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Editor: MICHAEL A. MIKKELSEN.

Contributing Editor: HERBERT CROLY

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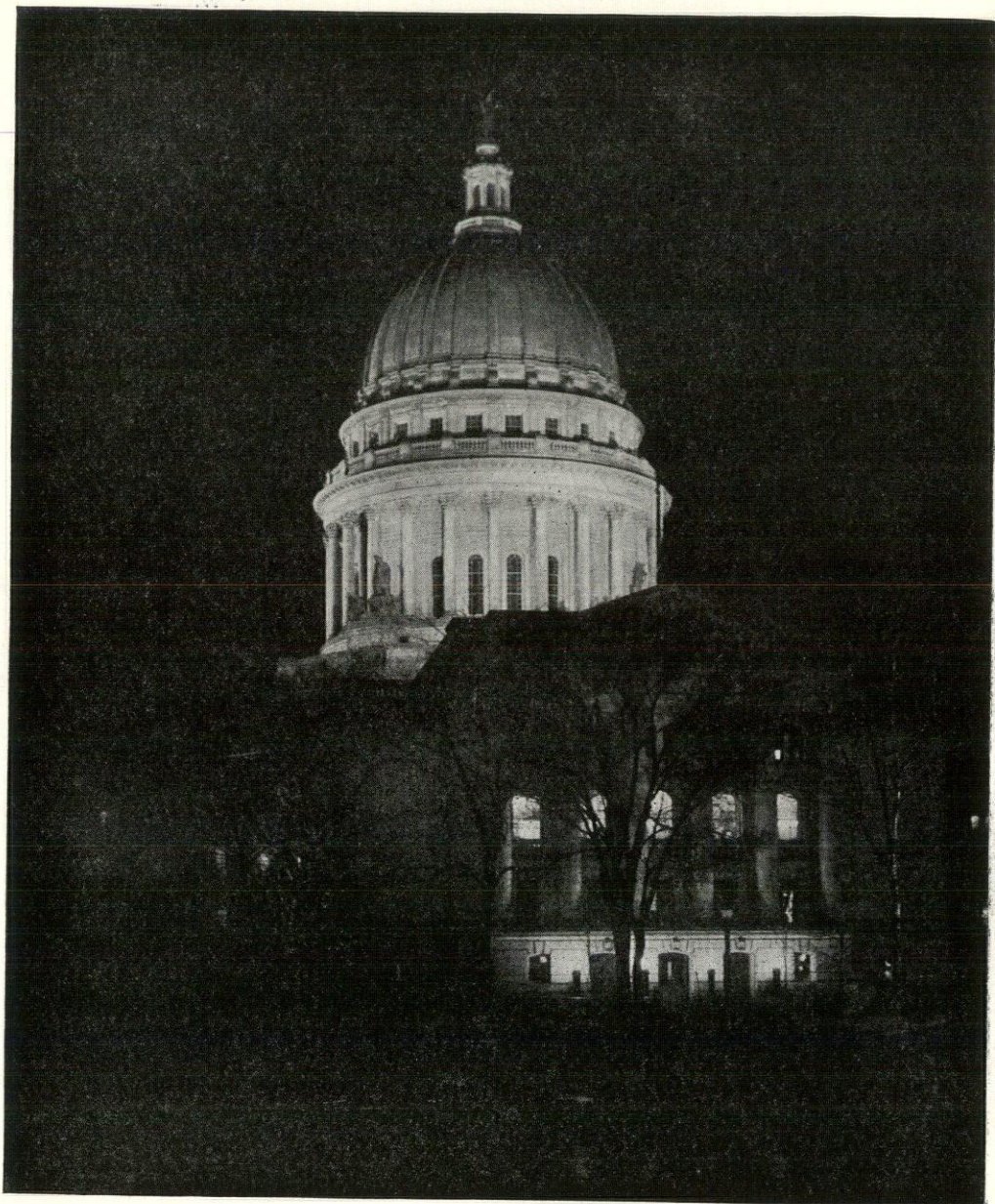
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NIGHT ILLUMINATION—WISCONSIN STATE CAPITOL,
MADISON, WIS. GEO. B. POST & SONS, ARCHITECTS.

CHAS. B. LAMBERT
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The
WISCONSIN STATE CAPITOL
MADISON, WISCONSIN

Geo. B. Post & Sons. Architects

By Michael A. Mikkelsen

MADISON, the capital of Wisconsin, lies in the charming Four-Lakes Country, in the south central part of the state, a region of gently rolling hills, winding rivers and silvery lakes. It is about eighty miles west of Milwaukee and about 130 miles northwest of Chicago. The four lakes from which the country takes its name are connected with one another and form the headwaters of the Rock River, flowing southward through Illinois into the Mississippi. The city occupies an isthmus between two of them, Mendota and Monona, bodies of water of great clearness and beauty, with bottoms of white sand and granite.

Madison is not without local prominence as a commercial and manufacturing focus for middle and southwestern Wisconsin. However, its inland

position is dominated industrially by the lake ports of Milwaukee and Chicago; and it is important chiefly as the political and educational centre of the state. Its population of 25,500 (census of 1910) is in large part connected with or dependent upon the governmental and educational activities within its borders. The University of Wisconsin, situated there, has an assured position in the world of scholarship; the State Legislature is noted for its advanced social legislation, and the State Historical Society is among the foremost of its kind in America; while a numerous body of less widely known but flourishing institutions and societies indicate a general interest in art, science and public affairs. With a population not too large for the development of the community spirit, and rendered fairly

homogeneous by a numerous educated class, the city is typical of the alert, stimulating democratic culture of the West.

Like Washington, Madison is primarily a residential city, and, as in the case of Washington, it was laid out on virgin ground to serve as a capital. Its plan is so arranged as to give prominence to the capitol, which stands in a park of some fourteen acres at the summit of a hill, eighty-five feet high, in the centre of the town. Eight wide avenues, shaded with elm, oak and maple, converge upon the park, about which lies the principal business district, containing the Federal Building, the City Hall, the Public Library, the Opera House, and other notable public and private buildings. Directly west from the park, and within view of it, are the beautiful grounds of the University of Wisconsin, extending for a mile along the shore of Lake Mendota; in the opposite direction, on Lake Monona, is the picturesque reservation of the Monona Lake Assembly, a summer assembly on the Chautauqua model.

The older building which dominated the city from Capitol Park was partly destroyed by fire in 1904. A commission appointed by the Legislature invited five architectural firms of note to submit sketches for a new capitol, with the result that the scheme proposed by Geo. B. Post & Sons was accepted. As the legislature and other branches of the state government had to be housed in the old building on the site while the new one was in process of construction, the work on the latter has necessarily been extended over a long period; it was begun in 1907 and finished in 1917.

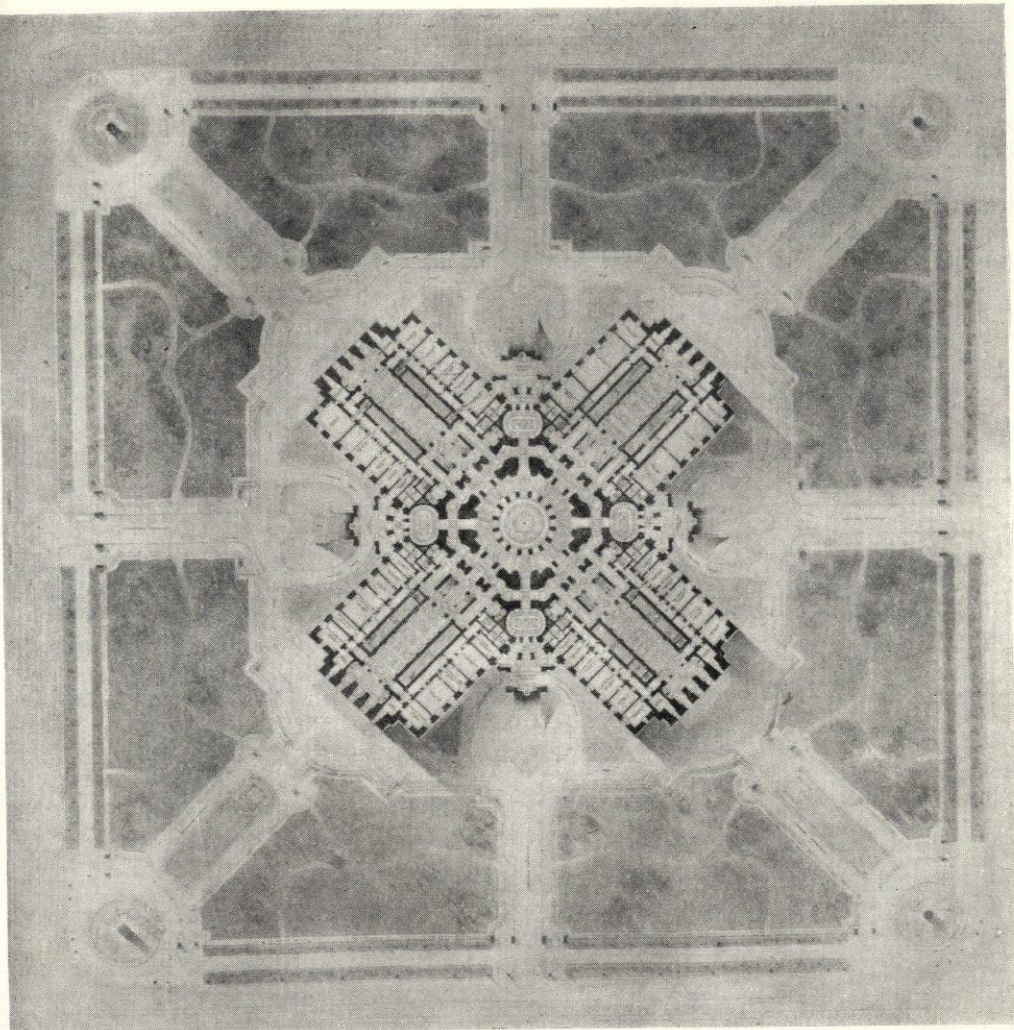
The new building is worthy of its exalted station. In some of its features it is undoubtedly the most beautiful public building in America. Sumptuous after the Roman Renaissance manner, yet of an economy of means toward opulent effects that meets every requirement of good taste, impressive without heaviness, in plan a daring and unusual solution of the architectural problem offered by the site, there is much about this monumental building which should

appeal to the imagination of a community familiar with correct traditions as to the past but accustomed to rely upon its own resourcefulness as to the present.

The building stands on a formal terrace surrounded by a balustrade. It is cruciform in plan, with four equal wings extending toward the corners of the foursquare park and looking in the direction of the cardinal points of the compass.

The four wings, each 125 feet wide, 187 feet long and 85 feet high, terminate in porticoes composed of Corinthian columns supporting pediments. At each of the angles formed by the conjunction of the wings is a pavilion crowned with a flat dome. Each pavilion looks down one of the four avenues terminating at the sides of the park. On the axis of each of the avenues is a driveway leading to a porticochère under a grand staircase which ascends to the first story of the pavilion. The pavilions, which constitute the principal entrances, have vestibules giving on the rotunda. The portico of each of the wings looks down one of the four diagonal avenues terminating at the angles of the park. The porticoes form entrances for pedestrians only. There are, consequently, eight entrances, arranged in two groups of four each, those in each group being identical in treatment; and the building offers a finished appearance toward every quarter of approach.

Over the crossing of the wings rises a great dome, the crowning feature of the building. A podium wall above the small flat domes of the pavilions forms the base upon which the barrel of the great dome rests. The barrel is treated as a circular Corinthian arcade, through the arched windows of which the rotunda is lighted. The podium, ninety feet above the ground, is surrounded by a balustrade. At a height of 155 feet is a balustraded balcony resting on the colonnade of the barrel. Another balustraded balcony encircles the lantern at a height of 235 feet. On the lantern is mounted a gilded bronze statue symbolic of the spirit of Wisconsin. The figure



BLOCK PLAN—WISCONSIN STATE CAPITOL, MADI-
SON, WIS. GEO. B. POST & SONS, ARCHITECTS.

bears on the crest of her helmet the emblem of the Badger State, the badger totem looking down from the lofty eminence of 300 feet.

The dome is of steel skeleton construction. Its framework is sheathed with terra-cotta and has a covering of granite, in blocks about eight inches thick. The supporting tower is a combination of steel skeleton and bearing-wall construction. The dome and its supporting tower form a structural unit independent of the wings. A valuable technical description of the structural steel engineering problems worked out with much ingenuity in the case of the dome is given in the *Engineering News* for August 28, 1913.

It may be of interest to note the means provided for the necessary periodic inspections of the dome and for the admission to it of sightseers. From the last landing of the elevators in the attic story of the wings interior stairways ascend to the level of the podium balcony. From the podium four spiral staircases, built in the thickness of the barrel of the dome, rise to the level of the balcony supported by the colonnade. From this level two inclined stairways lead up between the outer and inner shells of the dome to a point immediately below the crown. Here visitors may look through the eye of the coffer dome, thirty feet in diameter, into the great rotunda below. From the crown a single spiral staircase leads up into the lantern, with its exterior balcony and with an interior platform ten and a half feet in diameter.

The building is enriched with sculpture at salient points—in the tympanum of each of the pediments of the wings and on the podium wall over the flat domes of the pavilion entrances. Room has been reserved also for sculpture on the pavilion staircases and on the terrace balustrade.

The exterior, including the sculpture, is of white Bethel granite, the most durable of building stones, which simulates marble in purity of color and has a beautiful texture of its own.

After this brief inspection of the exterior one is prepared to form an

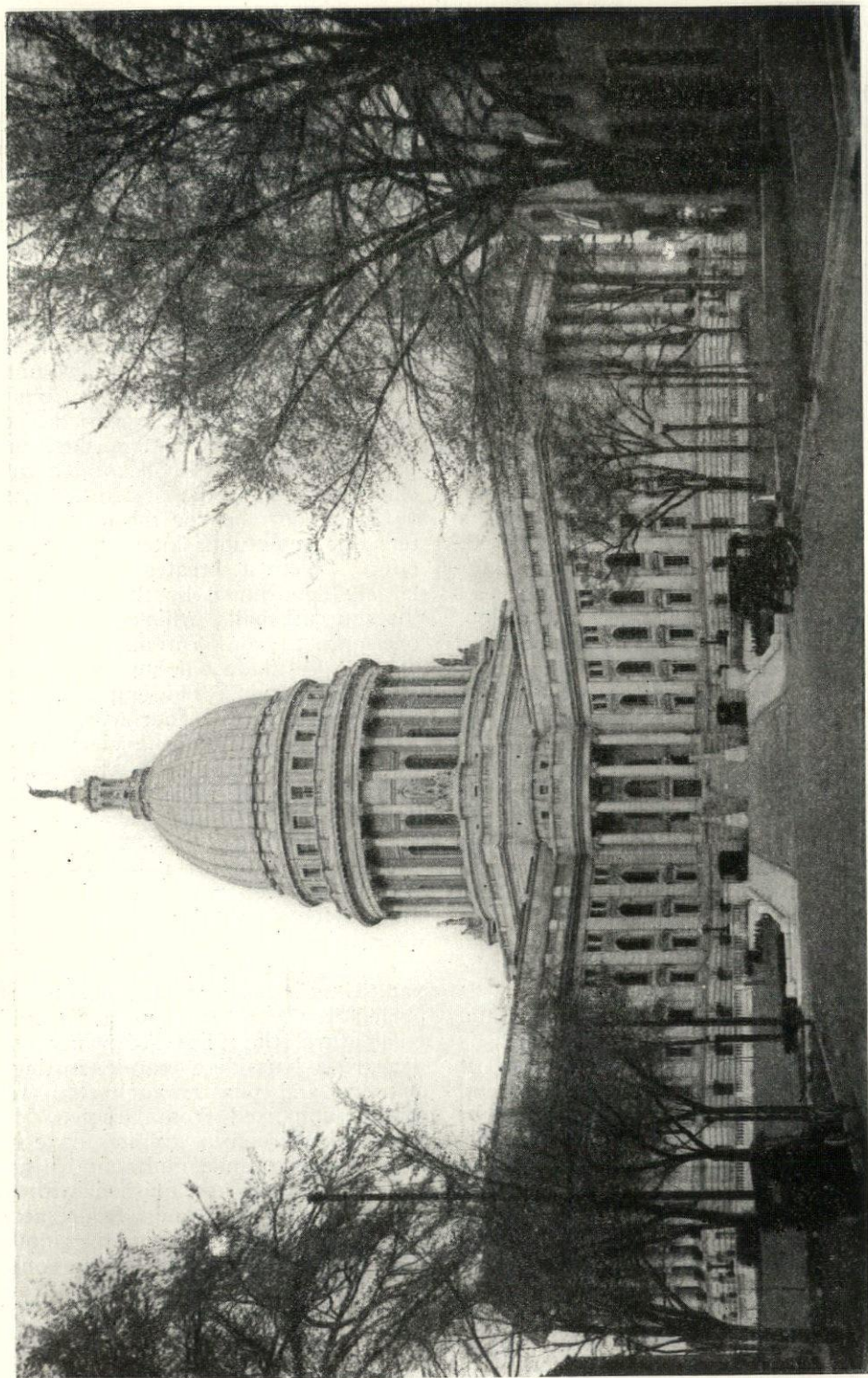
opinion of the building, an opinion which, unfortunately, must be drawn exclusively from the illustrations published herewith.

It is somewhat difficult to reconcile oneself to the daring novelty of a plan in the form of a decussate cross for an American public building. It has, for example, the disadvantage of partly shutting off the dome when one approaches by the diagonal avenues. The composition of the picture in the photograph giving a front view of the west portico, it will be noted, is anything but happy. However, it must be admitted that it is perhaps impossible to design a domed building which shall be an unqualified success from every position. If we are asked to appraise St. Paul's from its points of vantage, we should be content also to judge this modern derivative—derivative at least as to the dome—on its most favorable aspects.

The plan has practical advantages which, we must believe, justified its adoption. At any rate it did not prevent the architects from incorporating into the composition of the building a crowning feature of great nobility and beauty. The dome is wholly admirable in line and proportion. Its relation of height to width, of colonnade to vault, and of vault to lantern, is perfect, while its soaring curve is both vigorous and subtle. The colonnade around the barrel is reclaimed from monotony by the groups of sculpture at its base, and there are no dormers to break the swelling curve of the vault. The dome ranks next in size to that of the capitol at Washington, the largest in America; yet it has a far greater appearance of lightness, without loss of dignity. It conveys an absolute impression of distinction and refinement, and there will be many who will pronounce it the most beautiful dome in America.

The composition of the dome with the building is peculiarly satisfying. The flat-domed pavilions with the groups of sculpture over them echo the lines of the great dome with just enough of divergence, and are a detail of great interest and beauty.

The sculpture is well placed and ap-



VIEW FROM WASHINGTON AVENUE—WISCONSIN STATE CAPITOL, MADISON, WIS. GEO. B. POST & SONS, ARCHITECTS.

propriate in scale, and, after all, that is what most concerns us here. The group in the tympanum of the south pediment is by Adolph A. Weinman; that in the north pediment, by Attilio Piccirilli. The sculpture in the east and west pediments and the four groups at the base of the colonnade around the barrel of the dome are the work of the late Karl Bitter. The figure crowning the lantern is by Daniel Chester French.

Bitter's groups at the base of the colonnade, one ventures to believe, despite contrary opinion, exhibit at its best his genius for architectural sculpture, a genius first notably displayed at the World's Fair in Chicago. The groups compose admirably with the building, without claiming special attention for themselves beyond recognition of their charming silhouettes. Prof. Schevill, in his biography of Bitter just issued under the auspices of the National Sculpture Society, assumes that the groups were placed beyond "easy inspection" through miscalculation on the part either of the sculptor or of the architects. Of course, there is no warrant for assuming miscalculation, as the groups are effective compositions in relation to the building.

What Prof. Schevill says of Bitter's west pediment is, however, so just and so happily expressed that the liberty may be taken of quoting it at length: "They [both pediments] have been much admired, more particularly the one representing the State of Wisconsin exultantly displaying to the world the wealth of her natural resources. It would be difficult to name a monumental composition of recent years which is more compact or better balanced. Let us remind ourselves that the pediment, considered as a form of art, presents a number of special difficulties. In this pediment of Bitter's they are solved almost playfully, the composition tapering off naturally and gracefully from the erect majestic female figure of Wisconsin in the center to the fishers and hunters reclining at the angles. A horse and an ox, powerfully modeled in simple planes, together with a ram, a fawn, a dog and a badger—this last constitut-

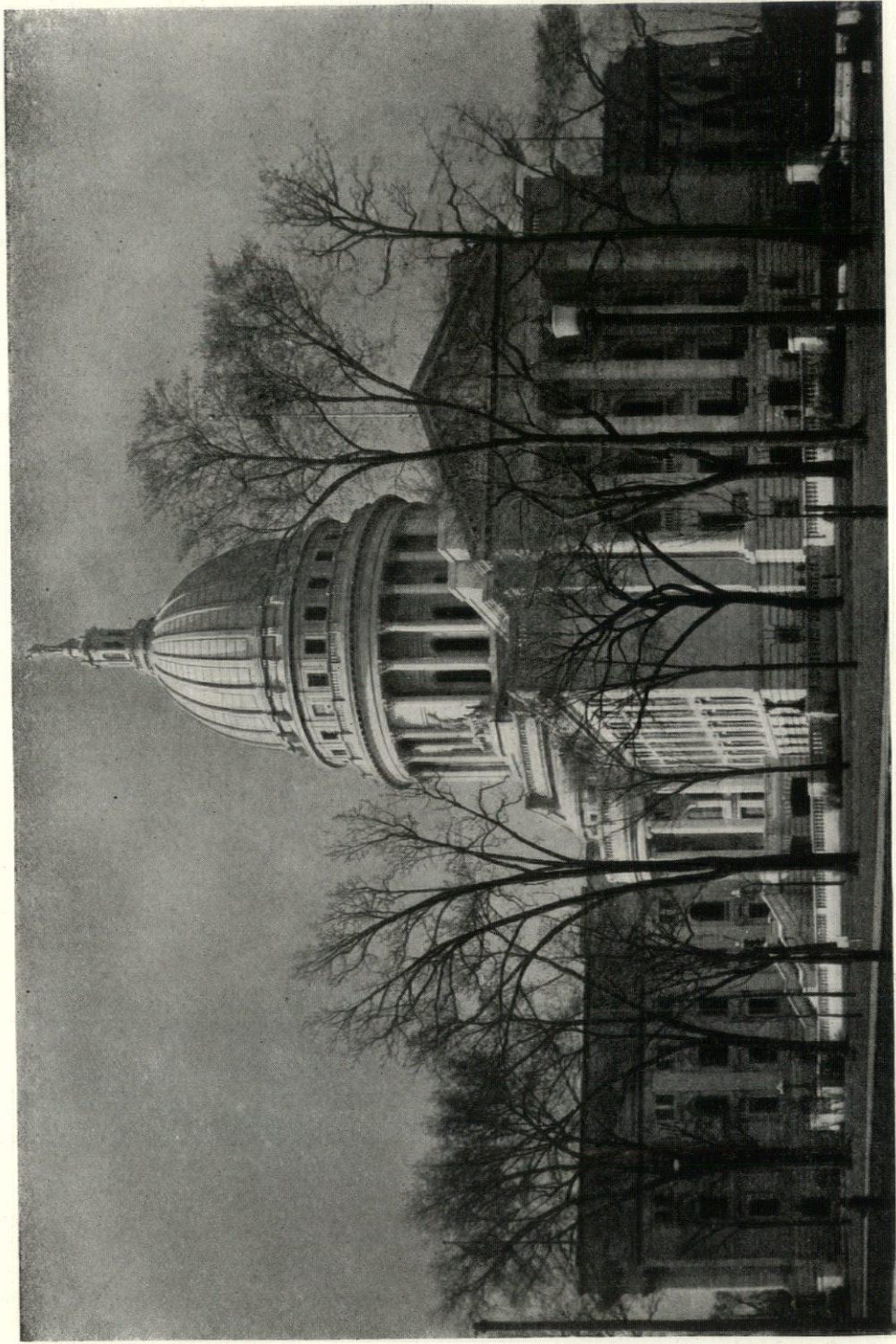
ing the loved totem of the State—are distributed among the harvesters and the hunters to call to mind that a State is not only a congregation of men and women, but a complex of woods, fields, streams and animals. A spirit of joyousness envelops the pediment from end to end, supplying the final touch which welds it into unity." A comparison of the illustrations on another page will make clear the superiority of Bitter's west pediment over the others and uphold Prof. Schevill's encomium of it.

The skill which the architects have shown in selecting the positions and the scale for the decorative sculpture is evidenced again in the interior of the building, where many distinguished mural painters and artists collaborated in the embellishment of the principal rooms.

Upon one who for the first time enters this sumptuous interior the general effect which it creates is, of course, largely determined by the rotunda and the staircase halls, which together form one great composition. From the pavilion vestibule one steps immediately into the rotunda. The grand stairways, one in each of the four wings, are recessed, leaving both the view and the circulation unobstructed. Standing in the centre of the rotunda one has a remarkable vista down the corridor of each of the wings.

The rotunda is of noble proportions, seventy-six feet in diameter and reaching 200 feet from the ground floor pavement to the crown of the coffer dome.

