an impress for good on the permanent works which may be subsequently undertaken. In other respects the report we are criticising is a most admirable and thoughtful presentation of the characteristic differences of American and European civilization, and shows clearly, we think, that any permanent and wholesome national artistic development cannot be expected until we emerge from our present chaotic and transitional condition. Meanwhile much good work is being done, and the improvement is constant, so that we may hopefully look forward to what the future may bring forth.

The *American Architect* continues, apparently, to find itself unable to avoid the publication of a number of designs which discerning subscribers will feel inclined to consign to the wastepaper basket. A certain number of commonplace houses might be forgiven; but is it really necessary to inflict upon its subscribers such unfortunate designs as the collection of armories in the issue of Jan. 14? We have often been impelled to wonder why armories need be such painfully ugly structures as almost invariably they are. Towers of all shapes and sizes, turrets too small to contain staircases, perhaps built solid with sham loopholes in their sides, the walls capped here with a simple cornice, there with diminutive battlements, with no regard either for symmetry or for reason, windows of every pattern, machicolations so small as to be without character, such are the varied and inharmonious ingredients which usually go to make up one of our armories. The same number of the *American Architect* contains a competitive design for the Manhattan Life Insurance Building in New York, by Mr. Stephen D. Hatch, which consists mainly of the motive of Carrère & Hastings' Mail and Express Building, crowned by an incongruous addition in a different style. Shepley, Rutan & Coolidge's design for the Bank of Commerce at Buffalo, which is quiet and satisfactory, though it would have been improved if the arched windows of the seventh story had been square-headed like the rest, and especially the charming brick house by Pond & Pond, on Division Street, Chicago, are also worthy of notice.

The number for Jan. 21, with Mr. Kahn's sketches, Mr. Bragdon's exceedingly interesting measured drawings from Salem, the Pennsylvania State Asylum for the insane, by Messrs. Rankin & Kellogg, a house at Troy, by Mr. H. L. Warren, and even the sketch of a house at Setauket by Messrs. Lamb & Rich, with what looks like a wooden balustrade from a photographer's gallery stranded in the middle of the town, makes an excellent number, which would certainly have gained in strength and interest by omitting the commonplace designs which form the other two plates.

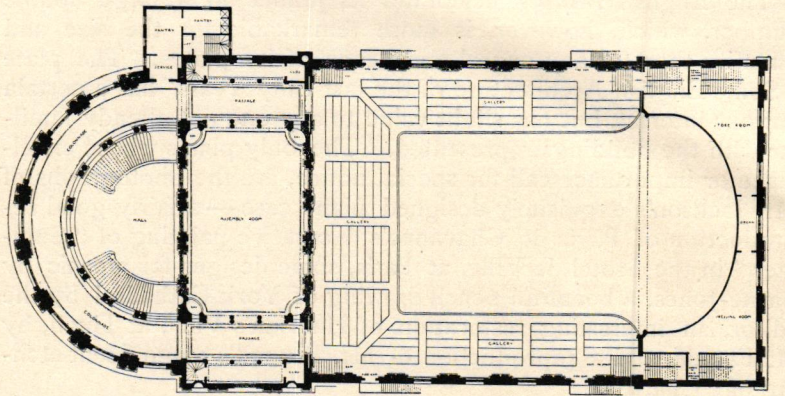
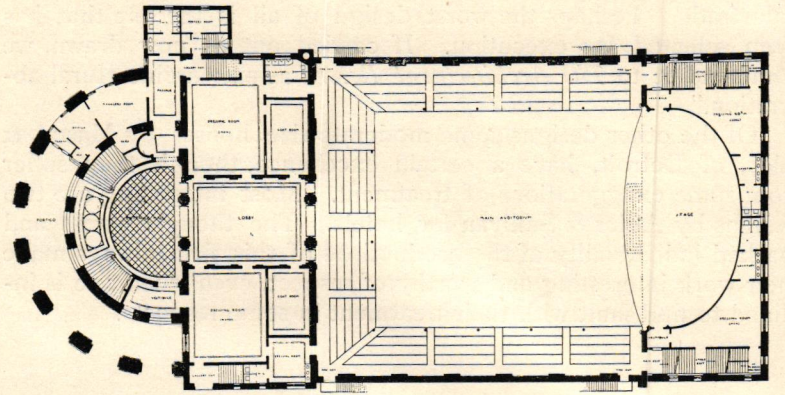
## Plates.

Plate VIII. — PERSPECTIVE OF MUSIC HALL, BALTIMORE, MD. — *Messrs. Griffin & Randall, Architects.*

Plate IX. — LONGITUDINAL SECTION OF MUSIC HALL, BALTIMORE, MD. — *Messrs. Griffin & Randall, Architects.*

Plate XIII. — DETAILS OF FAÇADE OF MUSIC HALL, BALTIMORE, MD. — *Messrs. Griffin & Randall, Architects.*

Plate XIV. — DEVELOPED ELEVATION OF GRAND STAIRCASE, MUSIC HALL, BALTIMORE, MD. — *Messrs. Griffin & Randall, Architects.*



The Baltimore Music Hall is an interesting piece of work, simply and well planned and thoroughly satisfactory in its masses. There are one or two small criticisms to make. We should like to have seen a stronger belt course at the top of the first story, and the arches more heavily weighted, and the perspective does not do justice to the second-story window motive. There is a lack of simplicity in detailing the detail, if such a phrase can be used; that is, too much disintegration of the ornament. This may be rectified in the modelling. There is also a very considerable use of garlands of flowers and masks, both of which are forms of ornament that need to be used sparingly. The proportions of the interior arcade and the design of the staircase are excellent.

Plate X. — DESIGN FOR A MEMORIAL ENTRANCE TO A SUSPENSION BRIDGE. PROBLEM IN THIRD-YEAR CLASS IN DESIGN, MASSACHUSETTS INSTITUTE OF TECHNOLOGY. — *By F. M. Mann.*

Plate XI. — DESIGN FOR A LOGGIA. PROBLEM IN SECOND-YEAR CLASS IN DESIGN, MASSACHUSETTS INSTITUTE OF TECHNOLOGY. — *By A. G. Zimmerman.*

These two drawings are well studied and well rendered.

The entrance to a suspension bridge, which is very well designed, with good proportions, just scale of detail, and application of ornament, needs to be criticised as to the class of its detail, which partakes altogether too much of the *neo Grec* "Croquis" character. This type of detail holds the same relation to the best detail of the Renaissance that a blocked-out drawing from the life model does to the completed work of an artist. It is excellent as far as it goes; it has good massing, profile, angle, shadows, and intention, but it is crude, unfinished, and often uncouth. It represents a fair study of fundamental principles of detailing, and the application of detail, and then it stops. Result: It should be recognized as only a transitional step in detailing, and as requiring further development and study. The trouble is that it is taught as a completed thing, and not as a step in the process of detailing.

The loggia has good proportions, but would be better with columns than square piers which seem thin, and the ceiling had best be arched from above the arcade, the springing of the arch not starting from the alcove, but from a cornice moulding. The memorial pedestals have caps which are out of scale and out of harmony with the rest.

Plate XII. — ELEVATION OF HOUSE FOR RICHARD M. HOE, ESQ., NEW YORK. — *Messrs. Carrère & Hastings, Architects.*

The Hoe house, of which we gave a reproduction of the architects' preliminary sketch in a preceding number (Vol. I., No. 8, Plate LXI.), is so very good that we wish that some small details about it were omitted, such as the garlands at the top of the second-story window brackets, the brackets upon the porch, and the broken trim to the first-story windows.



# The Architectural Review.

Vol. II., No. 3.

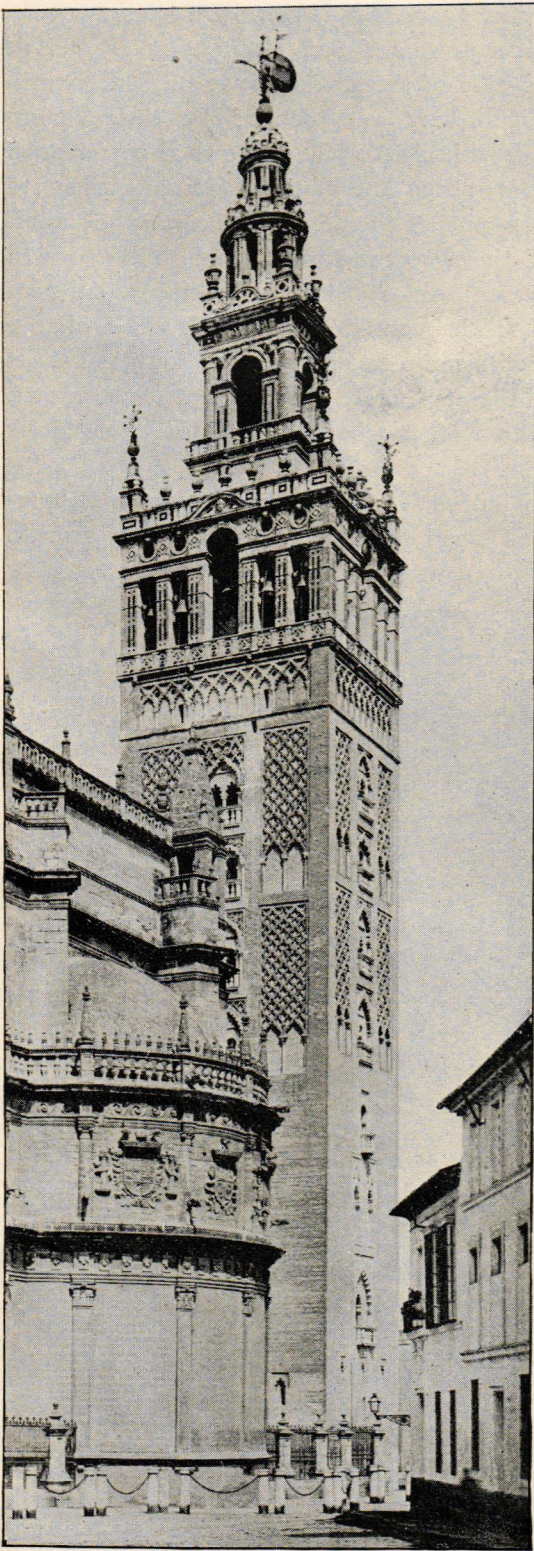
April 3, 1893.

## The Use and Abuse of Precedent.

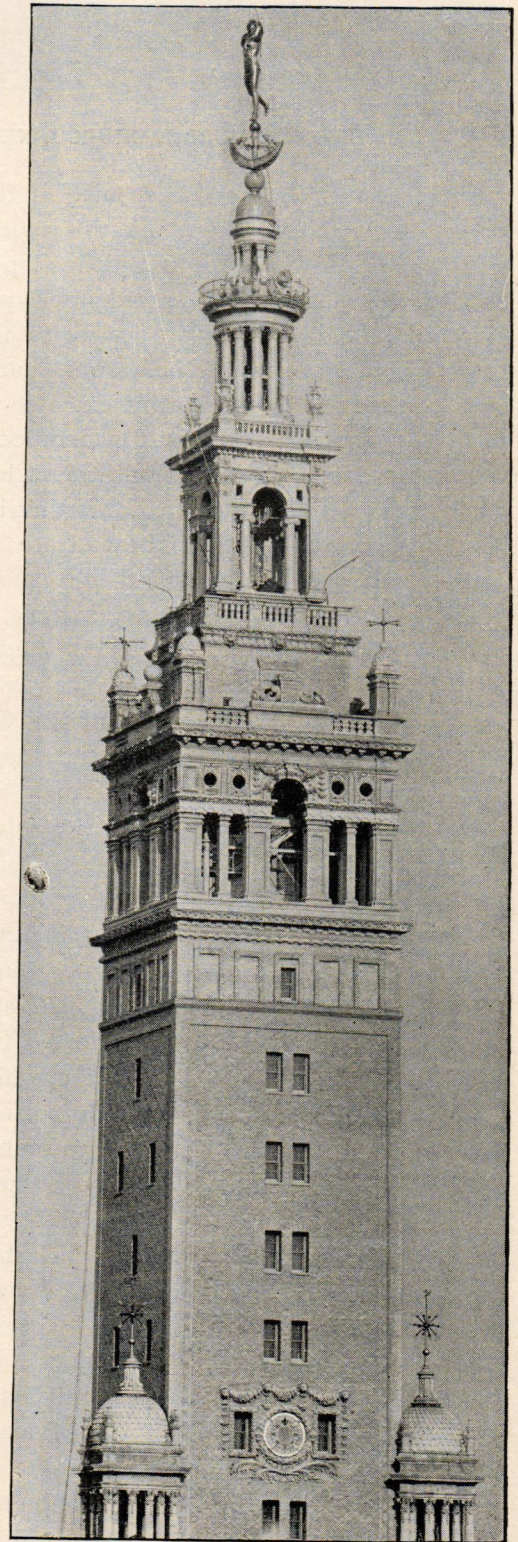
### SECOND ARTICLE.

In a previous article, in considering the use that has been made of precedent, examples were cited in which a whole design or its main motive has been borrowed with but unimportant modifications, and in buildings intended to meet wants very different from those of the original structures, the form being thus made to do duty its original designer never dreamt of. In so far as the uses of the modern building and its prototype differ, and in so far as the original designer was successful in producing a design that was fitting and expressive, it is obvious that the borrowed form must be to that extent inappropriate and inexpressive in its new place. Its use is, therefore, to be regretted as inducing false standards of taste, however ready one may be to admit that it is better to borrow a good design than originate a bad one. If the case were one in which the new building was identical with its prototype, or nearly so, in use and position, the borrowing might be justifiable, might be the best thing that could be done. But as a matter of fact, such cases rarely, if ever, occur. Except possibly, with some of the simpler buildings, conditions never precisely repeat themselves.

The case is somewhat different with regard to the separate features of buildings. The more or less close copying of such single features, if judiciously done, may be justifiable, since their purpose is apt to be constant. Nor is it an entirely easy thing thus to use a single feature from a much-admired building and make it harmonize perfectly with its new surroundings. To do it successfully requires a thorough knowledge of the style, complete familiarity with its conditions, and a sensitive feeling for harmony. Without these qualifications on the part of the designer, the borrowed feature is sure to look like a patch. In such a case complete success is the sufficient and only justification, and it will generally be found that, where complete success has been attained, the borrowed feature has been subject to some modification more or less marked.



GIRALDA TOWER, SEVILLE.



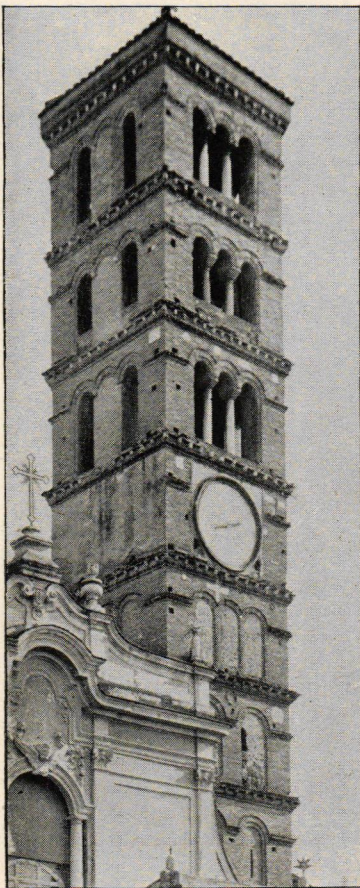
MADISON SQUARE GARDEN TOWER.





JUDSON MEMORIAL CHURCH, NEW YORK.

Towers furnish a good instance of the class of architectural objects to which we refer. A tower presumably serves always some one of two or three well-defined purposes. If a tower is needed, it is not difficult to find noble precedents which can be closely followed, and be appropriate to the case in hand. It is easy to point to examples of towers and spires that have been thus copied. One noteworthy example which will probably immediately occur to every Boston architect is the beautiful spire-crowned tower of the Arlington Street Church, which is an almost exact copy of the tower of St. Martin's-in-the-Fields in London. The variations are very slight, and are such as to give to the Boston spire even more grace than its model possesses. In more recent architecture a prominent example, that will at once occur to every one, is the tower of Madison Square Garden in New York,



S. LORENZO IN LUCINA.

which follows closely the design of the Giralda at Seville. But while stage for stage, feature for feature, the Seville tower is closely followed, the architects of the New York tower have contrived to give a lightness and grace to their design, an expression different from that of the Giralda, which has more of sturdy grandeur. This difference of expression, which is largely a matter of proportion (the New York tower has more *élan*), harmonizes the tower precisely with the festive character of the building to which it is attached. In detail, the New York architects have, of course, given their tower a unity of design which the Giralda, with its two styles (its Moorish shaft and Renaissance belfry and crown), necessarily lacks, and the detail of the upper stages is generally more refined as well as richer in the modern tower. It

must be said, however, that as a whole the New York tower is no improvement on its Sevillian prototype, which has nobler proportions and more perfect harmony of parts. The former is less successful also in its junction of shaft and belfry, which is too strongly marked, although the architect of the upper part of the Giralda had the added difficulty to contend with of harmonizing two widely differing styles. The Madison Square Garden itself is a splendid example of the best use of precedent. The language has been thoroughly mastered and is used with the utmost ease and freedom, as well as with grace and beauty. Except in the smaller features—which would correspond, perhaps, to the words or phrases of language—there has been nothing like direct copying, and yet precedent guides in every part. Without a thorough knowledge of precedent, the thing could not have been done; in other words, the precedent is used as a basis for development, and with most charming results.

An example which will serve to emphasize the importance of regarding similarity of use where a precedent is to be closely followed may be found in another tower, that of the Judson Memorial on Washington Square, New York. This follows very closely the design of the tower of San Lorenzo in Lucina at Rome, with some suggestion of the similar tower of San Giorgio in Velabro. But both these towers depend for their beauty largely on the plain shaft with blank arcades crowned by an open story. In the Judson Memorial one of the conditions seems to have been a series of rooms in the tower one over the other. The open windows of these rooms seriously injure the design adopted for the tower, and should have suggested a different treatment springing from the conditions in hand. The church itself follows precedent with complete and scholarly knowledge, yet with more freedom and therefore more successfully. It is, in fact, a development from the Roman churches which suggested its design.

All the best design indeed is a development from some previous suggestion, for all good architecture has been a growth.

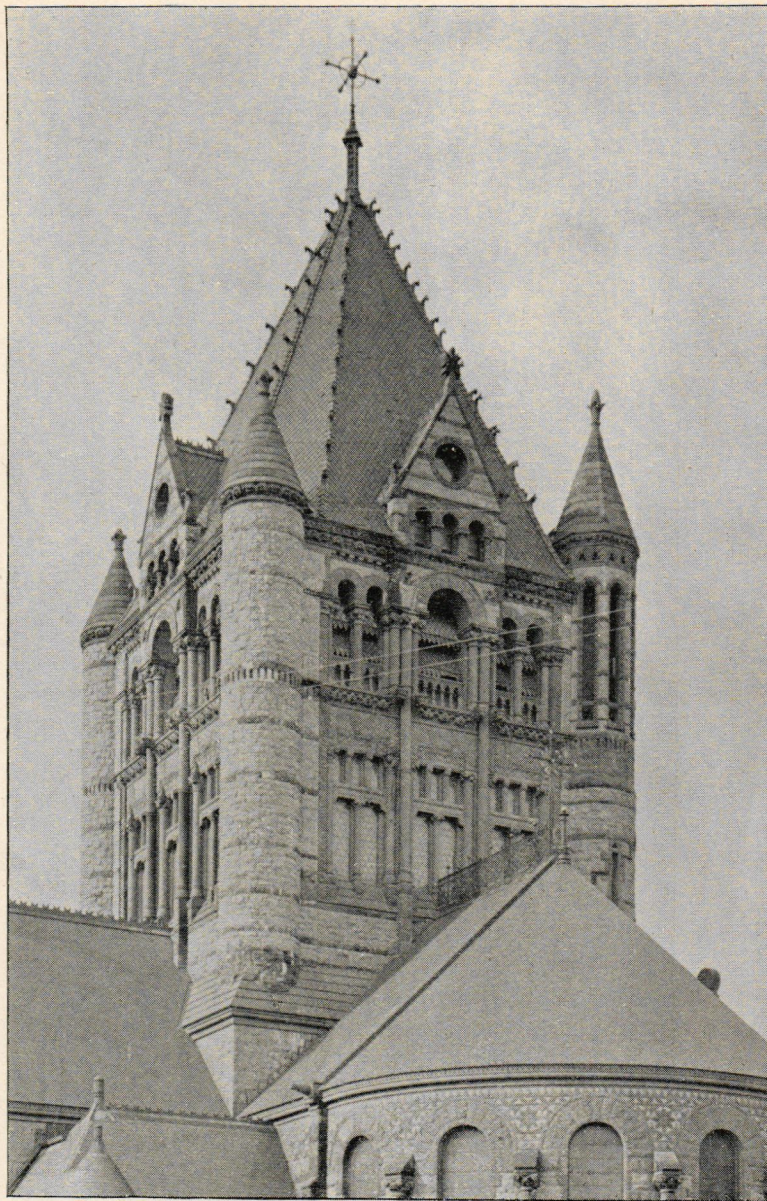


SAN GIORGIO IN VELABRO, ROME.

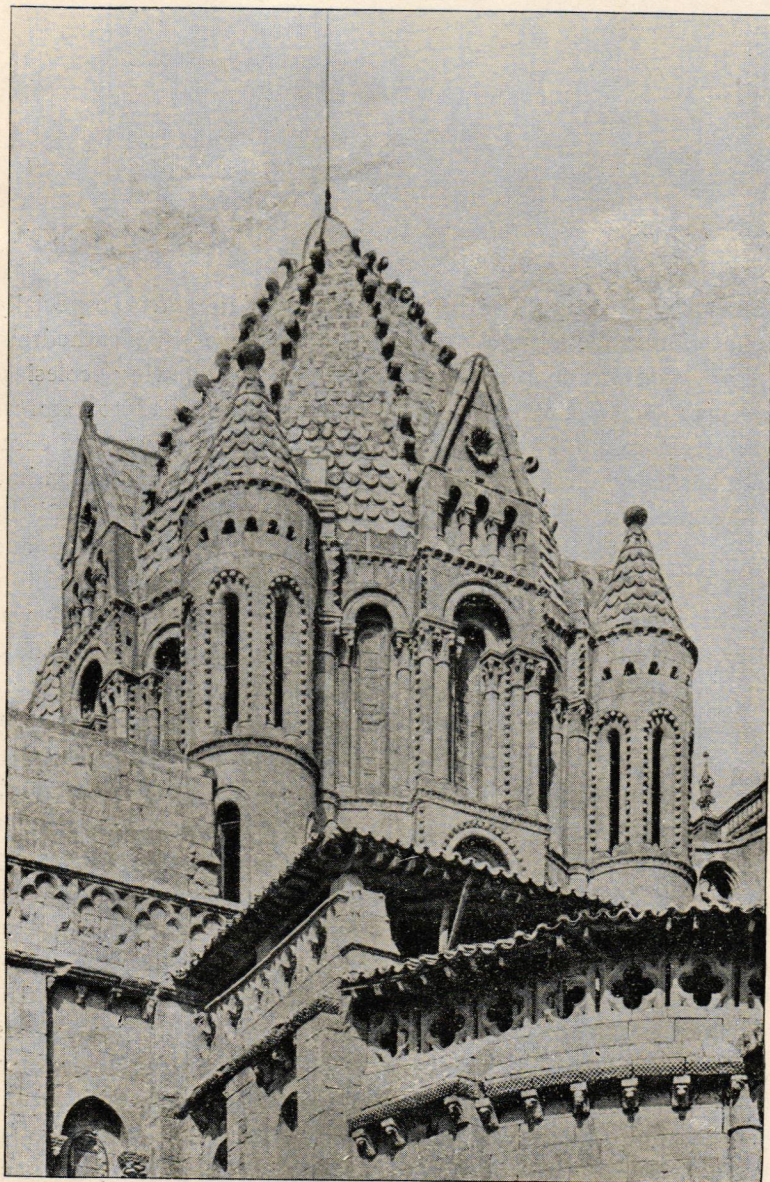


So we have designs which, while not following with anything like literalness the precedent on which they are founded, yet use some one precedent as a point of departure, and endeavor to improve upon it. The most perfect buildings of the world — such as the Greek temples — have been produced in this way. The dividing line between this class of buildings and those which hover on the border-land of plagiarism is not easy to trace; neither, perhaps, is it important. For we do not quarrel so much with plagiarism itself, as with its results. If the result is entirely satisfactory, if it makes for progress, let that be its justification. If it is incongruous, out of place, suggests its borrowing in its very face, then let us condemn it. A beautiful thing we are always glad to see, no matter whence it comes. It will be a public educator, it will have an influence for good on the public taste. Rather than originate a poor thing it is certainly better, as has been said, to copy a good one. But in that case let the architect frankly confess himself a copyist, and let it be remembered that one most important element of beauty is its fitness for the place. A beautiful thing out of place ceases to be beautiful.

In the façade of the new Boston Public Library, which is modelled on the *Librairie Ste. Geneviève* at Paris, we have an example of such development as has been referred to. At first sight it seems to follow its model pretty closely. But here the immediate precedent is of another modern building devoted to the same purpose, and the motive of its prototype is not blindly followed, but is developed and improved, resulting in one of the most beautiful façades of the New World. We have here indeed some approach to that growth, which constantly went on in the days when the precedent of contemporary work was followed as a matter of course. We are here speaking only of the main front of the library,



TOWER OF TRINITY CHURCH, BOSTON.



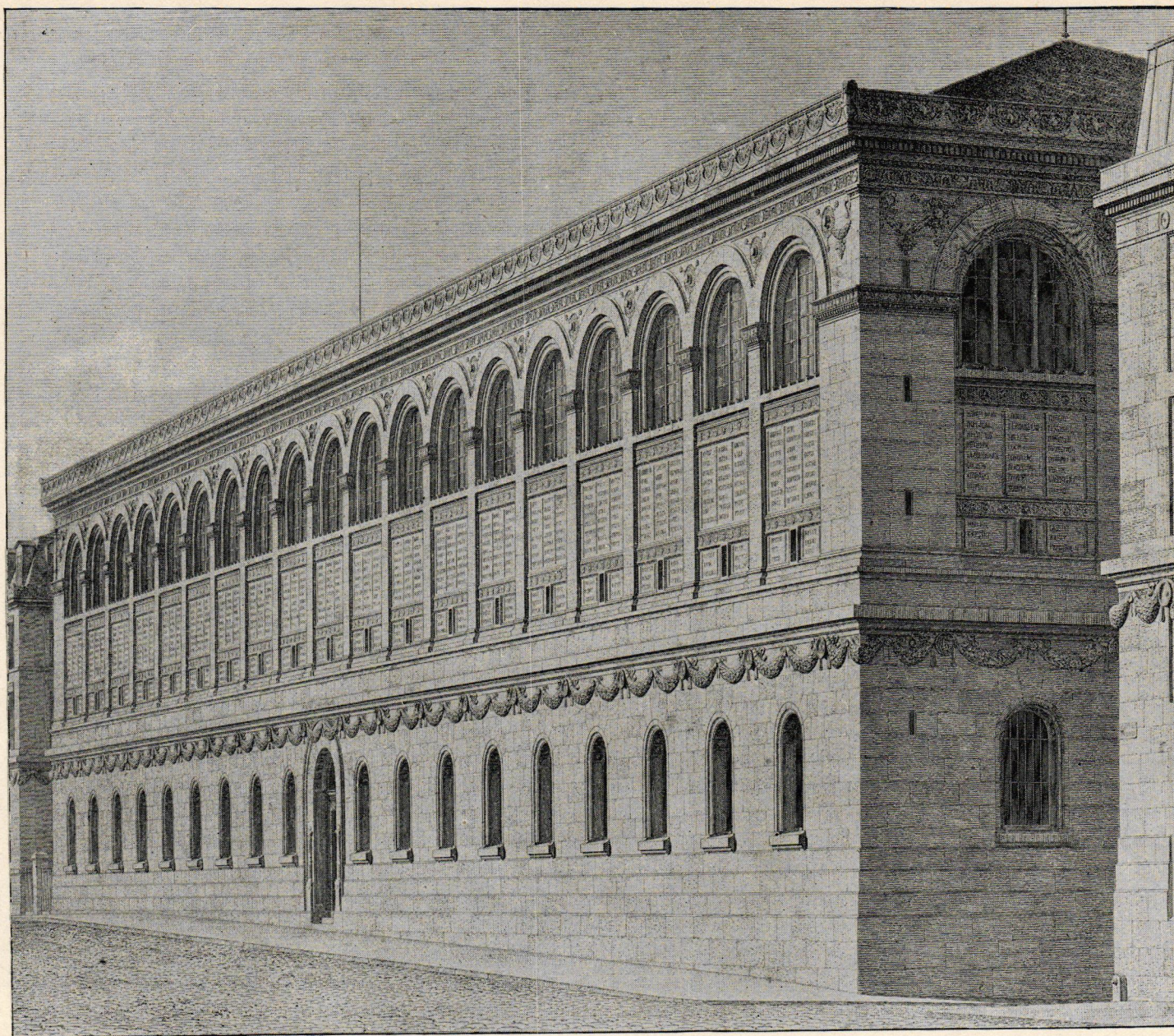
TOWER OF THE OLD CATHEDRAL, SALAMANCA.

whose motive is expressive of the great hall within, but the same motive is carried along the sides also, where it has no meaning, where the rooms inside have such a different arrangement that the arcades are pierced and cut into or blocked up in all sorts of incongruous ways, as if the building, patched and altered and forced to new uses, had been built for one purpose and then altered for another to the great injury of its design; it suggests indeed some patched-up old Roman ruin like the theatre of Marcellus.

But there are in the library some examples of apparently blind and unreasoning following of precedent; one, especially, we refer to because, though a comparatively slight matter, it is much to be regretted and is even somewhat ridiculous. At Rome at the foot of the staircase from the Piazza di Spagna are posts on which, flat against their tops, are eagles carved with "wings displayed, checky," as the heralds would say. They are, in fact, the arms of an ancient noble Roman family, and here on these posts are in place, and though hardly beautiful in themselves, are interesting because they have a meaning. With the most absurd disregard for propriety or reason, these posts, eagles and all, with the diaper pattern on their wings, have been exactly copied in the posts all around the new library, although, as we have said, the eagles can hardly be considered in themselves objects of beauty. It is to be hoped that before long these ludicrous and meaningless birds, which have been irreverently but not altogether inappropriately likened to broiled chickens, may be cut off.

Across the square from the library in the tower of Trinity Church we have another and perhaps more striking example of the right use of precedent. This tower is a development from that of the





LIBRAIRIE STE. GENEVIÈVE, PARIS.

old cathedral at Salamanca, using its motives as a starting point, but improving its proportion, developing its suggestions into the noble tower of which Boston is so justly proud. The two towers differ in that the plan of Trinity tower is square, while that of Salamanca is twelve-sided, and the proportions of Trinity tower have a breadth and freedom which the old tower of Salamanca does not have.

But there is a class of designs which, while following precedent, or using it rather with that confidence which comes of thorough knowledge, are not developed from any one original, but follow the general precedent of their style. The authors of these buildings are fully at home in the style they may have adopted, are thoroughly imbued with its spirit, and so are able to use it both with freedom and knowledge, following precedent where it is helpful, but never fearing to modify it as practical wants or a sensitive feeling for the best expression of the function of the building and its parts may dictate. Such buildings may not be absolutely as beautiful as those whose design is confessedly founded on some one masterpiece of the past, but their art is more progressive, more full of promise for the future.

Take, for instance, some of our best commercial buildings, a class of structure in which we excel. Probably the first of the type to which reference is made was the Cheney Building at Hartford, Conn., by the late H. H. Richardson. It was Romanesque in that it followed in a general way the precedents of mediæval Romanesque architecture. The divisions of its arcades

must have been suggested by the arcading of the naves, especially the interior of the naves of many of the Romanesque cathedrals. But the style was adapted to new conditions. Following ecclesiastical precedents, it was made admirably to serve and to express commercial requirements. There was, however, a want of complete harmony among its various parts, and its ornamentation had a certain half-Gothic character not entirely appropriate, and the undue emphasis of the corner pavilion was without reason and injured the effect of the building. The Ames Building in Boston, on the corner of Bedford and Kingston Streets, which was destroyed in the Thanksgiving Day fire in 1889, was the next step in this progress. It was simpler, its ornamentation more expressive, and it was without the useless and meaningless features which still cling to the Cheney Building. The absolute simplicity of the Marshall Field Building in Chicago, Mr. Richardson's next great store building, was a still further development. Following the same general lines, but with all unnecessary features eliminated, almost without ornamentation, but more perfect in proportion, it may be said to have set the type for the commercial buildings of the United States, excepting the "skyscrapers" which have sprung up since Mr. Richardson's day. The Ames Building, on Lincoln Street, Boston, by Messrs. Shepley, Rutan & Coolidge, is a building in brick of excellent design which follows closely the precedent set by Mr. Richardson. Its still more beautiful neighbor, the Auchmuty Building, by Messrs. Winslow & Wetherell (which like it has just been





NEW PUBLIC LIBRARY, BOSTON.

destroyed by a fire, which again emphasizes the folly of enclosing huge areas by brick walls without sufficient fireproof cross walls), follows the same precedents more distantly and less obviously, using Renaissance suggestion in most of the detail. Such a building as this could not have been designed without a most thorough and scholarly knowledge of precedent, coupled with artistic feeling and power. The Equitable Building at Denver, Col., by Messrs. Andrews & Jaques, is another admirable example in which the guiding principle of the design has been the satisfaction and expression of certain practical wants, but which certainly could not have received such successful development without a thorough knowledge of precedent.

The same might be said even of the most successful of the "elevator buildings," such, for instance, as the older portion of the Monadnock and the Auditorium buildings in Chicago, by Messrs. Burnham & Root, and Messrs. Adler & Sullivan, respectively.

It would be easy to multiply examples, but enough have perhaps been brought forward to indicate sufficiently the limits of the right use and the abuse of precedent, and to emphasize the necessity of a thorough scholarly training in the history and growth of the historic styles, which, while leading to a use of precedent with unhampered freedom, will lead also to such a reverent regard for the lessons of the past as shall prevent wanton and meaningless change. The education of the public to an appreciation of this training we believe to be, perhaps, the greatest good that may be hoped from the splendid buildings of the World's Fair at Chicago.

Our conclusions may be briefly summed up as follows: Work that either from ignorance or of purpose attempts to dispense with precedent altogether, or which uses the forms of past art without an intelligent knowledge of their meaning, is necessarily

not only ungrammatical, but incoherent, formless, ugly; it is to architecture what the gibbering of an idiot is to language.

On the other hand, work that is merely imitative of past art, which dares change nothing in the traditional forms, is unprogressive and abortive.