Four great arches opening into the vaulted stair halls of the wings are supported in the rotunda on a Corinthian entablature, the frieze of which is of dark rose Numidian marble, resting on columns and pilasters of green Tinos marble, imported from Greece. Many beautiful Wisconsin granites have been used in the rotunda and stair halls, the walls of which are finished with yellow Kasota limestone, from nearby quarries in Minnesota. Over the piers and between the four arches in the rotunda are pendentive brackets, which make the transition from the octagonal form of the rotunda and the circular form of the dome. Above the pendentives is a



NORTH WING—WISCONSIN STATE CAPITOL, MADISON, WIS. GEO. B. POST & SONS, ARCHITECTS.



WISCONSIN AVENUE DRIVEWAY TO PAVILION
—WISCONSIN STATE CAPITOL, MADISON,
WIS. GEO. B. POST & SONS, ARCHITECTS.

circular entablature, the cornice of which supports the visitors' gallery. In the barrel of the dome is a Corinthian colonnade with intercolumnar windows lighting the rotunda. The colonnade carries the coffer dome.

The pendentives are decorated with four panels of glass mosaic by Kenyon Cox. These are twelve feet high and have an average length of twenty-four feet.

In the crown of the coffer dome is a great ceiling painting, thirty-four feet in diameter, by Edwin Howland Blashfield.

The decorations of the rotunda, like the sculpture of the exterior, blend harmoniously with the architectural design. It is the superb color scheme, rather than individual parts, which claims attention and "makes" the picture. The dominant note is the full warm tone of the yellow Kasota limestone, which takes a charming, not too high polish. Its color and texture form a delightful contrast with the dark rose and green of the marbles and the sparing enrichment of gold in the mosaics—a brilliant yet exquisite palette of color.

It will be impossible to speak in detail of the rest of the interior, beyond mentioning a few of the more important rooms.

The second floor is the principal one. Here, in the east, west, south and north wings, respectively, are situated the Supreme Court, the Assembly Chamber, the Senate Chamber and the Hearing Room. Each of these main rooms is preceded by an anteroom lobby, which is separated from the grand stair hall by ornamental grille screens. The remainder of the second floor in each wing is taken up by the parlors, consultation rooms, private offices, elevators, subsidiary stairs, etc., serving the principal room. The Senate and Assembly Chambers are connected by a private passageway through the southwest pavilion.

The Assembly Chamber, approximately seventy-three by sixty-eight feet, with a height of forty-one feet, is lighted from above through a circular ceiling light of low-toned leaded glass.

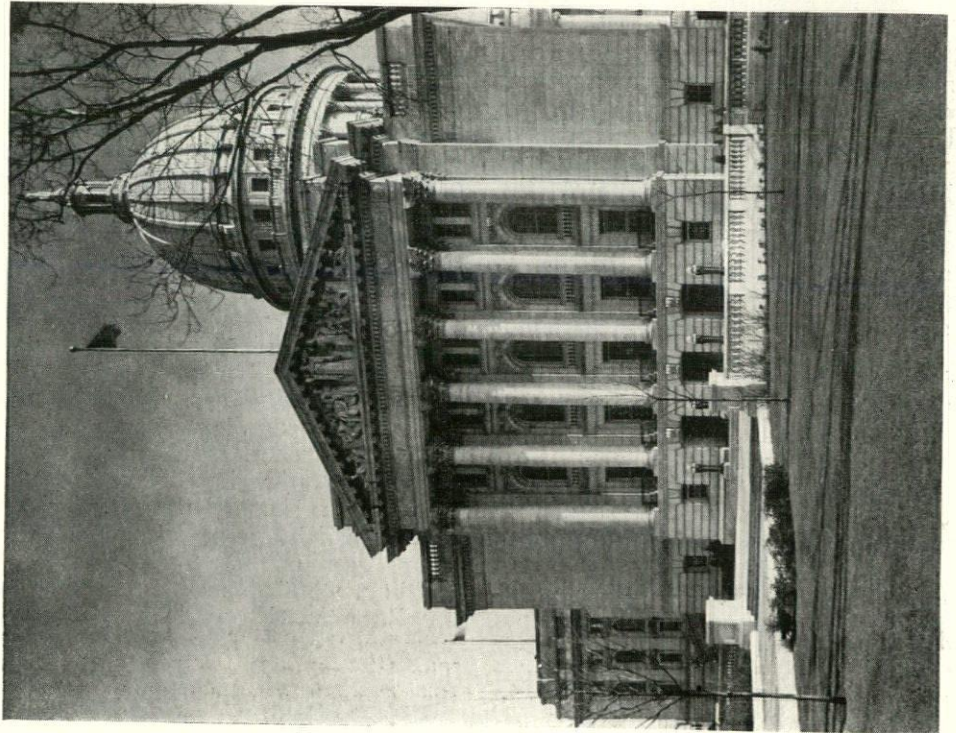
On its four sides are flat elliptical arches with pendentive bracketing. The wall behind the speaker's platform is wainscoted in carved oak, above which is a mural painting by Mr. Blashfield. The visitors' gallery occupies the space under the three remaining arches, which are supported upon columns of Breche Violette marble. The walls being in a creamy white South Dover (New York) marble, the finish of the oak is a correspondingly soft natural tone.

The Senate Chamber is circular in plan, thirty-one feet in diameter, and thirty-one feet six inches high, with galleries for visitors on three sides. It also is lighted from above. The walls are of Italian Travertine, a cream yellow marble, contrasted with columns and pilasters of richly veined Escalette marble, also from Italy. The decorative feature of the room is a mural by Kenyon Cox, occupying three panels between free standing columns behind the president's platform.

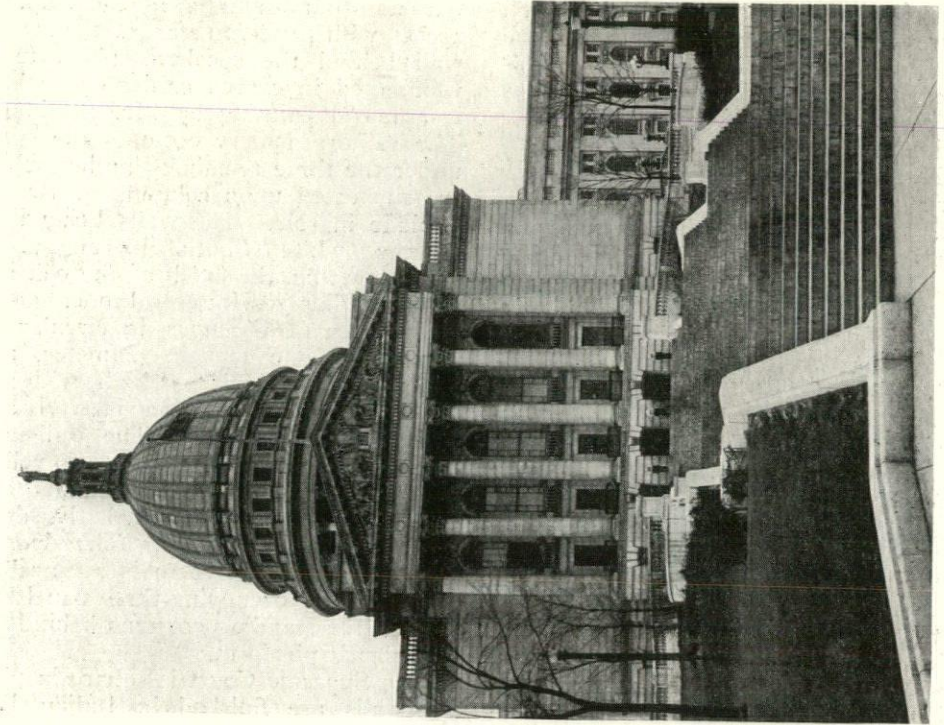
The Supreme Court is square in plan. Its walls are finished in Italian Botticino marble, with golden veined Formosa marble panels. The pilasters are of Breche Coraline marble from Italy, the purplish veining of which repeats the color note of the panels. Against the wainscot behind the judges' bench is a treatment reminiscent of Italian Renaissance choir stalls. Each of the four walls contains a mural painting by Albert Herter.

The Hearing Room is intended largely for the use of the Railroad Rates Commission. It has walls of yellow Verona marble, with Monte Rente panels between pilasters, and with a wall base and floor border of Porte d'Or Italian marble in black and gold. In the curve of its coved ceiling are paintings by C. Y. Turner, representing methods of transportation in Wisconsin.

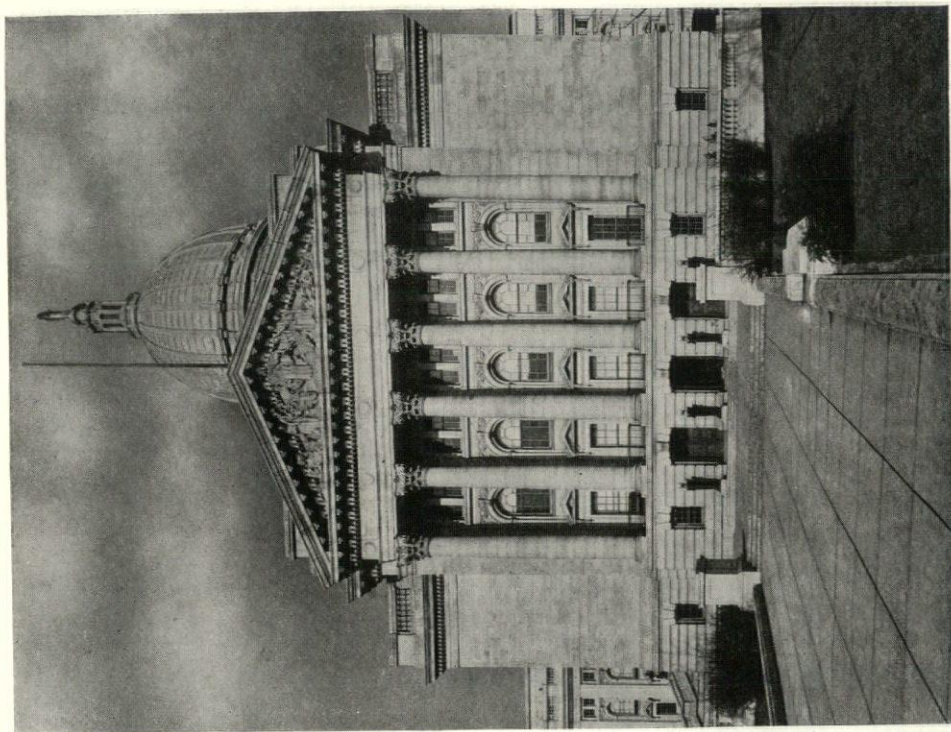
Having spoken of the four principal rooms which, with their dependent rooms, occupy the second floor of the building, we shall mention further only the Reception Room, in the Governor's suite, on the first floor of the east wing. The Reception Room is a derivative of the Council Chamber in the Doge's



SOUTH PORTICO, WITH SCULPTURE BY ADOLPH A. WEINMAN IN PEDIMENT—WISCONSIN STATE CAPITOL.



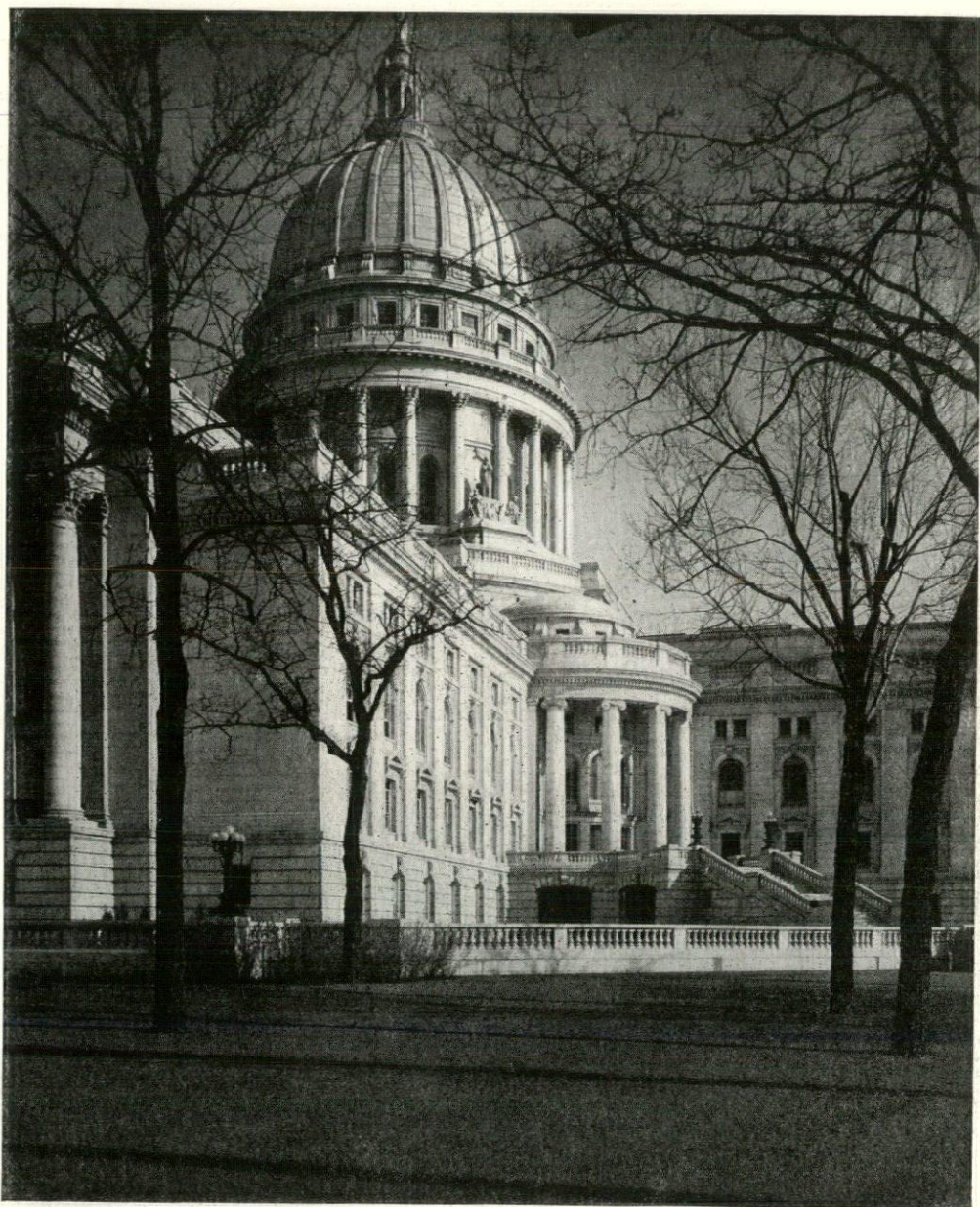
WEST PORTICO, WITH SCULPTURE BY KARL BITTER IN PEDIMENT—WISCONSIN STATE CAPITOL.



EAST PORTICO, WITH SCULPTURE BY KARL BITTER IN PEDIMENT—
WISCONSIN STATE CAPITOL.



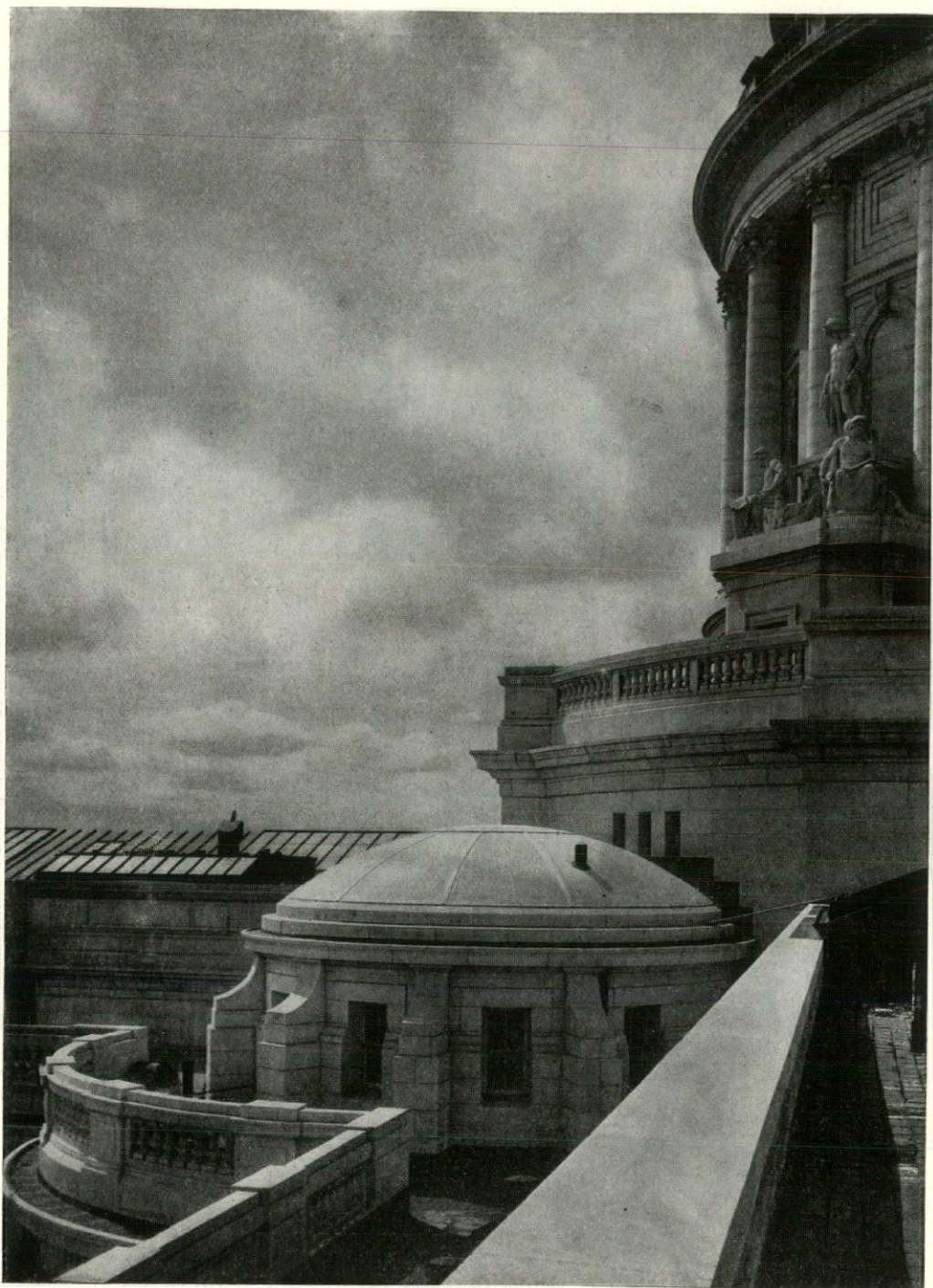
NORTH PORTICO, WITH SCULPTURE BY ATTILIO PICCIRILLI IN PEDI-
MENT—WISCONSIN STATE CAPITOL.



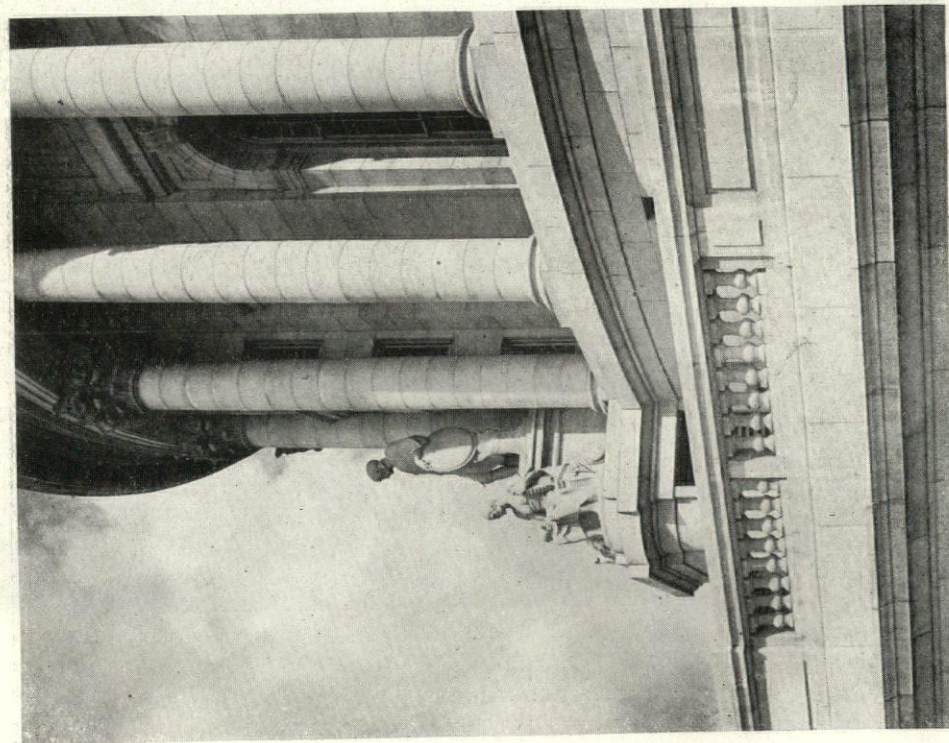
NEAR VIEW FROM CAPITOL PARK—WIS-
CONSIN STATE CAPITOL, MADISON, WIS.
GEO. B. POST & SONS, ARCHITECTS.



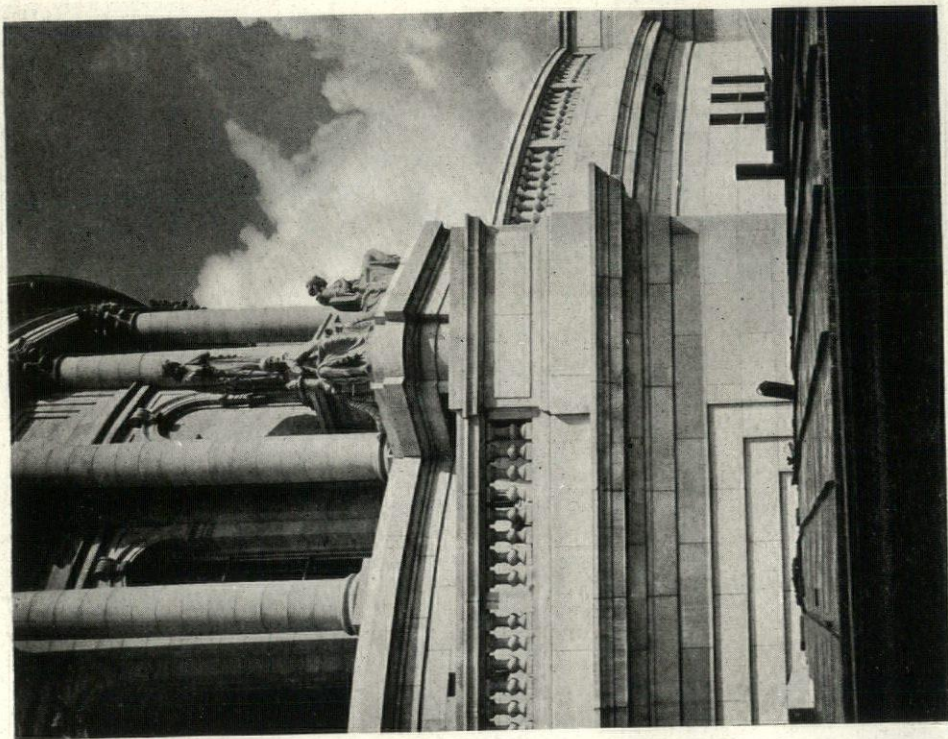
DETAIL OF ONE OF THE ENTRANCE PAVILIONS
—WISCONSIN STATE CAPITOL, MADISON, WIS.
GEO. B. POST & SONS, ARCHITECTS.



DETAIL OF DOME AND OF ONE OF THE ENTRANCE PAVILIONS—WISCONSIN STATE CAPITOL, MADISON, WIS. GEO. B. POST & SONS, ARCHITECTS.



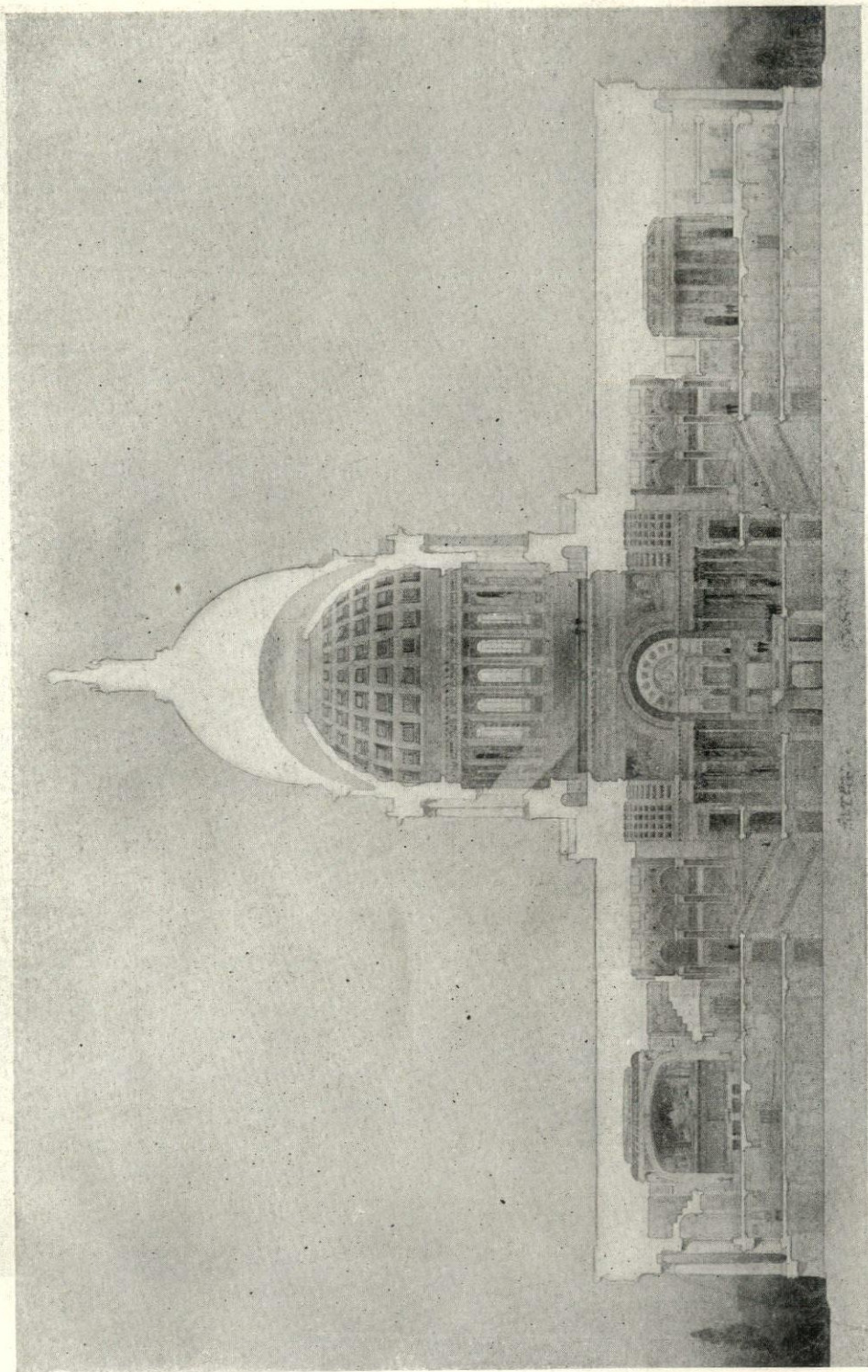
COLONNADE, BARREL OF DOME AND STATUARY—BY KARL BITTER—
WISCONSIN STATE CAPITOL.



SOUTHEAST CORNER OF PODIUM AND STATUARY BY KARL BITTER—
WISCONSIN STATE CAPITOL.



ONE OF THE ELEVATOR HALLS ON THE GROUND FLOOR—WISCONSIN STATE CAPITOL, MADISON, WIS. GEO. B. POST & SONS, ARCHITECTS.



SECTION THROUGH EAST AND WEST WINGS
—WISCONSIN STATE CAPITOL, MADISON,
WIS. GEO. B. POST & SONS, ARCHITECTS.



DETAIL OF ARCH BETWEEN GALLERY AND STAIR
HALL—WISCONSIN STATE CAPITOL, MADISON,
WIS. GEO. B. POST & SONS, ARCHITECTS.



LOOKING INTO EAST STAIR HALL FROM GAL-
LERY—WISCONSIN STATE CAPITOL, MADISON,
WIS. GEO. B. POST & SONS, ARCHITECTS.



VIEW IN ROTUNDA, SHOWING PIER AND PENDENTIVE—WISCONSIN STATE CAPITOL, MADISON, WIS. GEO. B. POST & SONS, ARCHITECTS.



STAIRCASE HALL AT FIRST STORY—WISCONSIN STATE CAPITOL, MADISON, WIS.
GEO. B. POST & SONS, ARCHITECTS.



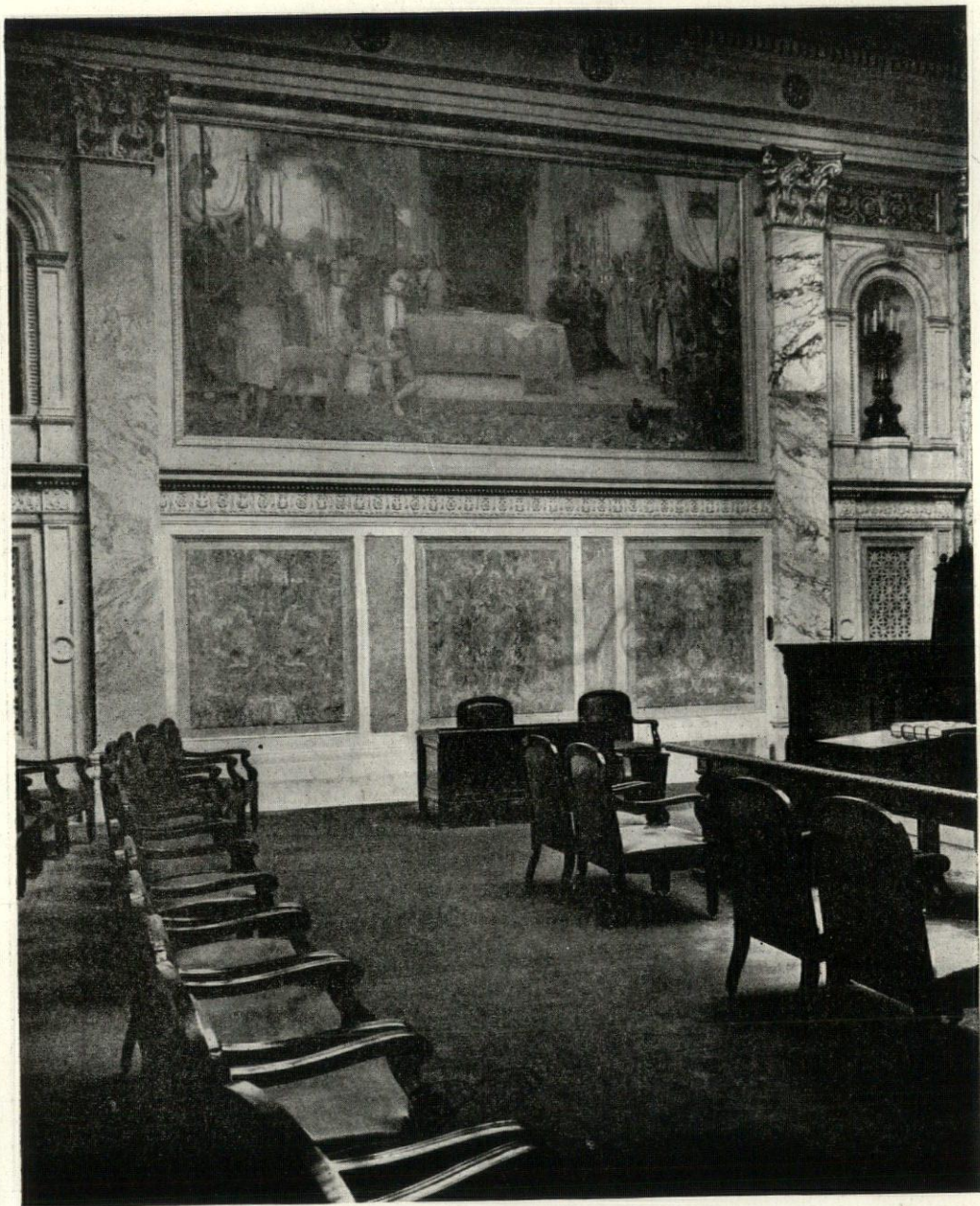
DOORWAY OF SUPREME COURT—WISCONSIN STATE CAPITOL, MADISON, WIS.
GEO. B. POST & SONS, ARCHITECTS.



SUPREME COURT, WITH MURAL PAINTINGS BY ALBERT HERTER—WISCONSIN STATE CAPITOL, MADISON, WIS. GEO. B. POST & SONS, ARCHITECTS.



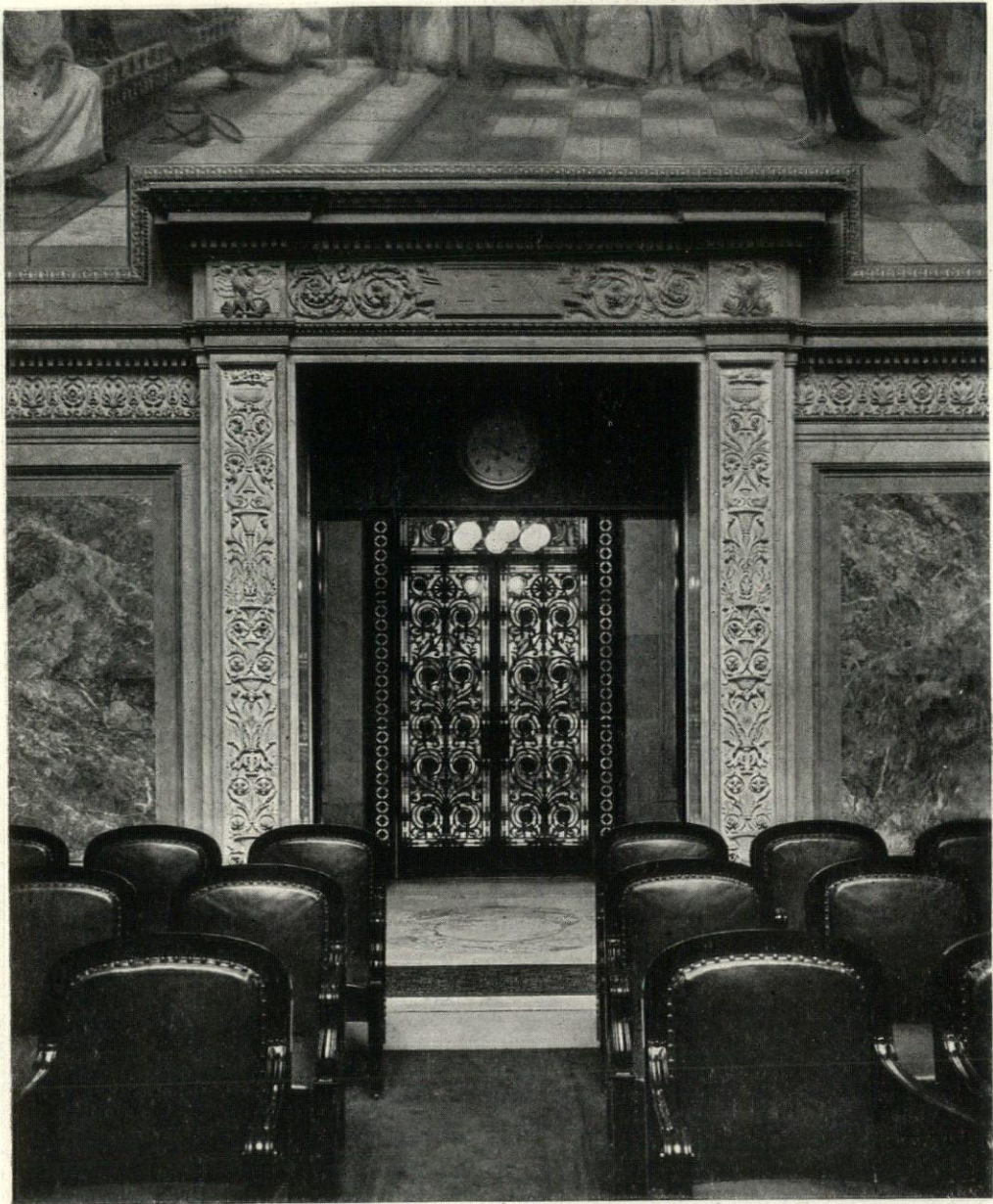
SUPREME COURT, WITH MURAL PAINTING BY ALBERT HERTER—WISCONSIN STATE CAPITOL, MADISON, WIS. GEO. B. POST & SONS, ARCHITECTS.



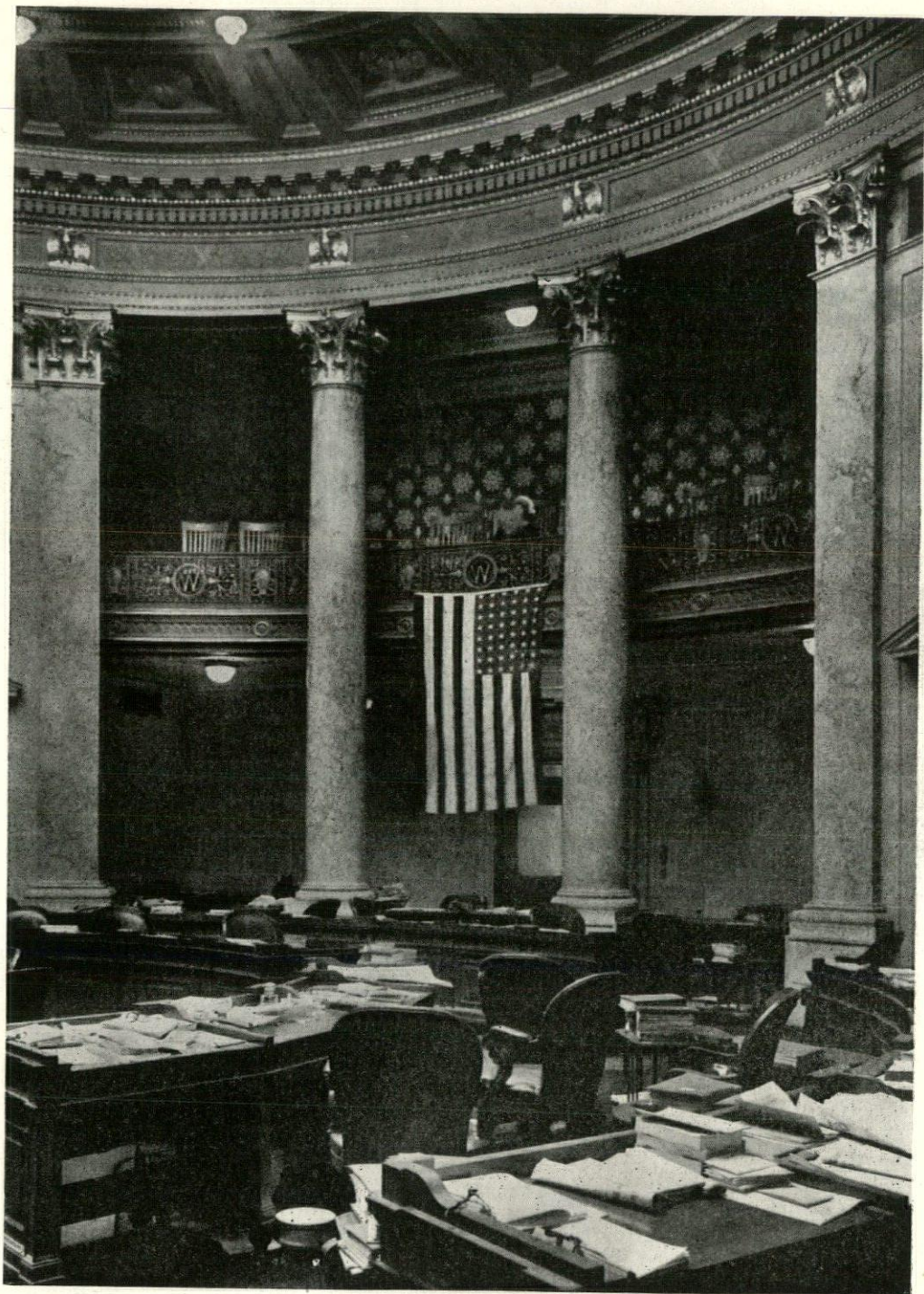
SUPREME COURT, WITH MURAL PAINTING BY ALBERT HERTER—WISCONSIN STATE CAPITOL, MADISON, WIS. GEO. B. POST & SONS, ARCHITECTS.



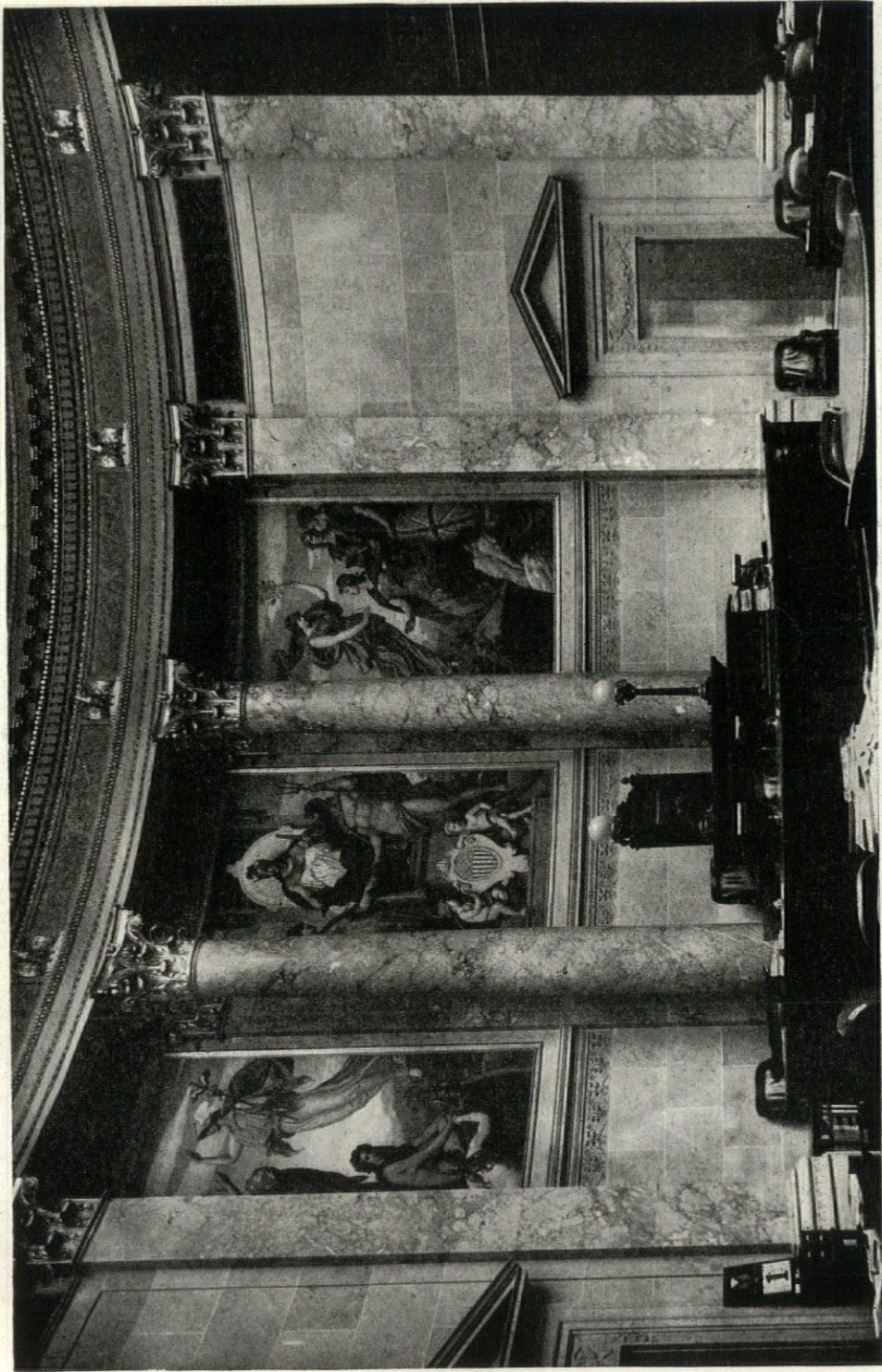
WALL TREATMENT AT REAR OF ROSTRUM IN
SUPREME COURT—WISCONSIN STATE CAPITOL,
MADISON, WIS. GEO. B. POST & SONS, ARCHITECTS.



DETAIL OF ENTRANCE TO SUPREME COURT
—WISCONSIN STATE CAPITOL, MADISON,
WIS. GEO. B. POST & SONS, ARCHITECTS.



SENATE CHAMBER—WISCONSIN STATE CAPITOL, MADI-
SON, WIS. GEO. B. POST & SONS, ARCHITECTS.



SENATE CHAMBER, WITH MURAL PAINTINGS BY
KENTON COX—WISCONSIN STATE CAPITOL, MADISON,
WIS. GEO. B. POST & SONS, ARCHITECTS.



ASSEMBLY CHAMBER—WISCONSIN STATE CAPITOL,
MADISON, WIS. GEO. B. POST & SONS, ARCHITECTS.



ASSEMBLY CHAMBER, WITH MURAL PAINTING BY EDWARD HOWLAND BLASHFIELD—WISCONSIN STATE CAPITOL, MADISON, WIS. GEO. B. POST & SONS, ARCHITECTS.



LOGGIA OF ASSEMBLY CHAMBER—WISCONSIN STATE CAPITOL, MADISON, WIS. GEO. B. POST & SONS, ARCHITECTS.



DETAIL OF GOVERNOR'S RECEPTION ROOM—WISCONSIN STATE
CAPITOL, MADISON, WIS. GEO. B. POST & SONS, ARCHITECTS.



LOBBY OF GOVERNOR'S RECEPTION ROOM—WISCONSIN STATE
CAPITOL, MADISON, WIS. GEO. B. POST & SONS, ARCHITECTS.



GOVERNOR'S RECEPTION ROOM, WITH CEILING
AND MURAL PAINTINGS BY HUGO BALLIN—
WISCONSIN STATE CAPITOL, MADISON, WIS.
GEO. B. POST & SONS, ARCHITECTS.



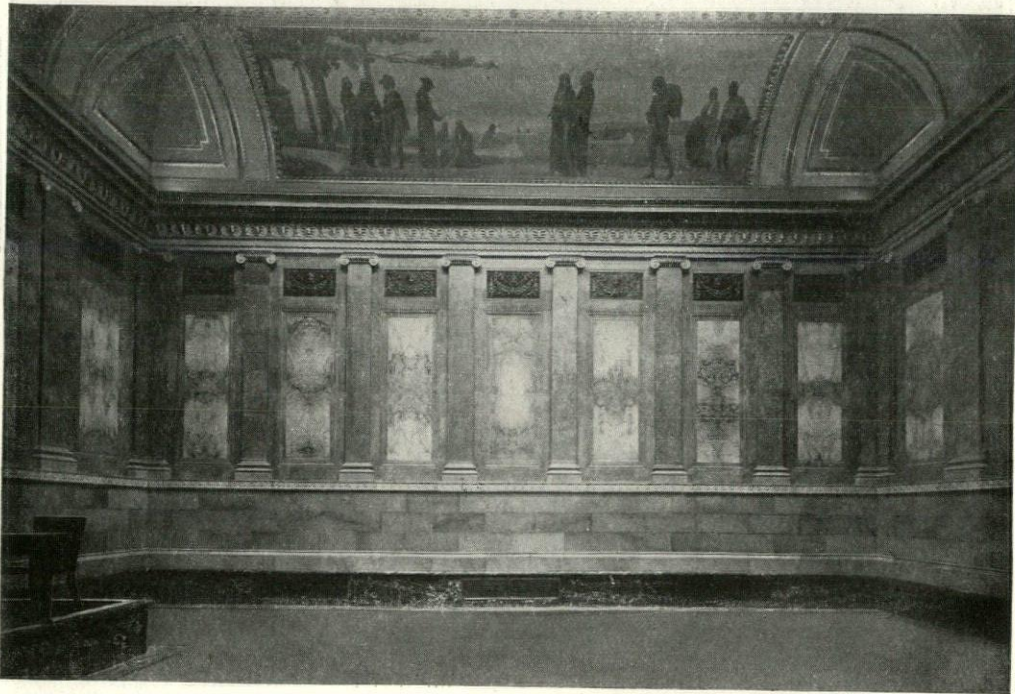
DETAIL OF SENATE PARLOR—WISCONSIN STATE CAPITOL,
MADISON, WIS. GEO. B. POST & SONS, ARCHITECTS.



SENATE PARLOR—WISCONSIN STATE CAPITOL, MADISON, WIS. GEO. B. POST & SONS, ARCHITECTS.



ENTRANCE TO HEARING ROOM (NOT YET FURNISHED)—WISCONSIN STATE CAPITOL,
MADISON, WIS.
Geo. B. Post & Sons, Architects.



SIDE OF HEARING ROOM (NOT YET FURNISHED)—WISCONSIN STATE CAPITOL, MADI-
SON, WIS.
Geo. B. Post & Sons, Architects.

Palace in Venice, and its ceiling and wall have paintings by Hugo Ballin.

There are many other interesting rooms which cannot be discussed here. Nor is space available for describing the admirable mechanical equipment.

The favorable impression created by the exterior, with its superb crowning feature, and by the rich, colorful rotunda, is confirmed upon inspection of the principal rooms. Everywhere one

is bound to admire the well-informed and workmanlike architecture and its equally well-informed and workmanlike embellishment: and one is apt to take leave of the building with a feeling that it epitomizes the American art of today, an art of splendid technique which only too often evokes a cold admiration because of hackneyed themes, but which redeems itself with occasional flashes of inspiration.



DECORATION OF CROWN OF GREAT DOME BY EDWIN HOWLAND BLASHFIELD—WISCONSIN STATE CAPITOL, MADISON, WIS.

Geo. B. Post & Sons, Architects.



ENTRANCE—THE LINKS CLUB, NEW YORK
CITY. CROSS & CROSS, ARCHITECTS.



The LINKS CLUB NEW YORK CITY



CROSS & CROSS, ARCHITECTS



By John Taylor Boyd, Jr.