To make the practical requirements of a building yield in the least degree to the supposed requirements of artistic precedent is to make precedent the master instead of the servant, is to deliberately close the door to progress, and to stifle artistic life. To employ any architectural member without reference to its meaning and use, or to introduce any detail merely because it strikes the fancy, and not because it is appropriate, is to follow whim instead of trained artistic feeling, to prefer doggerel to poetry, and to be false to the central principle that underlies all true art. To wantonly change, merely for the sake of change, any form which has been perfected by centuries of development is not only foolishly to throw away the result of previous growth, but to cut one's self off from the continued current of artistic life which has flowed on almost without interruption from the earliest times.

H. LANGFORD WARREN.

NOTE.—The illustrations to this article are all from photographs taken directly from the buildings, with the exception of that representing the Librairie Ste. Geneviève, of which no photograph could be obtained. This is from an engraving made from the drawing of M. Labrouste, the architect of the building.

The photograph of S. Giorgio in Velabro was kindly loaned by Messrs. Smith & Packard, publishers of *European Architecture*.



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# The Architectural Review.

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The result of an embarrassment of riches is seldom satisfactory. It would seem in most cases in the arts that material limitations strengthened the hands of the artists, and produced a harmony of general result that lavish possibilities prevented. It requires but a glance at architectural history to become convinced of the fact. Architecture is classed by the few materials used as the "marbles of Greece and Rome" and the "brick and terra-cotta of Northern Italy." There is never a suspicion that architecture has suffered from its expression being confined to a few colors or textures; on the contrary, lack of means of expression is apt to cause vigor and concentration of expression within those means. Architecture has, all arts have, the closest analogy with the laws of physical and mental development. Diffusion of interest, extravagance of detail, are equivalent to dissipation and luxury in their effects; and obstacles that eliminate the chances for vacillation strengthen arts as well as peoples. The same adjectives even that are applied to the characters of men fit architectural designs. With this fact so evident, it is somewhat of an enigma that the prevalent desire should be for a constant and purposeless variety in styles, colors, and material of buildings. That every man desires to outdo and be different from his neighbor is the first impression of the cause for this harlequinade, but that is hardly a fair statement of the conditions. In any democracy individuals are bumptious before they become dignified, it is true; but, on the other hand, most individuals have a pride in achievement which comes from a desire for the most beautiful result. It is only just to recognize that the American takes pride in his country first, his city next, and his own house last; and if he could be convinced that a certain self-effacement would be productive of a general advance in politan beauty, he would be willing even to build like his neighbor. It is a matter of degree, and point of view. Individuals and corporations act independently, and, therefore, trouble themselves little about adjacent effect.

In morals and in law this sort of independence is restrained by public opinion, but in the arts each man, or body of men, is a law to himself alone. Natural result: that our cities grow in a haphazard, foolish fashion, the only idea in common that citizens appear to hold being that a street should be the shortest distance between two points. Yet we are quick to recognize the dignity of Paris, Vienna, and Berlin, and of the old Greek, Roman, and Italian cities.

Why do we fail to follow in their footsteps? Merely from lack of the united action of citizens.

There are two types of architecture which impress by their beauty,—the picturesque and the so-called classic. The picturesque is largely a matter of accidental growth caused by very varied conditions; the classic is the direct result of universal conditions

wrought into a homogeneous whole of greater or less extent by the skill of the architect. There is often dignified and classic picturesqueness, and an element of picturesque in the classic; but the two differ by the amount of variety in the conditions of the buildings. The conditions of a small town are much more varied in adjacent buildings than those of a large town, which develops along the line of multiplicity of similar things, not of the addition of new things; so that while in the small town buildings are picturesque in relation to each other, in a large town districts are picturesque in relation to each other, but each district should itself be treated as a unit. This is not only true in the general style of its architecture but especially in the choice of color. We are now overwhelmed with a great and growing variety of excellent stone, terra-cottas, bricks, and faience. They are tempting; they can be used with great beauty of result. If the decoration of a series of interiors is undertaken, great care is shown to have rooms opening from or seen from each other in harmonious key of color, and strong contrasts are considered unsatisfactory unless rooms are isolated. Why should not the same common sense be applied to adjacent buildings? Let us take, as an example, Copley Square in Boston. One side is occupied by buildings which will undoubtedly give place to some more important structure in the future, but the other three sides are occupied by the Art Museum, Trinity Church, and the Public Library, all of which, if we can take the evidence of similar buildings abroad, will exist for several centuries. Trinity, the first built, is Romanesque in style, built of Dedham granite, a light warm brown, with trims of dark sandstone. The Art Museum is built of dark Philadelphia brick, with trims and ornament of bright red and of buff terra-cotta from England. The Library is of cold gray granite. Next to mass in importance, perhaps equal to it, is color in a building, and not only color *per se*, but color in relation to surroundings. It would be an ignorant person who would place a Luini and a Rubens next to each other, or who would expect a sallow woman to wear pale blue; yet it would seem that very sophisticated persons, who assumed knowledge of architecture, and possessed it as far as form, and light and shade were concerned, would not hesitate to associate incongruous buildings together. The importance of corresponding style has been exaggerated, for if comparative amounts of plain surface to detail are similar, and if detail is in similar scale, buildings in different styles will harmonize well, always providing that they are built of the same materials; but the moment great masses of differently colored materials are juxtaposed, the effect is that of unhappy accident and of lack of skill.

Co-operation is one of the shibboleths of the day. The natural offspring of democratic thought, it has both the faults and virtues of its parent. The tendency of democracy is to average things down before it begins to average things up. Co-operation, while it provides a cumulative strength to deal with large problems, has as a first result a commonplace solution of those problems, so that no great work of genius may be expected of it. In fact, co-operation is the exponent of common sense, not the foster-mother of genius. But common sense of a liberal kind is exactly the thing needed in the treatment of a good many of the larger architectural questions of the day.

The result of the mutual agreements of the architects of the World's Fair is a very excellent object-lesson of what can be done by co-operative action. They agreed to build the buildings of one material, in a uniform style, of equal height as to cornice lines,—three limitations of architectural common sense. Outside of these limitations each architect was free to do as he pleased. There are few of the buildings which can be called works of genius, yet the whole effect has been unequalled. In these days of Village Improvement Societies, of Associations for the Preservation of Ancient Landmarks, etc., when each mooted question



collects a number of men about it like the proverbial moth, might it not be well for the architects to form a co-operative body to suggest, not as individuals, but as a body, artistic limitations in the location, style, and material of important buildings in our cities? The time has come when the public are ready to be led, providing the leading is not eccentric or irrational. The traditional committee with which an architect has to deal is of the nettle species, which, if grasped boldly, is agreeable enough. The public are merely a big self-constituted committee, good-natured, willing to be pleased, anxious to do the best they know how, somewhat full of self-esteem, which is natural, and jealous of established ideas, until they are convinced of mistake. The public have been used to crude buildings startling in detail and in color, planned in a niggardly manner, and forming a harlequin ensemble. They have suddenly waked up to the fact that one color is better than those inharmonious colors; that the White City is beautiful because of its unity of color. They are appreciating the fact that there is a style which disdains to depend upon chunks of material for shadow or texture, which is capable of all shades of expression; and they already begin to talk knowingly about the Renaissance and to consider they know it when they see it. This means much. It means that, having once found that architects can work together, having once had confidence in them, the public are now very willing to hear from architects. It is no wonder that our profession was considered as almost an unnecessary one, excepting in so far as a middleman between the builder and the client was concerned. The public are now thoroughly recognizing that an architect is not alone a business man, but that he is getting to be pre-eminently an artist.

If the architects as artists can co-operate, the first and greatest step towards beautifying our cities will have been attained.

The *Engineering Magazine*, in its pages on architecture, very heartily states its objection to our attitude — that is, to its idea of our attitude — towards architecture. It calls it the idea of the “Frenchites,” and it uses as its text the following sentence: “We may hope that the pupils, instead of being occupied with the design of simple modern and utilitarian buildings, will, rather, be led to concentrate their attention on proportion, scale, historical precedent, and those principles that underlie all design in every style.”

It does not know whether the author of this sentence is the present editor of the REVIEW or not. The present editor was not editor at that time, but he is very anxious to state that he wrote that sentence, also that the present editor has not received at any time education in a French school, and his experience from the beginning as a boy has been an office experience, so that he disclaims a prejudicial background to the ideas he expresses.

The sentence quoted above is termed by the *Engineering Magazine* as a “monstrous utterance”; that “it is monstrous because it elevates the theoretical above the practical,” and, as we “are a practical people, intent on practical things in a practical way for a practical purpose,” this does not please the *Engineering Magazine*. “These be parlous words,” but there are still others, as, for instance, “Architects have other things to do than sit in their offices putting gorgeous fantasies on paper and going into ecstasies over the result”; “The successful architect must be a sharp, shrewd fellow”; and then there is a classical allusion, which we are sure is out of place in so practical an article, to the people who attempted to build up to the clouds, and, to cap the other things in the article, appears that worst possible form of argumentative writing, — an exaggeration of the position of the opponent until it is twisted into a bugbear, an Aunt Sally for the critic to shy sticks at. The article states that the sentence quoted “deliberately calls for the extinction of practical ordinary work because it is so,” and asks,

“Is it any wonder that our architects cannot design successful business buildings when their training distinctly, deliberately, and openly ignores the possibility of such problems?” and that “the more fanciful the program is, the more unlikely the conditions, the better for study.” This is mere juggling with words. We ask our contemporary to take the sentence they use as a text at its face value, and we do not desire that it should be subject to the imagination of the critic; and we would ask that critic to read other pages of the REVIEW in order to disabuse his mind of some of his own fantasies in regard to it. Evidently a creed has been made for us; it has been dubbed a French creed; it is condemned, and we must cower under the condemnation. If you please, we prefer to state our own creed; we thought we had done so; but now, for the benefit of the writer in the *Engineering Magazine*, we will put it in primary form. It will naturally sound as melodramatic as any intense feeling does when dragged into controversy, but it seems to be the only way left to prevent misconception.

We believe —

That architecture is an art; that the principles of an art are best studied in their application to the highest expressions of that art;

That these principles, once understood, are also felt to apply to the smallest expressions of that art, though in less degree;

That at the basis of all architecture lies construction, and that architecture is an apotheosis of construction;

That the laws of construction are best studied in their application to large problems;

That, once understood, these laws apply also to the smallest problems;

That the beauty of architecture as an art depends very largely upon its expression of construction, but that there are also factors independent of this which require study, and that

They are —

Proportions of mass to mass;

Proportions of opening to wall;

Proportions of shadow to light;

Proportions of colors to each other.

That these proportions are best studied upon large and even complicated buildings, and that, once understood, they apply to the smallest problems;

That styles are merely the highest expression of the conditions of their time; that they are, therefore, the best-studied expression of architecture, and should, therefore, be studied as guides to suggestion, not as models to copy;

That education in architecture applies principally to it as an art, not as a means of getting a living;

That a graduate of any school, or department in a school, cannot be expected to know the constantly varying practice of his profession, which can only come from experience;

And that only so much of that practice as is capable of reduction to general terms can be taught, and that very little is capable of such reduction.

Therefore, the only thorough education of an architectural student is one in large problems broadly, simply, and theoretically handled.

We hope that is plain.

Now for one other thing: The *Engineering Magazine* goes on to say, “Is it any wonder, under the guidance of such authority, that our every-day work is full of blemish; that our architects cannot design successful business buildings when their training distinctly, deliberately, and openly ignores the possibility of such problems?” As a matter of fact, these problems are not ignored



either in the Massachusetts Institute of Technology or in the REVIEW, and the writer happens to know, as he has given the problems in one, and passed the plates in the other: but we claim that the reason that the business and other practical buildings have not been successful is from lack of the very training and principles which we advocate; and that if our contemporary would entertain himself by making a list of the few successful practical (sic) buildings, and would seek the names of their architects, he would find they had been trained in what he is pleased to call the French training.

We may as well put ourselves on record in regard to the French training, which needs no word of approval from us. We believe it to be the most thorough training in architecture in existence; that it attends to the very fundamentals of the art; and that in so doing it has latterly paid little attention to the smaller details, and has in consequence become burdened with a crude detail in many cases, which needs refining.

There is one thing that we wish our contemporary had let alone; that is, the matter of an architect being a "sharp, shrewd fellow." We respectfully disclaim for the architect of the future any such desire upon his part. Is it not enough that trade and politics should have victorious leaders of this calibre, but must we consider such a factor in the education of our successors? May it be long before the "sharp, shrewd, practical" architect is recognized as a desirable type by the community!

## Current Magazines.

The discussion which has been going on in the English journals, and to which we referred in our last issue on the question, "Is architecture a profession or an art?" still continues to bear fruit, often of a bitter, though perhaps not altogether unwholesome, quality. Among the most recent contributions to the subject is a lengthy article in the January number of the *Quarterly Review*. Professedly this is a review of the volume of essays by the seceders from the R. I. B. A.; actually it is a virulent and somewhat disingenuous attack on the Royal Institute of British Architects itself, as representing the profession of architecture and its present aims and tendencies. Some of its strictures are undoubtedly just, many are not pertinent to the subject in hand, and some are even absurd, as for instance adducing the hideous additions to Somerset House as the work of the Royal Institute of British Architects when yet the Institute strongly protested against this maltreatment of Sir William Chambers's noble work, and did all it could to prevent it. It is curious to notice that these different critics of the British Institute agree in nothing except in their attack on the common foe. We have already referred to Lord Grimthorpe's article in the *Nineteenth Century* in support of the essayists, in which he attacks the Institute with a violence hardly less than that of the *Quarterly Review*-er. And it is highly entertaining to note that Lord Grimthorpe himself is selected as representing the tendencies of the Institute, and a wretched window design of his for St. Albans Abbey, which he so ruthlessly "restored," is set beside the original "mediæval artisan's design" as the "draughtsman's substitute." The writer in the *Quarterly* must of course have been conscious of the irony of thus taking the critic as the representative of the very tendencies he criticised; but it is certainly very unjust to the Institute to be thus held responsible for the vagaries of one who can in no sense be considered one of its children. Lord Grimthorpe's ugly window is certainly not apropos of this argument against the Institute of British Architects; which, so far as it is one, consists in accumulated criticism of various works of which its Fellows are the authors. In the case of Mr. Waterhouse's South Kensington Museum Building, at any rate, this criticism is largely unjust.

The only real value the article has, is in pointing out the undoubted truth that present methods, which after all are but the logical outcome of the movement as regards architecture which started with the Renaissance — that present methods have put too great a distance between the architect and the artisan, and that

the best architecture can only be produced when the architect is the master craftsman. When the reviewer turns, however, a moment from criticism to state how he would bring about this so desirable union of architecture with the crafts, he shows how little he understands the necessities of the case or the limitation of the circumstances of our time. His proposal, indeed, is little less than absurd. "If," says he, "wise parents wish to make a youth a real architect, they should avoid the Institute entirely. First give him tools, and then a piece of stone or wood to try his hand upon. If he succeeds, then place him in the shop of a contractor, where he may both see and learn all kinds of work, and may have practice of the most improving kind. Become a finished hand and having exercised his brain with moderate reading and with ample thought, and being well conducted and trustworthy, accidents apart, he will not want for opportunity: he will be sought for urgently; and, ere he reaches twenty-five, not only will he be in full command, but he will have a school and pupils of his own, who, happy in their work, will pity the poor fellows who have lost themselves in that great cavern of despair, whose entrance is the Royal Institute of Architects." This is really silly. The course of education recommended is about that of the builder-architects with which we are familiar. But how little this writer is competent to speak of the subject of which he treats is evident by his offhand dismissal of "historic questions interesting to the reading man, but not of any moment to the artist; sanitary subjects, such as should be known to every householder" (and therefore, it is to be inferred, of no importance to the architect); "a few matters of construction that could at any time be learned; and practical details concerning which the hodman, the mere laborer, or the artisan, without examination, would be of more authority than any member of the Institute." The criticisms of the Institute examinations themselves seem to have more reason. If the facts are fairly stated, the papers do not seem to have been drawn up with the best judgment. We doubt, indeed, the value or the expediency of making the vestibule of the profession an examination hall. There is too much danger of excluding thereby men of real artistic ability. In present conditions there is less danger of men without the necessary technical qualifications attaining to position in the profession than there is of lack of artistic power and enthusiasm. Architecture is undoubtedly at present a profession, if not a business. What needs to be done is to insist that it is also an art and must be treated as such.

Mr. T. G. Jackson, one of the editors of the volume of essays of the recalcitrants, has an article in the March number of the *Nineteenth Century* in reply to Lord Grimthorpe's article to which we have referred. As *The Builder* says, Mr. Jackson "is obliged rather reluctantly to admit Lord Grimthorpe as an ally in regard, at all events, to the destructive side of the criticism of himself and his friends on the Institute of Architects. The article contains, however, some very neat hits at Lord Grimthorpe,—neater, perhaps, than the object of them will altogether realize." *The Builder* regrets that Mr. Jackson "should have thought it necessary to ally himself, as by implication he does, with the author of the foolish and dishonest article in the last number of the *Quarterly Review*." It will be seen, from the quotations we have given, that, whatever else it is, the discussion is certainly spicy. In the course of it, however, there is much, also, on both sides that is thoughtful and suggestive.

A similar proposition in France to limit the practice of architecture to architects with diplomas, and the organization of the Société des Architectes Diplômés, has led to a similar protest. M. Léon Labrouste, in the issue of *La Construction Moderne* of the 11th of February, quotes, apropos of this proposition, from the fable:—

Un loup qui commençait d'avoir petite part  
Aux brébis de son voisinage,  
Crut qu'il fallait s'aider de la peau du renard  
Et faire un nouveau personnage.

M. Labrouste frankly expresses the opinion that the real motive on the part of architects demanding an obligatory diploma is not that they wish to "protect the client against those who are a disgrace to the profession of architect," in spite of professions to the contrary and claims of public spirit, but is due to self-interest and a desire to limit competition. M. Labrouste rightly claims



that it is not possible to give any diploma of artistic excellence that is of value, and that therefore successful examination can be made only of the candidate's theoretical and scientific knowledge, when yet "the profession of architecture includes the sciences, art, and practical knowledge, forming an indivisible whole." The title of "architect with government diploma," practically confined, as it would be, to a certification of competency on the scientific side, "would have," says M. Labrouste, "no longer any meaning; or otherwise understood, it would become an arbitrary and dangerous censorship, exercised by certain individuals on all the works of art of an epoch, and a kind of veto. Painters, sculptors, and musicians," he continues, "have never dreamt of distinguishing themselves from their fellows otherwise than by their works; is it not natural that it should be the same in the case of the architects? Their judge is the public, and this public can judge them only by real works and not by hopes."

This discussion is of direct interest for us in view of the recent attempt in New York State to pass a law limiting the practice of architecture to registered architects who should have passed certain examinations. At first sight such a law seemed to have much in its favor. But although supported by the best sentiment of the profession in New York, and although its opponents, who at the last moment brought about its veto by the governor, were obscure builder-architects of no standing, we are nevertheless of the opinion that their protest was in the main just, although some of the grounds on which they based it were not well taken. What M. Labrouste and those who on similar grounds oppose the diploma, seem to overlook is the present unfitness of the public to act as judge of art or architecture; but the diploma would not help the matter. In a previous article (*La Construction Moderne*, Dec. 31) the same writer points out the present want of harmony between the architects and the public. The former speak a language which the latter cannot understand; and according to M. Labrouste, the fault lies entirely with the architects. The engineer, the surveyor, the upholsterer-decorator, the contractor, take the place of the architect in serving the public, but the architects are to blame. Doubtless the architects are often at fault both there and here in failing to fully meet practical wants; but in France, and still more in this country, the public at present seems to care very little for building as a fine art, that is, for architecture, and, in so far as it does take an interest in it, its demand is for spacious and vulgar display rather than for true beauty. At present the public is not a judge to which architects can rightly appeal with any hope of wise judgment; and yet it is true, as M. Labrouste maintains, that the art of architecture cannot really flourish except as it is founded upon public appreciation and is an expression of what is best in popular ideals. Unfortunately at present both the public and the architects are in need of a different training from that which they have been getting, and the architects are to blame in having pandered to and largely shared in the vulgarity of public taste, instead of striving to raise and educate it. At present we confess the outlook for the future seems to us to be more hopeful here than in France, in spite of much apparent indifference in matters of art, in spite of vulgarity and materialism, and in spite of the paucity of past attainment.

The articles we have been referring to form a series on "Instruction in Architecture," suggested by the proposal to extend the plan of architectural education in France by a system of provincial schools. The articles are an attack on the methods of instruction at the Ecole des Beaux Arts. It was hoped by the rationalist school, which M. Labrouste represents, that the provincial schools would serve as a counterpoise to the preponderating influence of the Ecole des Beaux Arts, and might lead to a development of local characteristics in design, which should vary the monotony of the official style now in vogue in France, and give opportunity for the development of really popular taste. It seems likely now, however, to result in an extension of the Beaux Art system by a series of auxiliary provincial schools. The outcome will be watched with interest.

The French insistence on red tape receives a curious illustration by the breeze that has been created (as we learn from the pages of *La Semaine des Constructeurs*) by the disregard on the part of the authorities of the relation of the provincial architectural societies to the Société Centrale in asking the latter society to

formulate a plan for provincial architectural education. The injured feelings of the provincials do not seem to have been soothed by the Société Centrale's application to them for assistance, in which a further breach of red-tape etiquette seems to have been made by applying directly to the presidents of the provincial societies instead of appealing to them through the medium of the central bureau. Among a certain class of critics in France, the opposition to the Ecole, which is not without its just foundation, seems to have led the reactionaries to the opposite extreme of depreciating the value of precedent and regarding originality as in itself a great, if not the greatest, of virtues. The productions of the French rationalistic school do not tempt one to follow in its footsteps. Rational architecture should be: but it must result from artistic instinct; it cannot be deduced by any process of reasoning, and it cannot afford to dispense with precedent.

The position we deprecate is made evident in most current French criticism of the design of the World's Fair buildings. Our architects are taken to task, not because their buildings are unsuitable or unbeautiful, but because they have not produced something highly original, some strange and new application of strange and new materials, some foretaste of the architecture of the twentieth century. We justly congratulate our architects on not having attempted at Chicago this absurd and impossible task. The architecture at the Fair, in spite of obvious faults, is on the whole better than that at the last Paris Exposition, precisely because it avoids that straining after originality which characterizes too much of our American architecture.

M. César Daly, in an admirable letter to Prof. Aitchison on "the future development of architecture," which is published in *The Builder* of Jan. 28, puts in a nutshell the question of the attitude that should be held toward precedent, in one of those terse and wise sayings for which he is remarkable: "*Conclusions must be drawn from the past, to guide us in the road of the future.* The past then," he continues, "must be thoroughly known, and conclusions drawn therefrom; we must thoroughly study construction, science, and modern technical progress on the one side, as well as physical wants and moral tendencies on the other; for architecture is at the same time, as well as the revelation of the individual tendencies of the architect, the expression of modern society considered in its wants, its feelings, and its architectural resources, physical and mental." The letter points out the necessity, at this time, of the higher study of architecture, the necessity for a clear understanding of its underlying principles, and that therefore architects need to speak with the pen as well as with the pencil. M. Daly complains that French architects do not like to read. "English and American, and I think German architects," he says, "read much more than the French. The French are too exclusively plastic. Periods of transition claim the double assistance of philosophic analysis and æsthetic synthesis, they claim the *pen* and the *pencil*, *thought* and *inspiration*." He concludes: "I think England and America better prepared to follow up the higher studies than my own dear country. If any other country takes up the mental side, Frenchmen will promptly blaze up with their plastic power."

Among interesting papers in *The Builder* one by Mr. Phéné Spiers on "Byzantine Art in Italy," read before the Architectural Association of London, deserves special mention. The illustrations of St. Mark's, as it was at the end of the eleventh century before it received its fashion of marble covering, are of unusual interest, although apparently but reproductions of diagrams prepared to illustrate the lecture at its delivery.

*The Builder* seems to have been so much irritated by the extreme view taken in Prof. Moore's "Gothic Architecture," that it has failed altogether to understand the demonstration of truth which that book undoubtedly contains, and does Mr. Moore injustice in stating that he endeavors to show that "nothing out of France has any claim to be regarded with any respect." *The Builder* recurs to the matter in issue after issue, with amusing persistence referring to the "French-American standpoint" and the "current American fashion of sneering at everything English." It is a pity that *The Builder* cannot discuss artistic and archaeological questions on their merits, without being influenced by national prejudice, and imagining that writers on these subjects in other countries must also be moved by similar considerations.





MERCHANTS NATIONAL BANK BUILDING, NEW BEDFORD, MASS.

National prejudice is nowhere more out of place than in questions of archæology, yet Englishmen seem rarely able to discuss them, if they relate at all to their own country, without a decided insular bias that warps their judgment. In its number for Jan. 28, *The Builder* has a review of Mrs. Van Rensselaer's book on the English cathedrals, which is, on the whole, just, and it must be confessed that the work in question gives some color to the supposed prejudice of Americans against things English. But Mrs. Van Rensselaer is represented as not going to the "extreme views of some of her countrymen." The reviewer, by the bye, refers to an ignorant mistake made by a writer in *The Century* in which a cut of Turner's "Dido Building Carthage" is represented and labelled "by Claude," "a blunder never acknowledged or rectified, though the writer must inevitably have heard of it." We happen to know that the writer did hear of it and refused to acknowledge his mistake.

From the pages of *La Semaine* we learn that the French are already occupying themselves with plans for the exposition of 1900. A most interesting project is that of M. Edouard Mariette, which places the exhibition buildings in a large park just outside the walls of Paris, and running parallel and close to them from the Bois de Boulogne at Neuilly to Aubervilliers. The pages of *La Semaine* are also a good deal occupied with the projected competition for the Opéra Comique, which figures naturally, also, in the columns of *La Construction Moderne*. The whole project came within an ace of being turned over to an association of financiers, who it appears had their own architects; and the sacred right of competition, which would have been interfered with, was saved only by a vote of the Senate. It is curious that the French architects contend so strenuously for the principle of competitions, whereas architects in this country urge outright selection of an architect as the more just and satisfactory method. Other considerations, it is true, came in with regard to the Opéra Comique, but the competition seems firmly rooted in French professional tradition, partly no doubt because competitions in France have as a rule been so well and so justly conducted.

An abortive attempt in the Chamber of Deputies to have the Ecole des Beaux Arts thrown open to women has created a good

deal of comment. *La Semaine* has an article of some length in favor of the project.

We learn that Paris is to be represented at Chicago by a series of views of the city which have been painted by Pierre Vauthier, by order of the municipality.

*La Semaine* of Jan. 4 has a number of views of the Chicago Fair buildings, in which Machinery Hall appears as the "Palais des Beaux Arts," and the electricity building as "Palais des Femmes." The issue of the same journal of the 14th of January gives an account of the transformation of Sofia in Bulgaria, taken mainly from the *Schweizerische Bauzeitung*, in which a Swiss engineer, who has charge of part of the works, gives an account of them. The old Turkish town has been entirely modernized and Haussmannized. In three years, 1,698 houses have been torn down, and 1,886 new ones built on eighty new streets and boulevards, besides bridges, palaces, etc.

We have taken up so much space with consideration of foreign journals, that we shall have to reserve comment on our compatriot contemporaries for another issue.

## Plates.

Plates XV. and XVI. — PORTION OF ELEVATION OF AMES BUILDING, BEDFORD AND LINCOLN STREETS, BOSTON. — Messrs. Shepley, Rutan & Coolidge, Architects.

Plates XVII. and XVIII. — DESIGN FOR AN ACADEMY OF MUSIC. COMPETITION FOR THE ROTCH TRAVELLING SCHOLARSHIP, 1893. — By Walter H. Kilham. It was proposed to erect this building on the north side of Copley Square, Boston.

Plates XIX. and XX. — DETAILS OF THE MERCHANTS NATIONAL BANK BUILDING, NEW BEDFORD, MASS. — Messrs. Chapman & Frazer, Architects. Reductions from the three-quarter-scale detail drawings.



# The Architectural Review.

Vol. II., No. 4.

May 15, 1893.

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## The Broadest Use of Precedent.

IN the last two numbers of this REVIEW the subject of precedent in architectural design has been treated from its more familiar points of view. It has been shown how an architect consciously and intentionally takes some existing building as a model for the one he is to build; how in some instances he borrows it entirely, with all its proportions, details, and characteristic spirit, and in other instances he uses only its general motive as the basis of his design, reforming its detail, and transmitting to it something of his own personality.

In the present article it is the writer's desire to show that the most important precedents of all are to be found outside of the immediate range of architecture, rather than within it; and while the study of architectural precedent is essential to correct and elegant expression, as has been well said, the study of universal precedent is necessary to a right judgment of the thing to be expressed.

In the illustrations presented with this article is shown the effect of precedent acting not so much upon the design as upon the designer; so that while we recognize no one building as inspiring any single design, we feel the power of many noble ideals reflected in it.

First of all, in considering this wider sort of precedent, let us see what an enormous part precedent plays in our lives. The influences of heredity are a form of precedent working in our blood; their operation in suggesting or modifying our actions is ceaseless. As children we are necessarily slaves of precedent; nor are we much freed from its effect in most matters all through our lives. Our social standards, our ways of thinking, our views about life and morals, are all to a great degree the result of example rather than of deliberate reasoning. With this in mind, it is clear that precedent is as largely responsible for what is mean and vulgar in us as it is for what is good. Were it not that, as Sir Joshua Reynolds expresses it, "the natural instinct or appetite of the human mind is for truth," — that the good has finally more attraction for us than the base, — we should be forever balancing between the opposing tendencies of our surroundings. But happily there is this subtle preponderance of attraction toward the good, which, like a tide, carries us on in spite of ourselves. It is the wise man who perceives and takes advantage of this movement, and, by placing himself in its central current, adds its momentum to the force of his own personal endeavor. The foolish man would make us believe that it does not exist, and, heading against it, credits the quick rush of the waters past him to the efficiency of his own effort. It is only when he lifts his eyes from the surface and compares his position with permanent objects that he can be made to realize his delusion.

This illustration points the necessity, if a man would not struggle with the inevitable, of first of all getting a clear idea of the direction his effort should take. If he would measure his advance by what is pure and noble, if he is not at heart a trifler, he must get his bearings on objects outside of the scene of his immediate effort, must fix his eyes upon what is immutable and constant. In other words, he must adopt as his standards principles which have a universal application. It is worth while to requote here from Mr. Howells's incomparable little book, "Criticism and Fiction," a passage from Mr. Burke's essay upon the Sublime and the Beautiful. "As for those called critics," the author says, "they have generally sought the rule of the arts in the wrong place; they have sought among poems, pictures, engravings, statues, and buildings; but art can never give the rules that make an art. This is, I believe, the reason why artists in general, and poets principally, have been confined in so narrow a circle; they have been rather imitators of one another than of nature. Critics follow them and therefore can do little as guides. *I can judge but poorly of anything while I measure it by no other standard than itself.*"

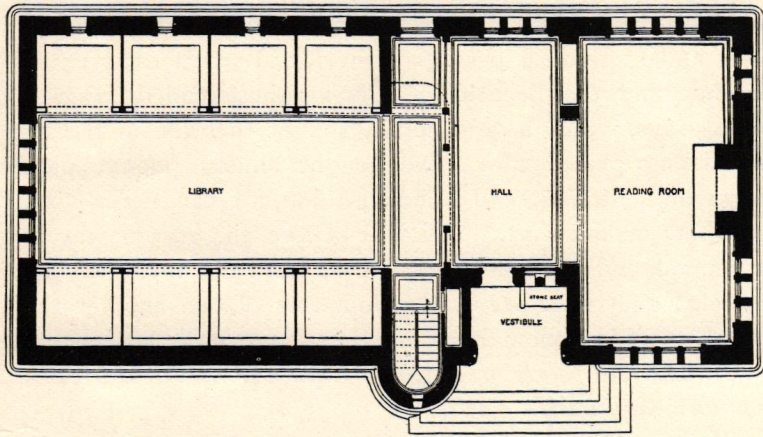
It is a matter of fact that our eyes get so accustomed to a conventional point of view that it is only when we see a familiar idea exemplified under conditions different from our own that we come to see it truly. For instance, we know that in writing we should be instantly struck by the absurdity of using a word that has no logical place in a sentence simply because the writer thought it pretty or effective. Yet how little do we notice, and still less condemn, precisely the same fault in our own work; as when Bramante plants superfluous pilasters up and down the face of the Cancellaria. Here is a case of too narrow precedent. For no one, I think, will contend for an instant that an artist so sensitive to what was pure and refined, as his work incontestably proves him to have been, could have been guilty of a blunder like this unless the influence of overwhelming precedent had blinded him to its real significance, had lulled him into a fancied security. For consider how this anomaly had its rise and establishment from the practice of the most vainglorious and artificial people in matters of art that the world has ever known, — a people who thought to subjugate art as they conquered a foreign nation, and by bedecking their building with its dismembered spoils to establish their ascendancy as patrons and lovers of art. Upon the ignorant precedent of such a people, and upon that precedent alone, did the great Bramante lean for his use of the pilaster.

But it is not only to set right such blunders in design as this that we need to turn to a wider field of precedent than is found within the record of our own art: we need this larger precedent



still more to give us courage to advance to new excellences which, perhaps, we should not otherwise dare to venture upon. We must have some standard outside of architectural precedent by which we can estimate the worth of what is new. To limit future achievements to the standards of the past is to abandon progress. This broader standard which we seek is not to be found embraced exclusively in the canons of any one art or of all the arts together: it proceeds from nature, and may be traced in all the mingled affairs of men, but is most clearly read in nature itself. This much is certain: that the principles that prove constant everywhere we need not hesitate to follow, even if the outcome of their application seems strange and irreconcilable with our conventional views. Time will bring about our justification, for —

“ Truth new-born  
Looks a misshapen and untimely growth,  
The terror of the household, and its shame,  
A monster coiling in its nurse's lap,  
That some would strangle, some would starve;  
But still it breathes, and passed from hand to hand,  
And suckled at a hundred half-clad breasts,  
Comes slowly to its stature and its form,  
Calms the rough ridges of its dragon scales,  
Changes to shining locks its snaky hair,  
And moves transfigured into angel guise,  
Welcomed by all that cursed its hour of birth,  
And folded in the same encircling arms  
That cast it like a serpent from their hold.”



PLAN OF THOMAS CRANE MEMORIAL LIBRARY, QUINCY, MASS.

From these lines of Dr. Holmes we receive assurance that men are habitually deceived in their first impressions of what is new. The more radical and far-reaching a new conception is, the more it contrasts outwardly with the established past, the less likely are we to welcome it. It is on this ground that we must deplore the repeated statement made in the previous articles on “Precedent,” that “rather than originate a poor thing, it is certainly better to copy a good one.” Such advice, we contend, is calculated to lessen the artistic integrity of our profession. It is so vastly easier, in common acceptance, to copy a good thing than to originate one! The chances are so great that, to the perplexed, struggling designer, who is trying to logically work out his new problem, his results will seem poor and trivial when compared with masterpieces enriched by the thought of many successive generations!