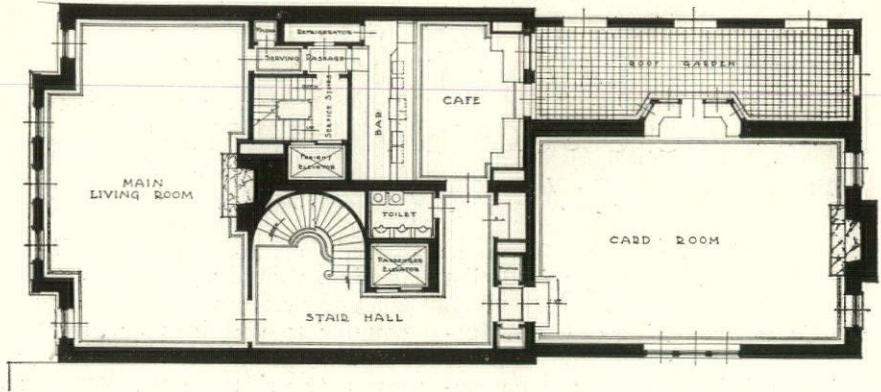
THE Links Club deserves to be noted even in the increasingly long list of the clubs of New York City. Messrs. Cross and Cross have furnished a design that does not intrude its architectural features on the passer-by—might, indeed, go unnoticed by a certain type of Americans who seek anxiously for the striking or the imposing in architecture, who prefer buildings made conspicuous with columns or arcades. Instead of appealing to this section of the public, the Links Club is designed for those who like the effects of quiet breeding, traditional elegance, of considered good taste, yet do not carry “conservatism” to that excess where dullness begins and Victorian gloominess is held to be a virtue. Inside the clubhouse and out there is a liveliness, even sparkle, that is characteristic of the best contemporary New York work. On the exterior this is evident in the iron grilles of the basement windows, the boxes of flowers above them, and in the touch of enrichment provided by the treatment of the main floor windows. The scale is perfect, yet not over-exquisite, for it contrives to express the sober Anglo-Saxon traditions of respectability expected in an American club. Indeed, this Georgian directness and gentlemanliness is the keynote of the entire design, which has been refined and relieved with enough contrasting bits of decoration to give it a character distinctly American. In other words, on an English basis has been added our native sense of form, our cheerfulness and our American *chic*.

To understand the character of the Links Club itself is to appreciate better the architecture of its house. It is a band of golfing gentlemen, members of various golf clubs in the country, who desired a small place in the city, a comfortable and cozy home in which the only feature

directly connected with their cherished pastime should be a dressing room for changing clothes before going out to the country to the links or after returning thence. They did intend a roof garden on which to practice golf, but gave up this idea in favor of a summer dining room.

Architecturally, this somewhat original, intimate personality of the organization was impressed upon the building. Yet curiously, too, the ideas of the builders, though completely carried out, seem to have developed gradually, almost casually. Instead of a formal, strained effort, they appear to have desired to let the design evolve of itself, to allow circumstances to work out their own solutions. Right here is a most important feature of the Links Club; through a leisurely considered process of working out the design came virtues of interest, charm, fitness, of good style, that too often are lost in the usual methods of building in a hurry. By rushing drawings through, by forcing the architect to be practical and “deliver the structure in record time,” character and personality are bound to be lost. This is why too many of our buildings look ready-made and consequently somewhat out of place in their situation.

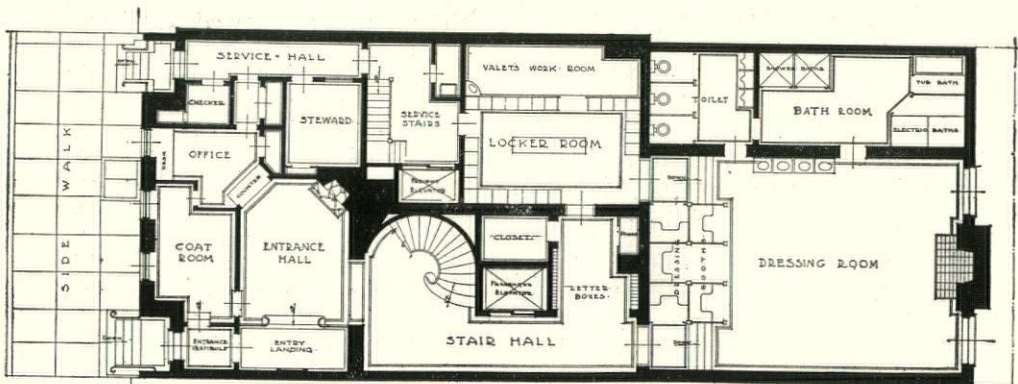
The builders showed another bit of wisdom by choosing two old houses, which were altered to contain the new club. It is now well known that the haphazard conditions of an alteration, instead of hampering the architect, often lead him into unexpected successes. In boldly meeting obstacles, such as unsymmetrical axes, story heights too low, stairways in odd corners, he achieves a freshness of treatment, often informal, that he might hardly attain in a carefully reasoned out new design. He is forced away from routine and long habits unconsciously developed into a region where inklings of genius may perhaps



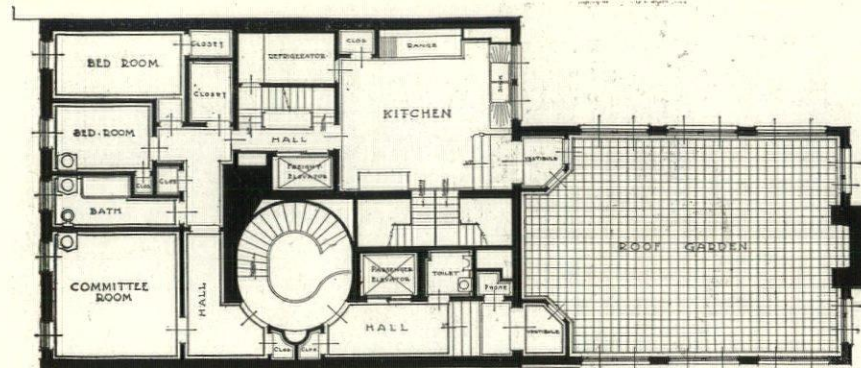
FIRST FLOOR PLAN

be chanced upon. An instance similar to the Links Club is the Harvard Club of New York, which is in its present form the result of three distinct building operations, as described in the *Architectural Record* for December, 1915. On the front of the Links Club an old building restriction resulted in a further excellence—I mean the fine pavilion-like two-storied projection on the exterior. This afforded the architect a chance for strong decorative motive, in which he has combined Georgian solidity with Italian-like delicacy of relief and scale. In details the scheme is worked out in coarse brick with burnt headers laid in yellowish joints, and in a stone that is native to the West but which has not hitherto been brought eastward, resembling the Italian travertine in color and texture, while being somewhat warmer. The roof is a heavy greenish slate.

The plans show the arrangement inside. The diversity obtained by the alteration of two old houses appears clearly, particularly the old party wall, which has been retained on the entrance and first floors. The entrance is down a few steps from the sidewalk level—the old-fashioned “basement” entrance. Adjacent are the usual coat-rooms, lobby, office and stair conveniences common to clubs, and, in this case, the large dressing room peculiar to the Links Club. The dressing room is four steps down at a lower level, made homelike with a large fireplace, and is connected with locker room and lavatory conveniences. The change in level at the lobby, the corners cut off by fireplace and office counter, the good curving stairway—these are some of the interesting details of the entrance floor in which the special conditions imposed on the alteration seem to assert themselves.



ENTRANCE FLOOR PLAN



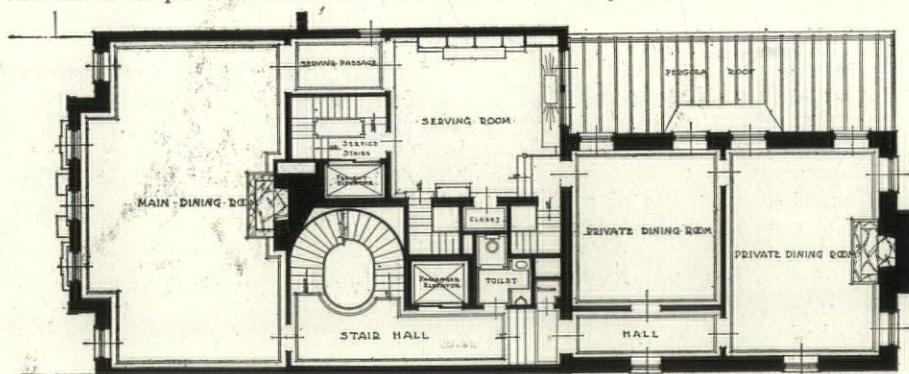
• THIRD FLOOR PLAN •

The main floor above is skillfully planned, gaining the greatest effect of spaciousness by contrast of small with large units. The service details are ample and well compacted. The telephone booths are convenient, yet not obnoxiously so, as we so often find them, for here they have a considered, though subordinate, place in the plan. These practical details are most important in a club, and, if any of them fail to work, the members are made uncomfortable and the house committee miserable.

On the second floor are to be found the dining facilities—a large room across the front and two smaller private dining rooms to the rear opening on a little terrace. Kitchen and roof garden are on the top floor above, with a committee room and two small bedrooms across the front.

The rooms resulting from these arrangements of plan have been designed and furnished in perfect taste and with

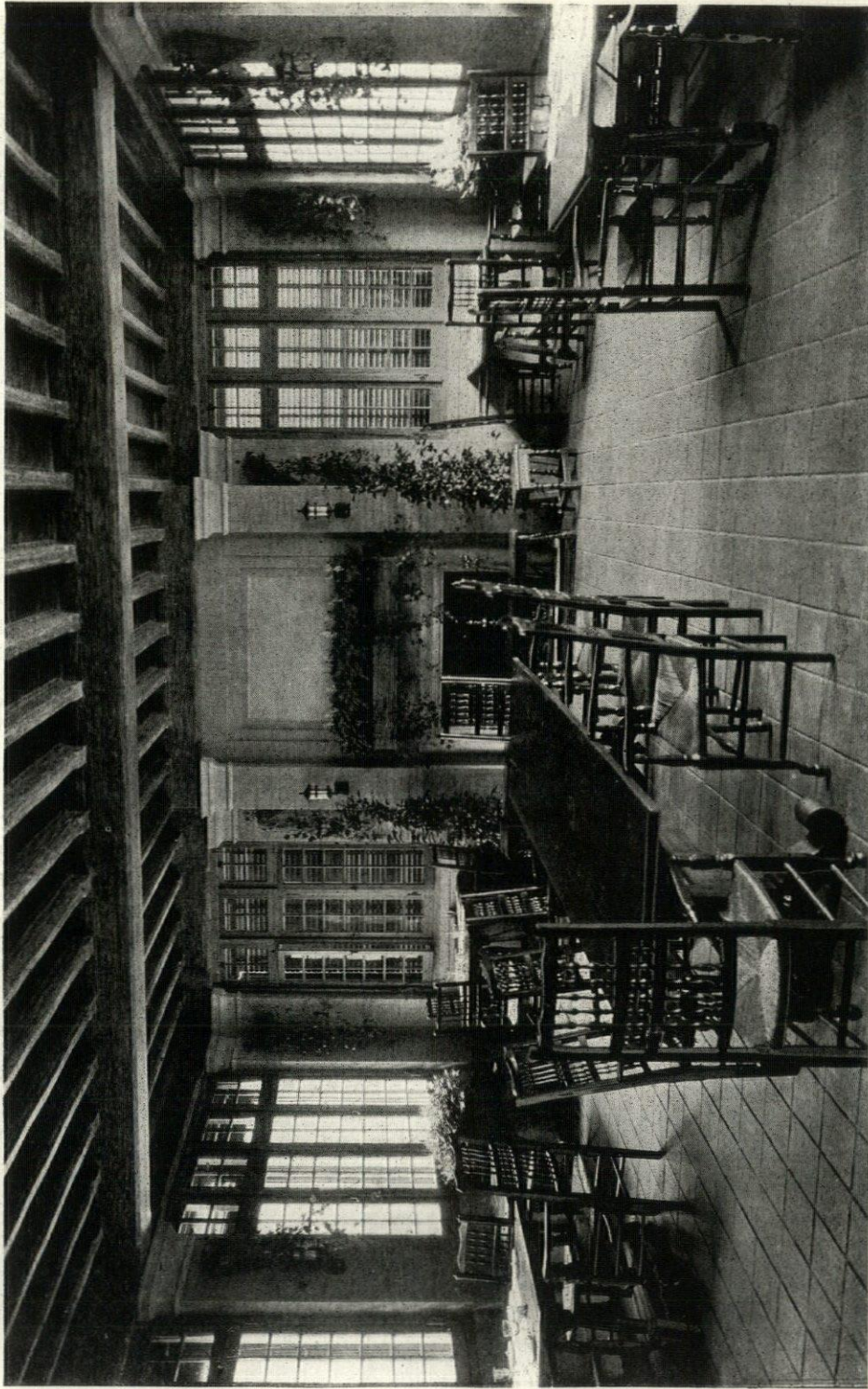
a care and attention to details that cannot be too highly praised. The best New York standards are everywhere apparent in the harmony, smoothness, and richness of the decoration, and in their delicate scale so necessary in an interior. In this last respect, delicacy of scale, the living room and card room of the Links Club are unusual indeed. The living room woodwork is that of an old English oak room designed by Sir Christopher Wren, to which enough new wood was added nearly to double its size, though the skill of the wood-finisher has blended the new into the old in a way to make the difference not apparent. The splendid portrait over the mantel is one of William Pitt, by Hoppner. A green carpet, green cut velvet curtains, furniture, mostly antique, of needlework cut velvet, with some modern leather pieces, are the furnishings of a beautiful room, of which the remarkably fine design of the chimney-breast is the main feature.



• SECOND FLOOR PLAN •



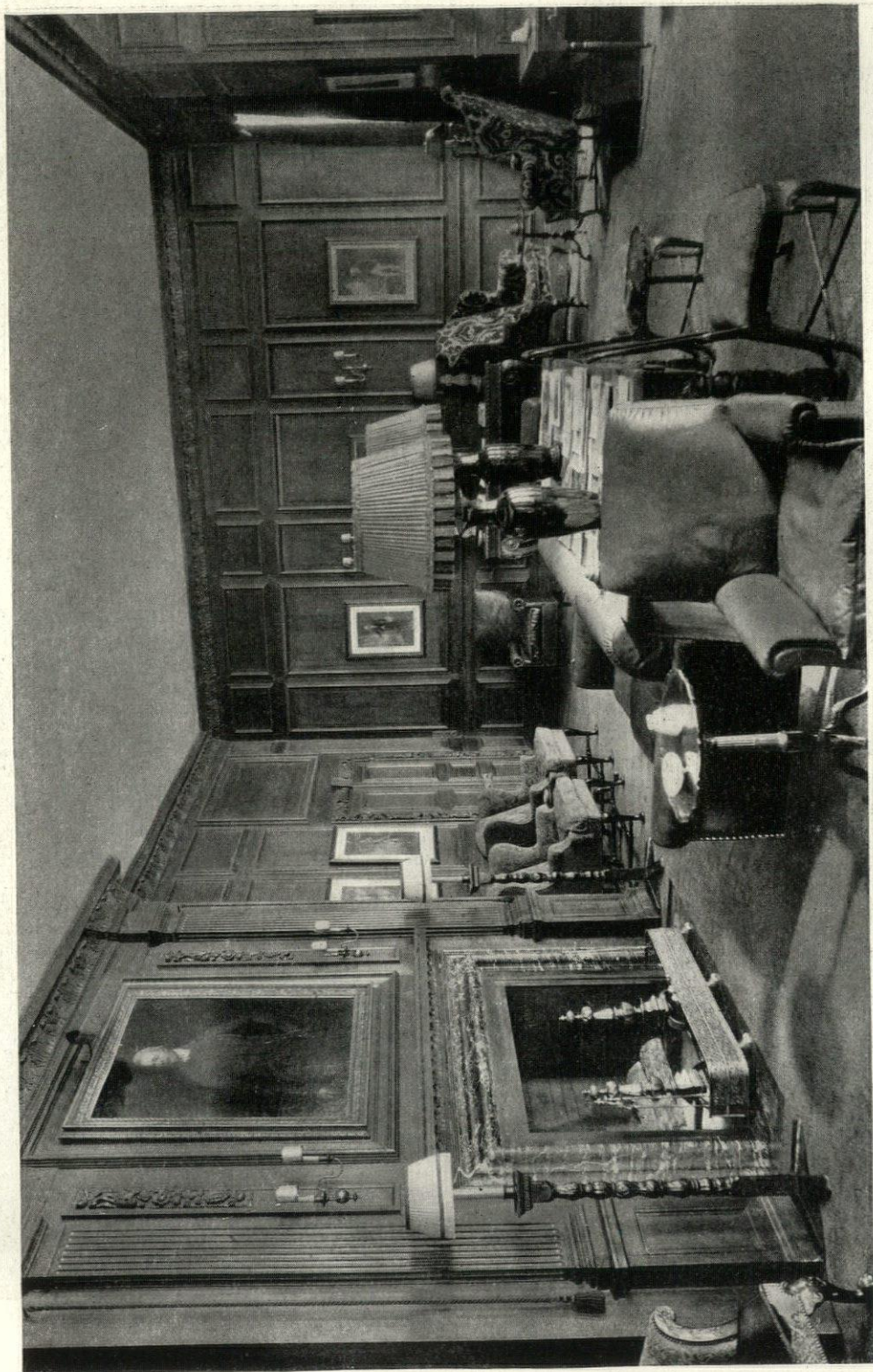
THE LINKS CLUB, NEW YORK CITY.
CROSS & CROSS, ARCHITECTS.



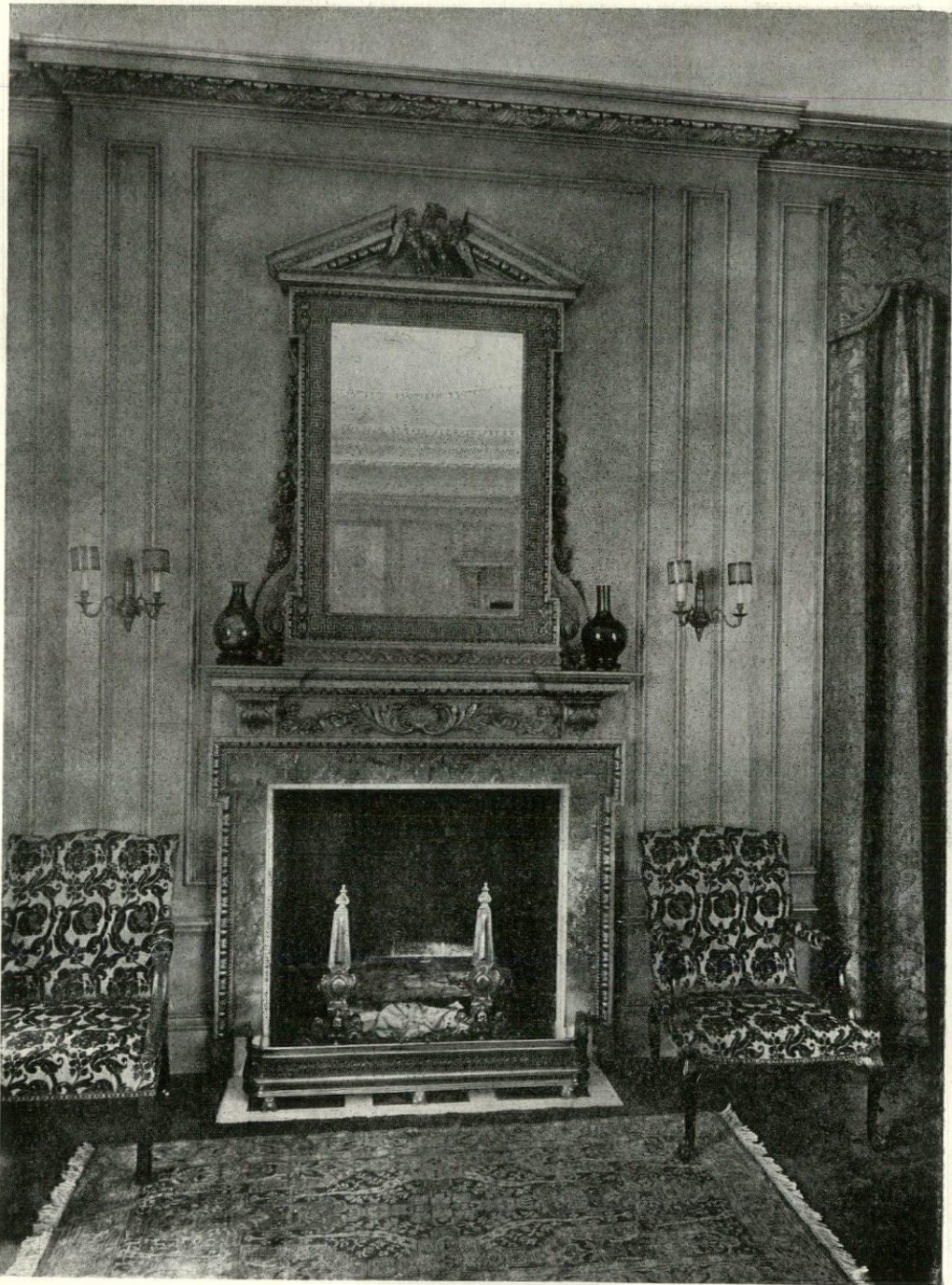
ROOF GARDEN—THE LINKS CLUB, NEW YORK CITY. CROSS & CROSS, ARCHITECTS.



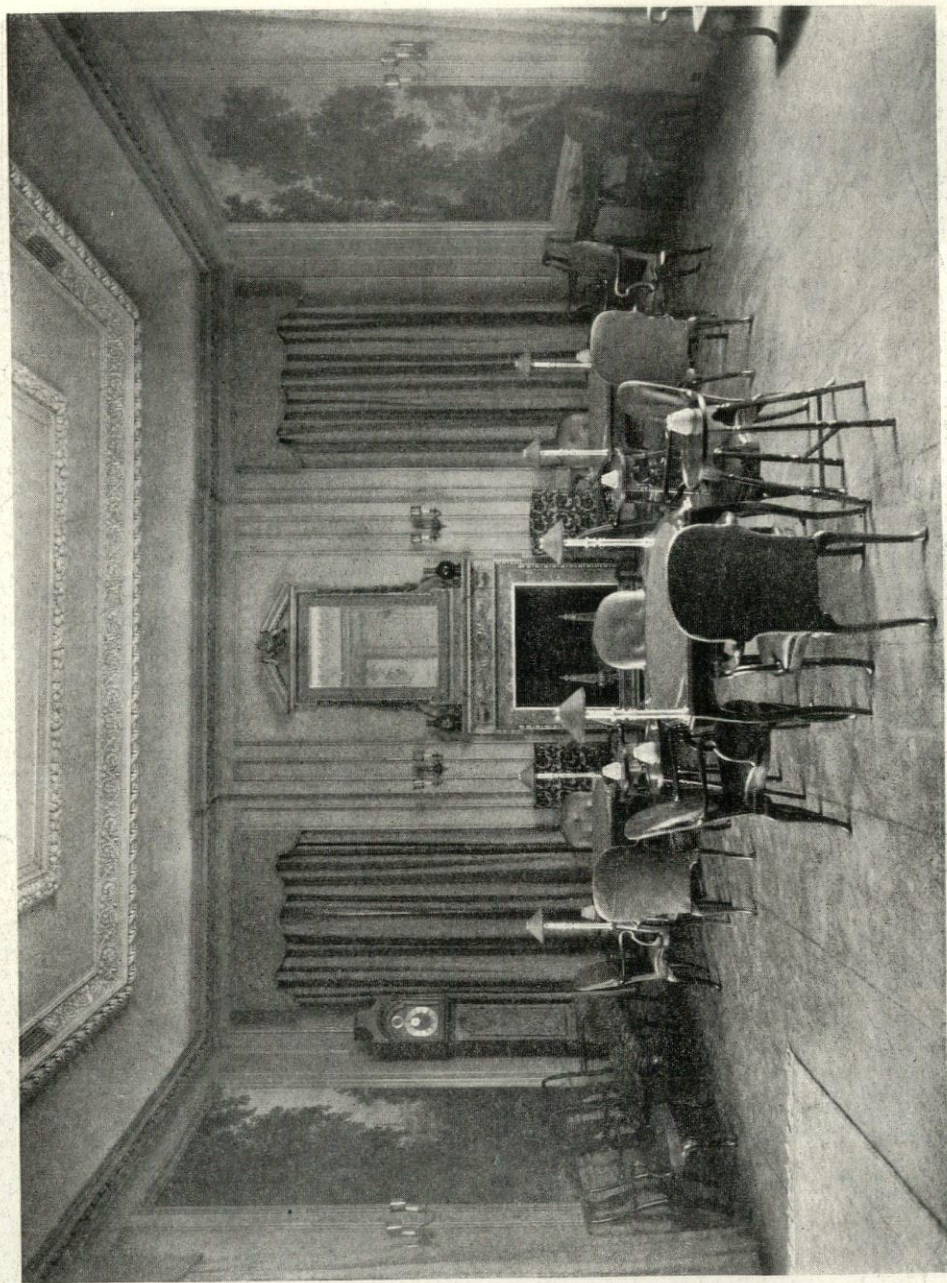
LIVING ROOM CHIMNEY-BREAST—THE LINKS CLUB,
NEW YORK CITY. CROSS & CROSS, ARCHITECTS.



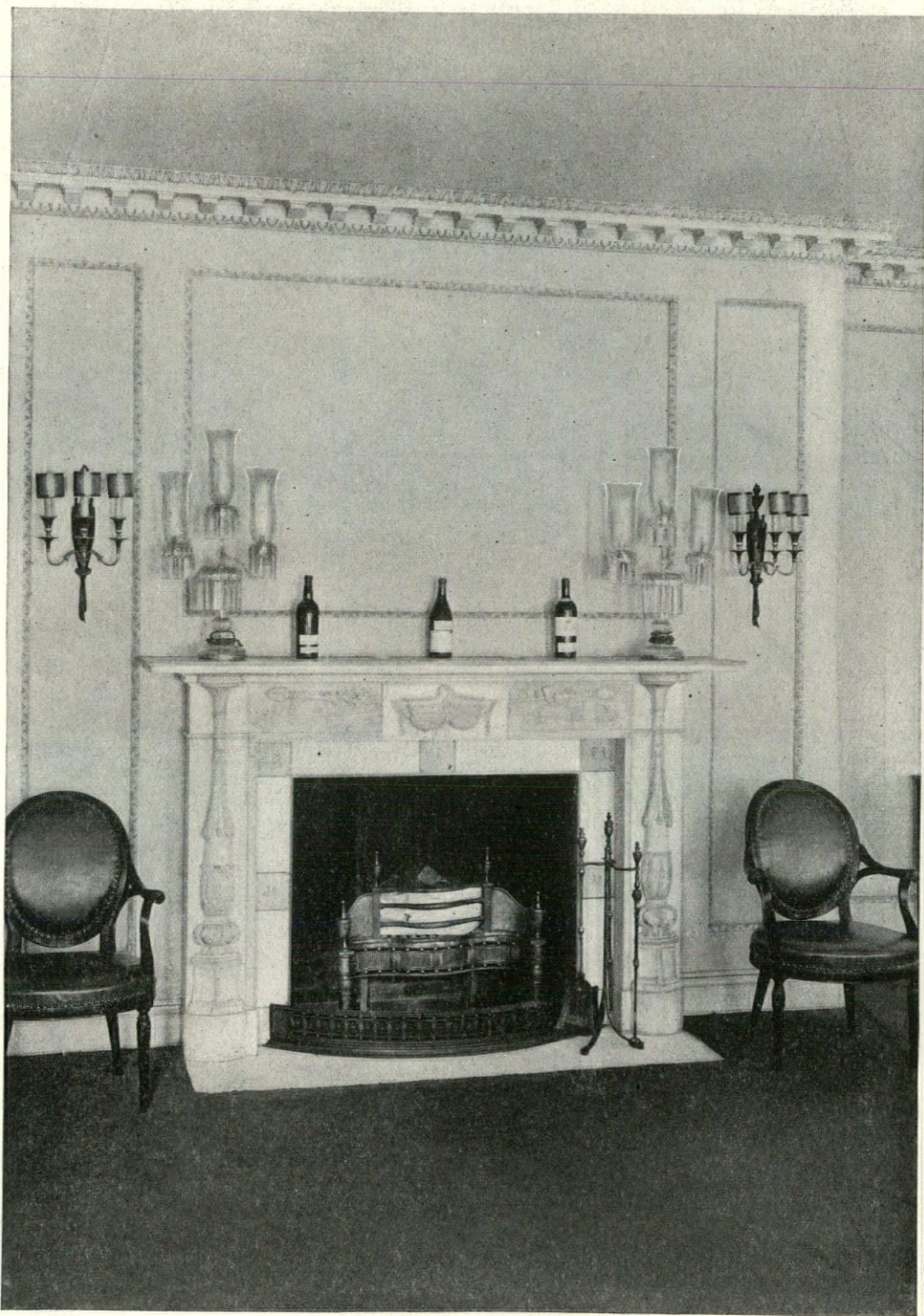
LIVING ROOM—THE LINKS CLUB, NEW YORK CITY. CROSS & CROSS, ARCHITECTS.



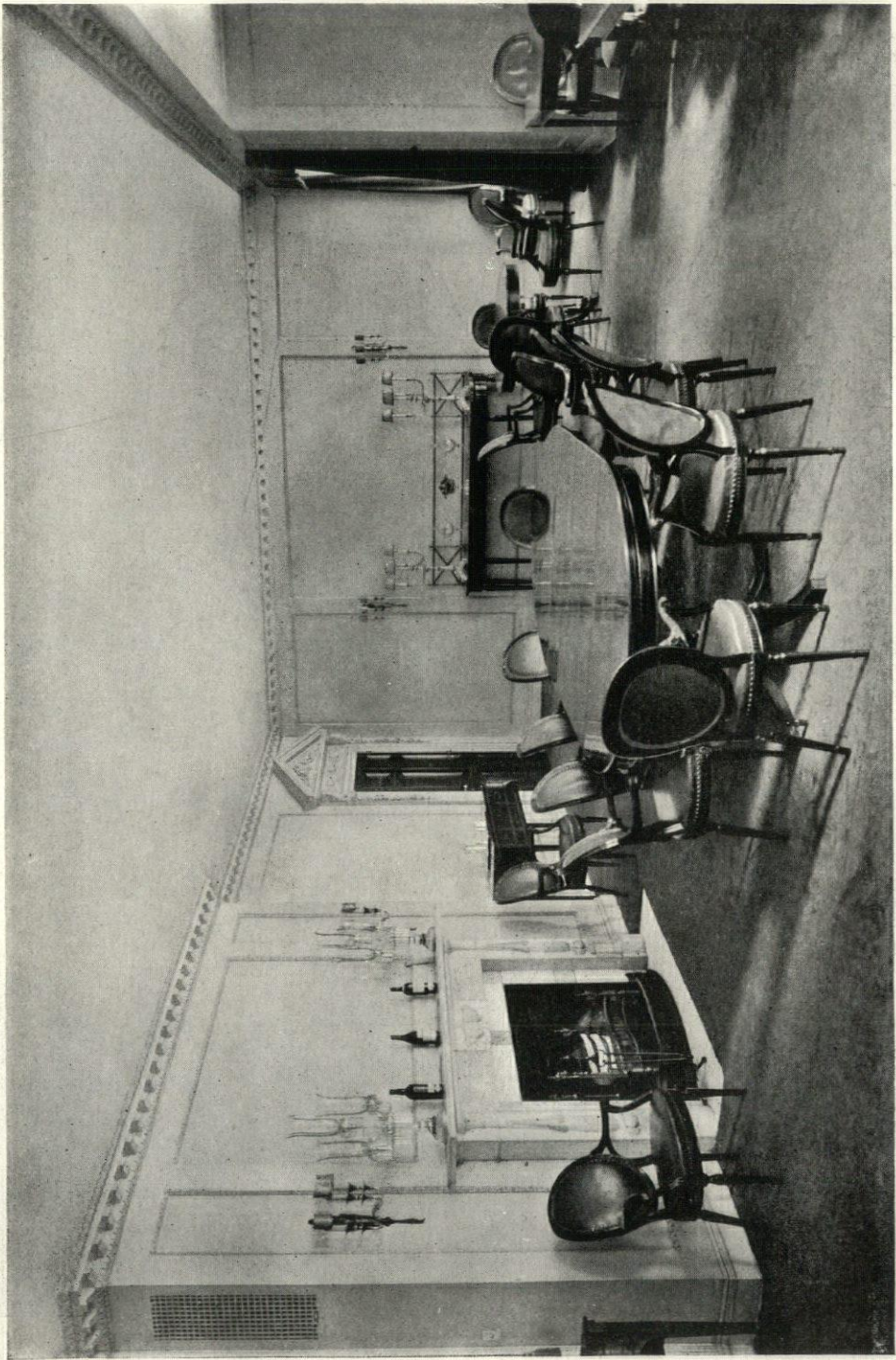
MANTEL IN CARD ROOM—THE LINKS CLUB,
NEW YORK CITY. CROSS & CROSS, ARCHITECTS.



CARD ROOM—THE LINKS CLUB, NEW YORK
CITY. CROSS & CROSS, ARCHITECTS.



MANTEL IN DINING ROOM—THE LINKS CLUB,
NEW YORK CITY. CROSS & CROSS, ARCHITECTS.



DINING ROOM—THE LINKS CLUB, NEW YORK CITY. CROSS & CROSS, ARCHITECTS.



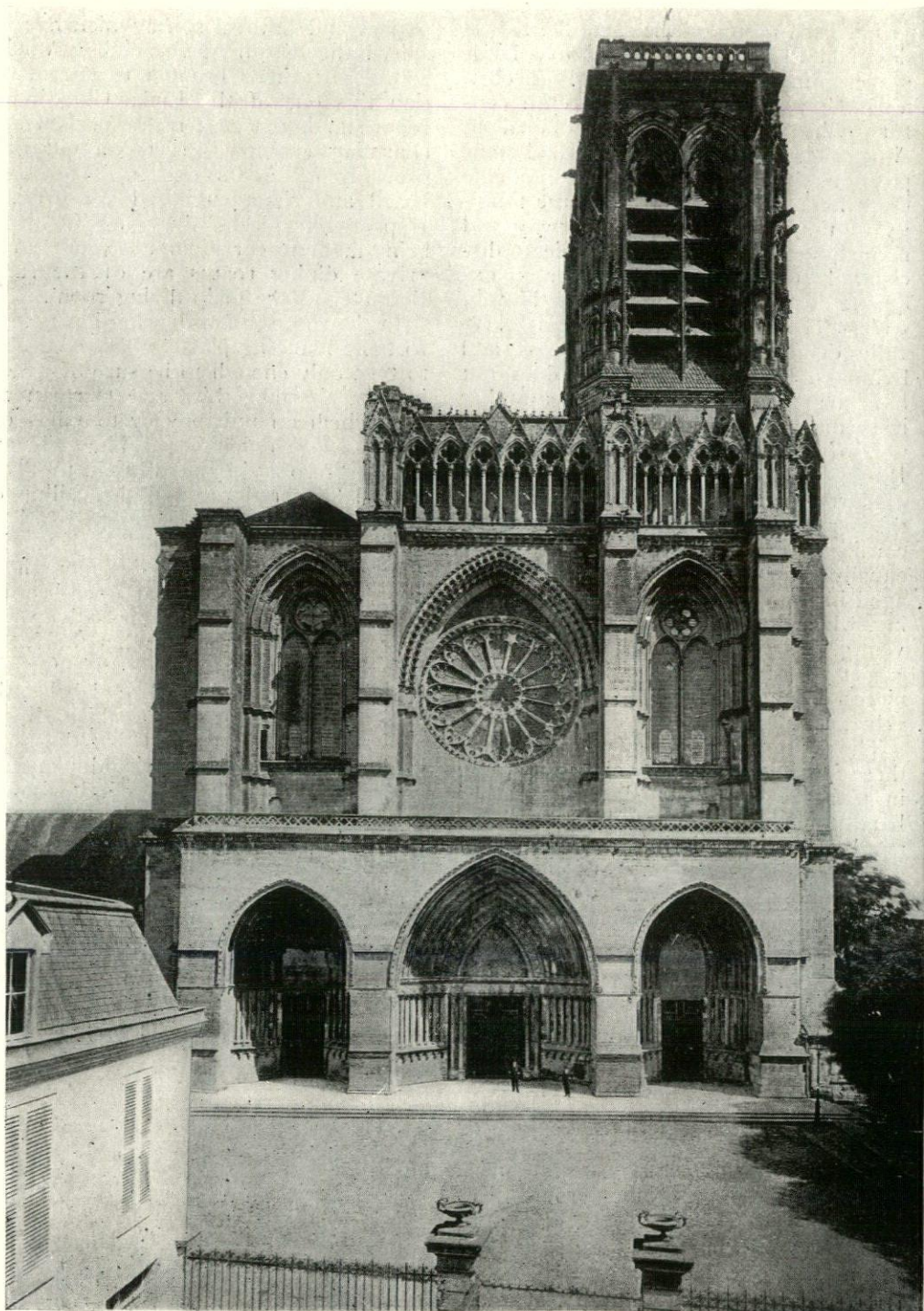
DOORWAY IN DINING ROOM—THE LINKS CLUB,
NEW YORK CITY. CROSS & CROSS, ARCHITECTS.

The card room, on the same floor, was designed to contain a set of five landscape paintings by Jan Hendrik Troost, a Dutch painter of the eighteenth century, who painted them for a house in Amsterdam. Unusual in color and composition, they are enframed in a scheme of paneling of a soft green of the tonality of the paintings. The doorway and mantelpiece are both Georgian pieces discovered in New York, the latter an exquisite bit of design, furniture-like in scale. The ceiling of this room is skillfully detailed and, in its airiness and lightness, holds its place, and does not have the effect of being so top-heavy that it seems about to fall—a sure indication of an unsuccessful ceiling design. Proper lighting comes as a problem in card rooms, and here its solution takes the form of indirect lighting above the cornice with satisfactory results. The equally important ventilation is managed in the decorative band of the ceiling, where it is less obnoxious than such vent grilles usually are. The curtains and carpet are of dull gold, and the few odd pieces of furniture in plum-colored cut velvet complete an effective color scheme.

The dining room is ivory white, twenty-three feet wide and thirty-eight feet long, in plain large panels. It looks rather bare now, but is intended to be decorated with good paintings to be acquired gradually, in an assurance of obtaining the best possible—another instance of the

patient and faithful spirit which has inspired the design of the club. Among countless mantels brought to our attention this one of the Links Club living room stands out as a rarely perfect and charming example. It is an old one, probably of Adam design. The sideboard and china cupboard are original Hepplewhite pieces, the other furniture being made to correspond to them. The private dining rooms are of the same character as the main dining room.

In the roof garden the club has a comfortable lounging place, which conforms to type only enough to be sure of avoiding the tiresome third-rate German effect which an unhappy custom has ordered for such chambers. The walls are stone, stucco and painted brick, the floor of red "quarry" tile and the ceiling of yellow pine, painted and scraped to harmonize with the walls. Here is an instance proving that the designers have appreciated the truth that open-beamed ceilings may be built of inexpensive wood successfully. Let me say that the furniture is practically all old, and, for the benefit of those who like labels, the chairs are known as Lancashire slipper chairs. It will be noticed that the room is decorated with flowers and plants, a characteristic of the rest of the house. These, with the old candle bracket lighting fixtures and an excellent collection of old prints, invest the Links Club with a character unusual in clubs in this country.



CATHEDRAL OF SOISSONS BEFORE THE WAR. FROM GUERINET'S "L'ARCHITECTURE ANCIENNE ET MODERNE EN FRANCE."

The DESTRUCTION OF HISTORIC BUILDINGS AS REVEALED *by the* OFFICIAL FRENCH WAR PHOTOGRAPHS



By THOMAS E. TALLMADGE

I.—The Cathedral of Soissons*

OF the three French cities that have suffered most at the hands of the German spoilers—Reims, Arras and Soissons—Soissons is the least known; and its devastation, overshadowed by the greater tragedy of Reims and the more complete destruction at Arras, has attracted, on this side of the Atlantic, little attention. Yet Soissons possesses, according to Ferguson, the first cathedral of the second rank in France; and the damage done to this church should cause sorrow in the hearts of all architects and lovers of Gothic art, and should awaken in us, if not a desire for revenge, at least a determination to assist in some way in its restoration.

The Eglise Cathedral de Saint Gervais et Saint Protais, among her many lovely sisters in the Isle de France, some of which undoubtedly outshine her in the radiance of their beauty, stands modestly, like the gentle Griselda, in the background. If we would know her charms we must seek them out; they will not be thrust upon us.

Of the church, built almost entirely in the Gothic style, cruciform in plan, with three-aisled nave and transepts, the most interesting feature is the south transept. This would be unique if it were not for the round-ended transepts of Noyon, a feature common enough in Germany. This curious and lovely construction is ascribed ordinarily to the years 1180-90. Its charm is further complicated and en-

hanced by a similar budding in circular form of a two-storied chapel from its side. The transept is in four stories—a high arcade, two triforia and a clearstory. The style is transitional, the vaulting sexpartite. Porter says: "This portion of Soissons, one of the most ethereal of all twelfth century designs, is the highest expression of that fairy-like Saracenic phase of Gothic art that had first come into being at Noyon." Having sown its wild oats in the wayward and wanton architecture of its south transept, the cathedral settles down to the straight and narrow path of architectural decorum; and the nave, choir crossing and north transept are remarkable for their austerity, dignity and grandeur. The choir was completed in 1212, then the nave, and last the north transept, which Porter dates about the middle of the thirteenth century.

The interior gives, or did give, the impression of "architecture first." This is owing to its carefully studied proportions, its exact compliance with all the rules of Gothic design, its simplicity and directness; besides, the joints seem to be of black cement, which strongly emphasizes the stereotomy. The total length is 345 feet, and height from floor to vault, 100 feet.

The exterior is not remarkable; indeed, the façade, in its rebuilt form, is awkward almost to ugliness.

The tower and arcade, evidently prompted by that of Notre Dame, was completed in 1414. An interesting feature of the facade is the portal of the north transept. This is an excellent example of that rare thing in architecture—fourteenth century Gothic.

The Germans have been in the vicinity of Soissons since September, 1914, though their nearest approach was after

*The author of this article wishes it understood that he is not writing from personal observation of the injuries to the cathedral. He follows various contemporary accounts, his chief authority being the photographs herewith published. The photographs were obtained by him for the Art Institute of Chicago from the French Ministry of War through the influence and kindness of Mr. Whitney Warren. They are the official war photographs, and have not previously been reproduced. For information regarding the archeology of the cathedral he is indebted to Kingsley Porter's "Mediaeval Architecture," and to "Les Archives de la Commission des Monuments Historiques."—Editor.



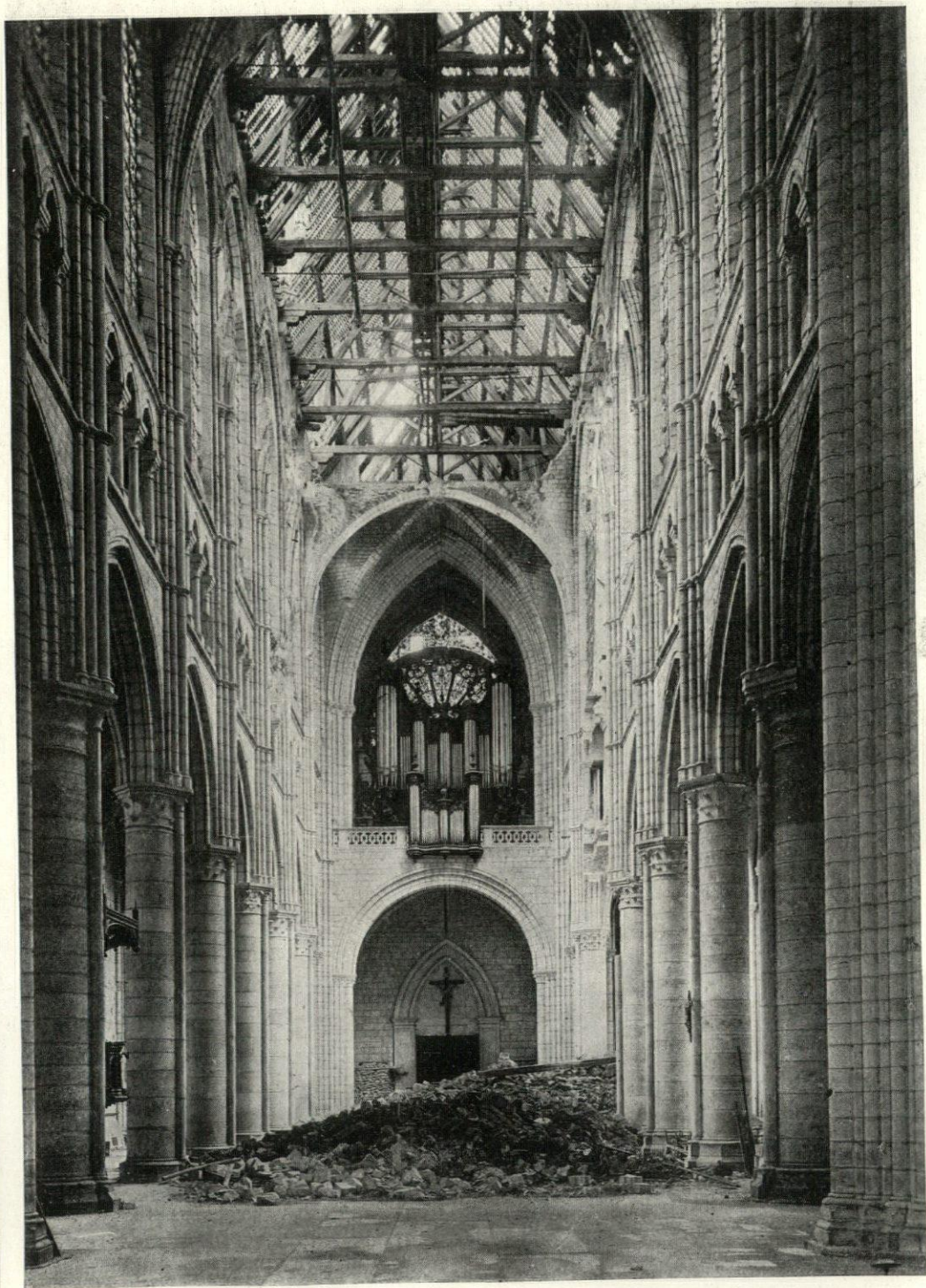
THE TOWER, LOOKING NORTH-
WEST—SOISSONS CATHEDRAL.



LOOKING SOUTHWEST AND SHOWING HOW TOWER
WAS USED AS THE TARGET—SOISSONS CATHEDRAL.



THE CLOISTER—
SOISSONS CATHEDRAL.



THE NAVE, LOOKING EAST, SHOWING
THE DESTRUCTION OF THE VAULTS.



THE RUINED CLEARSTORY FROM THE ROOF
OF NORTH AISLE—SOISSONS CATHEDRAL.



VIEW LOOKING NORTHWEST, SHOWING DESTRUCTION OF CLEARSTORY AND TRIFORIUM OF SECOND AND THIRD BAYS—SOISSONS CATHEDRAL.



THE RUINED BAYS FROM THE
SOUTH AISLE—SOISSONS CATHEDRAL.



LOOKING EAST TOWARDS THE APSE, SHOWING DESTRUCTION
OF THE VAULTING OF FOUR BAYS—SOISSONS CATHEDRAL.

the drive of January 13, 1915, when they succeeded in forcing the French across the Aisne. In March, 1917, the Germans were driven back. During three years, therefore, the church has suffered from a desultory bombardment. From the absence of shrapnel defacements, from the completeness of the destruction where it occurs, and from the evidence of slates blown from the roof, it would seem that the damage was caused by a few shells of large calibre exploding inside the nave. The shells were fired from a point a little west of north, as the exterior plainly shows. The target was evidently the tower, which shows the mutilation of several direct hits. The shells that fell a little short did far more damage by penetrating the clearstory windows and exploding in the nave or by exploding against the buttress and flanks of the church.

The damage consists in the total destruction of four vaults of the nave ceiling and a portion of the westernmost vault; the total destruction of the entire system of two bays (the third and fourth from the west on the north), including pier, triforia and clearstory; the entire destruction of two bays, including walls and vaults of the small cloister opening from the north into the second bay.

On the exterior, besides the damage to the tower already referred to, we find the destruction of the flying buttress between the second and third bays. It would be interesting to know if the de-

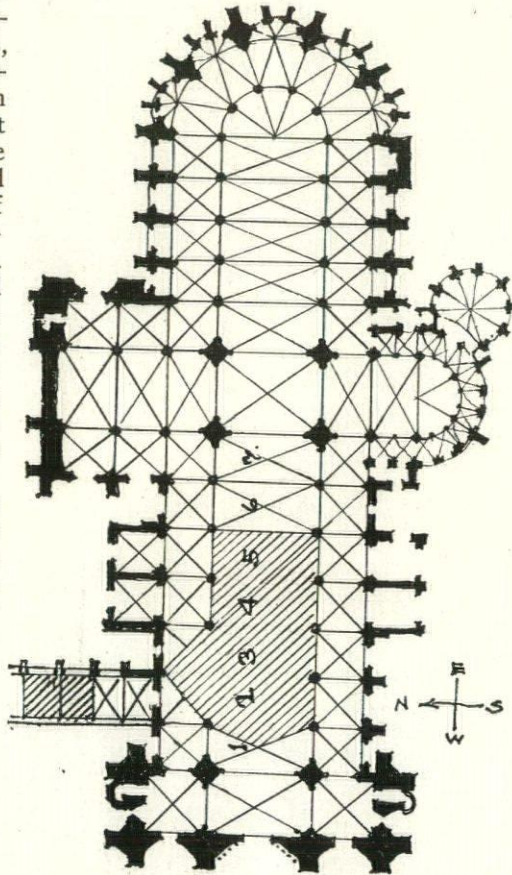
struction of this buttress, which was double, caused the collapse of the contiguous vaults.

In the clearstory of the third bay the tracery and glass are entirely destroyed. The jambs of the aisle windows of the second and third bays have both been struck by shells, as is clearly discernible in the photographs. The large holes in the roof were evidently caused by the fall of the northeast corner of the tower.