Is it any wonder if he gives up the hard struggle and takes refuge under the comfortable shelter of optimistic copying, after being authoritatively told that “we are always glad to see a beautiful thing, no matter whence it comes,” and that we do not quarrel with plagiarism if only its results be satisfactory? Why, in the name of all that artists hold dear, should a man take the trouble to originate at all, if the results of plagiarism *can* be made satisfactory?

This question, like all questions of art, is at bottom a moral question, and cannot be answered upon the grounds of expediency. The straightforward answer to the question why plagiarism cannot be tolerated is that it destroys the artistic *morale* of the man who employs it, and entails the corrupting contagion of his example upon those who surround and succeed him. Plagiarism in art is taking what does not belong to us, the employment of external forms (generally for selfish ends) whose animating spirit finds no correspondence within us. If this definition of plagiarism holds, if it be true that in art one only possesses what has passed through the alembic of his mind, it necessarily follows that the plagiarist must degrade the nature of the thing he borrows. Moreover, it is equally apparent that by refusing to employ the powers he has for independent work, which in some degree are given to all men, he robs the world of that portion of production which is rightly demanded of him, and lessens by so much his capacity for future endeavor. He becomes an intellectual drone, depending upon the accumulations of others for his support, while adding nothing to the common store.

Without desiring controversy, it seems worth while to be perfectly outspoken in a matter which is essentially one of principle. We do quarrel with plagiarism for itself, independently of any resultant beauty it may achieve, exactly on the same grounds that we would quarrel with theft, however successful. The effects of plagiarism and theft primarily concern not so much the world at large as the one who practises them. We do not suffer in character by being robbed, but the man who robs us degrades himself and plants the seed of further deterioration. In a publication, therefore, addressed chiefly to architects and students, — a publication whose avowed purpose is the upholding of the right principles of architectural design, — we cannot allow to pass unchallenged sentiments which reflect rather than contradict the popular laxity of opinion regarding these principles. When a profound thinker, a man outside of the artistic professions, comes forward to say that the “matter of aimlessness in art is a moral question, — nay, is in truth a religious question, far more than one of technique, or style, or school,” it is high time our self-respect should hasten to assert itself in the pages of our professional journals.\*

As regards the best practical way of meeting our difficulties of precedent other than the course I have pointed out of enlarging our study of it, I know of no better suggestion to offer than that once made by a very great critic: “A poet ought not to pick Nature's pocket; let him borrow, and so borrow as to repay by the very act of borrowing. Examine nature accurately, but write from recollection; and trust more to your imagination than to your memory.”

The temper of this advice perfectly describes the characteristic methods of the late Mr. Richardson regarding the use of precedent. Every student under him will remember his way of saying, “Go in and spend an hour with the books, and have a good time. You may find something in that ‘Picardy’ that will help you.” Doubtless he had some specific thing in mind, but he would not tell the student so. The student had to trust to imagination to guide him. There was literally no copying, although there was the most constant use of the library. Thus it came

\* Since writing the above there has come to notice the following description by Prof. Drummond of the parasite, the creature of animal or vegetable life which corresponds to the habitual plagiarist of intellectual life. Its force is evident. “Parasites are the paupers of nature. They are the forms of life which will not take the trouble to find their own food, but borrow or steal it from the more industrious. So deep-rooted is this tendency in nature, that plants may become parasitic — it is an acquired habit — as well as animals; and both are found in every stage of beggary, some doing a little for themselves, while others, more abject, refuse even to prepare their own food. . . . Why does the naturalist think hardly of the parasites? Why does he speak of them as degraded, and despise them as the most ignoble creatures in nature? What more can an animal do than eat, drink, and die to-morrow? If under the fostering and protection of a higher organism it can eat better, drink more easily, live more merrily, and die, perhaps, not till the day after, why should it not do so? Is parasitism, after all, not a somewhat clever ruse? Is it not an ingenious way of securing the benefits of life while evading its responsibilities? And although this mode of livelihood is selfish, and possibly undignified, can it be said that it is immoral? “The naturalist's reply to this is brief. Parasitism, he will say, is one of the gravest crimes of nature. It is a breach of the law of evolution. Thou shalt evolve, thou shalt develop all thy faculties to the full, thou shalt attain to the highest conceivable perfection of thy race, and so perfect thy race; this is the first and greatest commandment of nature.”



about that what was derived through precedent was rather the inspiration and methods of old work than its forms. Such forms as were employed were as elemental in character as possible; and their use seemed the inevitable result of their inherent fitness rather than a matter of personal preference.

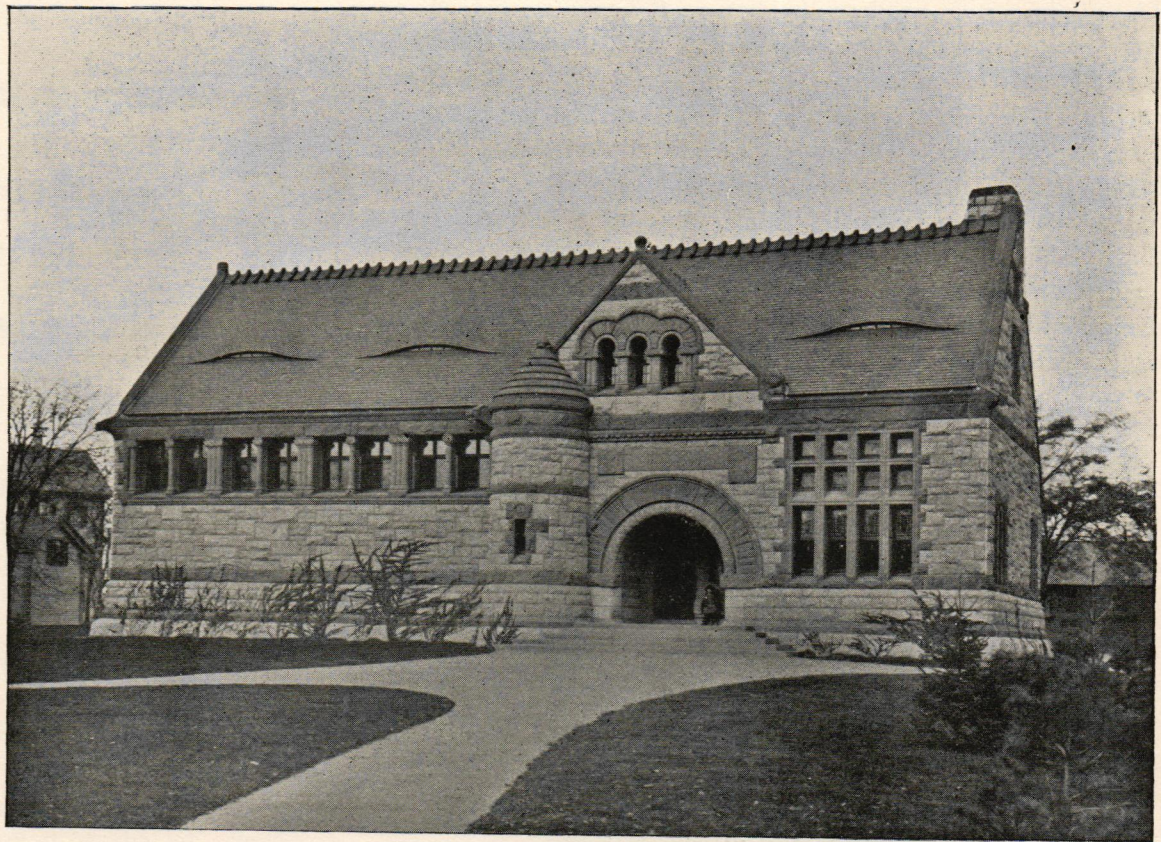
The Crane Memorial Library at Quincy, designed by Mr. Richardson, affords an excellent example of the way in which a good design logically "proves," like a problem in geometry. Mrs. Van Rensselaer says of it: "Here at last is a whole in which all parts are so fused together that it is impossible to disassociate them in thought. The building looks as though it had been conceived by a single impulse." The conditions were these: a library building for a small town, containing a library both for circulation and for reference, a reading-room for magazines and periodicals, and, in addition to the usual working-rooms in the basement, a small room where the trustees might meet and confer undisturbed by the frequenters of the library. The whole interior should be adapted for efficient administration by a single person. A memorial of the donor should be placed in some prominent and fitting situation.

Now let us see how it was worked out. The interior naturally divides into three rooms,—the library proper, or book-room, the reading-room, and an intermediate space for the accommodation of those who come only to take out and return books. The entrance from without should be directly into this central room. The plan shows how this disposition was effected in detail. The whole interior was treated as far as possible as one room, the subdivision being rather suggested than made. The porch and stairs together occupy the width of the central room, an arrangement which permits an apparent recession towards the front of the library and reading-room. The interior height is sufficient to permit a normal height for the recessed porch, and, with the aid of a gable, a room above for the trustees' use. The reading-room has no internal subdivisions. There, most appropriately, is put the monumental fireplace which bears on its front the bronze memorial of the donor of the building. This fireplace is set on the longitudinal axis of the interior, so that it is visible throughout the length of the building.

The book-room is divided along its sides into alcoves, the partitions forming them running at right angles to the front and rear walls. These divisions are carried up to the full height of the story and are supplied with a gallery which renders their upper part accessible. The windows lighting this room are one great mullioned window in the end wall facing the reading-room fireplace, and a series of windows on the front wall, filling the entire space above the gallery between the divisions of these alcoves, thus leaving the wall below for books. All this is perfectly straightforward, orderly, intelligent,—the logical outcome of the conditions.

Now let us go outside and see how this plan has been treated from the imaginative standpoint. We are first of all struck with the extreme simplicity of the main outline of the building; a barn could not be simpler. We are compelled to

recognize the whole as one large unit. The chimney at one end alone breaks the outline. Next we observe how the three main subdivisions of interior rooms have been recognized and marked on the outside by the gable before mentioned, whose extremities mark the internal walls. See how successfully, by what simple art, the projection of the staircase turret is made to emphasize the recession and shadow of the porch, and how its purpose is suggested by the little window placed half-way up in it, revealing the level of the stair landing. Next consider how well the great window of the reading-room defines the dimension of the interior, and finally pass to the beautiful motive of the long library window, which is a triumph of logical design. This window runs the whole length of the room which it helps to light, thus expressing its dimension as well in its way as the big mullioned window of the reading-room. But it has more to express in the alcoves which subdivide it. These divisions must be indicated without undoing the expression of the length of the whole. In the perfection of the means employed to register on the face of



THOMAS CRANE MEMORIAL LIBRARY, QUINCY, MASS.

the wall these internal dispositions lies the wonderful justice of the design. The use of the two different stones plays an important part in this. Had the granite of the wall appeared marking the subdivisions of alcoves, we should have had the suggestion of four separate rooms. Notice how the continuous drip mould under the sills of the window marks the intention of the designer's purpose.

These are the larger and important features of the design of this building. How logical and coherent it all is, with the largest expression everywhere given! It has the effect upon us that we get from hearing a masterly exposition of an idea in words, or from a noble symphony. First is the absolute unity of the whole; then, as the larger divisions of the subject appear, they in turn appear as so many units, each as large in its treatment as the whole. The mind rapidly grasps the scheme and holds it. It is organic, and takes its place by virtue of this with the organic things of nature. Such buildings are not dependent upon any superficial attractiveness for their hold upon men's attention.

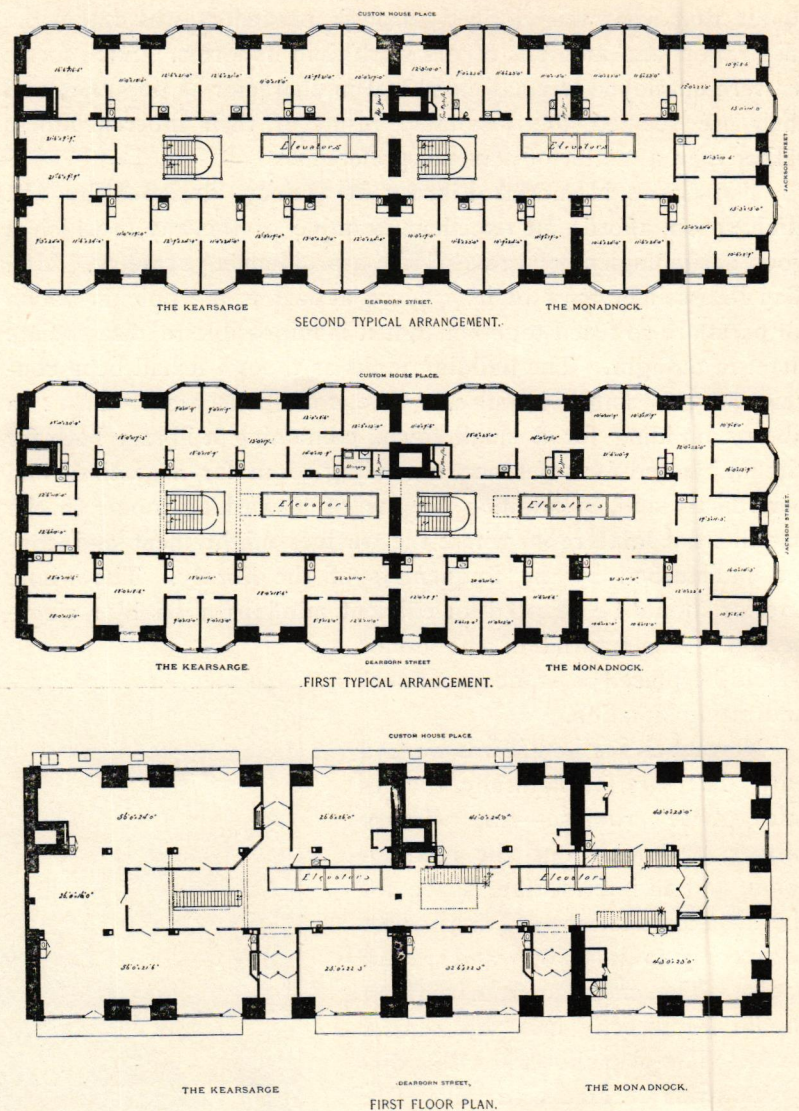


They may have the smaller attractive qualities of ornament and detail, as this building has, or they may lack them, as the building I am about to describe does; but that is a matter of little moment. Nature adopts them because they obey her laws, and sends her vivifying force out through them to mankind. This is not the art we are accustomed to think of, — an art of subtleties, fine-drawn distinctions, and scholarly refinements, which common people cannot understand; but so much the worse for that art. And frankly, is it not about time to drop the old sophistries and truisms, and to look simply, directly, and naturally at the tasks we have? What conceivable object can there be in ransacking the whole world for ornaments to cover good buildings with? It reminds one of William Hunt, who was compelled much against his will to touch up and prettify a portrait to suit the wishes of the departed gentleman's family. He sent his bill in for the sum agreed upon, with an additional charge of one hundred dollars "for painting on the picture after it was finished"!

The Monadnock Building in Chicago, designed by Messrs. Burnham & Root, enjoys the proud distinction of being perhaps the only important modern building in the country that has not been "painted on after it was finished." It is the only building I know of, in a class where pretension to architectural distinction is usual, that presents "a plain, unvarnished tale" of the conditions it was built to meet. The owner's conditions were simple enough. A certain lot of land was to be made to pay all it could, consistently with a wise investment of funds, through the erection of an office building upon it. For the rest the architect was responsible. I will not delay the reader to describe in detail the nature of the general problem involved in constructions of this kind, or of the local difficulties of such a problem in Chicago.



THE MONADNOCK BUILDING, CHICAGO.



These things have been made familiar to the well-informed readers of our professional journals. It will suffice to say that it was decided that the building should be sixteen stories in height, with walls of solid masonry, and interior frame of steel. The all-important consideration in arranging the plan was how to keep the building constantly filled with satisfied and well-paying tenants. As one means to this end, bays, as many as possible, were decided upon, both for the purpose of getting the diagonal rays of light the better into the rooms, and for gratifying the curiosity of the tenants as to what may be going on in the street below. Of course it goes without saying that the best average disposition of the permanent internal features — that is, the columns, elevators, stairs, etc. — having once been determined on, must be continued from top to bottom. The same is true regarding the size and location of windows. Since no portion of the building is prepared for any special tenant, the best average disposition must be maintained throughout.

Barring the first floor, whose offices must be entered from the street, there is no practical reason why the external appearance of each story should not be the same as that of every other story. This deduction is clear and logical enough: the marvellous thing is that it should have been literally carried out, with two slight exceptions, which justify themselves.

The plans and exterior view of this remarkable building illustrate what I have said. The exceptions alluded to are the omissions of the bays from the second story, where the wall flares outward, to establish a foot for the tall structure, and from the sixteenth or top story. It was the evident purpose of the designers of this building to simply solve the problem and let the result stand. The integrity of mind through which this decision was made and carried out relates this work to the product of the greatest men everywhere who have advanced the things they



stood for and gained the honor of mankind. It took prodigious courage to do this thing. It is an achievement unsurpassed in the architectural history of our country. The only building that in boldness and freedom of conception rivals it (but not in refinement of execution) is the wonderful Mormon Assembly Hall at Salt Lake.

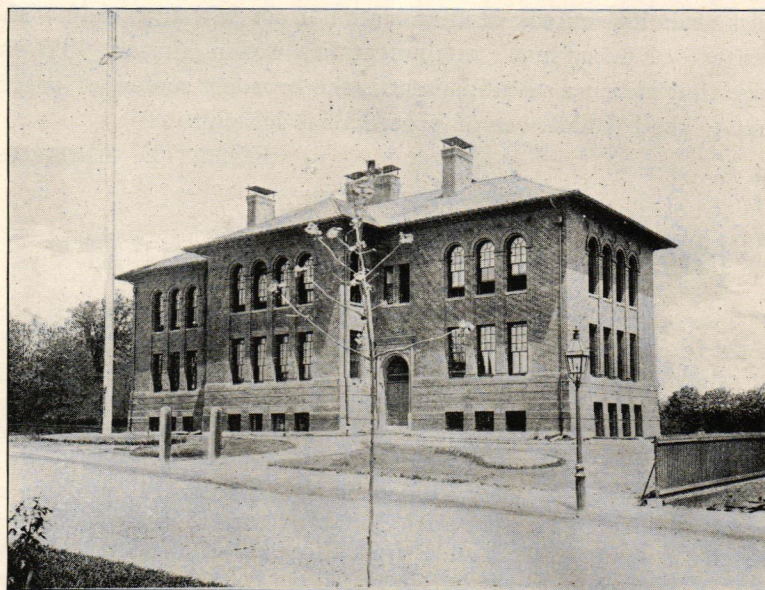
I will not stop to follow out a demonstration of how scrupulously this building clings to the demands of the problem. I think that is evident enough. What I want to dwell upon, rather, is the dignity and worth of this simple statement of fact. Most of us seem to apologize for being forced to state the truth. Here were men who rejoiced in it, and, far from apologizing for it, emphasized it. Every dollar spent upon the exterior of this building, beyond what was necessary to erect the bare shell, has gone to make clear the intimation that what was done was, in the judgment of its authors, worthy of respect and infinite pains. The cost of making the many special bricks which come in the curving surfaces at the top and bottom of the building, in the elliptical splay of the main angles, and in the covering of the bays, where no single hard line or edge appears, was sufficient to have covered the whole building with the usual ornamentation. The results arrived at are, therefore, not gotten haphazard, but with a deliberate and conscious intention.

This building has no precedent in architecture. It is itself a precedent. Yet it has a precedent outside of architecture; it comes up to an ideal, and by virtue of its correspondence with this ideal it becomes a work of art. What makes a work of art is just that,—the truthful external expression of internal nature, life, or purpose. The Venus of Milo is a perfect work of art because the marble is made to convey to us in the completest way the ideal characteristics of the goddess. In a word, art is the expression of character, and works of art arouse our interest and affection in proportion as the character which falls to the artist's lot to transmit is beneficent and lovely. It is not the artist's business to prettify and alter the character of what he has to express, but only to express its purest essence in its fullest strength. The ideal this building expresses is the ideal of the life that goes on within and about it,—the ideal of business; and this is the only ideal it should express. The business ideal may not be the highest we know, as compared with others, but—and here is the point—*it is absolutely the highest for a business building.* Consider for a moment the attributes of ideal business methods, language, procedure, and see what the expression of them implies. Such expression should be clear, definite, to the point, avoiding anything like rhetoric or ornament; it should be scrupulously logical, and exact in statement; well based, simply put, quietly terminated; not lacking in courtesy; always positive yet never loudly assertive; founded on justice, maintained by truth. Test this building by these standards and see how truly they are met. Even the most striking feature of the whole treatment, the splaying of the main angles of the building, is seen to be a device for removing superfluous masonry, a structural rather than an ornamental expedient. As we noticed of the library of Mr. Richardson, the whole building stands first of all a unit. An absolutely unimaginative mode of reasoning would have carried the bays entirely up to the top, and terminated the building as if it were cut off at the sill course of the fifteenth story. This would have meant more rent, but the unity and completeness of the mass would have been lost. Similarly the grand forward swell of the base might have been done away with, but its presence testifies to the value put upon the largest expressions of the problem. There is literally nothing in this exterior that suggests any knowledge of Greek, or Roman, or Gothic, or Renaissance traditions, if one excepts the flare at top and bottom, which slightly recalls some Greek altar, or well coping. There is not the slightest

trace of any form or treatment that owes its origin to foreign sources. The building tells its story in the plainest, strongest words, and then stops talking. This is art,—the art of Maupassant, for example. The intrinsic interest of the story told is another thing.

I would not be understood as implying that we are not to strive to secure themes, which, when expressed truly, will be of intrinsic interest; nor that all themes are of equal interest; but I mean that once the theme, or the scheme, is unmistakably established beyond our power to better it, our business is only to express that particular arrangement as clearly and forcibly as possible. In these modern "elevator" buildings an interminable number of equal stories is entailed, with equal openings and like dispositions. If there is any artistic virtue in such an arrangement, we shall only learn it by embracing these conditions as splendid possibilities, not by regarding them as hindrances. If there is no artistic virtue in them, the sooner they are frankly expressed the better, because it is by demonstration alone that owners will be convinced of the fact.

There is a third building to which I wish to call attention, that illustrates so happily a certain phase of precedent that a photograph of it has been reproduced here. This is Mr. Wheelwright's Robert Gould Shaw Schoolhouse, at West Roxbury.



THE ROBERT GOULD SHAW SCHOOLHOUSE, BOSTON.

What strikes me as particularly delightful in this simple little structure is the correspondence it displays to the typical New England character of our day. We have back of us a long-continued strain of intensely moral influences, and at the same time everywhere surrounding us on the outside are new modern tendencies toward self-indulgence and luxury. Our heads are modern, our hearts are Puritan still. This interesting phase of our time has found expression more than once in literature, and here we find it in architecture. It was not purposely set down; it could not be so happily done except in unconsciousness. There is a perfectly truthful expression of the building's purpose and arrangement, and yet it is colored subtly with the gleam of modern lights. The influence of Latin ideas makes itself felt in the doorways most plainly, and in the treatment of the base; even in the broad eaves and low roof we find more of the South than of the North of Europe; but still it is all at heart the same straightforward, unpretentious, scrupulous New-Englander that we recognize in the distance behind us.

I, for one, am narrow and local enough in my ambitions to wish to see more of this home character shown in our work. It seems a pity for us to submit ourselves utterly to the introduction of all the new fashions that others of our countrymen seem to find it



profitable to import along with *cafés chantants* and other Continental novelties. There is no reason to believe that the splendid qualities of self-discipline which have fortified the New England race to dominate a continent may not, with a riper maturity and a more favoring time, yet blossom into the flower of a fine and elevated art.

Hence, while we study precedent in every form, rejoicing in the luxuriant and lavish art of the half-tropical countries, tracing with zest the subtleties of the Greek, filled with enthusiasm at the power and magnificence of Rome, let us still keep the warmest place in our hearts for the homely and unpretentious virtues of the land of our birth.

There are currents of power running through us which it were the supremest folly to dissipate or to undervalue. I do not believe that because one of New England blood stands for art he must separate himself from the high traditions and precedents of his people, but rather he should rejoice that he too may continue the old battle waged by them for independence and right conviction.

In conclusion, then, let us agree to study precedent to the fullest extent, not alone in architecture but in every art,—in literature, painting, sculpture, music; but let us remember, too, that as a mirror cannot reflect more but less than the quantity of light that falls upon it, so art, which mirrors back to us universal character, must seek its sources of illumination from without itself. The measure of every man's attainment lies within himself. To enlarge that measure of attainment is the broadest service of precedent. The broadest use of precedent is self-culture.

ROBERT D. ANDREWS.

## “Homes in City and Country.”

This attractive book is a reprint of six articles recently published in *Scribner's Magazine*, which, taken together, aim to cover the whole field of modern house-building in this country. It is necessarily popular in its interest, but for that very reason it brings out the considerations which tend to keep our practice from becoming too scholastic. It is profusely illustrated, and a number of plans are given. Mr. Russell Sturgis traces the evolution of the city house in Eastern and Southern towns; the paper upon the city house of the West is from the hand of the late John W. Root of Chicago; the suburban house falls to Mr. Bruce Price; and the country house, by the happiest possible choice, to Mr. Donald G. Mitchell, whose very name brings up delightful anticipations. Mr. Samuel Parsons, Jr., Superintendent of Parks in New York, writes of the treatment of the grounds of small country places, and the series is completed by Mr. W. A. Linn's history and description of building and loan associations.

The choice of these authors is happy, and each subject is as well developed as the relatively short space permits. Mr. Sturgis's paper is a model of its kind. Going back to the time when houses in our cities began to be built in blocks, he traces the development of various typical plans down to the modern house, and for comparison dwells at some length upon the arrangement of a typical London house.

This paper, and the one following it by Mr. Root, are well illustrated by carefully drawn plans. This is a feature that we hail with delight in a book confessedly popular. When the average man has learned how to understand and *read* a plan, he will soon come to recognize the importance of having it simple and organic.

Mr. Price's admirable contribution on suburban houses would have been more interesting if more plans had been supplied, and the same criticism applies to the chapter on country houses. It would be well worth while to have recorded and compared the several characteristic arrangements of rooms in our early houses,—types which were repeated over and over again, each with some distinguishing local modification.

Mr. Parsons writes most excellent common sense, and what he says is of value to every architect and country householder. His

suggestions are clear and concise. The concluding chapter of the series upon building and loan associations presents much that must be novel to the majority of readers, and is of general interest, although the class of structures referred to appeals little to the professional mind. The pictures of these low-cost houses make one long that there might be some systematic missionary work done by the architectural societies, and a connection formed that would result in securing to these building associations better designs for the houses erected through their means.

As a whole, the book is unusually interesting, and nothing better could be found to give a young architect a glimpse of what experience later on will teach him. [“Homes in City and Country.” New York: Chas. Scribner's Sons, 1893.]

## Plates.

Plates XXI. and XXII. — DETAILS OF THE EAST CHESTER PARK HOSPITAL AND GATE LODGE OF SAME, BOSTON. — *E. M. Wheelwright, City Architect.*

Plates XXIII. and XXIV. — THESIS DESIGN, 1893, MASSACHUSETTS INSTITUTE OF TECHNOLOGY: AN ATHLETIC CLUB. — *By Morris E. Biscoe.* — A design which has not succeeded in making its purpose felt, in spite of the bas-reliefs of the exterior. Doubtless the abandonment of the forms of composition and outline which seem to have become synonymous with an opera house would leave the mind less biassed and freer to judge the building on its merits.

Plates XXV., XXVI., and XXVII. — SCALE DRAWINGS OF THE FAÇADE OF THE “LIFE” BUILDING. — *Messrs. Carrère & Hastings, Architects, New York City.* — In many respects this design from the office of the brilliant men who produced that justly famous building, the Ponce de Leon, is one of the most charming of their creations. For when all is said, it must be confessed that the work of this firm is uniformly characterized by the vivacity and delicacy which go so largely to make up the quality we call charm. In a practical sense, and so far as considerations of lighting the interior of the building are concerned, the scheme of this design is admirable. The windows are carried in all cases well up to the ceiling, and the relations of window openings to wall space is justly proportioned, the openings being wide enough to satisfy all reasonable demands. Above the level of the first story, with its central doorway and flanking arched windows, the window openings are carried up of a nearly uniform width through seven stories, and no attempt is made at any subordinate grouping. The motive of the treatment is a familiar French one, the principal cornice coming above the fifth-story windows, then an attic story with dormers two stories in height, and finally, in the curving roof, the metal dormers of the eighth story. The stone employed throughout the front is Indiana limestone, and the bricks of the wall surface are of a pale pink color.

All the proportions of the building show evidence of the most careful study. The scale of all the parts is perfectly maintained, and the disposition of the horizontal lines is so made as to unify the composition and, in spite of the richness of the detail employed, to produce an impression of simplicity.

The sentiment of flavor of the design, given by the character and forms of the detail, is that of the period of Louis XIII., of which the Hotel de Vogüé at Dijon is a characteristic example. In the fierce battle which is now raging as to the right and wrong use of precedent, this design of the “Life” building may well come in to disarm the criticism which would make every new building the unadorned expression of practical wants; for it so perfectly satisfies all rational requirements, and gives us besides so much that has real and associated charm, that it were crass perversity not to welcome it most cordially. Nor do we in any sense contradict our expression of delight in pointing out that the forms which constitute its details are often illogically used, and, if unredeemed by the spirit of gayety, which pervades them, might be called vulgar and uninstructed. If we are to judge architecture by the same standards we apply to men, we must admit there are occasions when gayety, and even a somewhat irreverent levity, have their uses; and surely this front, through whose windows “Life” looks out upon the world, may be permitted to sympathetically express the “Life” within.

The right is not the sole property of the reformers, and morals may be read in unexpected places. The all-important thing is abundance of life, energy, enthusiasm. Without this the best directed effort is impotent. Fulness of life means growth and expansion, just as inevitably as a lessening of life means degeneration and decay. Therefore, we welcome and rejoice in the splendid energy displayed in this design, while we regret that it was not conveyed to us in forms of purer and less questionable origin. The average man may well beware how he tries to appropriate the details of this and kindred designs to himself; for the charm we find in them is largely personal, and with that withdrawn, these forms become again the degenerate relics of a style never wholly pure even at its best.

In conclusion, we wish to note that our plates are taken strictly from the working drawings of the architects, a fact which constitutes another proof of the care and enthusiasm put into their production. The building is not yet completed.

Plate XXVIII. — TERRA-COTTA DETAILS OF CARRIAGE WAREHOUSE, PHILADELPHIA. — *Messrs. Cope & Stewardson, Architects, Philadelphia.*



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Whatever may be the most important result of the increasing classicism of architecture in the United States, in the matter of sky lines, long façades, approaches, etc., there is a subsidiary result which is already very apparent; that is, that classic detail requires light-colored material for its adequate expression, and that as a consequence our cities are becoming more cheerful and bright in their effect. The day of brownstone, and even of red-stone façades, is past,—those façades which were so depressing in their influence and which had no actual prototypes. However harmonious the use of dark-colored stones with red brick may be, their only thoroughly successful use is where deep reveals, rich shadows, grouped shafts, etc., give sufficient light-and-shade contrasts to overcome the general low tone of the material. Gothic architecture, or the columned halls of Egypt, can be built of dark stone and be richer in effect; but the finely proportioned masses, the delicately profiled mouldings of classic work, are absorbed by anything except light materials. Visual sensations have very much to do with man's happiness, or at least with his cheerfulness, and the touch of gayety given to our city streets by white and gray and yellow colors will in time be felt in other directions than simply those of architectural expression.

The use of staff has allowed a wealth of decorative detail which has, before the advent of this material, been considered too extravagant. It is not to be expected that staff can be used in either our Northern, middle, or Western cities, the extremes of heat and cold forbidding such use; but it is not inconceivable that an artificial stone capable of being cast in moulds may be made to take its place, at least as a supplementary material to actual stone. Terra-cotta does this to a great extent, but terra-cotta accords very much better with brick than it does with the sandstones or limestones. There are attempts being made of a more or less successful character to bring terra-cotta to the effect of stone on the one hand, and manufactured cement stones to the permanence of terra-cotta on the other. Undoubtedly, success is not very far off in both directions.

There is as usual a new Pandora's box of uncomfortable possibilities opened when ornament comes within the reach of even economical investors, and it may be well to consider for a moment whether ornament is, after all, a thing to be much desired. It is, of course, a concession to the desire for symbolism, for suggestion of reminiscence, for suggestion of texture, and for the actual expression of constructive thought.

The general tendency in its use is to overdo in each and all of these directions. Symbolism is at its best when concentrated, and consequently best expressed by sculpture. If limited to ornament, it need only be sufficiently diffused to hold its own, not to be constantly reiterative. Suggestion of reminiscence or association admits of more general use of ornament, but requires

that it be kept subservient to masses and constructive details. Perhaps one of the best modern examples of its successful use is in the Fisheries Building at Chicago. The suggestion of texture merely takes the place of color where color would be impracticable. The final reason, the expression of constructive thought, should be the paramount reason for the employment of ornament at all.

This is the only restraining power that can be applied to it, and a lack of such restraint immediately degrades ornament to the level of temporary accessories, donned by a building as a sort of gala attire, which becomes in time as undesirable as Twelfth Night decorations in June.

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The *American Architect* has replied to Mr. Edward Atkinson's suggestion that architects pay attention to workingmen's cottages, in a perfectly frank and satisfactory manner. Mr. Atkinson as an economist would probably like the future types of architecture to have as many interchangeable parts as may be, but he seldom seems to consider that none of the noble buildings of the past had any such utilitarian scheme. Perhaps that may be one objection to them, and the new architecture will be an improvement upon them. This is not, however, what we started to say. We recognize the fact that Mr. Atkinson is a very honorable and hard-hitting "Philistine"; that he notes the weak points in our harness and strikes for them, while forgetting that they are parts of the panoply which are valuable; and the architects as a body will probably profit by the battering he occasionally gives them, but we wish that amongst the many things in which he is interested he would consider the following questions: Is it not as important for the welfare of a community to live amongst beautiful surroundings as to live amongst economical surroundings? Provided healthy homes or buildings, and food and clothes, which of course are the first things, is there not still something more to be done, not only in mill towns, but in all towns and cities, and should not the control of the laying out of such towns and cities be done by intelligent advice rather than by fortuitous combinations of circumstances? We recommend the consideration of this idea to Mr. Atkinson. Private owners and corporations frequently restrict land or streets, and even the maintenance of views with the idea of keeping property of a certain character, and they have found that such restrictions in most cases enhance values. Is it too much to expect that in the future municipalities may adopt some such action, and is not this a sufficiently practical question to excite Mr. Atkinson's interest?