There is no indication in the photograph of damage by fire or of damage to other portions of the church, though from its position in the line of fire it is unlikely that the north transept has escaped unscathed.

Fortunately for Soissons, it can be safely said, "There passed the Hun." He is gone never to return, and he is not, as at Reims, still torturing his victim. The highly localized destruction, as of the two bays, at Soissons would make it possible to restore the cathedral at small expense and without the expenditure of money in repair of various and separated portions of the church.

What a magnificent monument to our love for France and her architecture would be the two bays and vaults of Soissons, rebuilt by the architects of America! If such a monument could be built during the progress of the war, besides its inspiration to the French, it would show to all the world our conviction that the spoiler has been driven out of that fair country to return no more.



PLAN OF SOISSONS CATHEDRAL.

From "Les Archives de la Commission des Monuments Historiques," with Cross-Hatching Added to Show Destroyed Portions.

NELSON GOODYEAR ARCHITECT & INVENTOR

By
John Mead Howells

FAMILY groups and sequences can be cited in the history of most, if not all, of the arts. In Renaissance times many fathers and sons followed the same line, and sometimes other members of the less immediate family, as in the case of the Della Robbia. Then we have the architect Bramante and his nephew, the famous Raphael. There are the Amati family, who made violins, and later the Adam brothers in English architecture. I believe, however, there is no such remarkable family sequence as the Goodyear family of American inventors.

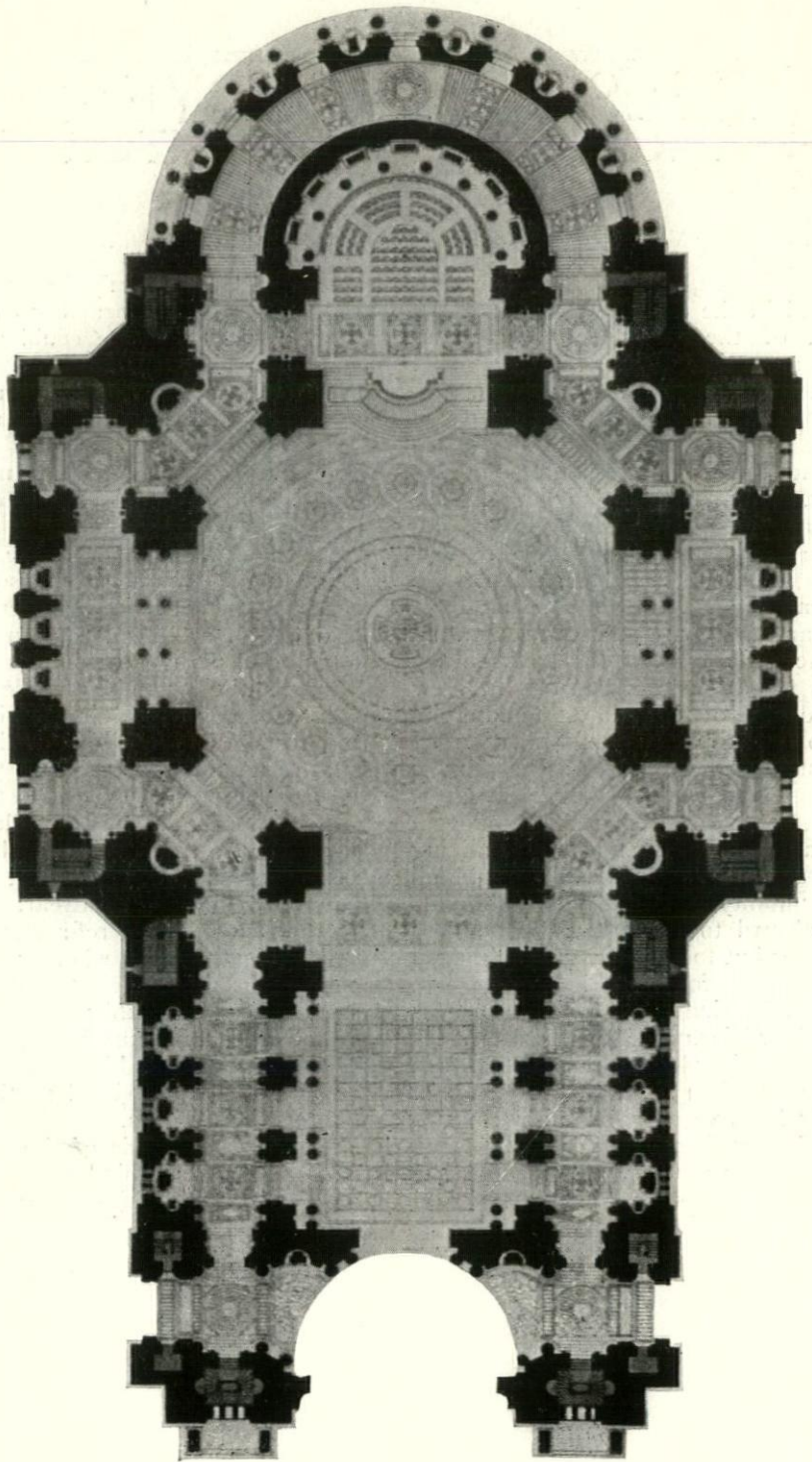
In the early part of the last century Charles Goodyear was at work in New Haven on one of the greatest commercial gifts to mankind—the vulcanization of India rubber, without which the gum is worthless. Like the typical inventor, Charles Goodyear used up his money in enthusiastic attempts at commercializing rubber. Just as typically, his neighbors and community regarded the whole matter as absurd to attempt and worthless to achieve; but today their grandchildren are dependent for their hospital work, their electrical industries and the protection of their life and health in many ways on Goodyear's absurdity. How much wiser he was than his community is now realized; but one scarcely takes time to realize the heroism which was conscious that this thing must be achieved at the expense of the comfort of himself and his family, and also knew that appreciation must come too slowly for them to profit. The first India rubber was vulcanized on the kitchen range of his home, to the recorded inconvenience of his devoted wife.

Then came the second generation. His son, Charles Goodyear, after years of study, invented and perfected the apparatus that was to make shoes for the world by machinery, this time a machine of great intricacy. He, too, was treated

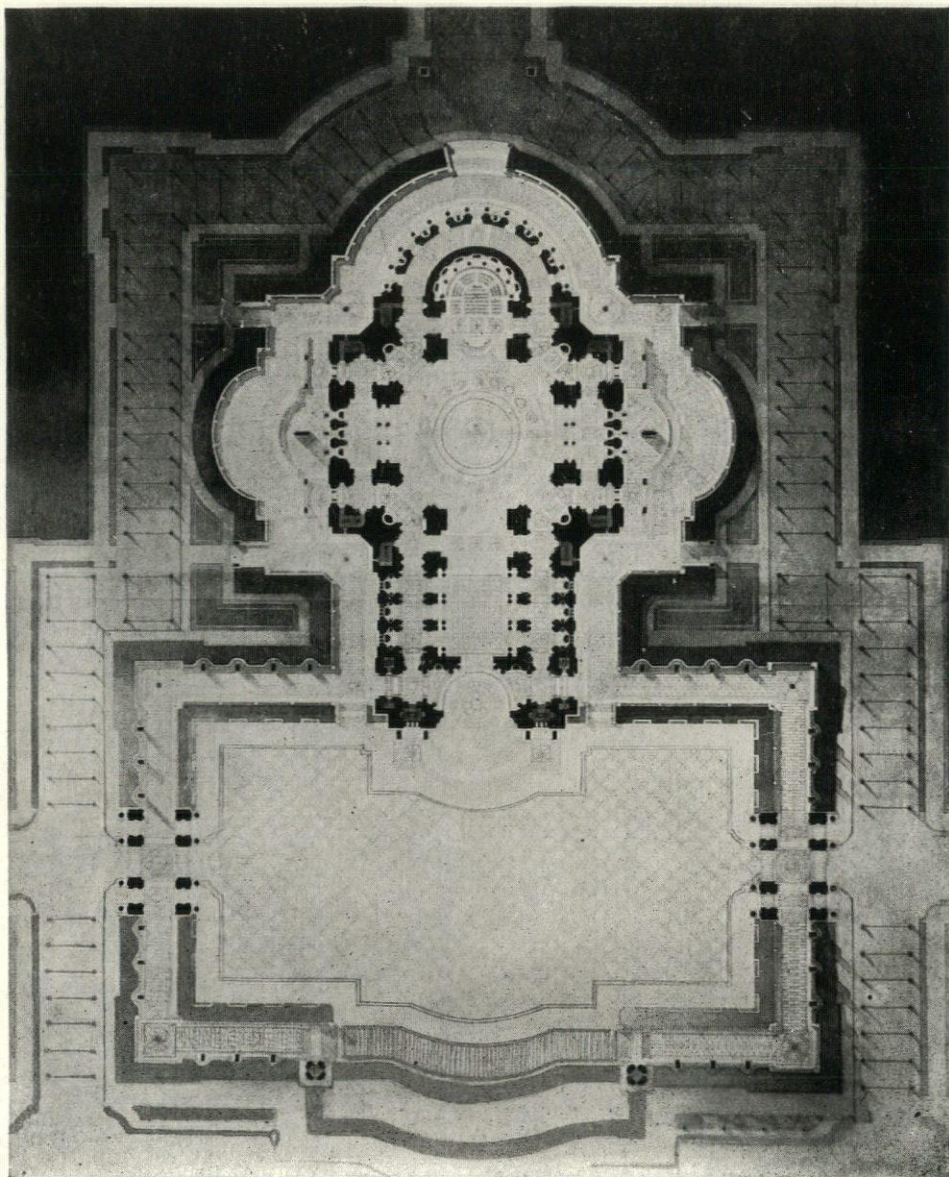
with obloquy, not only because he intended to rob the shoemaker of his last, but because a machine could not make a shoe, and if it could the shoe would be worthless. It sounds again like the phophecies against India rubber. But today the world is shod with machine-made shoes and a vast shoe machinery company is making its dividends out of Goodyear's conception.

But the third member of the sequence in the third generation, Nelson Goodyear, did not begin as an inventor. He began as an architect, and an architect of high and perhaps revolutionary ideas, although little beyond the understanding of his friends and admirers is left to prove this. While Nelson Goodyear was growing up the family had a period of prosperity and owned estates in the North and in Florida, but Nelson left while very young to travel with another architectural member of his family, the well-known Professor Goodyear, the discoverer of the linear refinements in the medieval cathedrals, whose remarkable photographs and articles on this matter were given to the public some years ago through the *Architectural Record*. Young Nelson traveled with him during his early observations and assisted at the taking of these photographs.

It was this analysis of the cathedrals which turned his mind to architecture and which decided him to study for the *Ecole des Beaux Arts* in Paris, in the *Atelier Du Mondos*, although he never entered the School itself. His careful study of the cathedrals made him alive to the lack of simplicity and structural truth, not only in the many problems exhibited at the School, but in most modern churches, and he often spoke of two remarkable defects of large church planning, whether on paper, in the student's work, or in execution. These were, first, the lack of study of the plan or points



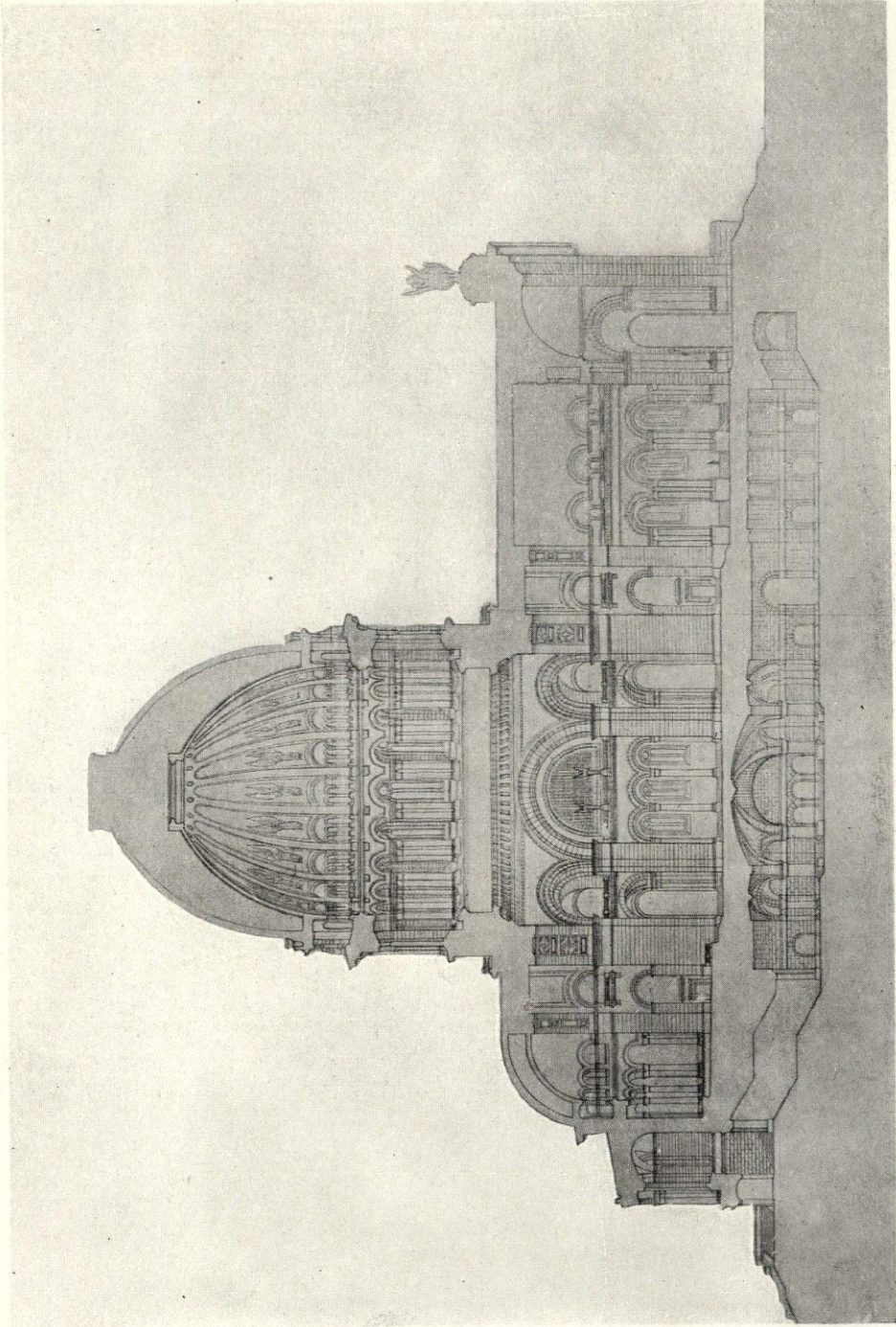
FLOOR PLAN ENLARGED FROM PHOTOGRAPH OF
GROUND PLAN REPRODUCED ON NEXT PAGE.



GROUND PLAN OF CATHEDRAL—
A STUDY BY NELSON GOODYEAR.



BIRD'S-EYE VIEW OF CATHEDRAL
—A STUDY BY NELSON GOODYEAR.



SECTION OF CATHEDRAL—A STUDY BY NELSON GOODYEAR. THE LINE OF SIGHT FROM THE ENTRANCE TO THE SPRINGING OF THE DOME, REFERRED TO IN THE TEXT, IS ONLY FAINTLY VISIBLE IN THE PLATE.



PERSPECTIVE OF CATHEDRAL—
A STUDY BY NELSON GOODYEAR.

of *poché*, in such a way as to give open vistas; and, second, the falseness of the curtain-wall and even the curtain-roof construction, beginning with the admitted falsity of Sir Christopher Wren's St. Paul's, and ending with almost any large modern church.

The ground plan herewith reproduced was the result of a number of years of arrangement and rearrangement, and what is particularly striking in it, at first glance, is the open vista down the side aisles. The openness and careful study of the pendentive points in plan allows the full width of the side aisles to continue directly down the church, around the apse, and back again. The openness of the whole centre of the church is seen not only in plan, but by the line of sight on entering the church, which shows on the section as he himself drew it. Goodyear carried the idea of constructional truth to a point of believing that a vault covering a church, which certainly looks like its roof from the inside, should be its roof in fact. In other words, the stone vaults should be so carefully designed and so honestly constructed that the surface of the extrados should really be the roof; and that only false vaulting or bad work need be covered by a second roof. This last idea is shown in the little bird's-eye view, where the curved outside surface of the vault shows plainly as the roof of the church.

In dreaming of a completed domical building on the lines he had developed, he kept in mind the special beauties of

all the domes he had studied. "I think," he wrote to a friend, "of the Bramante and the Michael Angelo designs for St. Peter's, of the Pantheon at Rome, of St. Mark's, of St. Sophia's, St. Paul's, 'Les Invalides,' of the Mosques at Ispahan and Cairo, of 'Florence' and many, many that I know so well." * * *

Nelson Goodyear died suddenly of pneumonia last March, and these rough sketches were found in his portfolio with dozens of others, and were never meant by him to be seen, much less to be published. But he was too busy a man outside of architecture ever to get further with the demonstration of this idea of letting the structure be its own architectural expression.

Goodyear was also a chemist, and when he gave up architecture he became probably the best known acetylene engineer in this country and the inventor of much of the apparatus for the application of this and other gases. The Panama Canal is buoyed today with an acetylene buoy of his design, the government having bought this and other of his inventions. Although his inventions were too technical to be readily understood, he ranks with his father and grandfather as an inventor; and had he not died so young, would surely have caught the popular imagination with some gift to mankind equaling theirs. Memorials are erected with alacrity to generals and statesmen who serve their country, but it would be hard to find a family whose services to its nation are as worthy of public recognition as the Goodyears.

RENAISSANCE ARCHITECTURE AND ITS CRITICS



By A.D.F. HAMLIN



PART II- *Neo-Paganism and Art*

AS in the case of *The Critics vs. Roman Architecture*, discussed in the *Architectural Record* for April and May, 1915, the critics—that is to say, a certain class of critics—have brought against the architecture of the Renaissance a heavy indictment for high crimes and misdemeanors. The accusers are men of note, whose judgment in matters of art the public has been led to accept as of great weight, and they have been followed by a long train of lesser lights, both professionals and laymen in architecture, who have accepted their opinions as law and gospel and have echoed their *dicta* with the fervor of disciples. Ruskin first and Fergusson next, among the Englishmen, Moore among the Americans, have been the leading attorneys for the prosecution, but the number of the assistant counsel has been very large.

It is interesting, and rather singular, that those who have been most deeply interested in the defendant have paid but little attention to the indictment. They have allowed the accusers to carry their charges about for some seventy years from one to another part and session of the great court of public opinion, without troubling themselves very much about the result. They seem to have so solid a confidence in the character of the defendant and his (or its) ability to plead his own case that they have used little ink and paper in arguments to meet the enemy's allegations. They seem to have thought it sufficient to recite the life history of their client and point to his works as an answer to his detractors.

Of late, however, they have begun to take notice of the indictment, and to meet its charges with specific denials, demurrers and defenses. I purpose to attempt a brief summing up of the case—the chief arguments *pro* and *con*.

The general charge, of which the several counts of the indictment are the detailed specifications, is that of insincerity.

Artistic trickery, superficiality, the divorce of decoration from construction, affectation, falsehood and sham are alleged against the architecture of the Renaissance as a whole, and against every one of its great masterpieces. These gross defects are considered to be the fruit of an underlying paganism, fed on the worship of antiquity; of a pervading immorality, due to the revolt from the authority of the Church, and working its malign influence into every phase of art and life. The new individualism which marks all Renaissance art was a lawless individualism; it replaced the corporate progress of art of the Middle Ages with a kind of artistic anarchy, destructive of all real life and progress in design. Corporate religious inspiration having disappeared, the arts sought inspiration in the works of pagan antiquity; not in its finest works—the Greek art of Pericles' time—but in its later and inferior Roman productions. Thus art was degraded from its former high estate, devoted to the ends of luxury and self-indulgence, and made the servant of all the sins and corruptions of an irreligious and immoral culture. In architecture there were some fine and impressive works produced; there was much of sensuous beauty of detail; but its principles were false and its beauty wholly specious. It has never recovered what it lost with the decay of the Gothic styles.

Having lost the medieval inspiration and the medieval honesty of design, and turned to the false gods of ancient Rome, the architects of the Renaissance ceased to invent and took to copying. Captivated by the facility of design with the Roman Orders, they outdid the Romans in the falsity and formulated mechanicality of their use. More than ever the exterior became a sham, a deceptive dress unrelated to the real construction, and all the falsities of Roman architecture were repeated and have been perpetuated

for nearly five hundred years since the practice first began.

Such is, in brief summary, the indictment. It is found in various volumes by Ruskin, Fergusson, Moore, Sturgis, Statham, Porter, Cram and others. It is difficult to present it adequately without quotations much more voluminous than my limits will permit. I can only give samples of these charges, and must then refer the reader to the volumes from which they are taken and to the other writers whom I have mentioned. To some extent I must repeat passages quoted in my last paper in the August Architectural Record.

Professor Moore, in the Introduction to his "Character of Renaissance Architecture," after drawing a glowing picture of the religious fervor of the Middle Ages, of which Florence's Fine Arts were an outgrowth and expression, describes the "neo-pagan spirit" of the Renaissance "which favored and strengthened a growing indifference to moral beliefs." "The animating spirit of the movement contained much that was unchristian and destructive of high ideals." "Into the service of this luxurious and immoral life the Fine Arts were now called, and of the motives which animate such life they became largely the expression." They were made to "minister to sensuous pleasure and mundane pride." In doing this the architects and sculptors turned to the models of antiquity, of a decadent antiquity. But as it was impossible for modern men to "approach the ancient themes in the spirit of the ancients," this art of the Renaissance is not wholly spontaneous and sincere; and, owing to elements incompatible with the pagan spirit, it became "an embodiment of heterogeneous ideas and conflicting aims."

Turning then to the individualism of Renaissance architecture, he observes that "architecture of the highest excellence can hardly be produced by an individual working independently," and contrasts the individuality of the Renaissance unfavorably with that of the Middle Ages, calling it "capricious and irresponsible."

The Italian Renaissance architects

worked like painters rather than constructors. Their use of the "Orders" is rarely based on any structural need. "Columns and pilasters, answering to nothing in the real structure, are disposed with no thought save for agreeable lines and rhythmical spacings." Renaissance architecture became "a mere surface architecture, differing fundamentally from all of the great architectural systems of ancient times and of the Middle Ages." The only wholly consistent and distinctive styles in Europe were the Greek, Byzantine and Gothic. The Introduction closes with laudation of Italian painting, which, unlike architecture, was not governed by a consciously retrospective motive. The Renaissance architecture of Italy was the product of one of those "periods of partial aberration" through which peoples sometimes pass. "The noblest forms of art are not an outgrowth of such conditions."

Ruskin's entire system of criticism of art, including architecture, is based, as every reader of his works well knows, on moral values primarily. In one of his Edinburgh lectures on painting, for instance, after portraying the complete subservience of medieval art to religion, he asserts that after 1500 "men had, for the most part, to paint the lives of Bacchus and Venus," and that art, forsaking the primary purpose of moral teaching, placed beauty first, truth second. "The doom of the arts," he tells us, went forth from the Camera della Segnatura, in which Raphael "elevated the creations of fancy on one wall to the same rank as the object of faith upon the other." In another lecture he deplores the destruction of medieval art by the Renaissance builders and their satellites, who "overthrew more than half" of the noblest monuments in Italy and France, in order to put up "Greek" porticoes and palaces in their stead. The whole Renaissance architecture he calls *accursed* "with deliberate purpose," closing the second lecture with a magnificent outburst of vituperative eloquence, unmatched elsewhere in the literature of architectural criticism, denunciatory of all the sinful and abominable works of that "Greek" architecture, as well as of its miserable modern

imitations. In an earlier lecture he declares that "these pediments and stylobates and architraves never excited a single pleasurable feeling in you—never will, to the end of time. They are evermore dead, lifeless and useless in art as in poetry." He is speaking, it is true, of modern buildings, but he is continually lumping the modern and the Renaissance architecture in one lump of denunciation, and his objection is not to the modern, as distinct from the Renaissance "pediments, stylobates and architraves," but to these features wherever found, in contrast to the Gothic spires and gables.

It was Fergusson who first, or at least most systematically, found fault with Renaissance architecture as a mere copying of old forms instead of an invention of new forms, and therefore insincere and false in its fundamental system.

In the Introduction to his "History of Modern Architecture," first published in 1862, he calls the styles described in the previous volumes (those on ancient and medieval architecture) "The True Styles." "Those," he continues, "that remain to be examined may in like manner be designated the Copying or Imitative Styles of Architectural Art." "All the buildings belonging to the first class were without one single exception arranged solely for the purpose of meeting in the most direct manner the wants of those for whom they were designed, and the ornamentation that was applied to them either grew naturally out of the construction or was such as was best suited to express the uses or objects to which the building was to be applied." "There is a purposelike truthfulness about them which can never fail to be pleasing." But on the other hand: "It is perhaps not too much to say that no perfectly truthful architectural building has been erected in Europe since the Reformation. . . . In modern designs there is always an effort to reproduce the style of some foreign country or that of some bygone age, frequently both." On another page he remarks that the architects of Italy in the Renaissance tried to divert attention from those domestic details of their palaces "which no art can hide and no taste can dignify" by "placarding their build-

ings with the porticoes and details of the Templar architecture of the Romans," and by so doing "degraded the borrowed features . . . without elevating the building whose deficiencies they thought they might thus be able to conceal." Their use of pilasters "gave a character of unreality to the style, and betrayed that continual striving after imitative forms which is its bane and fatal to anything like truthfulness of effect."

Again on page 29, after observing that the richness and grace of the Corinthian entablature and the strength and appropriateness of simpler orders have never yet been equaled, he continues: "It is no wonder, therefore, that details so perfectly appropriate were seized on with avidity by the architects of that day, which happened also to be just the time when the taste for Classical Literature was reviving and men were eagerly affecting whatever reminded them of Rome and its greatness.

"Having adapted the cornices to mark their floors, it was hardly possible they could avoid introducing the Classical pillars which formed a part of the order. This was done timidly at first and as mere ornaments, and, had the imitation remained there, no great harm would have been done; but it was a step in the wrong direction; it was employing ornament for mere ornament's sake, without reference to construction or the actual purpose of the building; and once it was admitted that any class of ornament could be employed other than to express—while it beautified—the prosaic exigencies of the design, there was an end of all that is truthful or that can lead to perfection in architectural art."

And on page 31: "The fact that since the revival of ancient learning all architects have been composing in a dead language is another point so important that it cannot be too strongly insisted on here. It not only has been the guiding principle of every design, but is the foundation of every criticism we utter."

I have quoted thus at considerable length from Ruskin, Moore and Fergusson as being the three most distinguished and widely read critics of the school we are dealing with. Others have written

more or less in the same strain. There were, for instance, the two Pugins, father and son, whose fervid assaults upon all neo-classic architecture as pagan, as well as non-British, surpassed, if possible, Ruskin's writings in vituperative and satirical bitterness, not in literary eloquence. Mr. Ralph Adams Cram has on several occasions, in books and lectures, exalted the medieval culture and its art in contrast with those of the Renaissance, which, indeed, he tells us in one of his Scammon lectures, has bequeathed us a civilization but not a culture. Nearly all his references to the Renaissance are depreciatory. Mr. Sturgis, on the other hand, is apologetic and exculpatory in his attitude; he finds occasion to praise, *but*—. He is cold to neo-classic architecture; more sympathetic to the early phases of the Renaissance. And the minor critics, in considerable numbers, have followed these leaders, unquestioning of their sweeping characterizations, their mistaken and unfair emphases, their distortions of fact and their unverified premises.

Briefly to rehearse again the substance of these criticisms, they set forth that:

1. The entire movement of the Renaissance was a revolt against Faith and Discipline. Securing liberty of individual thought, it rejected moral and religious constraint, and ushered in an age of immorality, license, selfishness and luxury. Its art, therefore, reflecting this decay of control, is immoral, insincere, pretentious and false.

2. The new paganism that resulted fed, and was fed by, a new cult of classical literature and art, and this led in architecture to an affectation of the antique, to the effort to revive the ancient forms and emblems and ornaments, so that it substituted imitation for natural and logical development.

3. Thus architecture became a false art, producing works that sought to copy ancient buildings or that were decked out in the apparel of ancient buildings—an apparel that was expressive neither of the purpose and functions of the building nor of its construction.

4. The use of the classic Orders became more and more the final resource of designers, until it was almost a mania,

controlled by archeological canons rather than by the designer's imagination and the requirements of the particular problem.

5. Structural forms were thus used as mere ornaments, having no part in the actual construction.

What gives this indictment its force and its wide acceptance is the fund of truth underlying it. Sweeping condemnations not based upon any substratum of fact soon lose their force and are forgotten. It is not to be supposed that men of the intellectual distinction and moral fervor of the critics we have quoted could be so blind as intentionally to ignore facts or so insincere and unjust as to suppress or distort them consciously. Is their judgment, then, just? Is there good reason to assert its general correctness? Admitting their sincerity and their intelligence, are we to credit them with unerring judicial fairness both in their presentation of facts and in their reasoning from them?

Those who would answer these questions in the negative allege an evident hostile animus in all the writings now under review; an animus which, however cautiously expressed, should at once put the reader on his guard. The criticisms above quoted, and others like them, read too much like special pleadings. Esthetic criticism, if it would command acceptance, must be free from bias; its verdicts should be pronounced in the light of all the pertinent considerations both for and against. The simile of the law court is not wholly applicable; or we might change its application and say that the art critic who would command acceptance must first play the part of the impartial judge who sums up the pros and cons, and then of the jury who pronounce the verdict upon that summing up; while the art-loving public constitutes the final court of appeals in the case. When a critic acts as a special pleader, as the advocate of a one-sided view of the subject, he compels even those who have hitherto looked impartially on both sides to bring forth the arguments and the evidence which contradict or offset those he has advanced on his side.

Now the men whom I have quoted and

their followers seem all of them to have been brought up and to have developed their critical faculties, such as they are, in an atmosphere of medievalism. In the cases of Ruskin and Fergusson we have not merely the influence of the medievalistic revival of the second and third quarters of the last century, but also that of revolt against the degraded estate of contemporary architecture in that period. This, as a sequence of the Renaissance, was confounded with it, as we have seen. Mr. Russell Sturgis and Mr. Cram represent two generations of Americans whose architectural inspiration has been for the most part English and Gothic. Professor Moore's has been French and Gothic. In a previous article I have tried to explain the error of the attitude which cannot recognize with equal freedom the merits of two distinct kinds of design, proceeding from different points of view, under differing conditions, to different goals, and this incapacity appears in all the criticisms of the kind under discussion.

When, therefore, of two great periods of the world's thought and artistic activity, one is always and at every point disparaged in comparison with the other, and particularly when it is the later period that is so disparaged, to the denial of the supposable progress of the race, it is fair to inquire whether there may not be misplaced emphasis in the comparison made. Such, I think, will be found to be the case. Unconsciously, or consciously, the writer's predilections move him to emphasize all the merits and advantages of one side and all the defects of the other; palliating the faults of the first and minimizing the excellences of the second. This is done in all sincerity by enthusiasts like Ruskin and R. A. Cram, by scholars like Moore and Porter, by architects like Fergusson and Sturgis. The concentration of their studies for years upon medieval architecture makes it difficult for them to judge fairly an architecture of a totally different kind. They make the mistake of judging it by the same criteria, from the same point of view, as the architecture which has been their particular study previously.

So when they charge Renaissance architecture with the sins of a revolt against

Faith and Discipline and Religion, several questions at once occur. Is it not true that this revolt was inevitable, given the corruption and decay of Faith and true spiritual religion in the fifteenth century? If so, does not the fault lie back of the revolt in the system and age that made it inevitable? Was not that revolt a protest of liberty, and was not its consequence that freedom of the mind and soul which has made all progress possible? Of course, if one believes and insists (as some do assert) that the medieval life and ideals and conduct and system were really to be preferred to intellectual freedom and religious liberty, nothing more can be said. The whole history of five hundred years should be wiped out, and the world restored to feudalism, serfdom, the Holy Roman Empire, the temporal authority of the See of Rome over the western Christian world, the poverty, pestilences and miseries and superstitions of the thirteenth century.

If, however, the world was to shake off the abuses and evils of that age, this could only come by a mighty transformation that would, because a human movement, bring with it its own excesses and abuses. So has humanity always advanced. So are we now passing through a cataclysm which is to change the face of the earth, and establish democracy and human rights above might and brute power. It is another phase of the same struggle, of which the Renaissance, with all its errors, and the French Revolution, with its horrors, and our Civil War have marked three distinct stages. With each struggle mankind, though maimed and bleeding, has emerged upon a higher level and won a little nearer its still far-off goal of perfection.

The Middle Age, with its monastic system, its feudalism, its slowly crystallizing states, and its dream of a universal Church and a universal Empire, both enthroned at Rome, did its work and played its part in the drama of human progress, and then was driven from the stage. The Renaissance blundered its way toward liberty and progress, and then made way for the age of individualistic industrialism and physical science, which also has done its work and gone down in ruin to

make way in turn for something higher and better. The Cathedral was the consummate expression of the first; the Palace and Town Hall and State House and Court House and broad-streeted cities were the manifold expressions of the more manifold life of the second; the factory, railway station and sky-scraper of the third. It is futile and unreasonable to find fault with the architecture of one age for not expressing its own spirit by the same means and according to the same standards as that of a preceding age.

But, say the objectors, the Renaissance inaugurated an age of neo-paganism, and its architecture is throughout permeated by the pagan spirit, the pagan emblems and the pagan forms.

We may demur again to this whole line of criticism as irrelevant to a fair and proper appraisal of architectural art. But, for the moment waiving the demurrer, we may reply, Yankee-fashion, by asking, "Well, what if"——? We are not to be frightened by words! Great are words, doubtless, and many a writer and many a reader have been swayed by the magic of words when the actualities for which they stood would not have stirred a fibre of their emotions. What was this "neo-paganism" which so excites the horror of the critics? Surely not the actual restoration of the worship of the dead deities of Olympus! When Milton invokes the Heavenly Muse, and Botticelli portrays a Venus, and Raphael the myth of Psyche, what does it mean but that these names and forms were for them symbols of things which belong to all ages, or suggestions recalling beautiful myths that embodied poetical imaginings about nature and the soul? In so far as the pagan spirit of the Renaissance connoted moral lawlessness, sensuality and the rejection of spiritual constraint, it was reprehensible; but that evil side of it has been much exaggerated. Luxury, immorality and self-indulgence did not begin, nor religion perish, with the Renaissance. And the evil of its reaction was, after all, the reverse side of that protestation which won for humanity the priceless gift of its own liberation and opened to the soul and mind new doors and new avenues of progress previously

barred by ecclesiastical narrowness and political tyranny.

The revival of classic studies was not the cause of the Renaissance, but one of its accompaniments. That revival began long before the Renaissance itself. Revival and Renaissance were alike the result of a deep and broad tide of feeling, the craving for freer thought and fuller self-expression with a new and growing sense of the beauty of nature and the nobility of humanity.

Edward Lewis, in the *Atlantic* for August, expresses so clearly and forcibly the real meaning and content of what is called the pagan spirit, that I take the liberty of quoting passages from it at some length.

"The word 'revival,'" he says, "conceals a snare. The prefix is apt to mislead. In ordinary speech the term is used of bringing an old thing back again, as, for example, the revival of a play, or of a fashion. But in the flux of Life there can be no such thing as 'back again.' The answer to our 'encore,' even if it be the same song, is always different, if only for the fact that we have already heard it once. Nothing recurs.

There can be no revival in the sense of the restoration of the same identical fact. . . . Whatever it is which is to be revived, it must have suffered change by having been excluded for the time being; the second circumstance, also, must vary from the first; it will therefore be subject to a twofold modification. Life proceeds in a spiral, it does not move in a circle. History climbs. . . . Ourselves also have changed . . . and hence a further modification, since what we see is largely determined by what we are." . . .

"In brief, revival is a phenomenon which appears within the general circumstance of progress. Progress is constant. . . . Some sweeps of the spiral may be long and flat, others shorter and steeper, so that the same degree of progress may, at one time, be registered in a single generation of extraordinary spiritual illumination and impulse, which at another time of dimmer vision and less potent inspiration may require an age. Life proceeds irregularly. Nature does make leaps. But the upward movement is continuous and universal."

Then, noting that the "new paganism" is not the restoration of the "half-goat Pan," the author contends that "the modern view of life is profounder and truer than the ancient." The "pagan spirit" is *not* the antithesis of the Christ-spirit, but a conception of life necessary to the supplementing of the traditional, conventional Christian conception. "To look for the revival of the pagan spirit after two thousand years of Christian discipline is as legitimate, and withal as exhilarating, as to look for a renewal of one's youth in middle life." The essential spirit of paganism he conceives to be "the spirit of yea-saying and of joy in life, in contrast with that nay-saying which is so conspicuous in Christian practice, and with that promise of joy in after-life which is central to the Christian gospel."

In other words, the pagan spirit, which is the Renaissance revival, is the spirit which recognizes the world and the life in which we now live, and uses and enjoys them to the full; not as an antithesis to and destroyer of the Christian hope in the life to come, but (if rightly cultivated and apprehended) as its complement and even its ally. Neither spirit alone is sufficient for the full realization of our natures and capacities: in the greatest natures they are conjoined. If the Humanists erred in one direction, the Church of the Middle Ages erred in the other. Precisely because it so erred, because it so exalted discipline and "nay-saying" above all else, the reaction was bound to come. To many of us it seems that Life and Art have been immeasurably the gainers thereby.

All ages are ages of transition. The glory of the cathedrals is great, and is their own; but they are the superb monuments of an age forever gone, one which could not possibly continue, nor possibly be restored. It is futile dreaming to imagine the rearing of their like in any other age, and wrong-headed criticism to make them or their system of design the norm by which to judge the architecture of the Renaissance or of any other period.

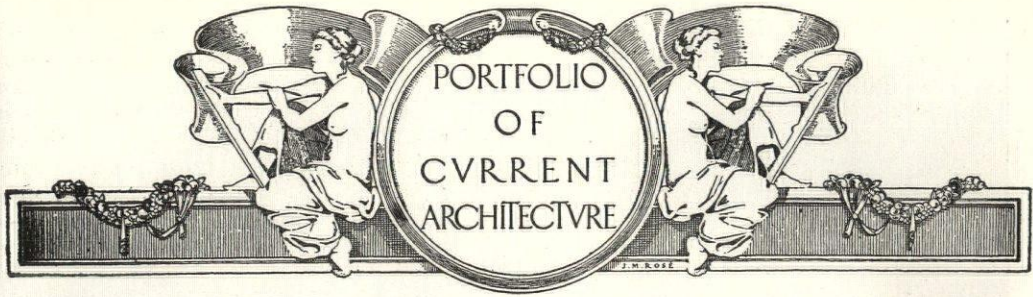
The charges of imitation and falseness, of sham and insincerity, to which I shall give incidental attention in my

next paper, in connection with the question of the orders and classic detail, seem to have made far more impression than was their desert. They rest largely upon that same confusion of moral with esthetic values which constitutes the fundamental error in Ruskin's critical system. They illustrate strikingly that misleading magic of words which is at the root of nearly all forms of sophistry. Substitute a forcible word for a tame idea, and the trick is done! To impute moral delinquencies and repellent vices to works of architecture may be magnificent, but it is not criticism. Architecture is neither moral nor immoral, neither virtuous nor vicious. It may be the work of immoral men or of saints; it makes no difference of which, unless the designer's morals in some way affect his design esthetically for good or ill. It is by no means proved nor provable that they will so affect it. The eloquent and emphatic assertion of such an effect does not prove it. The claim that the alleged paganism and immorality of the Renaissance imply a debased, meretricious, esthetically inferior architecture must be argued upon the lines of esthetic criticism, not of ethics. Calm esthetic judgments, architectural and practical considerations, questions of planning, construction, decoration, expression of purpose, appropriateness—these are the proper things to discuss.

In every esthetic appreciation there enters an element of intellectual judgment. While beauty exists for its own sake and is its own justification, its enjoyment is greatly enhanced by the intellectual satisfaction derived from fitness, reasonableness, expressiveness, appropriateness. It is correspondingly diminished by absurdities, incongruities, commonplaceness and contradictions between function and expression. Herein lies the true field of extra-esthetic criticism. It is the misuse and exaggeration of factors in this field that have led to the bugaboos of misapplied ethics to which I have called attention.

I hope in another paper to discuss the Renaissance use of Classic forms, and the reasonableness of the Renaissance system and point of view in architecture.

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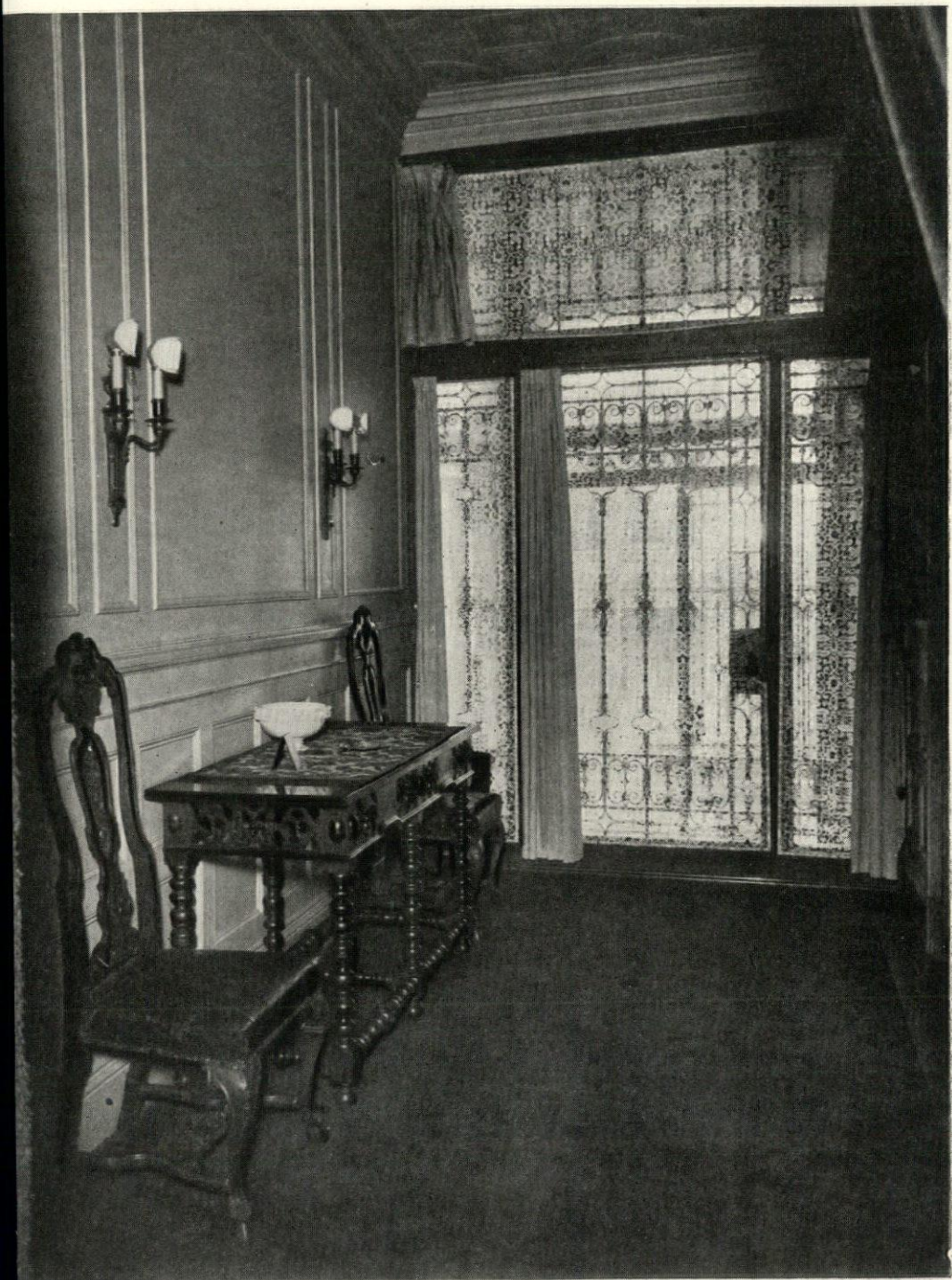
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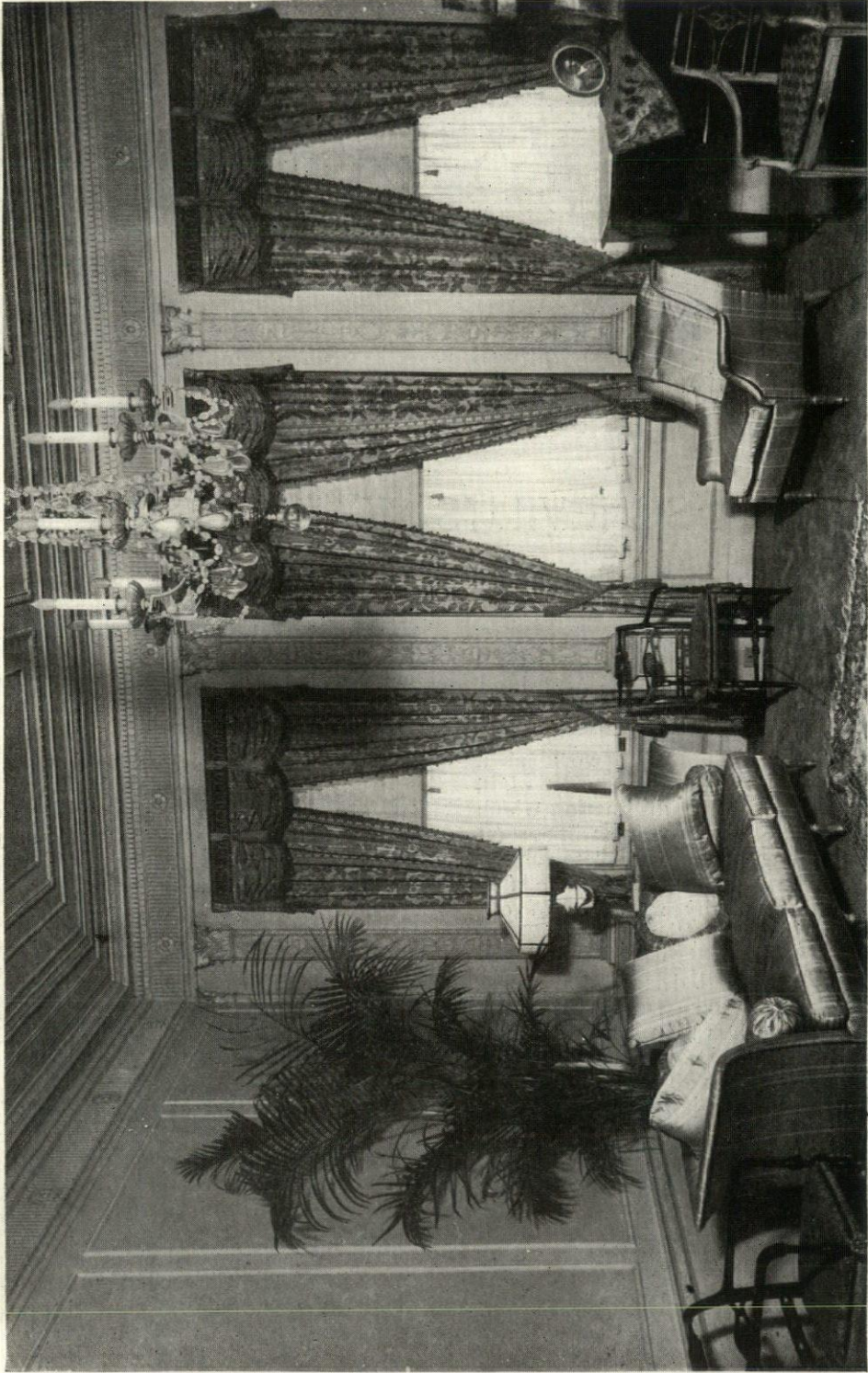
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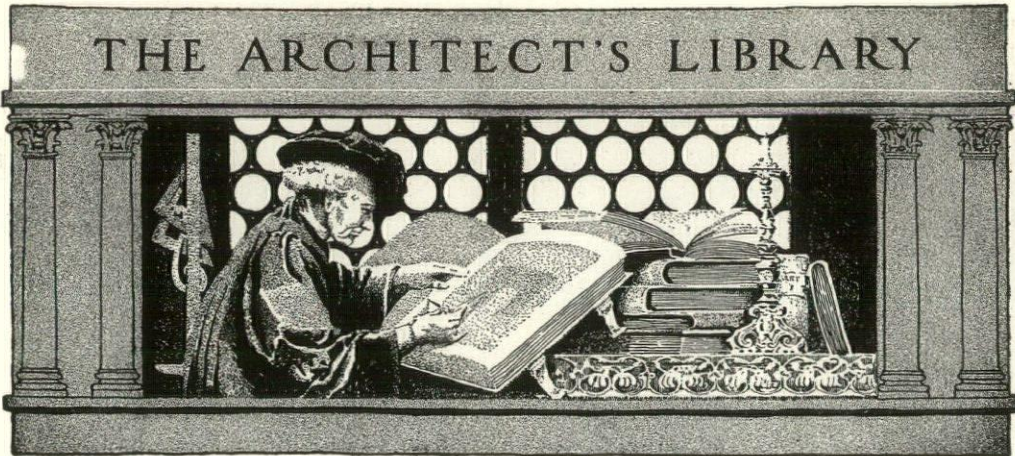
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PROF. SCHEVILL'S "KARL BITTER"

By PETER B. WIGHT

WHEN the great buildings of the World's Columbian Exposition, Chicago, were approaching completion in 1893, Karl Bitter first became known to the architectural world as a man not only of great technical skill, but endowed with an imagination which enabled him to cover the most important of the buildings with a complete scheme of architectural sculpture in full collaboration and sympathy with one of our greatest architects, Richard M. Hunt. No description of this work is now possible, for it was all destroyed with the building, of which it was the most important part, in less than a year after its creation. It lingers only as a fleeting vision in the minds of those who were privileged to see it; days of careful study would hardly have sufficed to enable one to follow the steps in the allegory which was presented on the four sides and on all the rising stages of the Administration Building. The only attempt to describe it in the biography just issued by Ferdinand Schevill* is the following

*Karl Bitter. A Biography, by Ferdinand Schevill. 4to, pp. 68, pl. 41. The University of Chicago Press. \$2 net. Weight 2 lbs., 6 oz. Issued under the auspices of the National Sculpture Society.

mention of its subject and purpose: ". . . The building, fairly swathed, one may say, in sculpture, constituted one of the most unified and rhythmic elements of the whole Exposition. If this was decorative sculpture, it was also more than that, as the figures were not merely ornamental, but directly functional. Doubtless it was this circumstance that drew the attention of professional observers. *Decorative* sculpture was a thing that flourished everywhere throughout the Exposition ground, but here was *architectural* sculpture, and it may be asserted that this branch of the glyptic art made nowhere a more convincing demonstration of its power than in the Administration Building. . . . The great groups, though functioning primarily as architecture, were also planned to unfold a significance of their own. They told the tale of man's progress from savagery to civilization. There, for example, was Fire Uncontrolled contrasted with a group representing Fire Controlled, and so on through the remaining elements of Water, Air and Earth. They showed thought and fancy, these various com-

positions, but the thought and fancy had their root in the exuberance of youth rather than the ordered reflection of a profound philosophy; and Bitter himself was wholly pleased when his groups, after making a brave show through a summer season, were 'scrapped' together with the other seven day wonders of the brilliant White City."