After suggesting a *devoir* to such a knight-errant as Mr. Atkinson, it would seem natural to stir up the different chapters of the Institute of Architects upon the same subject. The Institute as a body has been doing excellent work in regard to the Tarsney bill, which work appears to be brought to a halt by the attitude of Mr. Carlisle; but the individual chapters in the different cities are heard from but little, and affect the manners of *les rois fainéant*, too dignified to stoop to utilitarian questions, too sensitive to battle with strong opposition, and too feeble to even ape the semblance of power. Trades of every character organize and make themselves felt in the public polity. The members of the professions of medicine and law, and even of the Church, rush to the front with their ideas of progress and of reform; the architects alone sit meekly in the seats of the lowly, and say nothing. This, despite the fact that the public is very ready to listen to them; that, after such achievement as the buildings at the World's Fair, the public is very proud that it has architects in its midst, and would be disposed to be led by men who had proved themselves so able: and there is plenty of work to do. The architects should make opposition to or neglect of action upon the Tarsney bill a distinct disgrace in the eyes of the public; they should show by



the excellent object-lesson of the Government Building at Chicago that it is laughable to suppose that government buildings can be good unless done by the best men in the country. They should demand and take measures to legislate that the awarding of all public buildings throughout the country should be taken out of the hands of politicians; that an advisory board of architects, changed in its *personnel* from time to time, should exist in each city to recommend and to advise in all matters of public building, laying out of the monumental portion of parks, erection of all monuments, and the planning of new streets and avenues, and the restricting of buildings as to character, height, and material. There is nothing excessive in this demand; it is merely a desire to have our American cities made to have character, and not to be the mere heterogeneous jumbles of buildings they bid fair to become. It is not at all unusual for an audience to applaud architectural effects upon the stage,—effects which are merely poor copies of the work of great architects; and yet that same audience does not even know how to attain a small part of these effects in our streets. Lawyers are intrusted with legislative matters, doctors with the public health; why is it not ordinary common sense to intrust architects with the buildings of the cities? Certainly no other profession has so conspicuous a field of action, and to no other profession is such a field of action denied.

While we are making suggestions, there is another direction in which there could be reform, and that where its need would least be anticipated: we mean in the laying out and harmonizing of the buildings of Harvard and Yale Colleges. To those who have been at Oxford or Cambridge, who have wandered through quadrangle after quadrangle, have passed down the Lime Tree Walk, have penetrated into the college libraries and the college chapels, there is but slight pleasure to be gained in looking at the incongruous collection of isolated dormitories of our own universities. It cannot be expected that we should find the charm that is associated with age, and that the nineteenth century should in its short span succeed in creating piles of architecture which in England began in the day of the Tudors; but we can at least pluck a leaf from that book of experience, and emulate the results which we find abroad and which make the surroundings of the English *alma mater* so difficult to forget. It is not to be expected that each of our colleges shall be divided into many, each with its chapel and library and quadrangle; but the example of Stanford University shows what may be done with our material. There a number of comparatively insignificant buildings are made into an attractive and impressive whole by being threaded upon a continuous cloister. It is too late to expect that a similar treatment will produce a like result at either Harvard or Yale, but the future buildings can be grouped and the present buildings can be connected and the colleges can be enclosed, so that there may be an imitation of privacy at least. The gates at Harvard are a step in the right direction, but they look at present like isolated fragments which sadly need to be connected with something. The older buildings, such as Hollis, Stoughton, and Massachusetts, while perfectly plain and without architectural assumption, are capable of being used as the suggestive nuclei for the future style of architecture of the university. This will be largely a brick architecture, but it would soon be found that the buildings on axes, and for the more important purposes, could be made of stone,—if it were thought desirable. Our contention is merely that the idea of the American university, as of the American citizen, seems to be that buildings should be lonesomely spotted about upon plains, rather than grouped into wholes. We have doubts sometimes if we are after all a gregarious people, and if the intense desire for individuality accompanying democratic experiments is not also associated with a sort of selfishness which makes every man want to get as far as possible from

his neighbors. However that may be, we wish that co-operation of the masses of buildings would occasionally occur, and in no place could it be so acceptable as in the American universities.

The Midwinter International Exposition at San Francisco is interesting, in that it plainly evidences what might have happened at Chicago if the management had not had the good sense to put the work in the hands of the best men. With the example of the Chicago Fair still before them, the California people have deliberately elected to produce buildings of a more fantastic character, to eschew all desire for studied proportion and in most cases for appropriate detail, and to adopt instead a semi-Oriental, semi-Spanish type of architecture, which has as its principal recommendations the repetition of a single motive along the façades, and the focussing and accenting of forms at the axes and corners. Assuming that the drawings published in the *California Architect* are as bad as they seem,—that is, that they do scant justice to the buildings themselves,—there is still much to be desired. Even Mr. Page Brown, whose California Building at Chicago is excellent, fails to meet one's expectation. The World's Fair Administration Building is bad architecture, with unrelated parts, and no crown worthy of the name; but the California Administration Building, based on the same plan, is feeble in comparison. The walls are peppered with a great variety of windows which have little relation to each other. The central octagonal tower has its surfaces cut into perpendicular masses that are perfectly incongruous with the wall surfaces of the lower part; and the perspective, which is distinctly manipulated, gives but little idea of the void that will be felt between the corner pavilions and the octagonal central mass. Mr. Page Brown's Liberal Arts Building is better, but we doubt the expediency of making the corner pavilions each different from the other. The Mechanical Arts Building promises well, especially if picked out in gold or in color, until the minarets are considered. These are very unsuccessful, especially upon the four outside corners, where they seem afterthoughts which have been applied to a completed structure, and not made to coalesce with it. The Agricultural Building may be appropriate, as a first glance at it is suggestive of the rising of various mushroom growths to an extraordinary development. The Fine Arts Building is beneath criticism. It seems a pity that a mistaken idea of the appropriateness of Oriental styles to a State that is warm in winter should have so thoroughly prevented the conception of the buildings from following nobler lines than those of the Palace at Ispahan, the Spanish Mission, and the Egyptian Tomb.

It has been said of the REVIEW, at times, that it was altogether too prone to classicism. It seems to us that these California buildings, as compared with the Chicago ones, are very good object-lessons in favor of classicism. There is a comparison to be made at Chicago itself: the Transportation Building is very decidedly superior to any of the California designs, and, apart from the fact that its coloring makes it seem out of harmony with the rest of the White City, it is a satisfactory development of the Indian inspiration. It has a very decided advantage over every other building at the Fair, in that it has an extremely richly decorated entrance flanked by kiosks, both of which appeal to the popular desire for ornament. Yet even the public are not deceived into believing that this building has the dignity, nor the refinement, of any one of the four great classical buildings,—the Fine Arts Building, the Agricultural Building, the Liberal Arts, and the Manufactures. There is such a thing as nobility of character produced by the utmost development of proportions, and we maintain that more of this character is to be found in classic architecture than in any other, with the possible exception of the best Gothic of the Isle de France.



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## AYA SOFIA.

A STUDY OF ORIGINS IN BYZANTINE STRUCTURAL ART.

### I.

THE early history of Byzantine architecture, in spite of the labors of such investigators as Choisy, Hübsch, Texier, and Salzenberg, still offers to the student a number of unsolved problems, especially in connection with its constructional elements and the forms of its plans. An examination of these features as exemplified in its consummate masterpiece, the Church of the Divine Wisdom at Constantinople (now the Mosque of Aya Sofia\*), if conducted with a due regard for the inherent probabilities of artistic evolution, can hardly fail to throw some light on these questions. Hitherto the brilliancy and splendor of Byzantine decorative art, which found in this building its most exalted expression, seem too often to have diverted the student's scrutiny from the structural peculiarities of Byzantine buildings, and to have obscured the importance of the questions they suggest. Some of these I propose to consider in this paper, confining my inquiries and investigations to the above-mentioned building, a restriction justified by the unique position of Aya Sofia in the history of Byzantine art. It is unquestionably its most perfect and glorious product, as well as the most important in mere size and bulk. Moreover, it is a singular fact, which I think has been rarely, if ever, commented on by writers on this subject, that its plan is absolutely unique among Byzantine buildings. It was never duplicated, or even imitated, so far as I know, until the Turks, after 1453, adopted it as the type-plan of their mosques. It is not only one of the earliest and most complete examples of the dome on pendentives, but was, until the building of St. Peter's at Rome, the largest dome of that class ever erected. And while Aya Sofia is the largest and most beautiful of all Byzantine churches, its date is so early (532-538 A. D.) that it is often spoken of as if it were the very first achievement

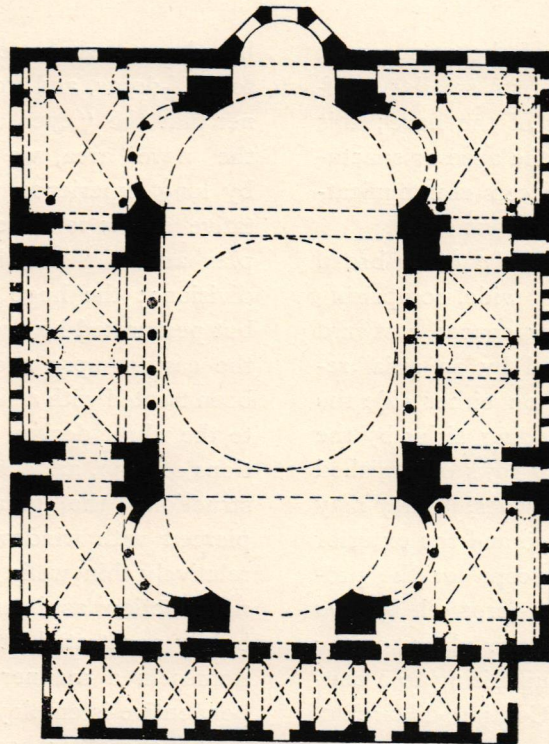
\* Instead of the common misnomer, "Saint Sophia," I shall in this article employ either the modern Turkish form of the original Greek name, or its English translation. The Greek name does not refer to a saint at all, but means the Holy or Divine Wisdom.

of Byzantine art in time as well as in importance, — an absolutely original and sporadic creation of pure genius not to be accounted for by any of the ordinarily accepted principles of artistic evolution. To many, therefore, it has seemed as though there was no distinctively Byzantine architecture before the time of Justinian, and that somehow of a sudden, at the end of the first third of the sixth century, a new type of church, a new system of construction, and a new style of architecture came to birth, completely developed and matured, lingering in after centuries only as a degenerate reminiscence of that one youthful and colossal achievement.

It need hardly be urged that this is a mistaken view so far as it denies orderly evolution, and supposes the style to have been born full-grown, as a pure inspiration of genius. Were this true, the old Greek legends attributing angelic guidance and divine inspiration to its architect would deserve our implicit belief, for such a phenomenon would be a miracle. But it is true in so far as it implies the pre-eminence of this one masterpiece, and the subsequent decline of the style of which it was the consummate product. Our problem is to find the tentative steps, the preliminary stages of development of the structural features of this unrivalled design.

The plan, shown in Fig. 1, is familiar to all students; hardly less so the section (Fig. 2) by which the masterly building up of the nave vaulting and its culmination in the dome are made clear. The detailed arrangements of this plan and the system of vaulting employed are so dependent one on the other that we may wisely examine the vaulting in a summary

way before entering into the detailed discussion of the plan. It will be noticed that the whole system of the nave vaulting starts at a common level, above the vaults and roofs of the side-aisles, and that in spite of the richness and complexity of its effect it is really extremely simple in composition. A central dome, 107 feet in diameter, rises on pendentives from four arches of 115 feet span on a square plan. The two longitudinal arches are filled with screen walls pierced with windows; against the two trans-



0 10 20 30 40 ft

MOSQUE OF AYA SOFIA.

FIG. 1.



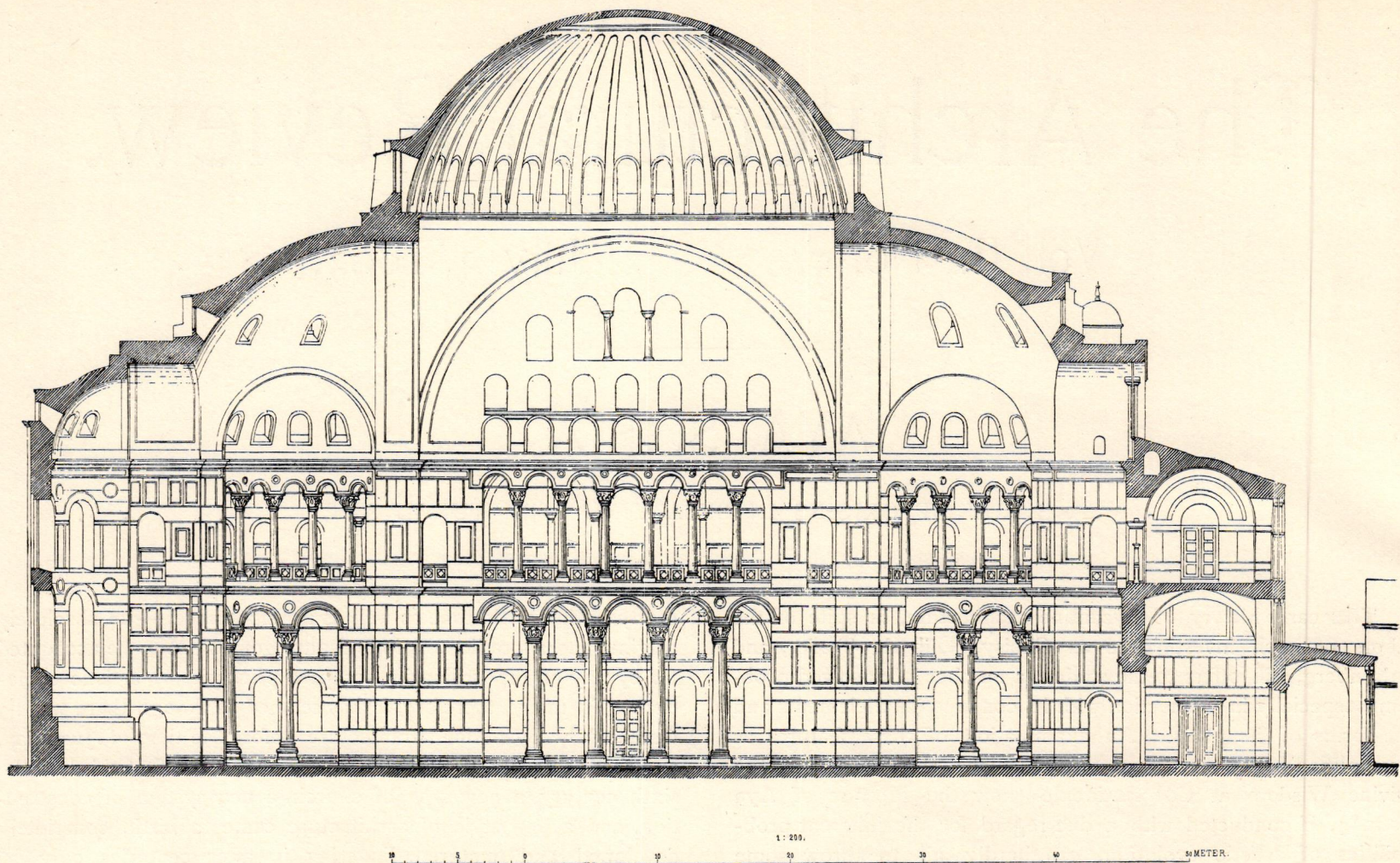


FIG. 2.

verse arches fit the faces of two half-domes of the same span. Each of these half-domes is penetrated by two smaller half-domes, and by a semicircular arch in the axis of the nave; this arch in one case covers a recess leading to the apse or sanctuary at the east end, and in the other a similar recess communicating with the narthex or entrance vestibule at the west end.

Looking now at the plan, we find it to consist of a broad nave, 259 feet in extreme length, and 106 feet\* wide, comprising a central square area prolonged by semicircular spaces eastward and westward, and these each in turn enlarged by an axial recess and by the two smaller apsidal recesses on either side the axis. This nave is separated from the surrounding aisles by the eight piers which support the vaulting, and by rows of polished monolithic columns between them. The side-aisles, if they may be so called, occupy the space between the nave and the exterior wall, which describes very nearly a square, except for the projection of the eastern apse. These aisles are crossed by two pairs of hollow buttresses of enormous size in the planes of the two transverse arches, whose thrust they take up, rising to a considerable height above the side-aisle roofs. Continuous circulation through the aisles is afforded by arches through the buttresses, both on the ground level and on the level of the gallery floor. The narthex across the west end is in two stories, of which the upper one, called the *gynecæum*, communicates with the lateral galleries. Both stories of the narthex and galleries are vaulted; the *gynecæum* with a barrel vault, the narthex, side-aisles, and galleries with various forms of groined vaulting. All the piers and walls up to the spring of the nave vaulting are veneered with precious marbles, and the vaulting, whether groined or domical, is throughout covered with mosaic, as well as the screen walls under the two lateral longitudinal arches supporting the dome.

If now we analyze this admirable plan, with its vast unencum-

\* These are the dimensions given in Salzenberg, the only authority whose figures are based on actual measurement. These are given in Prussian feet.

bered nave, whose ceiling so impressively mounts up from niche to half-dome, and from half-dome to central dome, in such manner that the "eye" of the dome is visible from every point of the nave area, we find certain features apparently dictated by long experience, while others appear like hesitating and tentative efforts to solve quite novel problems. The division of the plan and of the vaulting by the transverse arches into three main divisions; the huge buttresses projecting athwart the side-aisles but penetrated by arches so as to allow of continuous circulation; the eastern apse and the western narthex, — these features have been treated with a sure hand; they are emphatic and fundamental to the whole design. So also, intimately related to these dispositions of plan, are certain thoroughly studied elements of the construction: the great semicircular clerestories or screen walls pierced with windows under the lateral arches, for example, are relatively thin walls, clearly understood by the architect to have no function as bearing-walls. The domes and half-domes are boldly penetrated at their bases by windows and by other half-domes in a manner suggesting an established precedent, and the pendentive is employed as boldly, and on a colossal scale.

On the other hand, there is hesitancy and uncertainty in the treatment of the irregular areas of the side-aisles. The devices for vaulting these are ingenious, like all Byzantine vaulting; but they seem sometimes like makeshifts; while in the plan itself there are occasional incongruities of detail. The buttresses and other constructive masses show a knowledge of the thrusts to be resisted, but not of the best way to effect the resistance. The buttresses were originally too low to withstand the thrust of the transverse arches, while that of the longitudinal arches was inadequately resisted by the eastern and western half-domes. The first slight shock of earthquake in 558 threw down a part of the structure, which has several times since been re-enforced by additions to the mass or height of the buttresses and the haunches of the half-domes, proving the incompleteness, in certain details,



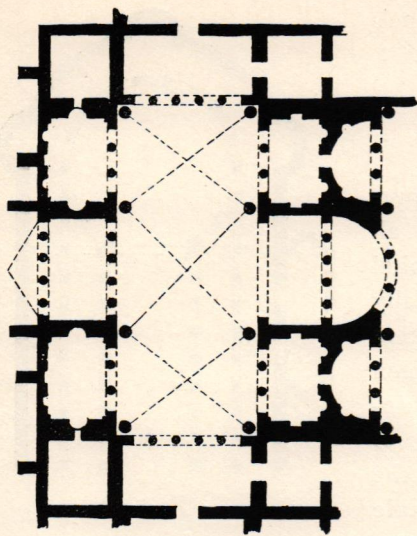


FIG. 3.

of the original execution of Anthemius's noble conception. Without entering into details regarding these hesitant and experimental features of the building, what are the inferences and conclusions suggested by those others in which we seem to discern the results of long experience?

II.

THE history of art has nowhere offered to the world the phenomenon of spontaneous generation. The part played by consummate genius in the arts of design has always been either that of daring innovation or of triumphant development — never both at once. Nowhere can a work of design be pointed out in which by one and the same stroke, or by one and the same artist, a radical innovation has been both initiated and carried out to its highest perfection of form. In architecture and decorative design, even innovation premises a point of departure, and takes the form and aspect of variation, not of absolute creation. Whenever we encounter a sudden and radical departure from established practice, it makes its appearance in an imperfect, experimental, often awkward fashion. Years, decades, sometimes centuries, are required to bring it into perfect shape, and the simple, obvious thing is always the last to be invented. Even the Pantheon at Rome, so long cited as the earliest and yet the most consummate product of Etrusco-Roman art, and until recently dated in the last years of the Republic, can no longer be adduced as an exception to the rule. Mr. Chédanne's discoveries of a year ago have conclusively proved that its stupendous walls and dome belong to Trajan's time, and were the outcome of two centuries of experience in dome-building. Architectural design has advanced, not by leaps, but by steady development.

In the presence, therefore, of a magnificent work like the Church of the Divine Wisdom, in which are encountered one set of features, highly developed, thoroughly organized, and used in a manner indicating long experience, and other features more or less halting, imperfect, or crude, the inevitable conclusion must be that the first-mentioned elements were derived from established precedent and familiar existing models; and that the others, which betray hesitation and inexperience, were the consequences of novel conditions or of radical departures from customary methods of design. This conclusion, however obvious, leads in this case to far-reaching results, and suggests the entire recasting of the commonly accepted theories as to the origin of Anthemius's whole conception. It indicates that the general distribution of the main structural masses and the general form of the plan, with its narthex, its nave in three compartments, — the central portion square, the terminal por-

tions semicircular, — and its eastern apse, were derived from some well-known structure or class of structures already existing. It indicates, furthermore, that the semicircular clerestory rising above the gallery roofs, the towering masses of the buttresses, the circulation established by arches through these buttresses, the use of pendentives, the penetration of the domes by windows, and the general system of decoration by incrustation and by mosaic, were all devices well known to the architect. On the other hand, it would appear that however familiar he may have been with the principle of the pendentive, the combination of two half-domes with a central dome, as here carried out, on so colossal a scale, and its adaptation to the general scheme borrowed, as above suggested, from some earlier model, was a daring innovation, undertaken with great courage, and executed with wonderful intelligence but with inadequate mastery of some of its constructive difficulties. It is also reasonably clear that the enclosing of the nave within a two-storied structure bounded by a square, or at least the vaulting of the irregular spaces thus produced between the nave and the exterior

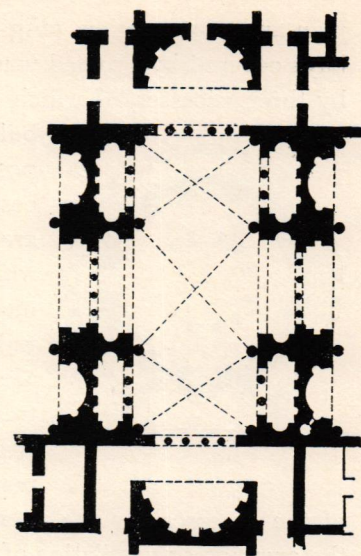


FIG. 4.

wall, was in many respects a new problem, whose solution was a work of genius, but still lacked the refinements and perfections which come with long experience.

If this be a logical inference from the facts, the next question must relate to the model and the precedents upon which Anthemius based the more highly developed features of his design. It is of course useless to interrogate classic Greek art for the answer; nor, in the nature of the case, will the few Byzantine monuments which are known to antedate Aya Sofia help us much, since they lack nearly all the essential peculiarities of the later building. Central Syria offers nothing that even remotely suggests the elements for which we are seeking to account. Roman architecture had alone produced works at all analogous to Aya Sofia in scale and in structural character; buildings of brick, stone, and concrete of vast extent, with halls of imposing size, with vaulted ceilings, and a system of highly organized engineering construction, clothed with sumptuous superficial embellishments. Here, then, we must seek the origin of the plan and of a part of the structural system of Aya Sofia.

The student need hardly be told that the great *thermæ*, from the baths of Augustus to those of Constantine, are the natural field for our researches. The vaulted *tepidaria* of these extraordinary edifices were nearly all constructed upon a common plan of which the great hall in the Baths of Caracalla may be taken as an example. It is sufficient to compare this with the hall of the Baths of Agrippa, of Augustus, or of Constantine, to recognize a completely established type, both as to

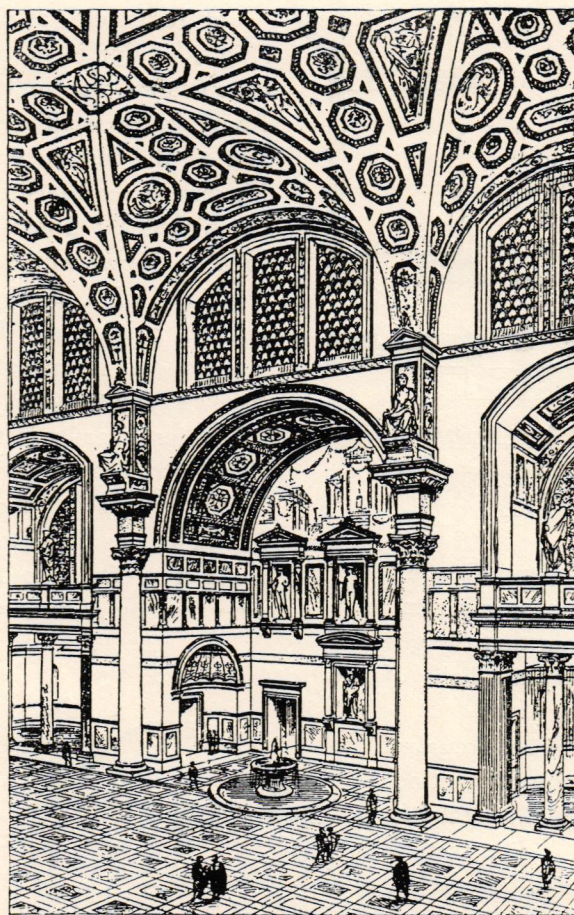


FIG. 5.



plan and construction (Figs. 3 and 4). Each is a hall in three bays covered by groined vaulting; each is flanked on both sides by three recesses of which the central one forms a sort of vestibule, and the other two serve the purposes of the bathers. These lateral recesses have barrel vaults, above which are semicircular clerestory walls with windows, under the transverse compartment of the groined vaulting; while the walls or piers separating the recesses are carried up externally to form buttresses between the clerestory windows. Arches pierced through these buttresses permitted free circulation on the roofs of the recesses for the attendants, whose duty it was to regulate the awnings or ventilation of the clerestory windows. Fig. 5 gives a perspective view of a typical Roman *tepidarium* hall, illustrating the arrangements just described.

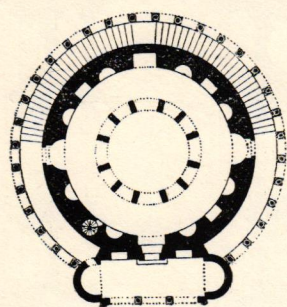
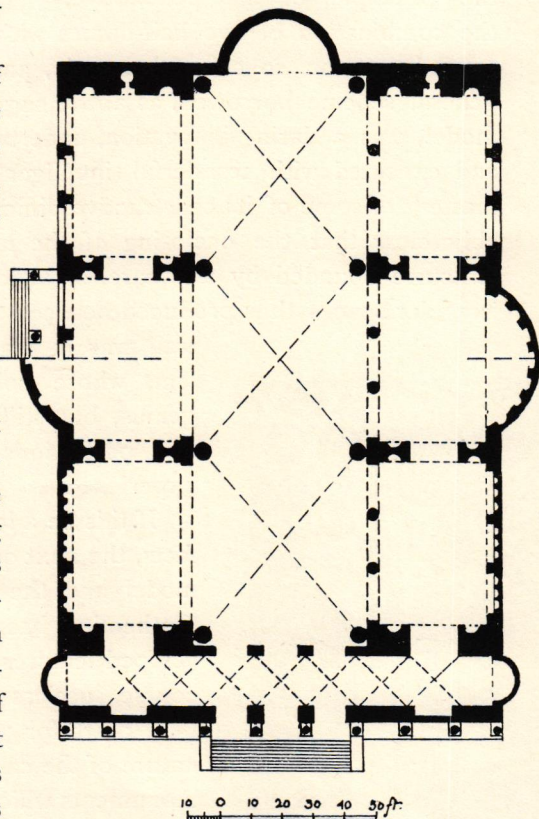


FIG. 6.

Now every one of these features, except the groined vaulting, appears, as already shown, in Aya Sofia. True, the terminal bays of the nave are here not square but semicircular in general plan; and here we recognize the first and most important departure from the original model,—a departure which, with the vaulting that so ingeniously covers it, will receive our attention further on. When we add that the constructive framework of the church, so like that of the *tepidaria* in its general disposition, is decked out with a decorative dress of polished monolithic columns, encrusted marble wainscoting, floors of *opus sectile*, and glass mosaic, upon a system precisely like that employed for the adornment of these same *tepidaria*, it becomes perfectly plain that the germ of Anthemius's conception came from these splendid halls of the Roman *thermæ*.

But the modifications in detail which were required to adapt the *tepidarium* to the purposes of the Byzantine architect were such as could hardly come about without intermediate and transitional developments. The semicircular ends of the nave; the uninterrupted circulation through the piers or wing walls on the ground floor and gallery floor; the conversion thereby of the three lateral cells or recesses on each side into continuous aisles; the narthex or vestibule across the western end of the church; and the very idea of adapting the *tepidarium* hall by these changes to the requirements of the Christian ritual,—these various innovations call for explanation by transitional examples in which the change may be traced in process of evolution.



BASILICA OF CONSTANTINE

FIG. 8.

It is the builders of Constantine's time who furnish these examples.

## III.

THE age of Constantine was pre-eminently one of transition in all things. The transfer of the capital from Rome to Byzantium was really but one symptom of the revolution which was overturning the old Roman order throughout the Empire. It indicated the increasing prominence of the Asiatic Greek element in the affairs of Rome, and this is observable quite as much in the architecture as in the politics and religion of the state. It is in the fourth century that we discover, in the mosaics and carving of the Christian basilicas, baptisteries, sarcophagi, and tombs, as well as in secular works like the arch of Constantine, the germs of the later Byzantine forms of decoration, not only in Syria but in Rome. The crudeness and degeneracy of the architectural details of Constantine's time are such as precede or accompany a rejuvenation of the art. The buildings erected in his reign, poor as they are in detail, display a singular boldness of new ideas, an independence of traditions denoting strength, not weakness. Diocletian's palace is not more original in conception than "Santa Costanza" at Rome (Fig. 6), or the Church of the Holy Sepulchre at Jerusalem, as far as its pristine form can be determined. (Fig. 7.) But in no building is this boldness of originality more conspicuous than in the basilica of Maxentius and Constantine in Rome, whose familiar ruins, with their three cavernous arches, stand just off the eastern end of the Forum. This vast hall, begun by Maxentius on the site of the demolished Temple of Peace, and completed by Constantine, reproduces all the features of the great *tepidaria*, with additions and modifications to adapt it to the functions of a basilica, or hall for commercial exchange and judicial processes. The adaptation which substituted a superb vaulted and fireproof hall for the three-aisled, wooden-roofed basilica type that had been universal until then, was itself a stroke of genius; hardly less remarkable were the details of the alterations introduced in order to effect this substitution. The simple device of piercing the transverse piers or wing walls between the lateral niches so as to convert these into a continuous aisle; the narthex prefixed to one end as an entrance porch, and the placing thereby of the entrance on the main instead of the transverse

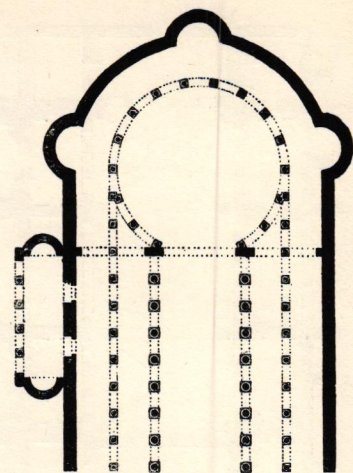


FIG. 7.

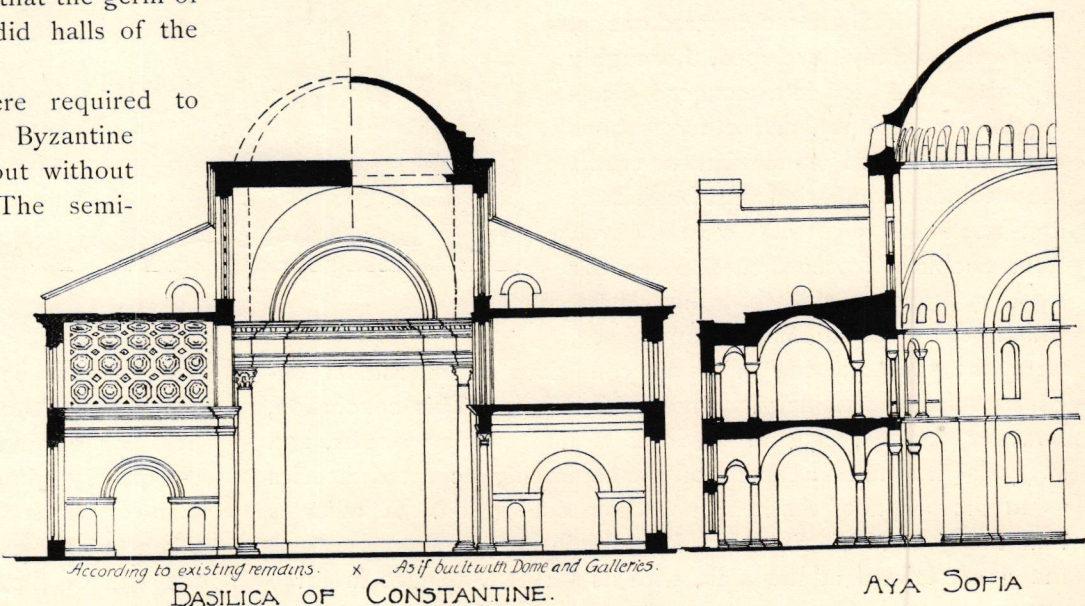


FIG. 9.



axis, as was customary in the *tepidaria*; the western terminal apse, and the segmental apse at the centre of the north side, — these were radical innovations, as rational as they were radical; and every one of these, except the north lateral apse, appears in the Byzantine basilica of the Divine Wisdom. (Fig. 8.) Not only so; even the fenestration in two stories of windows arranged in threes, so conspicuous in the later structure, is traceable in a slightly different form in the earlier one. Indeed, looking at the two ranges of openings in the Roman ruin, one is strongly tempted to query whether the great lateral bays may not once have been divided into two stories by galleries, perhaps built of wood, and supported on columns, each section of the gallery having its own independent stairway, as suggested in the right-hand half of the cross-section in Fig. 9. The gallery was so common a feature of the Roman secular basilica that this theory seems not unreasonable, though the ruins in question have hardly been studied with sufficient care to establish or refute this somewhat novel hypothesis, insistence on which is not, however, essential to the main contentions of this paper.

If these contentions be justified, we have discovered in the Roman *thermæ* the origin of much in Anthemius's colossal design which has hitherto passed as absolutely original, unexplained by any of the principles of evolution usually supposed to control the advance of the arts. We have also discovered in the basilica of Maxentius and Constantine one of the most important connecting links in the chain of development of these germinant ideas. But there is still a gap of two centuries to be filled between the erection of the Roman basilica of Maxentius and the Byzantine Church of the Divine Wisdom. It remains to be explained how and why Anthemius, who came from Tralles in Asia Minor, should have had recourse to a Roman model two hundred years old.

## IV.

IT is of course not impossible, nor even improbable, that Anthemius had visited Rome, and studied the basilicas and *thermæ*, including, of course, the great hall of Maxentius. Such a visit, however, could hardly have been made as a preparation for the design of Justinian's great church; for the preliminary work on this was begun within forty days after the fire which destroyed its predecessor on the same site. Allowing ample time for the process of clearing away the ruins, the fact that the whole edifice was completed in six years from the destruction of the earlier church forbids the supposition of a special journey to Rome and elaborate studies there preliminary to the adoption of a plan for the new edifice. The feverish rapidity of its execution compels the belief that Anthemius was already equipped at the outset with the knowledge requisite for his task, and that the models he followed were already familiar to him when he began his great work. He may have journeyed to Rome in earlier years, and there acquired this familiarity with the types he adopted for his design. But there is no record of his so doing; and it should be remembered that in 532 Rome had by no means completely recovered from her overthrow in 476 by Odoacer, and was less likely, than would have been the case at an earlier date, to attract from remote quarters an Oriental Greek like Anthemius. A direct personal acquaintance on his part with the basilica of Constantine is therefore questionable, though not altogether impossible. His model may very likely have been found much nearer home, and still have been derived from the *tepidaria* directly or through the medium of the basilica of Maxentius.

The *tepidarium* type of hall, it is well to remember, was not confined to the city of Rome. It is encountered, though sometimes in modified form, in every province where *thermæ* were ever built. We trace its influence in some early Romanesque works in Europe as well as in the church of "Sta. Irene" (the

Holy Peace) in Constantinople, built by Justinian upon the site, and possibly on the plan, of an earlier structure by Constantine, and reconstructed in the eighth century by Leo the Isaurian. Its plan is shown in Fig. 10.

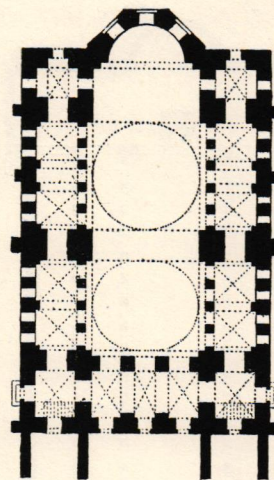


FIG. 10.

The same type frequently appears in Byzantine churches in Asia Minor, in such form as to preclude the supposition of a derivation from Aya Sofia, or of a reversion from the derived to the original type. The hall with a groined roof in three sections, with clerestory windows, and with triple lateral recesses, would seem to have been as universally known as the three-aisled basilica. It is its adaptation to the purposes of the Christian basilica which we are now seeking to trace to its source, as we have already traced to the basilica of Maxentius its first adaptation to the requirements of the Roman secular basilica.

Now, as the common three-aisled and wooden-roofed basilica of pagan Rome had been at the outset adopted as the model for Christian church architecture, — to such an extent, indeed, that the early Christian churches soon came to be known as "basilicas" themselves, — it seems not at all unlikely that somewhere, in some building erected for the purposes of his newly adopted religion, Constantine may have made use of the type of the fire-proof, wide-naved, vaulted basilica which he had himself so successfully completed in Rome; and that this later structure, embodying the main features of the basilica of Maxentius modified to suit Christian requirements, may have been the model out of which Anthemius evolved the design of his masterpiece. We are, in other words, led to inquire, in seeking to trace the sources of Anthemius's inspiration, whether the fundamental idea of adapting to the purposes of Christian worship the fire-proof basilica type evolved in Constantine's time out of the *tepidarium* hall was derived by Anthemius directly from the basilica of Maxentius, or indirectly through some intermediate model in which this adaptation had already been made. It is the question between the direct adaptation of the Roman model, and the copying or adapting of an adaptation of that model.

## V.

THE former of these two theories is, as we have said, by no means impossible, or inherently improbable; but it seems hardly adequate to account for the completeness and perfection of the final result. The thoroughgoing decision and vigor in the handling of the constructive masses and of many details of the adaptation seem to call for some intermediate example. The masterly way in which the end compartments or bays of the basilica have been altered into the semicircular form and their clerestories sacrificed, with attendant glorification of the central bay and its clerestory; the splendid ranges of columnar arcades enclosing the nave; the suppression of the lateral (northern) apsis or tribune of the Roman model; the amplification of the side-aisles, and perhaps also the device of a second story or galleries over these and over the narthex, — all these are innovations on the Roman model of fundamental importance, which betray no sign of hesitation or inexperience, and which, though they may have been entirely the creation of the pre-eminently original genius of Anthemius, seem much more likely to have been masterly modifications of models existing elsewhere.

It has been commonly supposed that the semicircular bays which form the ends of the nave in plan were the result and consequence of the half-domes above them; that the form of the



vaulting was first conceived, and the plan derived from it or adapted to it. But this is certainly open to question. Is it not inherently more reasonable to suppose that the vaulting was designed for the building than that the building was made to fit a preconceived system of vaulting? Even the use of a central dome would not necessarily involve terminal half-domes, unless terminal apses had also been decided upon. But no Roman basilica hall ends in semicircles, and this innovation must have originated elsewhere than in Rome.

Now it is a curious fact that although the original Constantinian Church of the Divine Wisdom has been universally characterized by historians of art as a three-aisled basilica, there is absolutely no authority for this characterization except the one obscure word, *dromikos*, employed by Codinus to describe its form. This word, derived from *dromos*, a "way" or "course," has been translated "oblong"; and because the ordinary hippodrome was terminated at one end by a curve and was square at the other, *dromikos* has been assumed to refer in this case to a basilica of the ordinary Roman pattern. But the typical basilica plan, as for example that of the Constantinian basilica of St. John Lateran (Fig. 11), only remotely suggests the form of the hippodrome. If *dromikos* means "hippodrome-shaped," it suggests a radical departure from the traditional Roman-pagan and Roman-Christian basilica plans. It may mean nothing but "oblong," and so give no hint as to the precise outline of the nave plan. It may mean "oblong and round-ended," in which case, vague as it is, it suggests an oblong (not necessarily narrow) nave terminating at one or both ends in a semicircle. In either case it is hardly appropriate to the ordinary basilica plan. In both cases it suggests some radical departure from that type, such as the age of Constantine frequently produced.

The singular variety and originality of the architectural types of the time of Constantine we have already referred to. One feature very noticeable in the plans of this period is the predominance of circular forms. The baptistery of Santa Costanza, the lateral apse of the basilica of Maxentius, the "Dome of the Rock" at Jerusalem (which, if not a Constantinian structure, as claimed by Fergusson, was probably modelled on such a building), and the Church of the Holy Sepulchre, are all instances of this; and we might expand the point much further if our space allowed. Placing side by side the use of the singular word *dromikos* and this predilection for circular forms, is it not probable that the original Church of the Divine Wisdom, erected by Constantine, was not a three-aisled basilica, but of some unusual and singular form which would account for the use of an unusual and singular word either colloquially current at that time or coined for the special occasion; that the nave was "oblong," but not narrow; and that it terminated either at one or both ends in a semicircle? Such a theory is, of course, a pure speculation; but it is consistent with facts, and, moreover, furnishes precisely such a missing link as the detailed design of Aya Sofia seems to call for in its own explanation. Fig. 12 represents in a summary way the general arrangement of plan suggested by this theory.

If these suppositions be tenable, the Church of the Divine Wisdom, as built by Constantine, would appear to have been a structure based on the basilica of Maxentius as to plan and structural

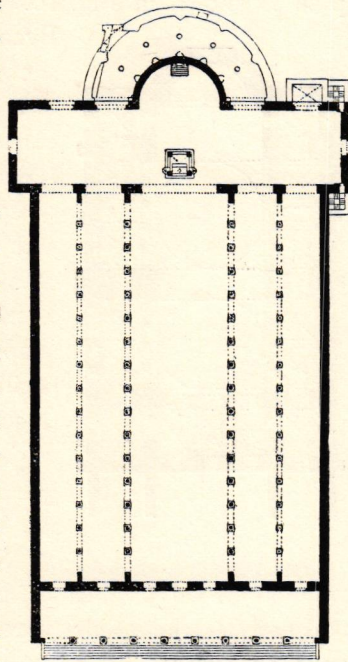


FIG. 11.

design, but with apsidal end or ends, and side-aisles separated from the wide, oblong nave by ranges of columns. The roof, we are quite certain, was of wood,\* although it may have been the original intention to construct a vaulted hall. This building was most probably, like many of Constantine's works in Byzantium, hastily and poorly built; for under Theodosius it was almost wholly reconstructed. According to the above hypothesis, Anthemius, when called upon by Justinian to design the new Church of the Divine Wisdom, adopted the general scheme of the ruined building it was to replace, whose plan and arrangements, even if he had not seen it before the fire, must have been perfectly clear in the still smoking ruins, until these were pulled down in order to clear the site. But in adopting this scheme the gifted architect not only greatly enlarged its scale, but modified its proportions and details, and wrought the triumphant change of substituting the dome and half-domes for the wooden roof of the original, working the whole into a complete and homogeneous symmetry by repeating at the western end the semicircle which closed the eastern end of the original, and covering both with half-domes.

Such a hypothesis accords with the whole course of architectural history in making the perfected design of Aya Sofia grow in an orderly and natural manner out of a series of progressive steps from the old Roman *tepidarium*, each step in itself involving a great and almost startling innovation, and yet precisely such as we meet with in the transitional epochs of architecture. While it denies to Anthemius the possession of miraculous endowments or a nature superior to the ascertained laws of human progress, it still leaves him the supreme credit of the crowning achievement. It is consistent with the constantly recurring phenomenon of a later and more splendid edifice being made to reproduce on a grander scale, in more perfect form, and with maturer science, the general

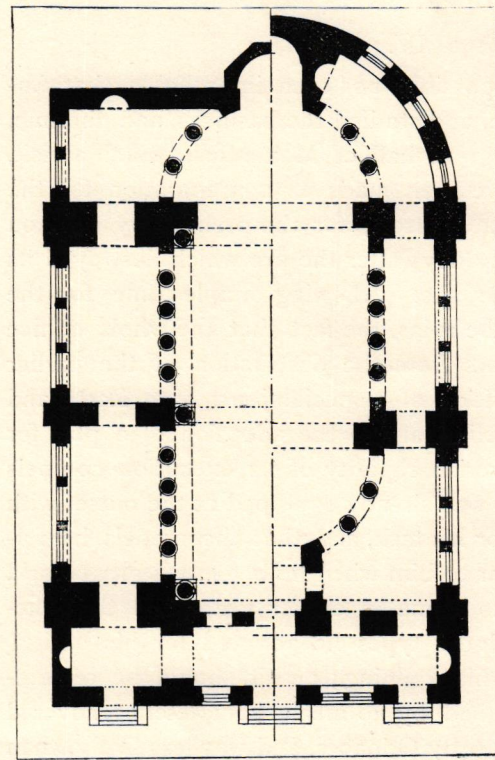


FIG. 12.

dispositions of the more primitive structure it replaces. It violates no precedents, contradicts no authentic documents, and possesses the merit of inherent plausibility. It is herewith advanced, with no claim as an established fact, or as anything but a working hypothesis, upon which it can only be hoped that the research of Byzantine scholars and archaeologists may throw some light, either to establish or refute it. Its refutation would throw us back upon the theory of a Roman experience and study for Anthemius, and his familiarity with the basilica of Maxentius, giving him a larger share of originality in his masterpiece than the proposed hypothesis would allow, and crediting him with a truly extraordinary measure of genius in adapting directly the Roman design and the Byzantine vaulting and requirements to each other. Either theory makes Anthemius human, not superhuman, and traces the steps, longer or shorter as may be, by which his consummate achievement was reached. The evolution of the domical system, which is its crowning glory, we reserve for discussion in a future paper.

A. D. F. HAMLIN.

\* Codinus: *De adificatione Sanctae Sophiae*, Ed. Lambecii, p. 64.



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We heartily wish that the *Engineering Magazine* had carried out its good intention and published our creed.

It hedges upon our fundamental statement that "architecture is an art," confesses that it does not know what such a statement applied to architecture means, — which we had already inferred, — and says that "we do not know that we would use such expressions ourselves, or, on the other hand, that we would refrain from using them," and so "cannot undertake to comment upon this creed unless the REVIEW explains its fundamental position." We had not supposed that the *Engineering Magazine* would require an explanation of the statement that "architecture is an art," but again we will explain "blandly" and in primary form. There is a treatise upon art by a certain James Harris, Esq., who wrote as long ago as 1772, which treatise is in the form of a dialogue, and the summing up of the dialogue is as follows: "If it be asked us what art is, we have to answer, It is an habitual power in man of becoming the cause of some effect, according to various and well-approved precepts. If it be asked us on what subject art operates, we can answer, On any subject liable to change or motion which it is within the reach of the human powers to influence. If it be asked us, for what reason, for the sake of what art operates, we may reply, For the sake of some absent good, relative to human life, and attainable by man, but superior to his natural and uninstructed faculties." This is a very conservative statement, to which it is difficult to make objections. Such a statement would make an art of almost any progressive work of man. We claim that architecture is covered by this statement. But, more than this, we claim it is so far superior to the minor arts that it is to be placed among the Fine Arts, and we wish to amend our creed to that extent.

Now, of course, we must explain to the *Engineering Magazine* what a Fine Art is, and, to adopt James Harris's quaint phraseology, we can say, "If it is asked us, What is a Fine Art? we can answer, It is an art operating upon a subject which is not necessary for the physical or material prosperity of man." And such are music, literature, painting, sculpture, and architecture.

The *Engineering Magazine* proceeds to state its position upon the educational question as follows: "Our position is, as we have often before had occasion to point out, that, since architecture is a practical subject, its principles can be gained only from the study of practical questions and problems." So?! And, correspondingly, since writing is a practical accomplishment, its principles can only be obtained by a knowledge of syntax; and, since music is a subject of importance, its principles can be gained only by the study of counterpoint; and, since painting is of more practical value as applied to clapboards than to an artist's canvas, its principles can only be mastered by a thorough com-

prehension of oils and pigments. Generalizations of this sort are not conclusive.

Our contemporary's next sentence is this: "We are quite unable to understand why *what is not* should be studied in the schools when *what is* is ignored." The latter part of the sentence is an assumption unsupported by fact. As to why *what is not* is studied, we can only say that the study of *what is not* has supplied the future of *what is* from the time prehistoric man contemplated a piece of flint with the vague idea of making it into an arrowhead.

Next, we have not assumed that what the *Engineering Magazine* calls impracticable problems do not dominate in the schools. On the contrary, we are glad to agree with the *Magazine* that they do dominate. Our difference of opinion is in regard to the impracticability of such problems, and we wish to take the list of drawings cited as published in our pages, and as confessedly school work as a test. As preliminary, there are the following facts to be considered: that we are a young nation; that art is only in its beginnings with us; and that, therefore, problems which are of ordinary occurrence abroad appear to be alien to our necessities; but that this is no reason why our students should not anticipate a condition of things which is fast approaching.

The list which is so objectionable in the *Magazine's* eyes is as follows: —

- An Academy of Music.
- Design for a Villa.
- Design for a Loggia.
- A Memorial Entrance to a Suspension Bridge.
- An Opera House.
- A Crematory.
- A State Capitol.
- A Postoffice, an Athletic Club, and a Mansion for the President.

All of these designs appear to the *Magazine* to be absurdly out of scale with any possibilities of construction. We venture to suggest that the Ponce de Leon at St. Augustine, the Army and Navy Department Building at Washington, and the buildings at the World's Fair are of similar scale; and that to the American of 1812 almost any of our present government buildings would have seemed as Utopian as the problems above do to the *Magazine*.

But to consider such problems. "An Academy of Music," the Carnegie Music Hall and the Metropolitan Opera House are similar problems, differing only in the fact that the latter were placed badly upon city streets instead of in parks, and were in consequence less well lighted.

"Design for a Villa," which is dubbed "an utterly impracticable possible design, on a scale no American would think of building." After Stanford University, it is not safe to indulge in remarks as to what or what not an American would think of building; and we would call attention to Biltmore as being, although in a different style, a somewhat extensive piece of villa-building.

"Design for a Loggia," in relation to which our contemporary asks, "Who builds loggias?" We suppose it has not occurred to him that a design for a loggia is very good training in the proportioning of arches to a flanking wall, and of entablature to arches, and we will confine ourselves to the question. There is a loggia in the Century Club façade. There is another in the Hotel Waldorf. These, it is true, are not isolated, nor upon the ground; but they have the usual characteristics of the loggia. There are numerous others, and for the variety which is entirely by itself, we remember that the Longfellow Memorial Park Committee contemplated building a memorial loggia at Cambridge.

"A Memorial Entrance to a Suspension Bridge," which is called a "harmless exercise of doubtful utility." This subject



has been agitated in regard to the bridge across the Mississippi at St. Louis. Sketches have been made for similar approaches to the Harvard Bridge across the Charles between Cambridge and Boston. The East River Bridge in New York comes very near to supplying a motive for such a problem, and the new bridge across the Thames in London has been made a very picturesque whole by its memorial entrances.

"An Opera House." This is practically the same as "An Academy of Music."

"A Crematory," "on a stupendous scale, absolutely impossible of execution, because there is no way whereby the funds for such a structure could be had." And yet it is much smaller and less expensive than a cemetery, and is capable of being supported in the same way,—by the sale of niches instead of lots.

"A State Capitol," apparently has escaped censure.

"A Postoffice." The objection to this on the score of the expense of land is the first valid objection we have met; but even here, it can be said that park lands are maintained in the very midst of our cities, and the possibility of a postoffice being erected on these lands is not inconceivable.

"An Athletic Club House," "planned with no regard to expense for construction or for land." It is probable we shall not build similar buildings to the Baths of Caracalla, but our cities are almost the size of Rome.

Finally, "A Mansion for the President of the United States," and "A Railroad Station," are not so severely condemned.

Taking the list as a whole, "it is impossible" for our contemporary "to look upon it with satisfaction." "Boys of twenty are made to design opera houses and palatial structures no one would ever dream of confiding to them in real life; and, worse than this, they are taught that architecture consists in such things, and that business buildings, cottages, ordinary residences, etc., are not architecture, or not so much architecture as the fancy things they are trained in." Quite so. Every word absolutely true. Was our contemporary taught in school or college to study literature, not because it was expected he would become a writer, but, in case he did become a writer, that he should have at least known what good writing was? Why was not the ordinary, every-day vernacular considered sufficient for his education?

If he will read our creed, he will find that we state our belief that the principles of design which apply to great work apply also to the smallest work. Further than this, we believe that the trouble with most private dwellings is that they are considered as an aggregation of isolated rooms massed without further idea than that of having no waste room; and that they would be and are materially improved by the planning on axes, which is one of the first principles of the planning of large buildings; and that office buildings have suffered and do suffer from insufficient corridors and means of circulation, which would have at once been apparent to any one used to designing upon a large scale; also, that designing in the small, so to speak, and considering speculatively all sorts of vague conditions,—which are bad enough when definitely settled in an actual building, but which are madness itself, when merely assumed,—is conducive to an exaggeration of the petty at the expense of the fundamental, that is productive of the worst results, and which would never occur to one used to planning in a large scale.

We made another statement we wish the *Magazine* would consider; *i. e.*, that very little of the conditions of actual building could be generalized and, consequently, very little could be taught. The *Magazine* mentions limitations of city lot sites. Will it undertake to schedule those limitations? We have found them ourselves as uncertain as the *Magazine* finds the school problems. As to cost, we should very much like to know how that can be taught, except in the most general way. If what the *Maga-*

*zine* wishes done is to impress upon the student that wooden houses vary in cost, according to elaboration and materials of inside finish, from fourteen cents to twenty cents per cubic foot; that business buildings can be built for about forty cents, but are not likely to be; and that public buildings run up to sixty and seventy cents per cubic foot,—it would be an easy matter to graduate the student as a ready-cost calculator. If he wishes the trite information instilled that three-coat plastering costs about thirty cents per square yard, and that slating is something like twelve dollars per square, we do not object; but we consider all this mass of fluctuating facts as a small part of the education of an architectural student.

There is another point yet to be considered. The course is either a three or four years' course of eight months to each year. Perhaps our contemporary knows how long it takes to get up a set of plans in an office, when considerations of cost, site, etc., etc., are undertaken; that is, when drawings are made to cut down estimates. Our student, working on his design, as he does, only one third of his time, would produce two problems a year at that rate. Our contemporary would probably consider that they were more thorough, but we have strong doubts of that.

Finally, we agree with the *Magazine* statement of our ideal, that it is "better to study theory than practice, if one would be a successful architect"; for we claim all progressive practice is based upon past theory supplemented by an appreciation of the needs of the situation, which is the actual practice a student gets in an office. The writer entered an office without theoretical training; he was taught the practice of that office. Scarcely a single thing of that practice is of service to him in his own office to-day. The entire conditions have changed. The theories, however, which he gained by reading and by lectures and by observation are as sound to-day as they were then, only changing in a few minor particulars. He is prejudiced by that experience.

## Plates.

Plate XXIX. — ENVOI OF THE ROTCH TRAVELLING SCHOLARSHIP. — *By Henry Bacon, Jr.* — The tower of Sta. Maria in Cosmedin, which is one of the best of the Roman towers erected in the last decade of the eighth century, has very subtle proportions in the relation of story to story, and in the treatment of detail in the successive stories. The clock is, of course, a late addition, the last four stories having been substantially similar excepting in the insertion of discs, crosses, etc., above the arches. The cornice has an especially strong facia and well crowns the tower, which is a small one, being only 15 feet square and 110 feet in height.

Plates XXX. and XXXI. — STUDIES FOR FURNITURE, ETC., FOR ALL SAINTS CHURCH, DORCHESTER, MASS. — *Messrs. Cram, Wentworth & Goodhue, Architects.* — The notes on these two plates indicate the materials of which the articles are to be made and the purpose of each. Little else can be said concerning them except in commendation of the care with which every detail has been worked out to harmonize in the larger scheme of the whole church, and the delicate execution of the drawings which would be fascinating even if the designs were much less interesting. The successful character of these details should be an object lesson to church committees who so frequently take the furnishing of the church out of the hands of the architects and employ in their stead "ecclesiastical decorators," with considerable sacrifice in unity of effect.

Plate XXXII. — DESIGN FOR A GEOLOGICAL MUSEUM. MONTHLY PROBLEM, DEPARTMENT OF ARCHITECTURE, MASSACHUSETTS INSTITUTE OF TECHNOLOGY — *By F. M. Mann*, 1893.

Plates XXXIII. and XXXIV. — PUBLIC LIBRARY AT NAHANT, MASS. — *Messrs. Ball & Dabney, Architects, Boston.* — The design for this library is another example of the tendency towards the simplicity of classicism as applied to the smaller public buildings in America. It is well proportioned and dignified. The eye lighting the Central Hall is too large to allow the caissoned domes to produce the best effect. Probably this is a concession to the desire for ample light; but there is no opening that so thoroughly lights a room as one in the centre of the ceiling, and that it is not necessary to have it unduly large is evidenced by the comparative size of the eye in the dome of the Pantheon at Rome to the surface of the dome itself. We are glad to see a drawing in which the jointing of the stones has been carefully considered.



# The Architectural Review.

Vol. II., No. 6.

August 14, 1893.

## A GLIMPSE OF MODERN GREECE.

Greece is pre-eminently a land of classic interest; and for this reason alone it is impossible to emphasize too strongly upon our students the importance of visiting and studying this country of architectural purity and truth. Our young men go abroad and sketch manoirs and farm barns in Normandy, or Romanesque churches and Renaissance chateaux in France, or Roman ruins in Italy, and seldom stop to realize, if they know at all, that they are working among a lot of copies and adaptations, and that source of inspiration for all the degenerate stuff which surrounds them lies in the little peninsula beyond the Adriatic,—a land whose people set a standard in art and architecture, as well as in literature and philosophy, so high that as yet their successors have been only poor imitators.

But besides this classic interest, Greece possesses for the thorough student manifold other attractions. Her mountains and valleys vie with those of Switzerland in ruggedness and grandeur; her skies and seas, with those of Italy in purity and richness of color; and her peasant life, with that of the far East in primitiveness and picturesqueness. Add to this the romantic associations of her mediæval castles, the peculiar charm of her Byzantine work, and the more vital interest which surrounds the modern architecture of Athens, and there is no field which offers greater opportunities for true architectural study.

It is not the intention of this article to traverse the well-worn roads, but rather to seek "fresh woods and pastures new," and treat of modern Greece, of which in America we know comparatively little. For there can be no better preparation for the intelligent study of classic architecture and its grandest monuments than to become thoroughly familiar with the very rocks and soil which surround and inspire them.

"Who would a poet understand, must visit first the poet's land."



NIKE OF PÆONIOS.

interesting lot in their rough shepherd coats of homespun, embroidered jackets, baggy Turkish trousers, leggings and sandals of skin corded with raw hide thongs. Accompanying them was a priest, whose green turban, though faded and dull, told of his holy pilgrimage to Mecca.

Early the following morning after leaving Corfu, the steamer dropped anchor in the harbor of Patras, and as soon as satisfactory arrangements could be made with the curse of Eastern travel, a boatman, we soon set foot on pure and undefiled classic soil. Patras has too intimate commercial relations with Western Europe to be interesting save for the costumed islanders who loiter around the water front or are lazily busy in loading or unloading a coasting vessel with her huge colored lateen sail. Greece has now

A trip to Greece no longer requires much time or money. Athens is easily reached by steamer from Constantinople or Marseilles to the Piræus, while since the completion of the Corinth canal one can be carried through the gulf directly to the Piræus; but a much better way to enter the country is from Brindisi to Patras by way of Corfu. It was by this route I left Italy early in December, 1891, having for a travelling companion that usual accompaniment of architectural enterprise,—a member of the bar.

A brief account of our travels and experiences, with illustrations for the most part taken along the way, will probably best serve to describe and picture the Greece of to-day. Crossing the Adriatic severs the link which binds one to the bustling and conventional world. Corfu, where the steamer stops to land passengers and freight, prepares the traveller for the languor and picturesqueness of the East. It was here we had our first glimpse of Oriental life in a group of Albanian peasants on their way to Greece proper to work in the vineyards. They were an inter-

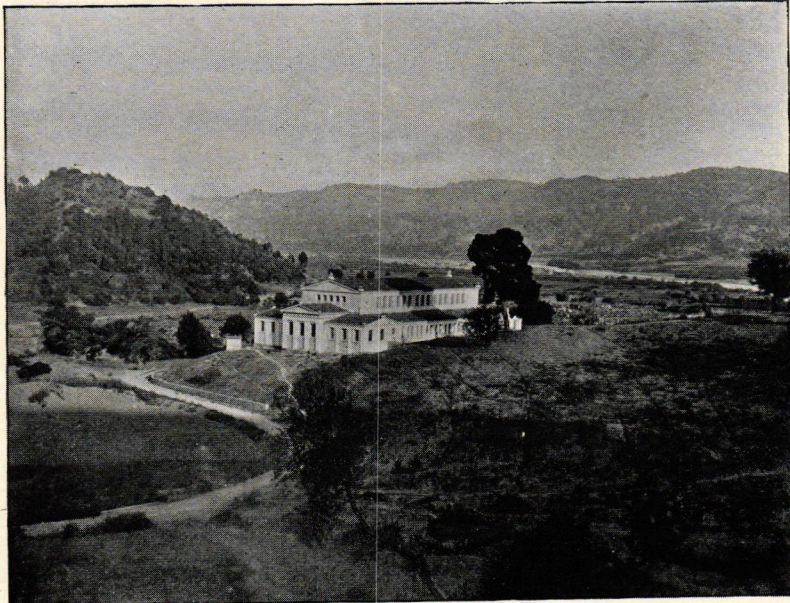


several lines of narrow-gauge railroad, which, although injurious to the primeval character of the country, have, however, the advantage of bringing within easy reach many of the interesting localities hitherto inaccessible without more or less discomfort and privation, or the expensive luxury of a dragoman and his outfit. A line had just been opened from Patras to Olympia, and it was by the unromantic conveyance of a railroad carriage that we invaded the territory of Olympian Zeus. The unobtrusive terminal station has been kept as yet a half-mile away from the sacred precinct, as if the desecrators were unwilling to profane the holy of holies.

There is no town within nearly a mile of the site, but travellers in limited numbers are entertained at the hotel, whose accommodations for guests at the time of our visit consisted of a single room, which served in turn as sitting-room, dining-room, and bedroom. A more pretentious establishment has recently opened across the way, but we were told the management was unreliable. Our hotel appeared to be the department headquarters of the army, which is used in the rural districts as police. We watched with particular interest the return of a couple of soldiers, each of whom produced from under his coat a chicken which was forthwith led to the block, and later appeared on our supper-table in a savory stew. We suspected this delicacy was not furnished at the expense of the government or its official representatives. On a little knoll a few minutes' walk from the station stands the museum, a low, classic structure built through the generosity of an Athenian banker, while in the plain beyond, watered by the Alpheios, lie the ruins of the ancient Olympia. The museum contains, with few exceptions, all the discoveries of the excavations. Foremost of them all is the Hermes of Praxiteles, one of the few originals preserved to us from antiquity. This statue is of fine Parian marble, and was found on the 11th of May, 1877, in the Hera Temple lying before the fragments of the base on which it once stood; and Pausanias, that most useful Greek known to most of us only as the original Baedeker, has been the means of identifying the work beyond all question. The statue is in an exceptional state of preservation, the surface of the marble having retained its original texture, and the missing parts, which have since been restored, being comparatively unimportant. The statue enjoyed



RAILROAD STATION AT OLYMPIA.



MUSEUM AND VALLEY OF THE ALPHEIOS.



THE HERMES OF PRAXITELES.

in ancient times no such high reputation as the other works of Praxiteles, but for us it is quite beyond price, and has made it possible for us to understand in some measure Praxiteles and his fame. There were, in places, slight traces of gold and color on the statue when first discovered, but they have now almost entirely disappeared. Every traveler in Greece is interested in trying to trace some physical similarity between the peasant of to-day and his classic ancestors. Although on the islands, notably Mytilene, I was told one often sees the fine figures and regular features of Venus and Apollo, yet on the mainland such resemblances can be seldom recognized. Now and then, however, one is startled by a pose or feature which calls

to mind some classic work. Such a likeness can be seen in the forehead and hair of the Hermes and that of the peasant with the wine cask. He was a fine fellow, over six feet in height, straight, broad shouldered and muscular, with fair hair, — a decided contrast to his small and swarthy countrymen. The museum also contains the Nike of Pæonios, a wonderfully bold piece of sculpture which represents the goddess descending to earth entirely free of support. In order to give this impression the block of marble on which the statue rests is roughly formed to represent an eagle. The figure was set on a high, slender base, the form of which was also used to give the feeling of lightness; it was triangular in shape, so generally but one side could be seen at once, giving quite a different effect from the massiveness of a rectangular block. The celebrated sculptures from the pediments of the Temple of Zeus are well arranged on either side of the main hall, the sides being made to correspond with the width of the temple. Of architectural fragments there are few of size or special importance, but there are large numbers of lions' heads, terra-cottas, acroteria, marble tiles, etc., many of which retain their original coloring. Descending the hill on which the museum stands, a short walk brings one to the site of the sacred precinct. The place was superficially explored by the French in 1829, who found a few reliefs, now in the Louvre. It remained, however, for the Germans, under Curtius, to thoroughly uncover the site. They commenced work in 1874, and continued for six winters. The yield of sculptures fell short of expectations, but a flood of light was shed





PEASANT WITH WINE CASK.

upon the topography and architecture of the site. The most interesting remains are those of the Temple of Zeus, which stood in the midst of the enclosure and held the masterpiece of Phidias, the gold and ivory statue of the god. The bases of most of the columns are in place, and an idea of the vast scale of the structure can be had from the huge blocks of the entablature, some of which lie unbroken on the ground, and the caps of the columns, a few of which are fairly well preserved and show an *echinus* moulding of remarkably fine profile. The temple was built of hewn blocks of a shell conglomerate coated with stucco which still remains in many places.

Another ruin, having a special interest for the architect, is the Heræon, probably the oldest known temple in Greece. The forty peripteral columns, of which only six are wanting, present curious variations; the diameters vary from three and a half to four and a half feet; some are monoliths, while others are built up of drums. The number of flutes varies also. The most reasonable explanation of the variations is that the columns were originally of wood, and were being replaced by stone as became necessary on account of decay. Pausanias says of the temple: "Its architecture is Doric, there are pillars all around it, the pillar in a chamber at the back of the temple is of wood." This is certainly good evidence in support of the theory that the Doric order was developed directly from wooden construction. There is also reason for believing that part of the *cella* walls was built of sun-dried brick.

The site of most of the buildings can be identified with the map; but so little of the superstructures remain that it is almost impossible, without considerable study, to form any conception of the restored structures. Some of the pure Greek work has been supplanted by the Romans or desecrated by the cheap church architecture of the early so-called Christians, who did even more than their pagan brethren to destroy the art and architecture of ancient Greece. There are, however, many interesting architectural fragments, and on the site of the Phillipeion some fine details.

Late in the afternoon of our second day we left Olympia on foot for the trip across the Peloponnesus. We were accompanied by a guide, or *agogiater*, De-

metrius by name, who filled the position of an animated guidepost; for his early education had been so neglected that he was unable to converse in any of the numerous tongues spoken by our party, and our conversations and discussions were consequently carried on in pantomime. Once, however, on reaching an eminence from which we looked out on the broad expanse of the Mediterranean, our friend pointed seaward and exclaimed, *ἡ θάλασσα*.

This my legal friend, who had been favored in his early youth with a classical education, claimed he recognized as having read in Xenophon's story of the retreat of the ten thousand, and he thereupon translated it to his more ignorant companion as meaning "the sea." The language of modern Greece, while remarkably euphonic, has many peculiarities which are particularly trying to those familiar with the classic tongue. The spoken language differs materially from the written one, while the mixture of races has led to a number of dialects. The language spoken by the educated Athenians is comparatively pure and contains many words of the original Greek, but among the peasants and some of the islanders the classic scholar recognizes hardly a word.