Probably I had as good opportunity as any other person to study Bitter's scheme for illustrating a wonderfully comprehensive subject, given in hundreds of groups and figures, many of them of colossal size to suit the scale of the building. I remember thinking that it would be a profitless undertaking amid the hurly-burly that constantly characterized the locality to try to decipher the meaning of the artist, but my interest was arrested by the harmony and unity of scale between all the details of architecture and of sculpture. Here was an *ensemble* such as I never before had seen, and to which there was no parallel in the examples of the work of the ablest sculptors and architects of this country displayed on the Exposition grounds. It was a pity the Administration Building could not be preserved. Happily the structure was destroyed by fire just before the house wreckers would have torn it down and possibly condemned some of its sculptural beauties to slow death in ignoble places. It was valuable—and it is worth talking about now—as demonstrating the possibility in modern design of the complete unity of architecture and sculpture.

The Administration Building, in collaboration with Richard M. Hunt, was Bitter's only work at the Columbian Exposition. It was not his first experience in architectural sculpture. He had previously modeled the bronze doors for Trinity Church, New York, which, however, were not executed until after the Fair. When the commission to design the Administration Building came to Hunt—it came from seven other architects, who had decided that he should have the best of the eight buildings which were shared between them—he consulted with Bitter about the sculpture before the design was made. Bitter had

for about two years been modeling architectural decoration for some of the very expensive private residences at New York and Newport which Hunt had designed. In fact, Hunt had "discovered" Bitter. That part of the story is admirably told by Professor Schevill; Hunt had first found him working as a journeyman modeler and carver in a marble yard which was doing some work for him. It was by Hunt that he was afterward introduced to George B. Post, through whose office he eventually received commissions for two of the pediments of the Wisconsin State Capitol Building. He was also commended to Frank Furness, of Philadelphia, who commissioned him to do all the sculpture for the Pennsylvania Railroad at its Broad Street station. Thus all his early work was done through association with architects, and the amount of it was wonderful in its extent. But this is not the place to recount it all or to repeat what Professor Schevill has so aptly said about it. It is sufficient to note that he became the leading architectural sculptor of America during the time from his first acquaintance with Hunt to his untimely death in 1915. His last work was on the model for the figure which surmounts the fountain on the Plaza at the southeast entrance to Central Park, designed by Thomas Hastings.

Bitter was well prepared for the technical work of a sculptor by his studies and experience in the city of his birth, Vienna. He was born of a bourgeois family, who were shopkeepers in that city. He obstinately refused the guidance of his parents for his future occupation, and ran away from school to study drawing, modeling and marble cutting. Yet he continued his studies in everything that might prepare him for his life as an artist. He thus became a skilled modeler and craftsman in the cutting of stone. This was interrupted only by his service in the army, which he resented by desertion after he had served one year. With practically nothing in his pocket and a pack on his back, which contained his heavy tools, he found a friend in Berlin who assisted him to go to Bremen, where he set sail on a steamer to New York..

There he landed on November 22, 1889, with his pack and tools and nothing more in his pocket than enough to enable him to pass the immigrant inspection, in the twenty-second year of his age; and he could not speak a word of English. How he got a job in a marble yard is graphically told by the author, who long knew him intimately, for he became his brother-in-law. It was only two and a half years later that he began modeling for the work on the Administration Building. He was then twenty-five years of age.

Bitter not only had to learn to speak and read English, but in course of time became a well-read scholar in history and literature, especially that of his adopted country. He was inspired by the free life of America, and patriotism became his religion. Probably few men ever lived who so rapidly experienced the life of a free and independent people.

One of the greatest compliments ever bestowed upon him was the fact that during the last years of his life the Emperor Francis Joseph performed the unusual act of pardoning him from his conviction as a deserter and made it possible for him to visit his native country and city.

The book before me contains forty-one half tone illustrations, each printed on a separate sheet, including two likenesses of the sculptor, two pen drawings, and one view of his house at Weehawken, N. J. Among the illustrations of architectural work are two of the Trinity doors; one pediment from the Pennsyl-

vania Railroad Station; two ornamental groups for Biltmore, N. C.; one statue on the Metropolitan Museum, N. Y.; part of the Dewey Arch, N. Y.; one panel from the Louisiana Purchase group on the monument at St. Louis; caryatids at First National Bank, Cleveland; one pediment for the Capitol at Madison, Wis.; and one view of Depew Fountain, Indianapolis, Ind.

Of monuments and memorials there are: One of Dr. Pepper, Philadelphia; one of the Hubbard Memorial, Montpelier, Vt.; two of the Villard Memorial, Sleepy Hollow, N. Y.; the Ogden Tablet, N. Y.; the Herron Tablet, Indianapolis; Gen. Siegel's Equestrian Statue, Riverside Drive, N. Y.; three views of Schurz Monument, Morningside Park, N. Y.; one of the Alexander Hamilton Statue, Cleveland, O.; one of Thomas Jefferson, Charlottesville, Va.; one of the Dr. Angell Memorial, Ann Arbor, Mich.; two of the Frehn Memorial, Passaic, N. J.; one of the Kasson Memorial, Utica, N. Y.; and the figure for the Plaza Fountain, New York City.

I have not dwelt upon the important events of his life and the honors that were bestowed upon him by his appointment as Director of Sculpture at the succeeding national exhibitions during his life; he was honored by his confreres by being twice chosen as President of the National Sculpture Society, which office he held at the time of his death. He will be mainly remembered from the fact that he gave architectural sculpture a name and a place in the United States.

BOOKS ON COLONIAL ARCHITECTURE

By RICHARD F. BACH

Curator, School of Architecture, Columbia University

Part VII.—Photographs

A SURVEY of the field of dealers in photographs of buildings, details and objects of the minor arts dating from Colonial times brings the information that no less than ten firms and individuals have found it profitable to handle on a large scale photographic reproductions of the art of so restricted a region as the original Revolutionary territory. Of these, four have made a distinct and highly developed specialty of Colonial architecture and its accessories. It is no small tribute to the workmanship of the Colonies that their products, architectural and otherwise, should be of a quality to foster an interest warranting so extensive a business. Of the dealers listed at the end of this brief note, only a few, as indicated by asterisks below, cater specifically to the needs of architect and student in the field. These make a specialty of obtaining the proper angle of vision, and the requisite accuracy of line and shadow, of selecting pregnant details, suggestive motives; in fact, it is fascinating at times to note the wealth of suggestion contained in a single well chosen interior, however simple, or the particular mode of posing the camera adopted in order to fix a certain conception of carved detail or of nicely proportioned mouldings. Of the others it may be said that their reproductions are of a popular character, of good quality and not lacking in historical and inspirational value, suitable for collateral study in connection with a history of literature, but not of sufficient precision to make them useful to the practitioner in designing his details. This criticism should not, however, apply to the views of entire structures, which for the study of mass composition, site, etc., are thoroughly available to the architect's purposes. In the appended list, prices and sizes as

given by the dealers themselves have been included. It should be understood that the Architectural Record can assume no responsibility as to the statements on these points printed below, the figures being given as a matter of convenience only. Under Subjects: in each case are given only those of present interest in these papers.

Dealers in Photographs of Colonial Architecture.

- *Allen, Misses Frances and Mary, Deerfield, Mass. Subjects: houses and details, general New England, but chiefly in and about Deerfield. Sizes: 4 x 5 up to 11 x 14 inches, chiefly 5 x 8 and 6½ x 8½ inches. Style: platinum prints, black or sepia, glossy prints at request. Prices: 25 cents up to \$2.75 each. Will send prints on approval for selection to architects and students of architecture. Catalog on request. Photographs of excellent quality; unmounted but on heavy paper.
- *Cousins, Frank, 335 Essex Street, Salem, Mass. Subjects: excellent material, gauged from the architect's viewpoint and covering chiefly the New England field; newer additions have been made also in the New York and Philadelphia, and the old Pennsylvania Dutch region. Well selected and carefully photographed details, woodwork, metal work, mantels, etc. Mr. Cousins himself is an authority on Salem Colonial work in particular and, with Phil Riley published *The Woodcarver of Salem*, a detailed study of William MacIntyre, which was reviewed at length in these pages in the May issue. Sizes: chiefly 8 x 10 inches. Price: \$0.50 each. No catalog.
- Elson Art Publication Company, School St., Belmont, Mass., or 2A Park St., Boston, Mass. Subjects: limited number of items in the Colonial field. Sizes: average 5 x 8 inches for prints; larger for photographs. Styles: half tones on stiff paper, may be used unmounted; photographs better mounted. Prices: from 15 cents each up to 40 cents each. Catalog on request.

- *Halliday Historic Photograph Company (C. Park Pressey), 8 Beacon St., Boston, Mass. Subjects: good collection of New England buildings, including photographic reproductions of prints antedating photography. Sizes: 5 x 7 inches up to 8 x 10 inches. Styles: platinum finish; also glossy prints; may be filed unmounted. Prices: 50 cents each. Catalog on request.
- *Northend, Mary Harrod, 12 Lynde St., Salem, Mass. Subjects: wide range of Colonial material, entire buildings, interiors, details, etc., in the New England area. Valuable for the architect and of excellent quality. Sizes: 5 x 7 inches and 8 x 10 inches. Prices: one and two dollars each. Reductions to architects and architectural students. Catalog in preparation. Will send photographs on approval for selection. Miss Northend is a well-known writer in the Colonial field; she has appeared regularly in current periodicals and has produced the following, all of which have been reviewed in this department of THE ARCHITECTURAL RECORD: *Historic Homes of New England*; *Colonial Homes and Their Furnishings*; *Remodeled Farm Houses*.
- Perry Picture Company, Malden, Mass. Subjects: large collection but only a limited number in the Colonial field. Style: cheap reproductions of negligible value to the architect, except for forming historical collections; carbons, half tones and special processes. Sizes: 5½ x 7¾ inches up to 10 x 12 inches. Prices: from one and one-half cents each up to five cents each. Catalog on request.
- University Travel Association, 11 Boyd St., Newton, Mass. Subjects: very limited number in Colonial field. Sizes: 4 x 6 inches. Styles: half tone, stiff paper; may be filed unmounted. Good for historical collections, but not sufficiently distinct for drafting table use. Prices: one cent each. Catalogs sent on receipt of five cents.
- U. P. C. Book Company (American Architect), 243 West 39th Street, New York City. Subjects: general views and details; also furniture and some minor arts; also measured drawings. Sizes: 8 x 12 inches and some slightly smaller. Styles: half tone and zinc line; unmounted.

PORTER'S "LOMBARD ARCHITECTURE"

By A. D. F. HAMLIN

THE publication by the Yale University Press of Volumes I and III of A. Kingsley Porter's *Lombard Architecture* completes a work of which the two earlier volumes, noticed in the Architectural Record for May, foreshadowed the signal importance. As thus completed, Mr. Porter's treatise constitutes the most notable contribution thus far made by American scholarship to the archeology of art, and perhaps the most important addition to the literature of medieval architecture made anywhere since Viollet-le-Duc produced his *Dictionnaire raisonné de l'architecture française*. It certainly is unrivaled in its own field. This is not to disparage the splendid pioneer work of De Dartein and the compendious and learned volumes of Rivoira; but Mr. Porter has both cleared the foundations laid by them and their predecessors of certain errors and misconceptions revealed by his own later and more exact investigations, and built upon those foundations an imposing

structure of his own, more comprehensive, more detailed and more thorough than anything that has gone before, using in the structure the most carefully selected materials, thoroughly tested at every point.

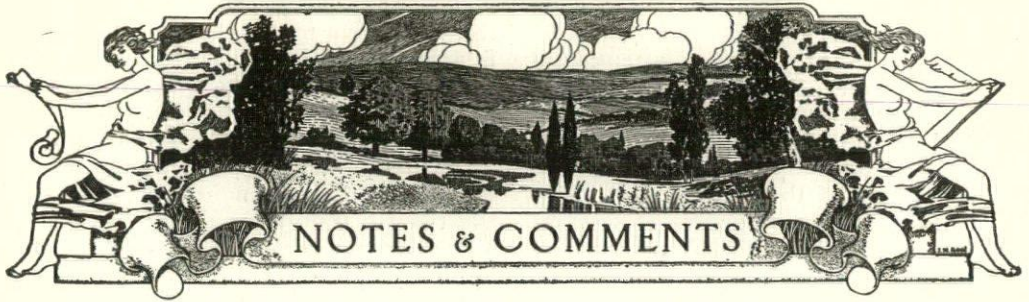
The plan of the work was explained in the May Architectural Record. Of the new Volume III it is not necessary to speak in detail, as it is constructed on the same plan as Volume II, noticed in May. It treats of 134 Lombard monuments in towns whose names come alphabetically from Mizzole to Volterra, inclusive. Modena, Novara, Parma, Pavia, Piacenza and Verona are some of the most important centres among these; but there are included also a number of places and monuments little known even to scholars and not at all to tourists, in which Mr. Porter has discovered facts and features of capital importance for the history of Lombard development; such, for instance, as Sannazaro Sesia, where occur fragments of what he be-

lieves to be the earliest of all medieval groin-ribbed vaults.

In Volume I the author attempts a synthesis of the facts and developments revealed by the investigations so minutely detailed in the 1,256 pages of Volumes II and III, and copiously illustrated in the 244 plates of the portfolio—Volume IV. In some eighty chapters or sections grouped in four "Parts" (Structure, Ornament, Accessory Arts, Iconography), subdivided into Books, he discusses a multitude of topics, such as the Master Builders, compound piers, transverse arches, vaulting, roofs and campaniles, ornament, capitals, carving, sculpture, painting, and the like. Nothing escapes his careful study; the extent of his reading and the minuteness of his observation are alike extraordinary; and to attempt any valid criticism of his conclusions would necessitate, in most cases at least, long and minute study and personal investigation of the monuments. One may, of course, contend that he disposes too easily of the common assumption that the *magistri comacini* were really an organized society hailing from Como; and that his suggestion that *comacini* is a corruption of *collegini* is more ingenious than convincing. One may pick an occasional flaw in his reasoning, as in that relating to the final abandonment of ribbed groin vaulting and the return to the domical groin vault without diagonal ribs. It is doubtless a slip of the pen that allows to one double-bay of a six-part vault only seven instead of nine ribs (three transverse, four longitudinal and two diagonal ribs), as against the eleven ribs of the corresponding two bays of oblong vaulting; but these are minor matters, of little or no importance in comparison with the vast amount of precise and detailed information in the

volume. The inferiority of the work of the tenth century to that of the eighth is asserted, against the usual belief that the eighth marked the lowest level of medieval architecture; we are told that there were few campaniles before 1000 A. D.; that the earliest pointed arches were not due to Cistercian influence; that in the twelfth century vaulting was generally given up in favor of timber roofs, although previously it had been the scarcity of timber that gave rise to ribbed vaulting, and the change is attributed to the collapse of many vaults, owing to inadequate abutment and overloading; and a hundred other facts of the greatest interest are set forth, always with the *documents à l'appui*. This topical treatment breaks up, of course, the historical sequence of the study, and the one feature we miss is a final summing up, in concise form, of the entire onward progress of Lombard architecture from the Carolingian to the Gothic period. To the architect doubtless the most interesting chapters will be those of Part IV, on Iconography, which present the Mirror of Nature, the Mirror of Science, the Mirror of Morals, and the Mirror of History; showing how the legends and superstitions and strange imaginings and interpretations of Life, Nature and God, of the North Italian medieval mind, are reflected in carved and painted scenes and symbols in these crumbling but fascinating monuments of Lombardy.

Porter's *Lombard Architecture* is not a work for the entertainment of one's slipper-hours before the open fire in the library. It is a work of reference, a huge repository of erudite research, the astonishing product of less than ten years' work by a man still in his early thirties, and an indispensable foundation for all future study and discussion of its subject.



**Henry
Vaughan—
An
Appreciation.**

In the passing away of Henry Vaughan a great silent force has gone out of American architecture. A man who said nothing, but did much. Of his seventy-two years of life thirty-six were spent in America. Always busy, but never rushed, the casual observer may wonder why more of his work is not better known. But, true artist that he was, he cared little whether it was known or not, so long as it was well done, and he was as conscientious and painstaking in designing a hundred-dollar gravestone to go in a country churchyard as in the design of a city church which would be seen by all.

His work was always his own—as little as possible was entrusted to draughtsmen; even many of the full-size details were drawn by his own hands.

That he did not identify himself with the architectural societies of which he was a member was not due to a lack of interest in the welfare of the profession nor to any unsociability upon his part, but to the love of his own work and the knowledge of the fact that a man can only do a certain amount no matter how hard and steadily he may work.

Mr. Vaughan was, as the great majority of the profession know, an Englishman by birth, a student of Sir Gilbert Scott and for some years head draughtsman in the office of Messrs. Bodley and Garner. He came to America in 1881, and can be said to have been the real interpreter of Gothic architecture in America. To be sure, Upjohn, Renwick, Haight and Ware had been trying to do Gothic work, but Gothic architecture had never been a living reality in this country until Henry Vaughan began his work, which may have been equaled, but will never be surpassed. To make the assertion that his influence and the inspiration given by his work have made pos-

sible the very high class of Gothic work done by his contemporaries is not making too great a claim for him.

To give a list of the work of Mr. Vaughan would be impossible, as during his entire career he was steadily employed, aside from the work of designing of buildings, in the designing of altars, screens, choir stalls, memorial tablets, communion services, altar crosses and candlesticks, which were scattered all over the country, to say nothing of a great number of gravestones which are in many parts of New England. His most important works were: St. Paul's School Chapel, Concord; Chapel for Groton School, Groton, Mass.; Christ Church, New Haven, Conn.; Chapel and Parish House, Church of the Incarnation, New York; Church of the Mediator, King's Bridge, New York City; Church of the Redeemer, Chestnut Hills, Mass.; Stone Memorial Chapel, Western Reserve University, Cleveland, Ohio; the Potter, Huntington and Bowdoin Chapels, in the Cathedral of St. John the Divine, New York, and the Cathedral of St. Alban at Washington, D. C., now in process of construction; also a number of school and college buildings and some residential work.

No tribute to Henry Vaughan the man and the artist would be complete without a word on Henry Vaughan the man of God. He was a Christian and a churchman of the truest and best type, devoid of cant and hypocrisy, who walked humbly with his God and delighted in doing good. His charities were always done quietly and without publicity, never letting his left hand know what his right hand did. He was one of the gentlest and kindest of natures, loved all the lesser creatures, condemned hunting because it took life, and at one time had all the sparrows in Pemberton Square, where he had his offices, coming to his office to be fed.

Such was Henry Vaughan—man, artist and Christian.

DAVID B. EMERSON.

Philadelphia House Architecture.

Philadelphia stands preeminent in American house architecture. In fact, we may begin to ask the question whether Philadelphia architecture is not the most vital art develop-

ment in this country today. While discerning spirits have searched feverishly in music, in painting, and in other arts, minutely examining the work of each new individual in the hope of discovering some evidences of a rising native school, in the Pennsylvania city a group of architects, working sincerely and without ostentation, have come far along the road towards the cherished goal.

The more one studies the Philadelphia school the more attributes does one find in it of an enduring success. Principally, it suffers less than any other from that overwrought individualism which is the burden of modern art. In Philadelphia, our strongest impression is somehow that the work of the community as a whole is greater than that of any individual; whereas in New York, with all the excellent work accomplished there, we do not have this feeling with anything like the same distinctness—there architecture appears as the unrelated work of individuals, many of them men of exceptional ability. Nor is this difference between the two cities due to lack of men of strong individuality in Philadelphia, for, as we all know, the latter city has furnished her full quota among the brilliant leaders of the profession.

To test the truth of her architectural excellence one need only motor through the suburbs of Philadelphia. There one will be astonished at the rare unity of architectural effect of nearly all the houses, small as well as large, grounds as well as houses; and one will note that they harmonize remarkably, appearing as parts of a whole community, similar to those communities we are wont to admire in England. The small houses compare well with the large ones, and the works of less known architects stand up well beside their more prominent fellows. Suburbs elsewhere in this country are, the best of them, a jumble of houses of all styles and degrees of excellence. Nor is there anything imitative about all this. Philadelphia suburbs have the open aspect of neighborliness, the expansive porches and large sun-welcoming windows, the cheerful touches of white painted wood that indicate the American temperament—all

in contrast to the walled privacy, the more sombre colors and the toy-like scale which are essentially Britannic. It is true that there is some English influence in Philadelphia architecture. This is not strange when one considers that Philadelphia has remained Anglo-Saxon and that many of her architects have English leanings. Mr. Frank Miles Day received some of his early training in London offices, and Mr. Eyre's sympathy with English work, especially in interiors, is well known. These overseas influences do not, however, in the least weaken the American character of Ardmore, of Rosemont, of Haverford, for they follow, either literally or in spirit, early American architecture, Georgian or Colonial, of which splendid models are found in the Philadelphia countryside, and which has come down to them in an almost unbroken tradition to the present day.

To discover the secret of the Philadelphia school we should know more of Philadelphia itself. If its architecture is superior to that of other American cities, it is because Philadelphia civilization is in some respects superior and is certainly more clearly defined than the civilization of other cities. An old community, it is in a district of great industrial resources and rich farm lands, where the ideal of fine homes and comfortable living has been cherished for generations without interruption. New England, with her harsh climate and barren soil, with her Puritan ancestry, turned more to intellectual and literary traditions; while Philadelphia, to whom nature has appeared in a softer mood, has preferred the cultivation of urbanity, of manners, of the art of living in its more material phases. The Quaker City instinctively perceived the fallacy of "plain living and high thinking." In this cult of the home in Philadelphia nothing has been neglected. Nowhere is good cooking so well appreciated as there. Even the strict Quakers of two generations ago could not resist the delights of dining and those of their more worldly neighbors still living will tell you with amusement that people liked to visit the homes of the Friends, since the best tables in Philadelphia were to be found in them.

One might multiply these incidents indefinitely. They point to an existence of a community art—that is, an instinctive appreciation of an art product and a demand for such, on the part of those termed "clients," who in the course of several generations have succeeded in arriving at such unanimity of art-opinion that it stamps

itself more or less strongly on the work of individual artists. As a proof of the strength of her tradition, Philadelphia was never engulfed in Victorianism as were nearly all other English-speaking communities. While elsewhere brownstone horrors were built, Philadelphia still clung to the simplest, post-"Colonial" type of house, and even in the seventies lined her streets with those severely plain three-story, flat-roofed brick houses of small panes, of white marble lintels and sills, and white marble steps that housewives caused to be scrubbed so industriously. Monotonous and uninspiring they were, but they were in good taste and scale and they served to keep the chain of heritage from breaking.

It is as if Philadelphia, while the rest of the world stumbled in the mud of nineteenth century confusion, had at least the grit to stick to her own. If she was somewhat bewildered and had lost her impulse, at least she would not rot away.

The contemporary twentieth century work is far superior to its mid-Victorian predecessors in the esthetic virtues, yet it retains the same honest directness which at times points to that inevitableness that is the eternal in art. Though firm in tradition, it carries no burden of formulae nor of bookishness. Free and supple in expressing conditions, it allows plenty of play to the individual and to the vivacity of

modern Americanism. This is a fourth excellence to be added to the other three, of community expression, strong tradition, and honesty.

Perhaps these conditions explain an odd fact, which is, that Philadelphia architects may occasionally make mistakes of scale or proportion without somehow much impairing their work. What they do is apt to have a character and rightness that is innate and which is too superior to be harmed by a few errors. A striking proof of this is to be found "somewhere in New Jersey," where in a small town two buildings similar in size and purpose stand near together on the same street. One is the work of a well-known New York firm; the other of Philadelphia architects. The New Yorker's building is faultless, in fine scale, exquisitely drawn and detailed. The Philadelphian's building is not so "knowing" in its details; on a drawing it looks commonplace, even slightly clumsy, and the interior has three slightly different scales in the large entrance hall and main stairs. Yet, seen in place, the honors all go to the latter. It is splendid in character, in surety of design, in color, and in that unconscious good breeding that affords more than anything else supreme good style. The New York work is fine architecture; the Philadelphia one is fine art.

JOHN TAYLOR BOYD, JR.



COVER—Water Color by Jack Manley Rosé

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