After somewhat less than an hour's walk from Olympia along the banks of the river, we came in sight of a rude hut of boughs, and were soon surrounded by half a dozen or more dogs, which kept up a vigorous barking and show of teeth, but were kept at a distance by a whip carried by Demetrius for this special purpose, supplemented by a volley of stones by the rest of the party. This sort of attack is of almost hourly occurrence in the country, and sometimes assumes a

threatening aspect. The natives usually go armed for the purpose with a whip or cane, but often depend upon the more natural defence of throwing stones. Notwithstanding the rough way in which the dogs are treated, they are seldom badly injured, and strange to say, to kill one of the animals is a most serious offence, and the offender is often threatened with bodily harm. While temporarily repelling the attack of the dogs, a call from Demetrius brought a couple of roughly dressed men out of the hut, and with their help peace was restored. The men proved to be the proprietors of the ferry, and their boat, a clumsy, flat-bottomed affair, was hauled up on the bank. After the accustomed



THE HERÆON.



FERRYMEN.



bargaining, we embarked, and were poled to the opposite side of the stream, where the craft grounded several feet from the shore. Demetrius jumped, and landed on a pebbly bottom in an inch or two of water. This afforded the lawyer the opportunity of a lifetime. Here at Olympia, the very birthplace of athletics, he, a modern Athenian, would show these degenerate sons of noble sires that the laurels they once won were theirs no longer. He mounted to the bow of the boat, measured the distance with his eye, then with a mighty spring leaped for the shore. He bettered the effort of the wily Greek by about four feet, but he landed on mud, not gravel, and sat down, unceremoniously but gracefully, and for a moment the flow of the mighty Alpheios was turned aside by his prostrate form. This ended our athletic encounters with the Greeks, for I straightway forfeited my right to hail from Mike Kelley's town by muffing the bundle of clothes which was tossed from the boat, and it dropped heavily into the mud.

We were now well in the land of the primitive peasant, of whom we met many interesting groups. When the party was composed of both sexes, the man usually went ahead unencumbered, warmly clothed and comfortably shod, oftentimes mounted on a donkey; then came the women, thinly and scantily dressed, in most cases barelegged and barefooted, and carrying all the luggage. Frequently we passed a traditional herd of sheep and goats, feeding on the scrubby growth of the mountain-side, watched by a solitary shepherd wrapped in his heavy homespun coat, and carrying the picturesque crook peculiar to Greece. Often, too, we heard far up among the hills the silvery notes of the shepherd's pipe, and we could almost fancy Pan and his followers held revel there among the rocks and stunted oaks. About sunset we reached the little village of Krestena, where Demetrius



DEMETRIUS AND A COUPLE OF PEASANTS.



VIEW FROM DELPHI LOOKING NORTH.



A TYPICAL KHAN.

gave us to understand, by resting his head on his hand, we were to spend the night. He took us to the café, and introduced us to one of the prominent citizens, at whose house we learned we were to spend the night. It was here we first became acquainted



A CAFÉ GROUP.

with the unique characteristics of the Greek priest of the rural districts. There were a couple of them in the café seated at a table near us. They wore their ministerial robes and tall black hats, and were engaged in a game of cards with some parishioners; at their elbows stood the ever-present glass of *mastica* or *retsinato*. The country priest of Greece is a most interesting individual. Most of them are ignorant, the only necessary educational qualification for office being the ability to read and write. They preach no sermons, but confine their worship to reading the services, which they intone in a manner which makes one fancy their one idea is to complete their labors as rapidly as possible. As the lower clergy receive no payment from the state, they are usually poor, and often supplement their scanty ecclesiastical income by laboring in the fields, or what is perhaps more profitable, by keeping the village café. Many of them are rather indolent, and prefer to sit and gossip or talk politics over a cup of coffee or a glass of wine than to aid the material prosperity of their flock or themselves. Before sunrise the following morning, and fortified only with a small cup of Turkish coffee, we started on a memorable journey to Andritsæna. It was during this day's travel that the true grandeur of the mountain scenery at first attracted our attention. Barren, waterless, and almost treeless though it is, no work of nature has ever impressed me so profoundly. The nobly formed and clean-cut mountains, the clear ethereal atmosphere and intense coloring of the sea and sky,



can hardly be surpassed by the scenery of even Italy or Switzerland. We stopped for lunch at the little village of Greka, and ate our meal of broiled game birds, bread, and coffee in the village schoolroom, which boasted neither glass nor fireplace. Our visit here was a most interesting experience. The scholars were all young, about the age of those in our primary schools; and although the day was bitter cold, many of the children had neither hat, shoes, nor stockings. The room was partially warmed by a fire on the stone floor, and the smoke found its way out as best it could through the chinks between the tiles. When a scholar entered the room he made a sort of military salute by putting the first two fingers of the right hand against the forehead; each brought a contribution of fuel, a root or small piece of brushwood, which was laid in a common pile. The primer of the school has troubled many of us much later in life, for it was a well-worn copy of Heroditus, and the lawyer amused the teacher by an artistic rendering of a few lines *à l'Americain*.

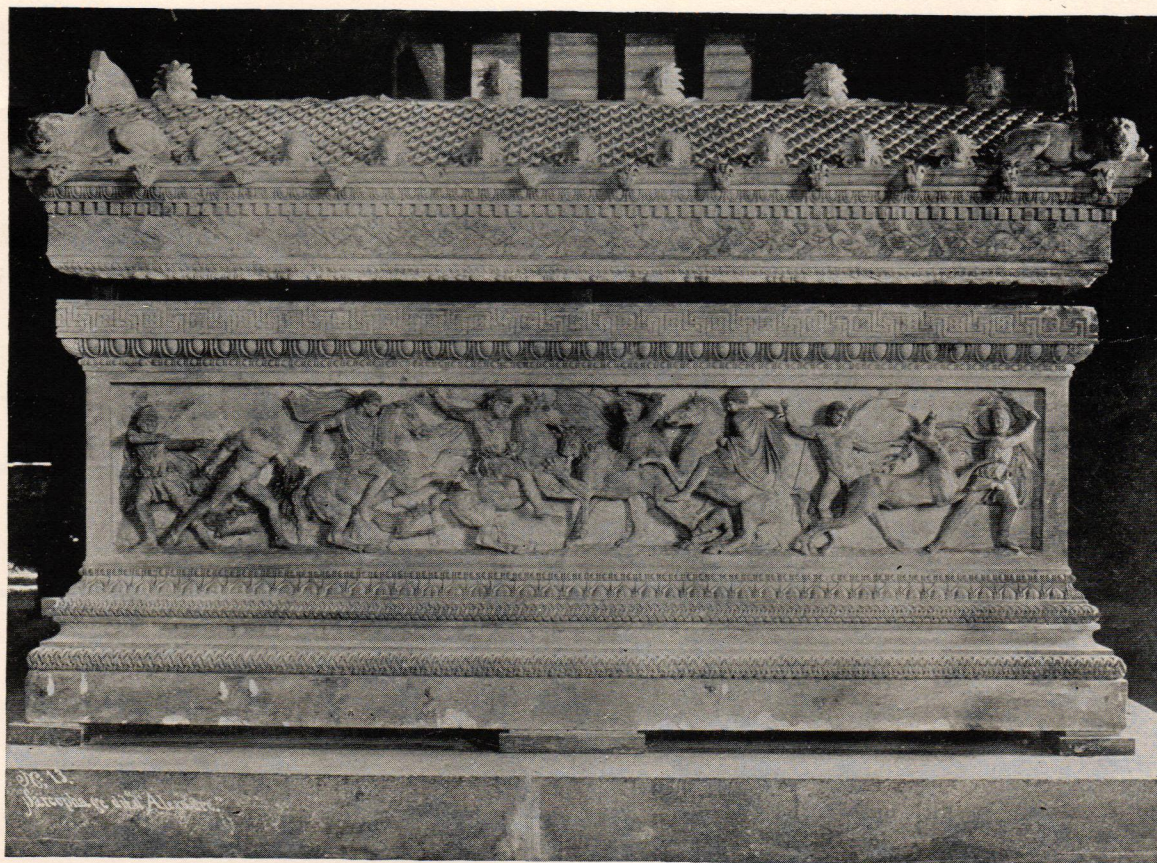
Soon after leaving the village our path lay up a steep mountain pass. The walking was wet and slippery, and in some places there were patches of snow and ice. One could never forget the view which burst upon us as we reached the height of the land. In front of us lay a deep valley sparsely dotted with farms, while in the distance the hills and mountains rose one beyond the other in almost endless succession. Many of the summits were crowned with snow, while lower on their sides the dark green of the olive-trees stood out in bold relief from the russet brown of the rocks and soil. Through a notch in the mountains we caught a glimpse of the sea, — a rich golden yellow. This view, impressive as it was, was but one of the many of equal grandeur we saw during our journey among the Greek mountains, but neither pen can describe nor painter picture them. They are the priceless memories which one can have only by visiting the land itself.

Late in the afternoon we stopped at a typical khan for refreshments in the form of figs and wine. The house was picturesquely situated on a sidehill, and, what is quite uncommon, was sheltered by several large oaks, while down in the valley stood several towering cypress-trees.

It proved to be a hard day's walk before we reached our destination some time after sundown. For a short distance after leaving Krestena we travelled a good carriage road, but we soon found ourselves on the narrow bridle-path, which was until recently the only means of communication between the smaller villages. Now, however, in many parts of the kingdom extensive work has been done in the way of road building; but from the lack of money, for Greece is now practically bankrupt, but little of the work has been completed, and it is a common occurrence to find a fine macadamized road, with no bridge across the streams and rivers; this renders the highway almost useless, and the peasants prefer to travel by the bridle-paths, which are often much shorter but correspondingly steeper and rougher. Our first night at Andritsæna seemed to bring upon us all the discomforts of the country in condensed form. Our feet were wet, but there was no fire to dry our clothes. We were hungry, but the stew which was served for our supper was so strong of butter and salt we could not eat it. We were thirsty, but could get nothing to drink but *retsinato*, which only made matters worse. We ate a raw egg beaten up in brandy, and in despair went to bed; it was not a downy couch, and the covering was heavy but not warm. Visitors came before sleep and conducted an aggressive campaign. We survived our trials, however, and in the morning, though rather worse for wear, prepared for a trip on horseback to the Apollo temple of Bassæ.

THOMAS A. FOX.

(To be continued.)



ALEXANDRIAN SARCOPHAGUS IN THE MUSEUM AT CONSTANTINOPLE.



## Plates.

Plate XXXV. — DESIGN FOR THE NATIONAL BANK OF THE REPUBLIC, ST. LOUIS, MO. — *Messrs. Eames & Young, Architects.* — This design is a treatment of a fortunate opportunity that seldom occurs, an opportunity to design a high one-storied façade with large central opening with smaller flanking openings. It is immediately suggestive of a triumphal arch motive which might not be perhaps appropriate to a bank. At all events, Messrs. Eames & Young have seen fit to treat it simply, with large central arch, square-headed openings on either side transomed, with heavily projecting bracketed window caps, with oval openings above surrounded by rich high relief, the whole surmounted by a plain entablature crowned by a panelled, richly carved, garlanded parapet with a hipped roof rising above it. We prefer, on general principles, to see the larger openings more strongly framed than the smaller ones, and feel that there is too much contrast in quality between the entablature and the parapet, but the design is dignified and vigorously detailed.

Plates XXXVI., XXXIX., XL., XLI., and XLII. — DETAILS OF THE BOWDOIN SQUARE THEATRE, BOSTON. — *Clarence H. Blackall, Architect.* — The drawings of the interior of the Bowdoin Square Theatre show a very successful solution of a constantly recurring problem. The two distinctive features are the stepped fronts to the proscenium boxes, and the heavily caissoned proscenium arch, both of which have a directness and simplicity of treatment which give much dignity to the theatre. The staircase, with a type of the baluster to the pulpit at Siena, and a very rich close string, is an excellent foil to the breadth of the wall panels. A close string is at all times better than an open string, as it can be kept in scale more easily than can the broken lines of riser and tread. The color treatment of the theatre is that of old ivory, the detail being accented by a warm brown left in the depressions. The walls are a rich brown.

Plate XXXVII. — DESIGN FOR THE INTERIOR OF A COURTYARD. PROBLEM IN DESIGN, MASSACHUSETTS INSTITUTE OF TECHNOLOGY. — *By E. Lorch, 1893.* — This design has been treated according to classic precedents, and the proportions of the Corinthian Order. The centre pavilion would seem high and thin, and the surmounting trophy is too large. Otherwise the design is a good one.

Plate XXXVIII. — DESIGN FOR AN EXEDRA. PROBLEM IN DESIGN, MASSACHUSETTS INSTITUTE OF TECHNOLOGY. — *By Chas. E. Birge, 1893.*

Plate XLIII. — DESIGN FOR THE FAÇADE OF THE HOUSE FOR WILLIAM McMILLAN, ESQ., ST. LOUIS, MO. — *Messrs. Eames & Young, Architects.* —

In this design there is, also, a very startling contrast between the modelled frieze and the plain parapet above. The house is dignified and simple, with an excellent porch. The heavy first story, with arched windows, could carry a much higher wall than appears between the belt course at the top of the first story, and the cornice, and the third story and parapet, on the other hand, seem high for the second story. We feel that the cornice should go at the top of the third story; also, that a garlanded frieze needs to be confined at the bottom as well as at the top; and that there should be an epistyle above the window openings between them and the frieze. The ornaments on the chimneys are out of scale. The wreaths between the first-story windows do not seem necessary. It is so satisfactory to see a design for a dignified house, that we feel apologetic in regard to our criticisms.

## Correspondence.

THE EDITOR OF THE ARCHITECTURAL REVIEW:

*Dear Sir,* — While it is not so stated in the paper, it may be presumed, I infer, from the fact that no author is cited in support of the view put forth, that the theory as to the origin of the plan of Aya Sofia, which Prof. A. D. F. Hamlin contributes to your recent issue (Vol. II., No. 5), is entirely original with its author. The theory as to the influence of the Roman baths on the design of the church is, however, by no means new. While I do not know who was the first writer to draw attention to this circumstance, — the point is hardly important enough to warrant looking up, — it is sufficient to note that the connection with the baths is mentioned by M. Corroyer in his "Architecture romane," p. 123. This book was published in 1888; and as no special emphasis is given to the point, it may be presumed that it did not originate with this author. It seems scarcely possible that so accessible a work as M. Corroyer's should not have been within easy reach by Prof. Hamlin.

Yours very truly,

BARR FERREE.

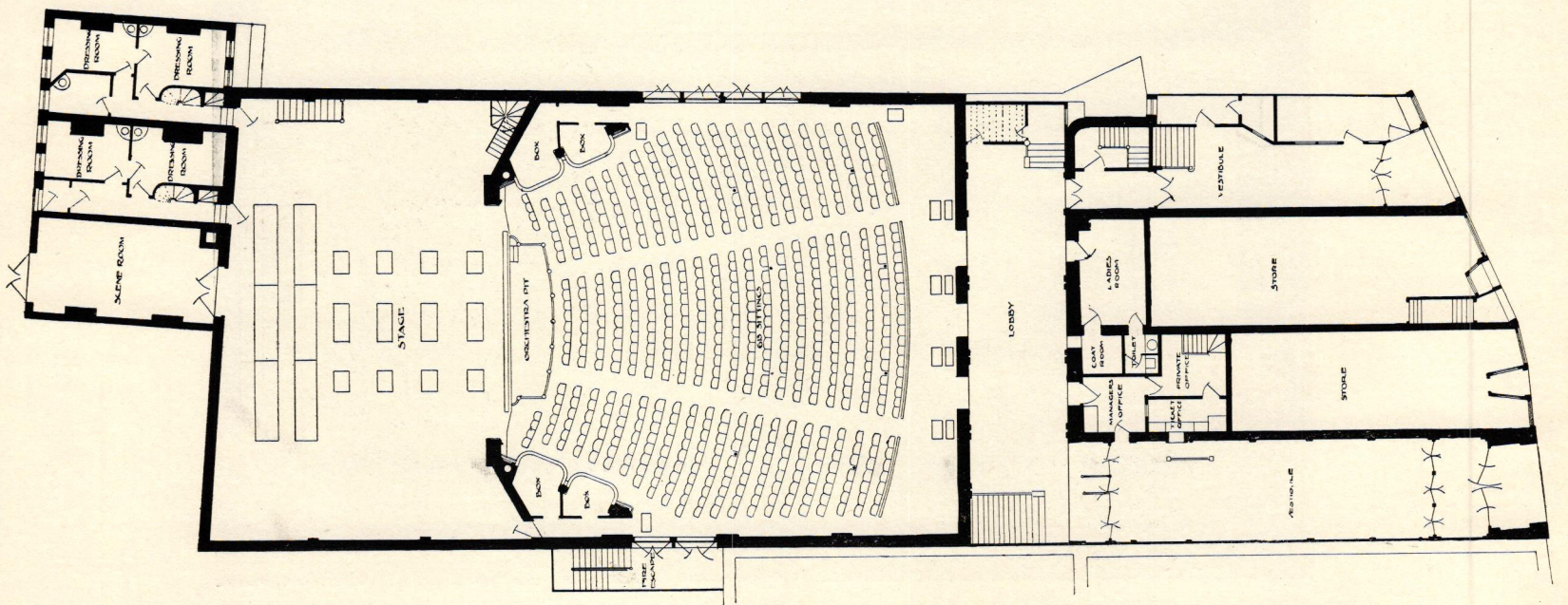
THE EDITOR OF THE ARCHITECTURAL REVIEW:

*Dear Sir,* — My purpose was to urge, first, the importance of the basilica of Maxentius Constantine in the chain of evolution from the thermæ to Aya Sofia; second, the probability that Constantinople, and possibly the original Constantinian basilica of the Divine Wisdom, furnished the intermediate link between the basilica of Maxentius Constantine and the design of the present Aya Sofia; and third, to show what I conceived to be the general aspect in plan of this final link. This is the only contention I advanced as my own. I started from the influence of the thermæ as a postulate which needed no citation of authorities. I am not a believer in needless citations. Facts that are self-evident or obvious on a mere inspection may safely be accepted as common property. Yet they may also need to be set forth in detail for the benefit of the uninstructed, and to make clear the subsequent reasoning.

If I start with the statement, "Vaulting is the key to Gothic design," I do not need to cite any authorities, although I may use it as the starting point of reasoning leading to wholly novel and original conclusions.

Yours very truly,

A. D. F. HAMLIN.



PLAN OF THE BOWDOIN SQUARE THEATRE, BOSTON, MR. CLARENCE H. BLACKALL, ARCHITECT.



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It chanced the other day that a photograph of the Street of Palaces in Genoa and a view of Dearborn Street, Chicago, were side by side upon our desk, and it was very evident that, apart from design, the Genoese palaces were much more impressive than the Chicago buildings. They seemed larger and more dignified. It was somewhat puzzling to find that buildings which were, so to speak, "three foot nothing" as compared with the walls of the Western cañon, should have so much more grandeur; and, upon analysis, the reason for this effect was difficult to determine. It was not alone depth of reveals and breadth of shadows, just disposition of ornament and delicacy of detail, that made the Genoese work of superior importance, though each and all of these factors entered into the general result. It seemed to be the scale of the unit of motive that made the most impression. The Genoese motives were large motives finely detailed, while the Chicago ones were merely collections of small motives, piled one above another, or placed one over another. In such buildings as the Monadnock, where there was no motive, and the whole building was practically one huge pier shot full of holes, the head of the pier was not adequately capped, and thus it lost the monumental quality it might have attained. Relative size of motives to mass has evidently more to do with the impressiveness of a building than relative size of the building to the size of a man; that is, mere bulk is not necessarily imposing. This would seem to be worth consideration in designing high buildings. The buildings of our cities are fast conforming to one type, — that of the flat-roofed variety of architecture, since it is found perfectly practicable to allow snow to lie for months on the top of a building, and that, in fact, it gives less trouble there than if allowed to slide off into the streets or upon the sidewalks; and it is evident that with elevators the top story of a building is quite as good, if not better, than the stories below, and should not, therefore, be diminished in floor area by even Mansard roofs. The flat roof seems the only rational method of obtaining results with the least expenditure. A flat-roofed building must necessarily either have the cornice at the top of the building or the top story treated as a parapet story.

As city lots are notoriously narrow, and as even two or three lots combined are not as wide as a ten or twelve story building is high, it follows that our city façades are so many upright rectangles with the greatest projections near the top. The most natural method of treating such a surface is to have openings in proportion to surfaces more at top than at bottom; but, unfortunately, shop fronts and show windows make the openings larger in the first stories. It would be an excellent thing, therefore, if neighboring estates would consider treating the entire first stories of their buildings the same, with either a continuous colonnade or arcade filled with glass, and with a strong architrave over the same, and have the variations of the individual buildings start at the second or even the third floor line. We should also like to

have the height of cornices made on one level, and a law passed to that effect.

The Boylston Land Company, in Boston, proposes, as is the custom with land companies, to sacrifice the future to the present and to defeat the plans proposed by the Board of Survey for the laying out of the land between the Back Bay Park and Brookline.

The Board of Survey plans propose a large circle, with radiating avenues, like those in Washington and in Paris. Naturally, such a plan would not only take away some owners' land, which, however, would be fairly paid for, but it would increase the value of the land immediately upon the circle beyond that of the lots farther away. It does not seem to have occurred to the land company that the scheme would, however, raise values higher all over the district than could be done in any other way. The Board of Survey plan, which, next to the Charles River Embankment plan, is the only intelligent and far-seeing suggestion that has been presented for consideration to the city, was opposed and tabled, and the district which might have become the finest in the city bids fair to be laid out *à la* gridiron, so that each lot is of equal size and value, excepting the corners, which are, unfortunately for the exact consistency of the idea, necessary. The idiocy of the planning of American cities is phenomenal. We have repeatedly called attention to what might have been, and we wish to call attention to what may yet be. In Philadelphia the proposed broad avenue to Fairmount Park should have sufficient land taken at its sides to provide large, well-shaped building lots, and small parks should be made in the centre of the city. New York, having a situation between two rivers, should have had the views of these rivers considered in its park system; there should be open space reclaimed upon both river banks; and the boulevard should have at intervals broad squares or circles to give contrast to its plan. Chicago, which has taken advantage of its north lake front, and has a fine system of parks and boulevards, although a rather disconnected one, will undoubtedly improve its plan whenever it can find opportunity to do so. The Western cities, laid out in regular squares, with streets most of which are too broad for the traffic or stores upon them, had best plant the centre of many of these streets and get the shade that now is so conspicuous by its absence; but the most apparent case of neglect of opportunities is in Boston. The park system is most excellent, but the constant opposition to the Charles River Embankment and the lack of forethought in planning for new streets are, to say the least, shortsighted. No city park or boulevard ever depreciated the value of land in its vicinity. Back Street, on the Charles River, is now a private way of actually dangerous passing, full of holes and lined with small private stables. The view from this street of the river, of Cambridge, and of the Brookline hills would be considered beautiful anywhere. It is considered so by the occupants of the north side of Beacon Street, and as they possess it they object to every improvement that may cut it off. It is easy enough to understand the objection, but it is less easy to understand why the public-spirited citizens, as these men undoubtedly are, should not recognize the fact that the Charles River Embankment would be the greatest improvement to Boston possible, and that it is quite within the range of possibility for them to buy upon such an embankment and make money by so doing. Cambridge, fortunately without such opposition, is taking advantage of the opportunity, and, as a result, long before the Cambridge Embankment is filled in there are rumors of Boston enterprises being transferred to that side of the river.

There seems to be a mania at present for making the library buildings in small towns in the severest of classic styles. We have always maintained that natural surroundings should, first of



all, influence the character of a building. While we believe that the classic styles, so called, are better studied in proportions and details than more picturesque types of architecture, we also believe that small classic buildings, especially if they are devoid of strong shadows or rich detail, are utterly out of accord with picturesque surroundings.

Mr. Richardson's libraries were much more in harmony with their setting than the classic boxes that are appearing in our midst. The proportioned surfaces and lines of classic buildings require, if isolated, porticos, loggias, terraces, steps, and formal gardening to bring them at all into harmony with their surroundings, and even then they appear formal and cold. Whatever comes close to nature needs to partake of nature's infinite variety, and picturesque architecture is much better suited to the elmed street of a small town than is the formalism which belongs to city vistas. A jumble of picturesqueness in a city is wearisome and restless; a concentrated fragment of classicism in a country common is very apt to appear colorless and dry.

In a conversation with a layman recently, we were not only surprised but gratified to find his point of view in relation to architects' estimates of cost of buildings. It was this, that it was not an architect's business to give accurate estimates; that, from his experience and calculation of square foot or cubic foot cost of similar buildings, he could hazard an opinion, but that such an estimate should not be relied upon as accurate. It would be very well if the public would take this ground.

Committees constantly select their architects because they assure them that they can build certain buildings for certain sums, before actual estimates are made. In nearly every case this sets a premium upon dishonest statement at the expense of honest statement. No statement should be taken as even approximately of value that is not backed by the reasons for the statement, those reasons to be either a cubic foot cost comparison with a similar building, or quantities reckoned at market prices; and when the latter method is adopted the competing architects should be paid a sum agreed upon for the time spent in the computation. It is no new thing for the public to attempt to get something for nothing, and a long and dismal experience has not apparently taught them that such an effort is of necessity futile.

We are somewhat doubtful if the Architectural Department of the *Engineering Magazine* is to be taken seriously. It is so extraordinarily knowing in regard to architects and architecture that we are dazzled by the brilliancy of its criticisms. Generalization is a very good thing at times, but the amount of it which we have served to us in this particular journal is certainly remarkable. Number four of the sixth volume begins with an assertion that "architecture is the only art, profession, etc., in which a man who knows nothing about it can succeed," and proceeds, "our statement needs only to be made to have its truth recognized." This theory is then developed *ad nauseam*; the entire purport being that what is sometimes known as "personal magnetism" accompanied by fortunate social connections is all that is required to make a successful architect. All this is unjustifiable nonsense. The writer knows, or should know, that success in anything is dependent upon many circumstances, some of which stand in an apparently mean relation to one's ideals of the factors of true success. All professions, trades, etc., are alike in this to a greater or less degree; architecture happens to be many sided in its requirements, and the best of those requirements are not necessities in business. If the *Engineering Magazine* writer would simply state as a fact that design in architecture was not appreciated by the public, and that bad design very often appealed to them more than excellent design, he would then be stating a very potent

fact; but this is equally true of the work of the painter and of the sculptor. If he stated that power of impressing one's personality upon clients had much to do with getting work, he would again acknowledge a very usual condition of affairs in all industries; and as the technical part of architecture cannot be done by one man alone, the characteristic of being able to direct and control men of even greater ability than himself is not to be despised, but is in itself a talent. It lies in the architect's own hands to correct the disposition of the public to at times select inferior men. Abroad, an architect is not allowed by law to practise until, like a doctor or a lawyer, he has passed examinations which assure his knowledge up to a certain point. The standard can be as high as the members of his profession consider advisable. The natural result is, that while there may be mediocrity of design, there is little that is absolutely meaningless and bad.

The statement that an architect cannot increase his price for work is entirely a mistake. He can charge what he likes, provided an agreement is made between himself and his client before the work is commenced. The percentage agreed upon by the American Institute is a minimum, not a maximum one, and has become by custom, and by the fact that the schedule is published, legal when no previous arrangement has been made. The actual fact is that architects frequently charge more than this usual percentage for work.

We should like much to have some proof of the statement that architects "look with contempt upon the public," and where there are signs that the mutual "contempt is becoming chronic." It may be as well to remind our contemporary that forty years ago there were very few architects in this country, that the enormous increase in numbers is somewhat due to the demand of the public, as the architect, in our contemporary's own words, "exists solely for the convenience of the public." This does not seem like contempt for the profession, nor contempt for the public.

Any trained professional man considers that assumption of knowledge of his profession by a man who is untrained in it is unjustifiable; and whenever the public make that assumption, he usually states his opinion of their position vigorously, but his contempt is reserved for the untrained men in his own ranks.

There is much in our contemporary's writing that has surprised us, but nothing more than that in this number he refers to architecture several times as an art, and wishes the "diffusion of the true principles of the art." We had inferred by previous articles that he was very doubtful whether architecture was an art or a money-making business, and we should much like him to define his "true principles." We have already defined ours.

Our contemporary states, with his broad taste for generalization, that not a single architectural writer has contributed to the reviews and criticisms upon the World's Fair. Architects are not, as a rule, writers. Occasionally, when one of them writes, he does so with the desire to call attention to some item of interest to his contemporaries, and not as a critic. He is in close relation with the members of his own profession, and knowing the limitations under which they work, he is prone to leave criticism to some one who does not know as much of such conditions. There are usually enough of these people. They write with a trained hand, they often have excellent judgment, and they frequently go over their articles with architects before publishing them. Under such circumstances their articles carry weight, whether they are architects or not. But when we find a writer who in an article questions the extent to which architecture is an art, and in the next talks of it as an art with true principles, and who has scarcely lamented the "contempt" with which the architects treat the public, before he himself calls that public "rabble," we very much doubt whether any grief upon his part that more architects have not written for the reviews will receive attention by the public.



# The Architectural Review.

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October 2, 1893.

## A GLIMPSE OF MODERN GREECE.



ARGOS AND THE ACROPOLIS OF LARISSA.

The Apollo temple of Bassæ was built about 430 B. C. by Ictinus, the architect of the Parthenon, and is situated so far up among the mountains that its existence during the Middle Ages was entirely unknown until rediscovered in 1765. It is about four thousand feet above the sea level, and even now out of sight and sound of civilization. After a rough ride of about four hours, we saw the temple before us in a little hollow just under the crown of a hill. Leaving our horses under shelter of an oak, we made our way to the site through about a foot of snow, which necessarily

limited our movements and investigations. The temple is in many respects one of great interest, and is probably unsurpassed for the grandeur of its surroundings. It is constructed of a bluish gray limestone quarried in the immediate vicinity, and presents a remarkably harmonious appearance against the rugged background of the hills. One cannot but wonder whether its charm would have been heightened or destroyed by the smooth coat of white stucco and brilliant color which doubtless covered the stone when the work was in its perfection. The caps and bases of the



engaged columns of the *cella* are familiar to us from the illustrations in Fergusson. This temple is an exception to the general rule, lying from north to south instead of from east to west. This deviation, as well as the strange situation, is probably due to the existence of an older building on the same site. The sculpture frieze, which formerly decorated the *cella*, is now in the British Museum, where, with other sculptures and various art treasures, it forms an important part of one of the biggest steals in the history of the world. It is also interesting to note that in the centre of the temple was found a Corinthian capital, which in the early restorations was shown as the cap of a solitary, isolated

thirteenth century. It played an important part in the war of independence as one of the strongholds of the Greeks. As we rode along the narrowing valley of the Alpheios we had numerous examples of the primitive way in which agriculture is practised in Greece, for the peasants still use the wooden plough which turns the earth to a depth of scarcely four inches, while the spade, fork, and hoe would scarcely be recognized as such by the New England farmer. We saw here the threshing floor,—a circular pavement of flat stones on which the grain is spread and threshed by driving horses and donkeys around on it. Numerous vineyards lay along the road, each having its wine press sunk in the



EN ROUTE FOR BASSÆ.



TEMPLE OF BASSÆ.



KARYTÆNA.



WINE PRESS.

column; but this theory has been discarded by later students, who now believe the capital was a late innovation, and was used as a base for a tripod or some similar purpose.

From Andritsæna our next day's ride was to Megalopolis. Our road still lay among the mountains, and about noon we passed the picturesque village of Karytæna. The town occupies a hollow between two hills, one of which is crowned by a castle which for grandeur and impregnability would compare well with any feudal estate of Northern Europe. "Feudal Greece," says Curtius, "is embodied here, just as the Homeric age is at Tiryns and Mycenæ." The castle was built by Geoffrey de Villehardouin early in the

ground, with walls of rough stone masonry lined with cement; from the lowest part the grape juice, after being trodden out with the feet, finds its way through a pipe into a large earthen pot sunk in the ground, from which it is dipped into casks. The native wine of Greece is a unique feature of the country, being mixed with the pitch of the coast pine. This is said to be done partly that it may be kept fresh a greater length of time, and partly on account of a peculiar taste of the inhabitants; some persons, however, claim this peculiar flavoring is used for medicinal purposes. The wine, although very distasteful at first, often grows in favor with acquaintance, and many foreigners, to whom the first draught



is positively offensive, grow to be quite fond of a cool glass of *retsinato*. One is practically compelled to drink wine for a beverage in the country districts, for the water is usually brackish and turbid, and no milk is to be had but that of sheep and goats, often not even that.

Along the way between Andritsæna and Megalopolis are many reminders of the Turkish occupation, to which the modern Greek lays all the misfortunes which have since befallen his country. One traverses here and there the rough pavements of the old Turkish road which must have served finely for a bridle-path when in repair, but which is now so neglected and treacherous

fine representative of his race. He was well built and muscular, with dark complexion, and remarkably strong features. In his white *fustanella*, dark embroidered jacket and leggings, and crimson fez, he made a decidedly imposing appearance as he stood beside his well-curb and good-naturedly allowed his photograph to be taken.

We were interested here in watching two women working in front of their house, weaving the rough homespun cloth so generally used for coats. Most of the domestic work is carried on in the open air, probably from the lack of sufficient light indoors; for many of the houses have no glass, and one rarely passes



A TURKISH BRIDGE.



DEMARCH OF MEGALOPOLIS.



THEATRE AT MEGALOPOLIS.



WOMEN WEAVING.

that the intensest care is necessary to avoid pitfalls. The pointed arch of a Turkish bridge often forms a picturesque feature of the landscape, although now one prefers to ford the stream it spans than to risk his life in crossing by the more romantic path.

Megalopolis is a clean, fair-sized village with a broad street, a public square, and quite a business activity. Here we found comfortable quarters. We were courteously entertained by a young Greek engineer, who was engaged on a railroad survey. Although he had not mastered English, he spoke French fluently, and we passed a pleasant evening. In the morning he introduced us to the *demarch*, or mayor of the town, whom we found to be a

through a village without seeing several women on the doorsteps busy with their knitting, spinning, or weaving. There is a reason too for this industry, for every girl is expected to make her own dowry; and as in Greece there is a large excess of male population, it is considered necessary and fitting that every young woman should be early and liberally prepared for the inevitable; the dowry, however, is not always composed of wool and linen, but in many cases the girl has her marriage portion in houses and lands, or, what is more valuable in these days of inflation, gold coins or thin ornamented disks which are strung on threads and worn in the hair.



Of the ancient city few traces remain but the ruins of the theatre, recently uncovered by the British School. This structure was the largest of its kind in Greece, and is said to have seated eighty thousand persons. Beside the excavation of this theatre, the school has been doing extensive work in the topography of Arcadia.

Late the following afternoon we arrived at Tripolitza and a semblance of modern civilization. That evening, for the first time in many days, we ate a palatable meal, I hope in a civilized way, at any rate we washed it down with a bottle of native champagne, undressed, took a bath, and went to bed and undisturbed repose.

On the east the Peloponnesus has been invaded by the railroad as far as Tripolitza, from whence we took passage for Athens. Railroading in Greece is almost as interesting as the more primitive methods of travel. Speed is unknown, and one has ample opportunity to study the landscape. About noon we reached the large town of Argos, a short distance inland from the head of the Nauplian Gulf. The modern town, one of the largest and most prosperous in Greece, lies at the foot of the imposing Acropolis of Larissa, whose summit, which commands a fine view of the gulf and Argive plain, is crowned with the extensive ruins of a mediæval castle successively held by the Byzantines, Franks, Venetians, and Turks. On the side of the Acropolis is seen the white-walled Panagia convent, which is passed in making the ascent. Argos has been almost continually settled since the earliest times, which probably in a great measure accounts for the fact that so little remains from the classic period; for excepting the theatre, with its seats hewn from the solid rock, there is but little to see. The museum contains several interesting fragments, mostly from the original excavation at the Heræon, the site which is now being thoroughly explored by the American School under the direction of Dr. Charles Waldstein.

From Argos the railroad crosses the famous plain which has been the cause of contentions from Tiryns down to modern times. The plain, although remarkably fertile, is watered only by artificial irrigation, and contains but few trees. The train soon begins to ascend the watershed between the Gulfs of Nauplia and Corinth, and on the left we see in the distance the Acropolis of Mycenæ, the site of Dr. Schliemann's



PEASANT WOMAN.



A GREEK DOORSTEP.

famous discoveries, where the lions still guard the gateway to the most famous city of Homeric Greece.

Just before reaching the town of Corinth the road skirts the base of the Acropolis of Akro-Corinth, which commands one of the most magnificent views in Greece, the fame of which dates from antiquity. To the west stretches the blue expanse of the gulf, while to the east may be seen the city of Athens and the Acropolis; to the south lie the mountains of Sparta, while on the north, most imposing of all, rises Parnassus, snow capped and but a few miles back from the waters of the gulf.

Soon after leaving Corinth the railroad crosses the canal begun in ancient time, but only recently opened to travel, by which means the journey from Europe to the East is shortened

by many hours. The road then skirts the shore, affording many beautiful and interesting views, notably that of the bay and island of Salamis. From Eleusis the road strikes inland, and soon one sees the towering height of Lycabettus and then the crowning glory of the Acropolis, where —

“Earth proudly wears the Parthenon,  
As the best gem upon her zone.”

Gradually the train slows up, stops, and, full of anticipations, we alight in the only important city of modern Hellas, Athens, the centre of her art, her culture, and her refinement.

THOMAS A. FOX.

I am indebted to Mr. Thomas Tileston Baldwin for the use of many of the illustrations. It may be of interest to note that the entire individual expense of this Peloponnesus trip from Patras to Athens was one hundred and sixty-seven drachmas, corresponding at the prevailing rate of exchange to \$22.54.



THE ACROPOLIS FROM MARS HILL.



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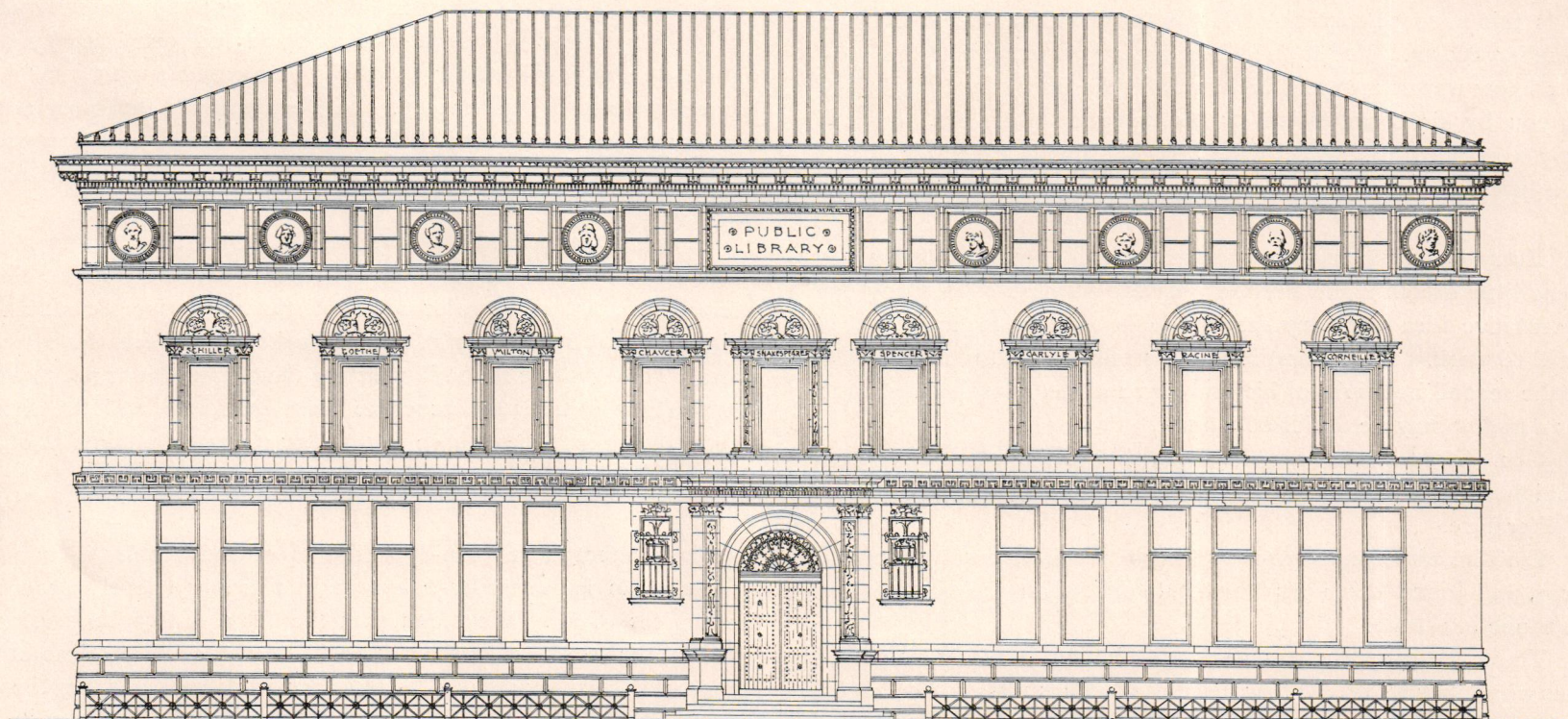
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American interiors are certainly daintier and more studied than a corresponding type of work elsewhere. Even the small house has its wooden mantels with shelves and seats, its corner cupboard and effective staircase, and in choice of papers, stuffs, curtains, etc., there is more discrimination shown than in the country houses of either England, France, or Germany; but, on the other hand, much of this æstheticism is certainly uncalled for, and, as with the exteriors, is a mere compilation of things which had charm elsewhere, but are utterly inharmonious and superfluous in a small house. We are also very prone to thinness of interior detail. Our work lacks the breadth of surface and the apparently substantial quality of English work especially. Our mouldings are either clumsy or petty; we have not in most cases gained a thorough knowledge of the use of our materials, and this, with the six-inch lath and plaster walls, gives an ephemeral, papery quality to our interiors which it would be well to avoid.

There have been within the year several articles in English

and French architectural papers which have said in so many words that little could be learned of America in the matter of design, but much in meeting utilitarian wants and in construction. We should, if possible, qualify this decision. It is hard to combat a preconceived idea; and as it was said years ago that America had no literature, so it is said to-day that America has no art. Inasmuch as what art we have is borrowed, and inasmuch as it expresses cleverness more than study, this is true; but all arts have been borrowed, their intrinsic value being not in their resemblance to their ancestry, but in their individual development. It is as easy to produce an architecture without precedents as a child without parents. At present the American public is so heterogeneous a collection of nationalities that it is a little exacting to expect more than a struggle towards artistic attainment. When we as a nation have become restrained in the expression of even the most trivial ideas, the trivial qualities of our architecture will disappear.

The Boston Public Library, as designed by the architects, has been especially conceived to contain in one building the best work of the best men in sculpture, painting, and architecture. The three arts are to be used also in their proper relation to each other; *i. e.*, the sculpture and painting are to be incorporated with and to beautify the architecture, not to be merely set up against it. The attitude towards the artists themselves, that has been taken, should certainly attain the best results. They have been awarded certain work to do and told that they can do it as they consider best; that is, they have practically been given *carte blanche*. It is a matter for congratulation that Messrs. Sargent, Abbey, and Puvis de Chavannes have elected to place their decorations upon the walls and not upon the ceilings, and that Mr. Whistler's work is necessarily upon a wall surface. It has always



ELEVATION OF THE PUBLIC LIBRARY, OMAHA, NEBRASKA.



seemed to us that a flat ceiling was the worst possible place for figure composition; that it was a sufficiently difficult matter to treat coves and lunettes with figures (*vide* the Sistine Chapel, which is hardly a successful ceiling, no matter how much the genius of Michael Angelo is to be esteemed); and that the best way to use figures in ceilings—except domical ones—was to frame each composition in a panel. There are, perhaps, one or two exceptions to this dictum, but the exceptions prove the rule. They are the work of Paolo Veronese in the villa near Castelfranco and in San Sebastiano in Venice, and some of the ceilings by Tiepolo.

After all is said, a ceiling is an overhead protection, and should be made to express stability and a sufficient coherence to give the impression that it is a permanent thing. The nearer the ceiling is to the head of the spectator,—that is to say, the lower the room in proportion to its length and width,—the more stress should be laid upon the expression of permanence and security; and consequently any figure decoration upon a ceiling should be used to accent such expression, not to detract from it. The very nature of a figure composition is that of the possibility of change. Even the most conventional treatment of human form suggests vitality and consequent motion. For this reason, if for no other, we feel that ceilings are not fit surfaces for what are practically decorative pictures.

Besides this, unless a ceiling is small or very high the visual angle will not comprehend a large composition, and therefore ceiling compositions need to be isolated and small in order to be properly seen.

Mr. Norton has told us what, in all honesty, we hardly needed to be told, that our modern design is lacking in fine sensibility, in repose; it is too self-assertive, too personal, too self-conscious. Now we know perfectly well that this is true. We *are* self-conscious in our work. It is the rarest thing in the world to find a modern building of any importance that looks, for example, as our ideal of a gentleman should look,—unaffected, intelligent, and unburdened with any sense of his manner or outward appearance.

There is a very rational explanation of this condition we think. We would trace it through the analogy just introduced. The man whose manner of carriage and conversation seems most sympathetic and agreeable to us is not thinking of his manner, but of us, or his subject, of the thing he is doing. His mind is centred on something far remote from the impression that he is making. It is this unconsciousness of his outward effect that gives it its peculiar charm. Put it the other way, and remember any man you know who is always thinking about the effect he is producing on you by his conversation, or his manners, or clothes, and it is easy to see how invariable is the rule that unconsciousness of self is a grace.

Every one who designs knows how much more charming is some little sketch made hurriedly for the purpose of working out a tentative idea than any drawing he is able to make from his finished work. In the first sketch his mind is on the idea itself; in the second he thinks of his drawing, and the consciousness that his drawing may be criticised mars it.

Gen. Grant wrote his book in his plain, straightforward fashion of executive man, and produced, unawares, a great piece of literature.

Lincoln, with countless cares filling his mind, went to Gettysburg, and jotted down his immortal address on the back of an envelope in a train.

These heroes of our war were not thinking of a literary greatness when they wrote. Their hearts and minds were full of issues far greater than the form their utterances was to take; and because their interest was not in their form of expression, their

form of expression was full of interest. This paradox was enunciated long ago by one who said, "He that loseth his life shall find it." It receives its practical illustration in the acknowledged fact, that the architects of all the most truly beautiful buildings of the world before the Renaissance were not architects, but builders. Architecture as an art did not exist, although building did. In those days builders produced architecture; to-day, architects produce buildings. We cannot begin to rank our average production with their work, considered as art. Their work has invariably that serene air of unconsciousness which is so conspicuously lacking in ours. Moreover, they possessed that indefinable perception of the shades of expression which constitute so large an element of art. Their work, indeed, has furnished Mr. Norton with the very basis of comparison which he exercises against ours.

Now the essential point of difference between the relation the designers of those buildings had to their work, and the relation we hold to ours, is that *they built it*, whereas *we only design it*. Apparently, it was this fact that made their design better. And we find, from what we have just been considering, that this seems only a natural conclusion. The master workman responsible for the construction of a cathedral had something to occupy his mind far more absorbing to him, we do not doubt, than the correction of details of arch mould and capital. And it was partly because of the mental discipline this responsibility entailed upon him, partly because of his familiarity with his tools and material, and the actual fall of light and shadow, that he could proportion and mould and carve the various parts of his work with that freedom from all affectation which is the crown of art. Preoccupied with the structure, stability, and general *rightness* of his building, his expression was natural and unconscious. His conscious thought went into building; and of the *mode* of his expression he thought as little, probably, as Grant and Lincoln.

In the separation of the provinces of designer and builder, then, seems to lie the cause of the poverty and meanness of our design on the one hand, and its pompous pretension on the other. We can trace the evidence of this historically. The trouble began with the re-birth in Italy of the art of old Rome,—an art which we know to have been conspicuously false in principle and meretricious and vulgar in detail. Then was established the custom, that has since obtained, of *borrowing* and *not earning* an art. This vicious principle has so corrupted our integrity of mind that it is now hard for us to appreciate that such a process can only result in bankruptcy. But every natural parallel and analogy shows that it must be so, and the vacuity of our work, had we eyes to see it, adds the certainty of actual proof to the deductions of our minds.

Having thus outlined what we believe to be the fundamental cause of the degradation of architecture since the time of the Renaissance, let us consider some of the more specific phases which confront us, and which seem to offer an obstacle to better work. For it will be found in practice that if conditions are to be bettered, the initiative must come from ourselves, and the first step in the education of those who follow us must be taken in our own self-enlightenment.

One element in the non-appreciation of architecture as an art by the public is our trades-unionism in charging a level price for the services of all. We claim that there is a difference in value between the work of an artist and the work of an ignorant bungler; but we give the lie to that claim when we agree together, as in effect we have, that the worth of our services shall be measured by the cost of executing our designs. This is about the



same as saying that the painter of pictures should be paid according to the value of materials put into the picture. Now, whoever it was that established this ingenious and easily reckoned rule of payment, it is certainly we that consciously continue it, by promulgating an authoritative schedule of charges, sanctioned by the mass of the profession. In the face of this product of trades-unionism, individual freedom of action is wellnigh impossible. Meanwhile it presents the most conclusive testimony that we could offer to the public that we ourselves do not consider architecture to be an artistic profession.

Bound up with this unfortunate condition are others, equally unfortunate and adverse to our working as artists. The outcome of them for the draughtsman, whose education is chiefly acquired in our offices, is a training of the worst kind.

We have suggested above that the fine perception of the designer, in the times when building art was good, came to him as a result of his intimate acquaintance with the material he was designing in, and the conditions under which his work must be seen. We would like to develop this idea a little more fully.

There was a time when the arts as such did not exist. Before the Renaissance there were no Fine Arts, and in some remote time even the large class of occupations known under the humble appellation of arts (without a capital) were not set aside in a group, but were included among the common acts of every-day life. From such low and modest beginnings has the bewildering, luxuriant growth we know to-day as Art been slowly and laboriously evolved. Like every evolution, its principle of growth was a selection of what was used because of its practical fitness.

The primitive cup of a folded leaf gave place to the wooden bowl, and the wooden bowl to the earthen one, because of greater permanence and fuller service. In like way the potter's wheel superseded the purely manual moulding of vessels because of its

better service. The lip was formed and the bottom pointed or flared into a base for better service; if a man would claim his own it must have some individual mark that he could recognize, some indication or token to distinguish it, and so ornament grew — for better service. And as the forms, and shaping, and decorative markings had their origin in the practical needs of the occasion, so each manner of working took its suggestion from the material in which the work was done. Through their lifelong bond of intimacy the material told its secrets to the artisan, and taught him how to handle it with the minimum of effort and the maximum of effect.

The fact is it is the material which develops the artisan, rather than the artisan his material. The capacities and nature of the one are inflexible and unchanging, whereas the other is easily moulded. This is another paradox. The man works to shape and mould his material, but is himself more snaped and moulded by it than it is by him. Man the savage came under the several influences of the simple materials from which he sought definite service. Little by little they worked upon him, establishing the limits of the path in which he must walk, turning him back now on the one side and then on the other from effort that would be profitless and vain, teaching him by experience the true line of progress, until, through the inherited knowledge acquired by ages of tentative efforts, he has gained a thousand highly developed faculties to the one he had before.

Thus the artist is the product of his work in a far deeper sense than the work is the product of the artist. It was the contact with the iron which gave the mediæval smith the power to design his beautiful work; it was the contact with the stone that taught the master builder his perfect sense of proportion in form; it was the contact with the life he expressed that gave Phidias the power to stir us to enthusiasm; it is the contact, in fine, with the real, the absolute, the natural, that makes the artist.



ELEVATION OF THE NEBRASKA TELEPHONE BUILDING, OMAHA, NEBRASKA.



## Plates.

Plate XLIV. — DETAIL OF PORTAL, CHURCH OF THE CORPUS DOMINI, BOLOGNA. ENVOI OF THE ROTCH TRAVELLING SCHOLARSHIP. — *By Clarence H. Blackall.* — The church of the Corpus Domini, or La Santa, Bologna, is a structure of so little importance that it is not mentioned in the guide-books. It is located on the via Tagliapietra, only a few steps from the Bevilacqua Palace. The exterior is of perfectly plain, uninteresting, pale, reddish buff brick, except the single central portal, which is an elaborate example of early Renaissance terra-cotta work. The drawings of this doorway were made in Bologna from notes taken on the spot, and show the ornamentation in a much better condition than actually exists, though the dilapidation of the details is only in spots, the portal as a whole being in a very fair state of repair. The glory over the arch is cut out of a single sheet of metal, and was originally gilded. The terra-cotta is of a pale dusty red.

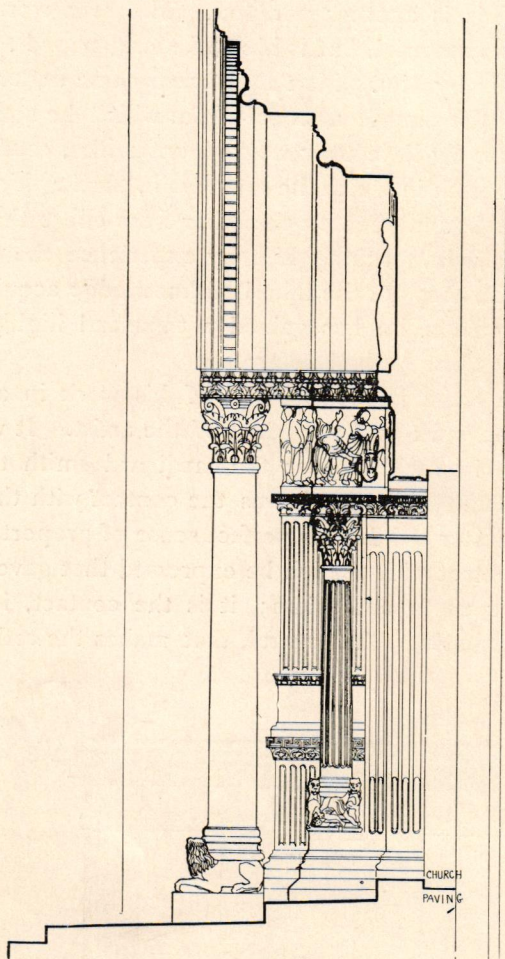


Plate XLV. — SOUTH AISLE PORCH OF THE CHURCH OF ST. GILLES, FRANCE. ENVOI OF THE ROTCH TRAVELLING SCHOLARSHIP. — *By S. W. Mead.* — The elevation and section of the St. Gilles porch rendered by Mr. Mead is suggestive of the drawings by Mr. Bougerel, who is certainly one of the best of draughtsmen to follow. The drawing is especially interesting, showing the depths of novel and robust method of massing solids, which is so characteristic of the porches of Southern France.

Plate XLVI. — DESIGN FOR A MONUMENT TO THE FINE ARTS. PREMIATED DRAWING FOR THE PRIX DE RECONNAISSANCE. — *By M. Huguet, 1889.*

Plate XLVII. — DESIGN FOR A LIGHTHOUSE AND REFUGE. PREMIATED DRAWING FOR THE PRIX DE RECONNAISSANCE. — *By M. J. P. Bauhaine, 1890.* — One sometimes hears young American artists reproached for the French style of their work. The force of this criticism is proportionate to the age of the painter. If he is still a youth such criticism corresponds with that which carps at the well-trained speech of the college graduate on returning to his native town. Conspicuous as it may appear to the American public, the French accent of our paintings and sculpture is really simply that of a well-trained artist, and, as is so markedly shown in the American Association Exhibition, capable of expressing thoughts as far removed from those of Frenchmen as is conceivable. That France has opened freely and gratuitously its art schools to us in our art destitution should win our everlasting gratitude towards her. With architecture, no less powerful but less conspicuous is the influence which the great French school has had on our architects, who, however, rarely work in a French manner. The thorough training of the "Beaux-Arts" is chiefly visible in masterly planning, and in a reserve which resists the

fads of the day. The designs of the "Beaux-Arts" made here are the wonder of their old *camarades* in Paris, so different are they from school work. Nevertheless the "Beaux-Arts" has had great influence on our architects, and to-day is undoubtedly the most potential factor in our designing.

This great debt of our artists to France the architects only have publicly acknowledged. Generously as they have done this by the "Prize of Gratitude" which they founded at the *École des Beaux-Arts*, it is to be feared that to Frenchmen we, as a nation, appear absolutely ungrateful for the advantages they have freely given American artists by thus allowing them to share gratuitously all their own privileges. Some of this ingratitude dawned upon French artists when our law imposed heavy duties on their works, and they were deprived of equal advantages with the pupils whom they had gratuitously instructed. Adding to the exasperation of this rebuff occurred at the time certain quarrels between the allied American and English against French students in certain famous ateliers of painting. Such international riots were not new among the painters' ateliers where "hazing" has always been resented by athletic Anglo-Saxons, but they are almost unknown in the ateliers of architecture. In the latter the American theory has been that to profit most from atelier work one should yield to its traditions, and the result has been cordial relations with great personal popularity for American architects. When after this the rioting ateliers were closed against English and American students by their professors, we at least on this side of the ocean recognized the stupidity and bad taste of Americans asserting themselves by refusing to follow the French habits of the atelier, when the action of our government called for an apologetic attitude from every artist in the United States. It was under such circumstances that we who felt deeply grateful to France and its "Beaux-Arts" determined on a demonstration to that effect. The result was the raising among "Beaux-Arts" men and their sympathizers of a substantial sum for an annual travelling prize at the *École des Beaux-Arts* open only to Frenchmen.

This memorial of the affection of *camarades* across the sea for their Alma Mater appealed with irresistible effect to the most hostile Gaul. America seems to France the *enfant terrible* among nations, noisy, careless, keen, crude, and brutally strong. Such a sentimental and spontaneous tribute from hard-headed "Yankees" completely overcame all irritation against us as co-students, and re-established cordial relations. Some day it is to be hoped that the painters will send back also their tribute of grateful acknowledgment to the French school.

The "Prize of Gratitude" provides funds to the winner for an extended trip. As French students are little given to travel, it will stimulate them to follow the steps of their more enterprising foreign *camarades*, who usually know more of La Belle France than its own natives.

The *concours* for this prize brings out the strongest men, and not more than half a dozen have thus far competed annually. It was hoped that the unusual character of this *concours* would have imposed a less stereotyped programme than the usual one, and it was understood something novel would be required, but routine was too strong, and the first three programmes were the same old war horses, which have so often been ridden around the prize ring. Our protests, however, have been heeded, and the *concours* of 1892 and 1893 are problems from American life. The first prize in 1889 was carried off by M. Huguet for a Fine Arts Monument. The following year M. J. P. Bauhaine was first with a design for a Lighthouse and Refuge.

A. R.

Plate XLVIII. — PORTION OF ELEVATION OF THE OMAHA PUBLIC LIBRARY, OMAHA, NEB. — *Messrs. Walker & Kimball, Architects.* — The elevation of the Omaha Public Library is one of a building which, while expressing its purpose and satisfying practical requirements, sacrifices none of its proportions to utility. In this respect it is to be commended. The long high windows indicating the stack rooms on the first story, the arched decorated openings of the "piano nobile," in which are the reading-rooms, etc., and the rich upper story with windows alternating with circular recesses, enclosing busts of classic writers, each is in accord with the character of the portion of the building to which it is allotted. The detail is clear cut.

Plate XLIX. — HALF ELEVATION OF THE NEBRASKA TELEPHONE BUILDING, OMAHA, NEB. — *Messrs. Walker & Kimball, Architects.* — The Nebraska Telephone Building is manifestly an office building, with the upper story devoted to a telephone operating room. The third-story window motives, which are Palladian in suggestion, but treated with flat pilasters, serve to enrich a wall surface which would otherwise be meagre in motive. The details are in character with the purpose of the building.

NOTE. — The excellent drawings of Mr. C. H. Blackall's Bowdoin Square Theatre which were published in our last issue should have been credited to Mr. W. S. Aldrich, by whom they were especially prepared for the REVIEW.



# The Architectural Review.

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## President's Address to the Boston Architectural Club.

I have asked the club to meet here to-night in this informal way in order that we may become better acquainted personally, and to develop and strengthen the bond of intellectual sympathies which has brought this club into existence, and which makes it something more than a purely social organization.

We are all deeply interested in the success and welfare of the club, because it is ours and we have built it up; but we are far more deeply interested in the ends for which the club stands, and I think we all realize fully that the measure of the club's success depends upon the degree in which it ministers to these ends.

There is no more appropriate time than now, at the beginning of a new club year, to consider what the aims of the club should be, to sound the keynote of our endeavor, that our work may be harmonious, intelligent, and enthusiastic.

I think we will all agree that the proper function of the club may be described, in a broad way, as the supplying of the conditions which round out and complete the conditions of the office. The office life is a constant strain on the faculties: the club life should repair this constant waste. The office life is one of application of knowledge to certain definite and limited ends: the club life should be a building up of knowledge into principles of wide application. The office life is the focussing of knowledge to a given point: the club life should be the ingathering of the rays of universal illumination. For each individual is like a lens, and can concentrate and transmit only what he receives.

If the club is turned into a mere school for the acquirement of purely technical excellences, its richest opportunity is lost. While the cultivation of the hand and eye is a part of our work not to be overlooked, the cultivation of our mind is a matter of far greater importance; and as the office work is a constant exercise of the former, it should be our particular care to cultivate in our club life the knowledge which fits the mind to exercise its rightful mastery over its servants, the hand and eye.

Therefore we should strive on every possible occasion, when liberated from the routine of the office, to develop the perceptive powers of the mind, and to establish it in such relation to the great currents of intellectual power in every department of life that we shall become in truth channels of the world's force.

We need to study the large principles of expression that are employed in other arts than our own, because these principles are alike and constant in all the arts, although their manifestation differs in each art according to its nature; and above all, while mastering the principles of expression, we need to master a yet greater matter, namely, what to express. We need to learn to recognize what is of worth in a temporary sense and what is of permanent worth, — to distinguish the qualities which will always hold their interest, whenever and wherever found, from those superficial and transient qualities which constitute a fashion. In short, we wish to learn how to ennoble our work and lift it up in men's regard, and make it something which coming people shall love and maintain for the beneficence there is in it.

Now to do this implies a great many things. It implies, first

of all, a desire to do it; and, after the desire, it implies that we should undertake to do it in the right way. Let us look to Nature, the great mistress of all knowledge, to see how she manages this matter of waste and repair. We find that a plant or tree of luxuriant growth attains its splendid results by no mysterious gift for extraordinary output, but by its power of taking in. It puts out a wealth of branches and foliage, but it first takes in these same branches and leaves from the soil and air, though in another shape. Its gauge of production is its power of assimilation. Of itself it has nothing but life and opportunity.

This instance illustrates a law that applies with equal force to intellectual life. Our art can only become rich and strong and luxuriant as long as it is fed from outside sources; and the analogy of the plant gives us to understand that these sources of supply and repair offer the mind the material it requires in a form very different from that to which the mind subsequently shapes it.

In other words, we, like plants, must seek the material we require for our output in its broadly diffused, inorganic condition. We cannot make use of existing forms of art, any more than the plant can make use of existing forms of plant life, until they have gone through a process of dissolution. Nature resolves the structure of the plant, by the process we call decay, into its constituent elements and sets them at liberty. So the mind resolves existing works of art into their constituent elements, by the process we call analysis, separates the animating spirit from the special and limiting conditions in which it was bound, and sets it free to mingle with universal spirit, ready to be taken up and again absorbed in some new manifestation of art or character. Thus, as in the natural kingdom, the constituent elements of atmosphere and soil are continually undergoing a ceaseless metamorphosis, reappearing again and again in countless guises of animal or vegetable life, so in the kingdom of the mind we find the same influences, standards, and qualities transmitted from one phase of human achievement to another, blending with new conditions, reappearing under new shapes, yet ever in the final analysis the same.

The illustration of the plant then suggests three things: that to put out we must first take in; that we must seek to get ideals rather than forms from past work; and that the ideals animating art are, in no essential, different from the ideals of the world outside of art.

Let us try to give these suggestions a more definite application to our present position as a club. Every member of the club is constantly expending his intellectual force and knowledge in his work. This expenditure of force must, according to our first deduction, be constantly replenished, or suffer diminution of either quantity or quality. We cannot put out more than we take in. Therefore the conscious effort of the club should be to restore this ceaseless expenditure of energy, by supplying the elements and conditions best fitted to accomplish this end; and the effort we make to supply these elements and conditions, whatever they may be, should not be desultory and aimless, as though it were of little importance. Indeed, may we not question



whether this is not the most important of all our tasks, and worthy of far more attention than the question of how to expend these new energies when once we have acquired them? I mean, isn't the all-important thing in life abundance of life, and fulness of relation? Can we truly know what it is to live and grow, either physically, intellectually, or artistically, when we live a narrow, cramped life, isolated through a selfish attention to its own narrow interests? Can we truly understand the very things we concentrate our attention upon when we fail to see them in their broadest relation to all the other interests of humanity? Surely not.

I think it is the custom nowadays to put our conscious effort in the wrong place in the treatment of art. We put it at the end, when it ought to be at the beginning. We elaborate our superstructure, but treat the foundations as of little account.

The expression of art should be unconscious, without premeditation. But as long as we put all our study upon the modes of expression rather than upon the thing to be expressed, our expression cannot help being conscious. Unconscious expression springs from deep feeling. The man who stammers out a lot of platitudes as an after-dinner speech, will the next day in his office talk easily and well about his business, because he speaks from conviction, and knows his subject in all its bearings and relations.

The most perfect piece of literary expression America has given to the world, Lincoln's brief speech at Gettysburg, was jotted down on the back of an envelope as the train bore him to his destination. It needed no polishing or ornament. Intensity of feeling burns away whatever is extraneous, and leaves the pure metal.

Now we can have no intensity of feeling or fulness of conviction unless we have come in contact with something to make us feel and to convince us. We read of a great conflagration or an epidemic in some strange and far-away city with feelings of little more than curiosity; but let it be our native city, and those affected familiar to us, and the matter takes a new light, and all the awfulness of the calamity overwhelms us. For the first time we understand it.

It is the relation we bear to things that makes the difference. This is the secret of culture, for culture only means the development of new relations between ourselves and the world around us. It means a better understanding of how one thing affects another; it means richer thought and intenser feeling. It links all things together, so that no act or thought or deed is without a significance far deeper than lies on its surface. Such was the idea possessing Wordsworth when he wrote: —

"To me the meanest flower that blows can give  
Thoughts that do often lie too deep for tears."

This, then, is the lesson of our first deduction from the life of the plant, that we concern ourselves more with taking in than putting out, that we bring ourselves into the fullest possible relations with the world about us. For as the aim of culture is the perception of new relations, the aim of art is the expression of them.

The second observation regarding the plant that we made was that it could not offer any direct sustenance to any other plant life until its substance has been transmuted by the chemistry of nature and resolved into its elemental condition. By this we understood that the artistic product of any specified time and place could not directly be borrowed and incorporated as a part of the product of another time and place; but that what was circumstantial and local in its composition might be resolved away from it, and what was constant and universal might then be used as original material.

The idea which most forces itself upon our attention in this message that Nature sends us is that we must expect to do our

own work, and select our material in its raw state. She will not supply us with ready-made material. But more than this we get from her message, and that is a hint how we can make of use the past achievements of art without borrowing them in their completeness, as we are at first inclined to do; and the way to do this, apparently, is by analysis to find out what there is in them that is peculiar to the time and place in which they sprang, and rejecting this, to keep only what is universally applicable to the art under investigation.

Herein we have the clew for the right basis of all art criticism, and a suggestion for the way in which the club should seek to approach the history of architecture and the other arts. The importance of this suggestion lies in the stress it places upon the spirit in which things were done rather than the manner. For manners and customs change, as the poet hath told us, but the spirit in which art is conceived lives on immortal and suffers no diminution. As the chemical properties of the substances of plants vary with individuals and species, so the characteristic phases which an art presents in its different conditions vary in quality and intensity; yet the great immeasurable supply from which the vitality of each is drawn remains always the same.

And this brings us to our third deduction, that there is no dividing line to be drawn between the animating spirit of art and of the world about it. This is the most important and far-reaching conclusion of all, for it makes us in our work at one with every effort around us.

I would like at some future time to trace with you, more in detail than is permitted to-night, the unbroken sequence that leads from the humblest act of life to the highest work of art, making our profession of art more human, and lending a gleam of superb possibilities to conditions which we are apt to consider with indifference or contempt.

The lesson we have to learn from this third inference is like the one which was taught to Paul by the vision of the sheet let down from heaven. It is the lesson which Emerson was forever preaching in such words as these: "I ask not for the great, the remote, the romantic. . . . I embrace the common; I sit at the feet of the familiar and low. — Man is surprised to find that things near are not less beautiful and wondrous than things remote. — To-day always looks mean to the thoughtless; but to-day is a king in disguise."

In its application to us as architects, it is a warning not to attempt to set our art on a high pedestal and fence it round with fine-spun sophistries to bar the public out lest with profane feet they come too near our idol. It is an intimation that possibly the sacred robes of office, which we imagine we are wearing with dignity and due effect, may have, after all, an existence only in our own minds, like the imaginary gown of the poor, deluded king in Hans Andersen's delightful story.

It means that we must not get to think of our art as a thing removed from the application of common, everyday standards, or as anything more or less than what it is, — just doing what we have to do, simply and well. It means that the only difference between a good man and a good artist is that the former puts the spirit of law into his social relations, and the latter into the relations which the various parts of his work bear to each other. The manifestation of law is the same; it is only the medium in which it is expressed that is different. The same spirit that makes beauty in social life, makes beauty in a work of art. The one form of expression is transient, the other permanent, but each has its potency through conformity to the same law.

In order to make this clearer, let us imagine the highest possible sort of society we can, and the way in which each individual conducts himself toward the rest. In such a society courtesy is the rule. Each person recognizes the welfare of the whole as of



paramount importance, and does all in his power to establish it. Nothing is done in a spirit of selfishness or to draw attention. Each seeks to help rather than injure his neighbor, and all work in harmony. Go through the whole list of social virtues and add them one after another, and then you have a picture of what art is. It is not that the artist has these virtues, but his work has. Its different parts stand in the relation to each other that exists in the ideal society we are imagining. They all help out each other, and work to a common purpose. The service each renders is gracious and helpful. The parts do not swear at each other and brawl together, but sympathize and work in harmony. Each color lends a new richness to its neighbor, each forms a new charm and interest to those about it. The result is harmony and beauty.

The longer we dwell upon this comparison the more perfect it becomes, until we are convinced, beyond a shadow of a doubt, that the only difference between ourselves who are working for the perfecting of art, and those outside who are working for the highest ideals of social life, is that we are working in different fields. The end we seek is the same, — the spirit that animates us is the same, — the law we are striving to fulfil is the same. Herein lies the ennobling power of art. The world, whether it knows it or not, reads in noble buildings and statues and pictures, hears spoken from noble poems, and symphonies, its own best standards and ambitions; here in art it finds them realized in a completeness and perfection to which it hardly dares hope to attain. In art it finds character triumphant, and it is by this bond that art has its capacity for good. The character which the artist has imprisoned in his work yields to the conscious or unconscious process of analysis in the mind of the beholder, and is liberated and set free to work its influence upon his life and his own individual character; and he, in his turn, at some supreme moment of his life, in some heroic act of bravery or devotion, makes manifest the greatness of his soul, and sends out over the world an impulse of grand character, to reach, perchance, among the rest, the mind of some expectant artist, to again be delivered in a new creation of art.

And thus the ceaseless ebb and flow of spirit goes on; unbounded by the narrow confines of any art, or province of the mind, working its influence upon the remotest shores of human endeavor. Thus is justified our third inference, drawn from the analogy of the plant.

And the lesson of this for us as individuals as well as for us as a club is that we must open our minds to receive in the fullest way all the large influences of life. We need not only to take in the benefits arising from the study of our own art and of all the arts, but the benefits that spring from association with every manifestation of noble character.

Setting aside what we need as men, we need *as artists* to bring ourselves into relation with what is fine and pure and elevating in the everyday life about us. We need to lift ourselves up, to make character, and not art, our ambition; and then its influence will flow into our art, and its expression will be natural and spontaneous.

Such, gentlemen, are the standards I would like to see the club adopt and act upon.

ROBERT D. ANDREWS.

## The Attitude of the Architect and of the Public.

A recent writer upon architecture has called attention to what he terms the "increasing contempt of the public and the architect for each other." While it may well be doubted

if any such contempt exists, excepting among the least thinking members of each party, it is undoubtedly true that the desirable position of public and architect should be one of mutual respect.

It is not my purpose to revive the old controversy of the attitude of architect to client, for that is a problem of so Protean and changeable a character as to need a different solution in each case; but to consider whether there is not a broader and consequently simpler attitude for the architect to take towards the public, and one which the public will recognize and acknowledge as indisputable. In order to do this satisfactorily, we must, as far as possible, put ourselves in the place of the public and attempt to see with their eyes. The architect, unlike the sculptor or the painter, is in some factors of his profession a necessity to the public. He not only needs them as his patrons, but they need him to carry out work which otherwise cannot become existent. Upon another side of his profession he is unnecessary to the public, and is dependent upon them for the opportunity to express his ideals. He therefore occupies the position of an executive who is limited in his action by the will of his sovereign people. In governments such a condition has proved itself to be satisfactory in proportion as both ruler and the people are intelligent, and in the matter of architecture the result is doubtless the same. The object to be attained then is to insure that the architect shall be intelligent, and to insist that the public shall influence him only in so far as they have similar qualities in their own desires.

The burden of the proof of intelligence or ability lies then with the architect. He does not stand in a position to advocate reforms until the standing of his own profession is fixed and acknowledged. It has been the custom for some time in adjusting disputes between the architect and the public to assume that the architectural profession can be compared with those of the law and medicine, but the very fundamental differences of qualification for practice are ignored. A lawyer to practise must be a member of the bar of his county, and the physician must have received his degree from a medical school; the fact of being a member of the bar or of having an M. D.'s degree guaranteeing the public a degree of training in each. The architect, however, is let loose upon the public with or without training, as may be, at least without any certificate of training, excepting the fact of graduation from an architectural school in some cases. It is not to be expected then that there shall be respect in the public for a profession which does not discriminate amongst its own members, and which is content to let its professional name be used by untrained individuals. Law and medicine have taken measures to protect the public from inefficiency; architecture has not.

As to the character of training that should be required, it should be of two kinds, the constructional and the æsthetic, and the degrees should be twofold, so that it might be evident in which the architect was proficient.

This point once established, and the practice of architecture limited by law to only those persons who have passed examinations approved by a board instituted for that purpose, the chief cause for criticism by the public of the profession will be removed. The public are very ready to accept any profession at its own valuation, provided it maintains its standard as announced.

The next action would, therefore, be to announce a standard of excellence, and to take measures to insure that the architects and the public should abide by it.

A trained architectural profession would have the right to insist that it knew more about architecture than did an untrained public; it would have the right to ignore (and it would soon become an acknowledged right) objections and criticisms made by the public, excepting in so far as those criticisms were based upon the education received by the average individual.



The lawyer and physician already occupy this perfectly justifiable position. It should be occupied also by the architect.

Assuming that this is attained, what is then the duty of the architect as an individual, and the architects as a body towards the public? Returning to the analogy between architecture and medicine, which now becomes a perfectly valid analogy, it goes without saying that if there is danger of disease to the city, the physicians unite in stamping it out, and are unmolested while doing so.

If there is equal danger, because its results, though less fatal, are more permanent and conspicuous, of bad architecture in a city, the architects should unite in preventing its materialization.

The fact that the architects who were allowed to practise were trained men would minimize the danger in the beginning; but taking it for granted that such danger will appear, what method should be taken to avert it?

The city of Boston has a Board of Health; it should have a Board of Architecture.

It can be said, of course, that it would be a delicate task to serve upon such a board, and that its very existence would jeopardize vitality of design, which is to a certain extent true, but there would be compensating results that would more than make good these objections. The office of city architect is one of many difficult problems; it is too adjacent to politics, though Mr. Wheelwright has done more than any one else could to disprove that the office should not exist; in the long run, the work of the city should be apportioned to different architects. All proposed laying out of streets, squares, or parks, all municipal improvements, all decoration of public buildings, should have, in addition to usual members, an architect upon each commission. The public would not only assent, but welcome such action of the architects, as it would in a short time recognize the consequent improvement in the architecture of the city.

But apart from his immediate locality, the architect has a

duty to the public at large, and should continue to protest, as he is already protesting, against the methods by which government work is carried on. There should be a National Board of Architects, as there should be a City Board of Architects, and the first would, undoubtedly, be made up of members from the various city boards.

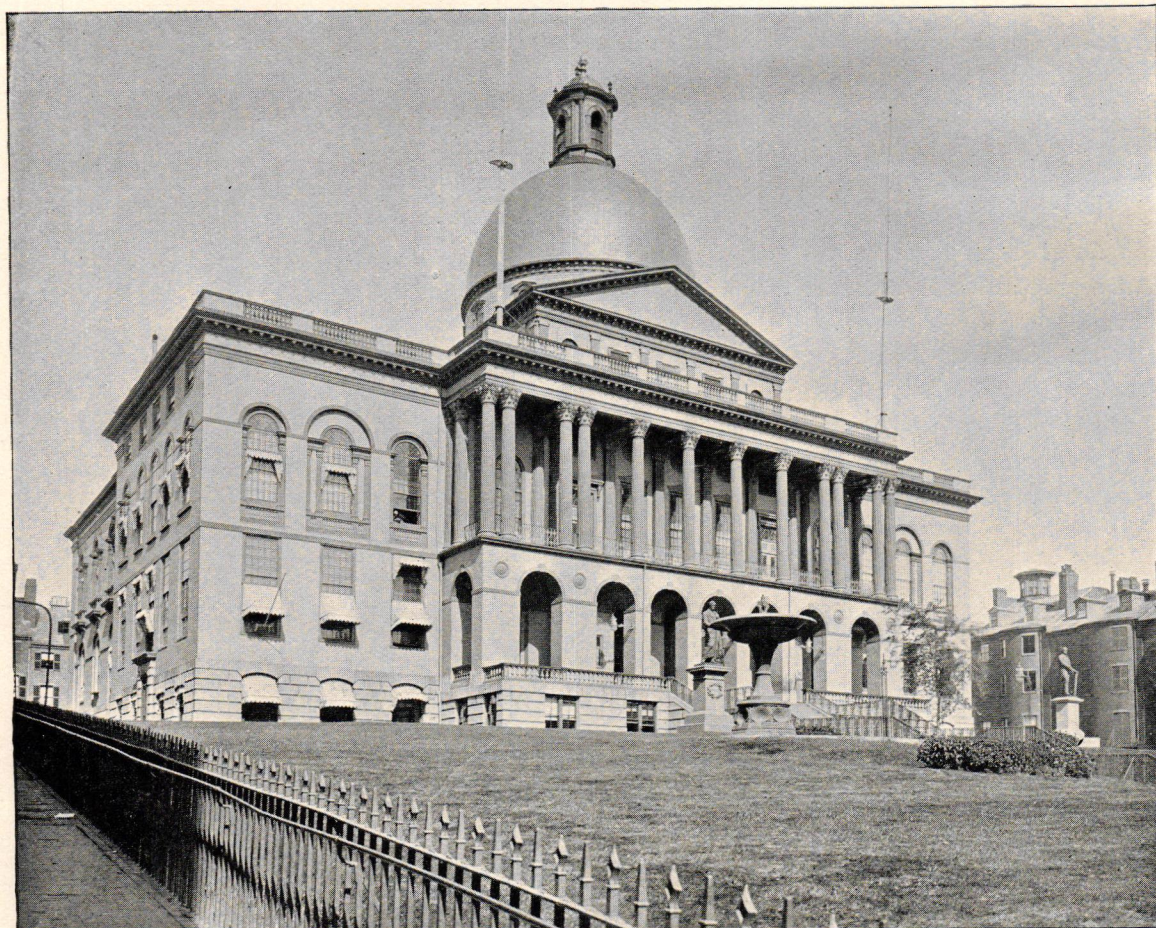
All this of course means legislation, and legislation is a slow and wearisome matter, fraught with both evident and mysterious obstacles. The only method of obtaining any satisfactory result is by first getting a law passed that architects who are to practise in future must conform to certain requirements, then we shall be in a position, as are the doctors and lawyers, to take steps to attain the rest of our desires.

It will be seen that what has been advocated, far from being cause for contempt upon the part of the public, should incur their gratitude as first protecting them against unqualified architects, and secondly against themselves. The public needs protection against itself very seriously in this matter. Subjects of visual observation are always considered everybody's property. Seeing is considered by the public as a prerogative for expression of praise or condemnation. Sense of artistic qualities, which is, in fact, epicureanism of the sight, ought to be recognized as such.

Cultivation of the sense for music, of the taste of a *gourmet*, and even of appreciation of perfumes, is considered an attainment; an appreciation of architecture may come to be added to this list.

The general average sense of a community in matters of art is very apt to have some justice in its opinions, but the taste of un-instructed individuals is as apt to be peculiar. It is the duty of the architect to place himself in accord with the common-sense of the community, to lead it to a higher expression of its intelligence, and to protect it from the nonsense of its individual members.

C. HOWARD WALKER.



MAIN FAÇADE OF MASSACHUSETTS STATE HOUSE. PRESENT CONDITION.



# The Architectural Review.

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November 15, 1893.

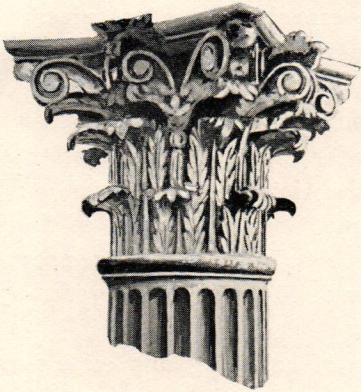
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OLD STATE HOUSE.

There is strongly expressed difference of opinion in regard to the advisability of preserving the State House in Boston, one body of citizens maintaining that as an historic monument of architectural merit it should be preserved, and another equally representative body claiming that it should be taken down and re-erected in imperishable materials to conform with the new and larger addition in the rear.



NEW STATE HOUSE.

As both the advocates of and opponents to tearing down the present building are unanimous in considering it of architectural value, the arguments pro and con are narrowed down to three points of discussion, which can be stated according to the advocates of rebuilding as follows: First, that the building as at present is a perishable building, and consequently incongruous with the addition both in material and appearance; second, that to tear down and rebuild nearly according to the original design is, in spirit, not a destruction, but a perpetuation of the building as an architectural monument; and, third, that the quality of the design is not sufficiently subtle to prevent its re-erection satisfactorily. Each of these points of discussion is comparatively intangible to the minds of many discriminating citizens, and the arguments may therefore seem exaggerated or ill-conceived.

This article is intended to present the case of the opponents to the bill for re-erection of the State House as succinctly as is possible under the circumstances. The first point of discussion is in the comparative relations of the present building to the new addition.

The facts in relation to this are as follows: The original design for an addition was that of a separate and distinct building on the north side of Mt. Vernon Street, connected with the old State House by a bridge. This design, which could have occasioned no incongruity, was abandoned, and the scheme of the eastern façade was so developed that the old and new building were made one, the end of the old building becoming a pavilion at the southerly end of this façade, corresponding



NORTHERN FAÇADE OF ADDITION TO MASSACHUSETTS STATE HOUSE.

to a pavilion similar (excepting in height) at the northern end, a large central feature with a pediment being placed at the centre between these two pavilions, this central mass being placed so that in the event of the old and new buildings being kept separate it would be at the southern end of the new building. Mt. Vernon Street, in this re-erected design, becomes merely a passageway under the building. The so-called incongruity immediately becomes apparent in elevation and perspective. The end portions of the long façade are now as follows: at the southerly end the old building of brick and wood, three stories in height; and surmounted by the dome, at the northerly end a new pavilion, corresponding in width, but five stories in height. The incongruity between the heights of these pavilions is so great that the additional difference of dissimilar materials is but a slight objection.

It has been shown that the old building can be made fire resisting, and that the chances of fire in the building used for



EASTERN FAÇADE OF ADDITION TO MASSACHUSETTS STATE HOUSE.





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governmental offices, etc., with watchmen always on duty, is slight.

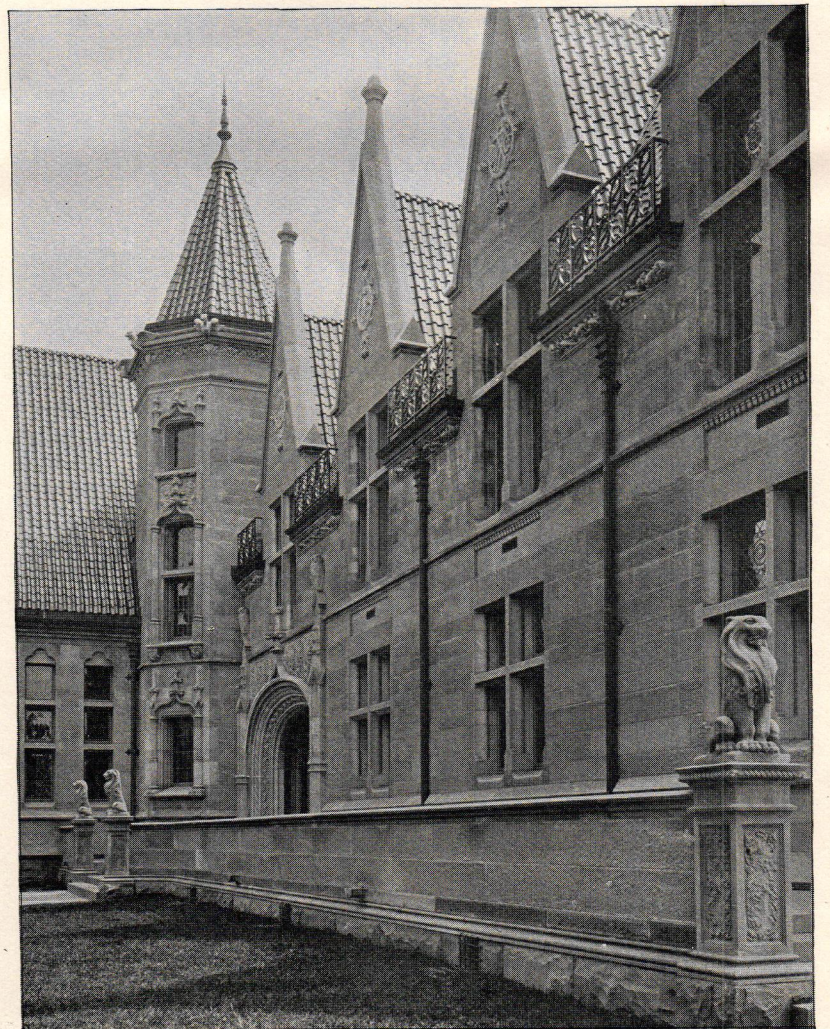
The second and third points of discussion can be considered together. The new building as erected was designed for a narrow street; that is, it was assumed that the only views that could be obtained of it would be views of its eastern façade in sharp perspective; consequently no careful proportion of openings to mass or of masses to each other was necessary; in fact, it was to be an office building of utilitarian type, but sufficiently conforming to the lines of the old State House to be in harmony with it. It is never safe to assume that because sharp perspective vistas only can be obtained, careful proportioning can be somewhat overlooked; and in this particular case the result was unfortunate, as the new building was in process of erection when an entire block of buildings on the east was razed, and a park laid out, which made the view of the eastern façade one of great importance. The treatment of this façade at once shows itself to be subject to criticism. The base line was a sharp grade to the north, so sharp that the northeastern corner became two entire stories higher than the southeastern corner. The cornice line and belt courses were, however, carried through without a break, and as a result the northern portico, which is studied from the portico of the old building, was hoisted four stories into the air and lost the sense of proportion to the mass upon which it was placed. The relative proportion of window openings to each other was also unfortunate, two stories of narrow double windows on Derne Street being surmounted by very large square-headed third-story windows, with arched windows in the fourth story, with square architraves like the well-known Cancellaria windows, which in their turn were below the recessed arched windows of the third story of the old building. It will be seen that the proportions of the new building and of its parts to each other upon this eastern front are not subtle.

The old building is one of Bulfinch's best designs. It is

simple and dignified. It is not a great masterpiece of architecture, but it has what very few buildings in this country have, just proportions to its site and just relations of its parts to each other. From the buildings erected by Bulfinch that remain to us there is certainly this fact evident, that while the details that he used were often hackneyed and sometimes crude, while necessary economies forced him to design buildings that frequently seem parsimonious in their simplicity, he possessed a rare faculty of feeling the proportions of his buildings and of mass to mass.

The old State House sits the hill well, and its rectangular façade, its pediment, and its dome are very well proportioned to each other. The addition does not sit the hill well; its pediment is too large, and difficult to imagine well filled with sculpture, and the parts of the new building are not well proportioned to each other, on account of the additional height of masses caused by the sharp grade to the north. One especially excellent piece of design in the old building is the colonnaded portico. It is unusual in the arrangement of columns, and very successful in its intercolumniation; but the columns are essentially wooden columns, and would seem very slender in marble, while if they were made of larger diameter the intercolumniation would change. It is doubtful whether the Corinthian caps of these columns could be repeated in stone. At all events they are not repeated in the marble caps of the new building, as may be seen by the accompanying illustrations.

The commissioners have spoken of enlarging and extending the present front when rebuilding, assuming that seventeen feet more or less would not be a perceptible change in proportions on top of Beacon Hill. The inch on a man's nose would of course be a disproportionate comparison, but seventeen feet is a very goodly proportion to add to a façade of something over one hundred feet.



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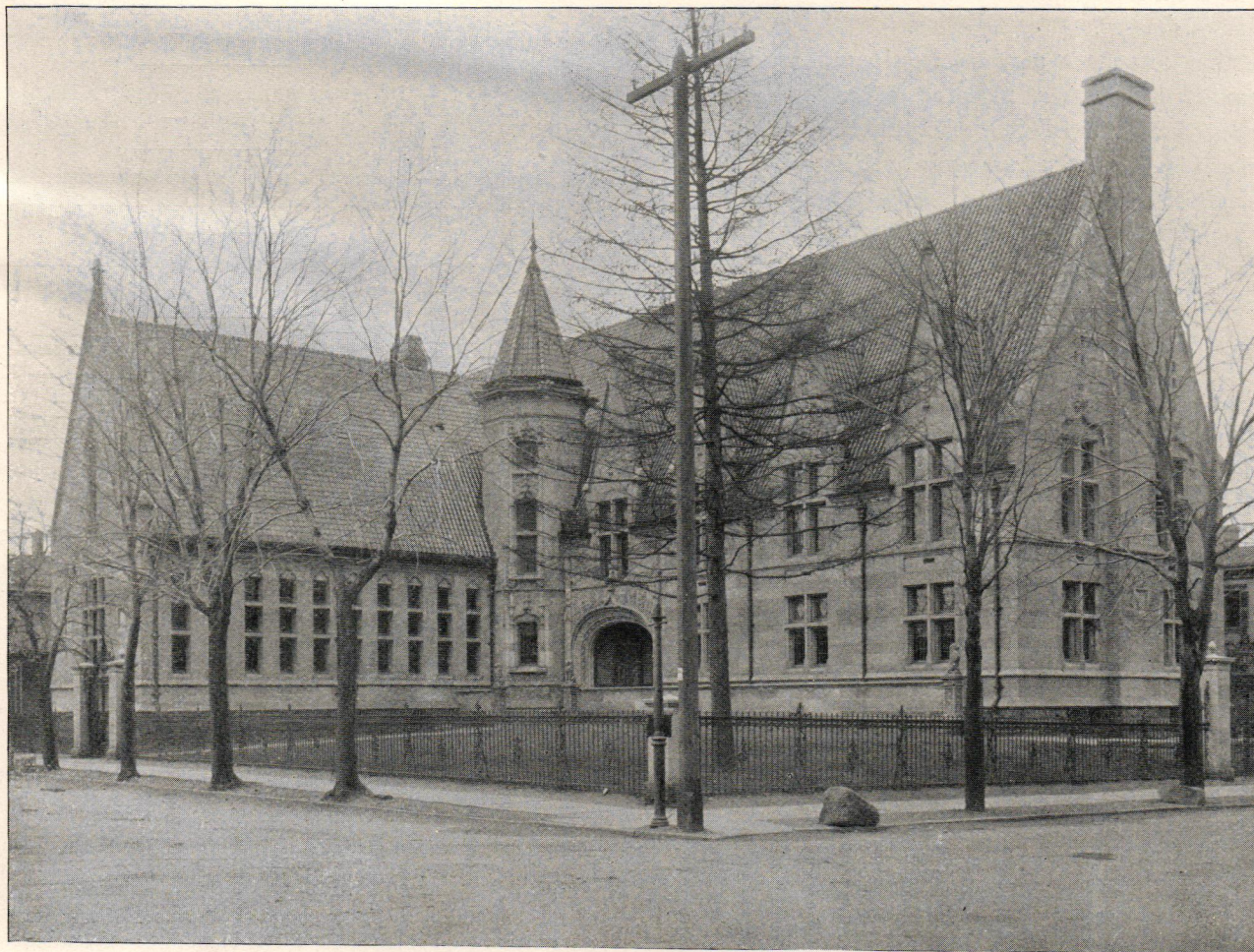
As an alternative suggestion it is proposed to inflate the proportions of the old building relatively in all directions, without perhaps remembering that in such a case cornices and belt courses would break at the junction of the old and new buildings, and that the enlarging would apply to moulding as well as surfaces, and that even relative proportions in rebuilding are not actual proportions, for the reason that the site cannot be enlarged proportionately also. It is difficult to imagine how the Cancellaria windows can be carried around the old front without detriment to the design, and if they are not carried around where they will stop. Taking all these things into consideration, it is the contention of the opponents of the bill that the effect of the new building is not prophetic of success in rebuilding the old; and that as, from the condition of things, incongruity is bound to exist, it is better to have a frankly avowed cause for such incongruity and to keep the present building, restoring it as far as is possible to Bulfinch's original design. The maintenance of the old building is also the only excuse for the unfortunate position the dome will occupy when the building is joined. As a crowning feature of an already existent building it has reason for being, but as a termination for an end pavilion of a long park façade it becomes feeble. The moment the old State House is removed and its would-be counterpart is built, the principal façade of the Massachusetts State House no longer fronts the Common, but is upon Park Street. The huge pediment and the length of façade, and the fact that the north front is higher and as important as the south, determine that at once. The probability of retaining the principal front upon Beacon Street depends largely upon the retention of the present State House.

All matter of sentiment has purposely been left out of this discussion. There always have been, and it is to be hoped that there always will be, people whose sentiment for existing landmarks is strong, and there will always be even a larger number who have no sentiment whatever. Each will consider the other obstinate and to a certain extent unreasonable. It has been the

purpose of this paper merely to show that the objections to erecting a would-be copy of the State House were based upon the decided improbability that any copy would be as good as the original, and that the original would be no more incongruous than the copy.

It is probable that the editorship of the REVIEW will soon be transferred to other hands, and the present editor wishes to again put himself upon record in regard to academic work as compared with so-called working out of small practical problems by students in architectural schools and in offices. He has maintained that the problems of an office, such as country houses, city fronts, small office buildings, etc., while they may teach a certain amount of utilitarian architecture, and may make a student of more value as an office draughtsman, contain in them a much smaller proportion of the greater factors of architectural design than do the acknowledgedly ideal projects of academic training; that a study of the latter covers all the chief elements of design in the former; and that the student who is only kept upon small work in nearly every case in his later practice lays too much stress upon small and petty requirements, and loses sight of the fundamental laws of proportion, symmetry, and mass. The writer is quite aware of the objection to be made to this attitude, that it is not in accordance with evolutionary laws, but claims that the evolution has already taken place, and that the student should be taught from the experience of his predecessors, and not be forced to go through an amount of progressive designing for which he has neither time nor opportunity.

The chief virtues of the academic training are the teaching of planning in masses, upon axes, with vistas and with organic relations between major and minor parts of a building, of designing the exteriors to express the plan and to have organic relation with it, the study of proportion of voids to solids, of planes to each other, of proportion and quality of color; but whether the training be academic or anything else, the student needs to thoroughly



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recognize two facts in regard to architecture, one that constructive falsehood is always a mark of inferior design, the other that ornament and decoration are servants and not masters of architecture. The building which is badly proportioned and constructively absurd can never be made good by ornamental detail.

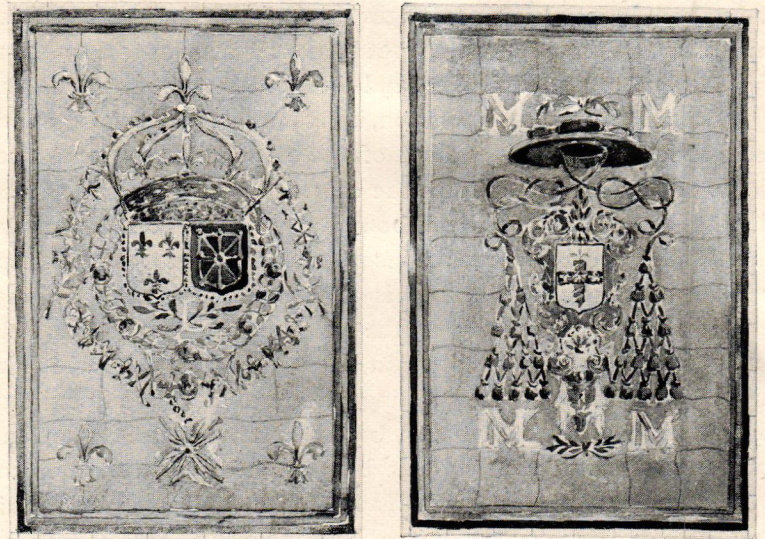
The *Engineering Magazine* has opposed the attitude of the REVIEW several times, and accused it of following the lead of the "Frenchites," thereby meaning the disciples of the École des Beaux-Arts, and the REVIEW has to a certain extent defended itself; but work by the "Frenchites" has gone far to make the REVIEW chary in expressing any admiration for recent results of the École des Beaux-Arts teaching. The Beaux-Arts has the advantage of magnificent traditions of the achievement of a number of its graduates who have been amongst the best architects of the present century. It has always taught and does still teach planning in the best possible manner, and grouping of masses equally well, but its invention and treatment of detail are as ingeniously atrocious as they are unaccountable as the work of sane men. The profiles of mouldings, the choice of character of ornament and especially the disposition of ornament, are alike servile.

There has arisen in France a style calling itself Neo-Grec, which would have been called by an ancient Greek barbaric. This style has one thing to recommend it, that is, that all the wall surfaces that are not troubled with meaningless ornament are finished surfaces, not rock-faced or cradled expanses. In every other respect the detail is naively crude or foolishly riotous.

There are but two varieties of historic architecture that resemble in enormity of detail this modern French work, — the architecture of Louis Quatorze and that of Churruguete in Spain. San Moise in Venice is orderly compared to some of the recent Grand Prix projets. It would seem that such work as this required no condemnation, that it would receive but little consideration excepting as a sort of architectural paresis; but there are evidences that it has its disciples, and that they are to be found amongst men who are capable of work of the highest character. It is difficult to understand the reason for this disregard of the ordinary orderliness of details as well as of masses.

It is possible that ornament may be considered as costume clothing the form of a building, but the class of ornament which it is becoming the custom to select, clothes any respectable building in a similar manner that a harlequin's suit would clothe the Hermes of Praxiteles. The advocates of this go-as-you-please ornamentation cry aloud that anything is justifiable that is beautiful. We maintain that no accessory of an organic form has much pretence to beauty, if it is distinctly unrelated to the form upon which it is placed; no matter what its intrinsic merits may be, it becomes incongruous. It is claimed that the lines and shadows of these nondescript details have each and all their exact part to play in the effect of the building. There is no doubt of that, but

the effect is of meaningless redundancy. Terseness of expression in architectural detail is much more a sign of skill than the maudlin eloquence of garlands, cartouches, broken pediments, and chaotic *débris* of constructive motives. It has got to the point where the saying that "Americans get rotten before they get ripe" is fast becoming true.



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## Plates.

Plate L. — DESIGN FOR A CHURCH IN BROOKLINE, MASS. — *Messrs. Walker & Kimball, Architects.* — Drawing by C. Howard Walker. This drawing was awarded the Art Club Gold Medal at the exhibition at the Philadelphia Art Club in 1893 for excellence in design and rendering combined.

Plate LI. — DESIGN FOR MUSIC HALL, BALTIMORE, MD. — PLAN AND ELEVATION. — *Messrs. Carrere & Hastings, Architects.*

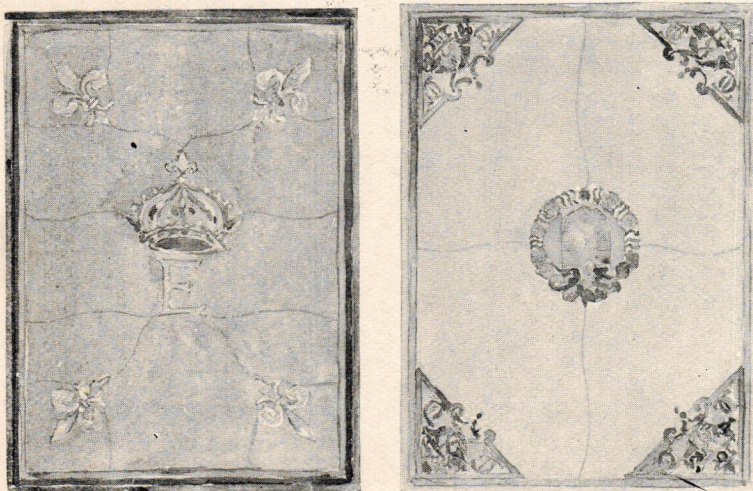
Plate LII. — BAY OF THE CANCELLERIA PALACE, ROME. — ENVOI OF THE ROTCH TRAVELLING SCHOLARSHIP. — *By W. T. Partridge.*

Plate LIII. — DOORWAY, PALAZZO VECCHIO, FLORENCE. — ENVOI OF THE ROTCH TRAVELLING SCHOLARSHIP. — *By C. H. Blackall.*

Plate LIV. — FRONT ELEVATION OF REFECTORY AT FRANKLIN PARK, BOSTON, MASS. — *Messrs. Hartwell & Richardson, Architects.*

Plate LV. — FRONT ELEVATION OF WEST PORCH, ALL SAINTS' CHURCH, DORCHESTER, MASS. — *Messrs. Cram, Wentworth & Goodhue, Architects.*

Plate LVI. and LVII. — DETAILS OF THE ALBRIGHT MEMORIAL LIBRARY, SCRANTON, PA. — *Messrs. Green & Wicks, Architects.* — The Albright Memorial Library is a gift to the city of Scranton, Pa., of Mr. J. J. Albright of Buffalo, N. Y., in memory of his parents. The superstructure is of Indiana limestone, placed upon a Medina stone foundation. The roof is of black glazed tile. It is a rectangular building, with book-stack wing, fireproof in construction. The building is so placed on the site that there are open spaces on the street fronts. There is symbolic carving about the building, and the bookmarks of the early printers have been used as motives both in the leaded glass and in the carving on the building. The interior of the building is finished throughout in oak with marble wainscots. The building is lighted by electricity, and heated by "indirect" steam. To the right of the main entrance is the newspaper and periodical room, thirty-two feet square. To the left of the entrance is the delivery hall, 16 feet x 32 feet. The general reading-room is 32 feet x 48 feet, and is surrounded by bookcases. This department is two stories high, having a balcony at the second-story level, which is also surrounded with cases for books of reference. The rooms on the first floor are divided by plate-glass screens, in order to cut off the noise and air, and at the same time allows a full view the entire length of the building. The wing contains the stack-room, which extends from the basement to the roof, making five stories, each seven feet two inches high. The floor of each of these rooms is of thick glass. An electric elevator is placed in this portion of the building, in order to carry the books to the different stack-room floor levels. Access to the second floor of the library is gained by the staircase opposite the main entrance. The capacity of the building is 75,000 volumes. The cost of the structure was \$125,000. Several photographic views of this building are given on pages 68 and 69, and on this page are reproductions of four leaded glass windows, designed from old book covers, by Messrs. Edwin Ford and Frederick Brooks.



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