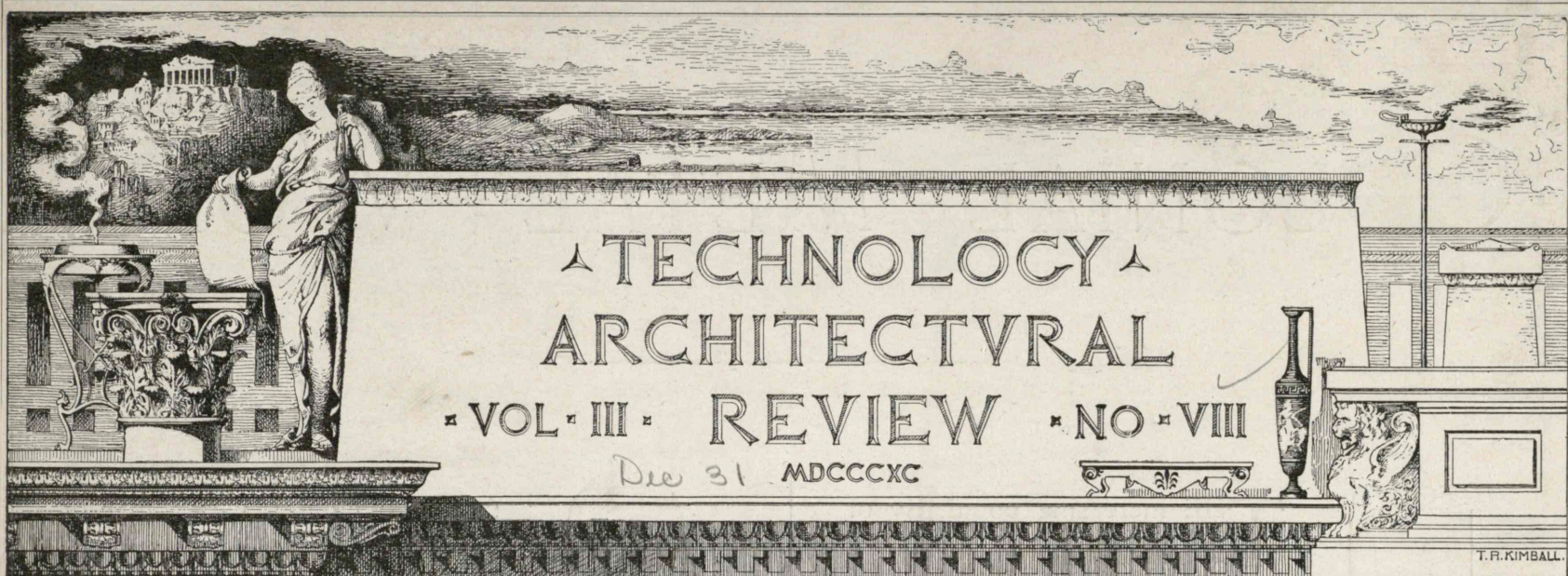


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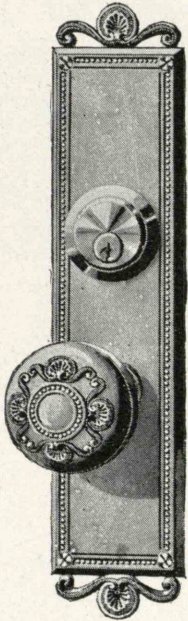
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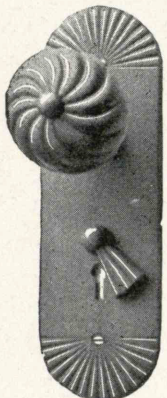
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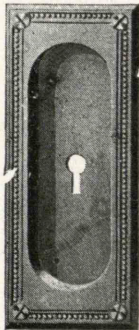
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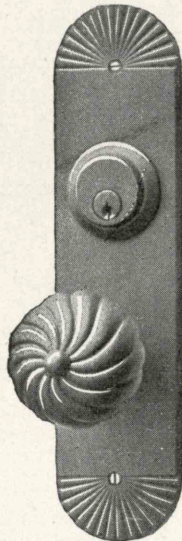
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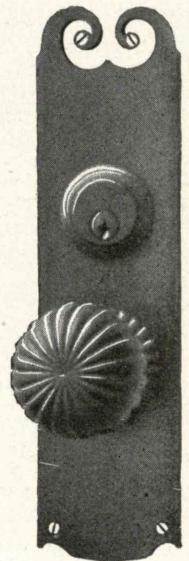
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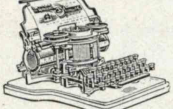
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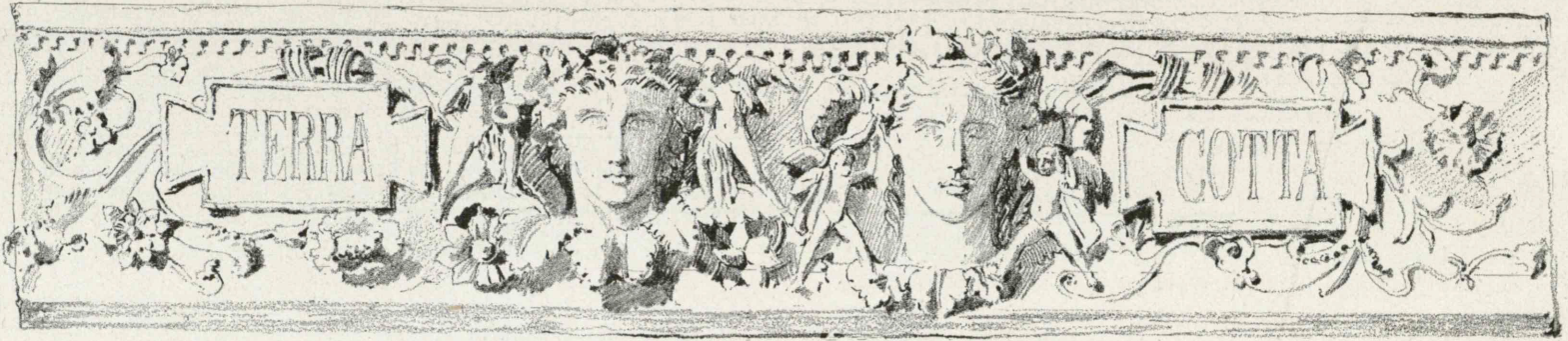
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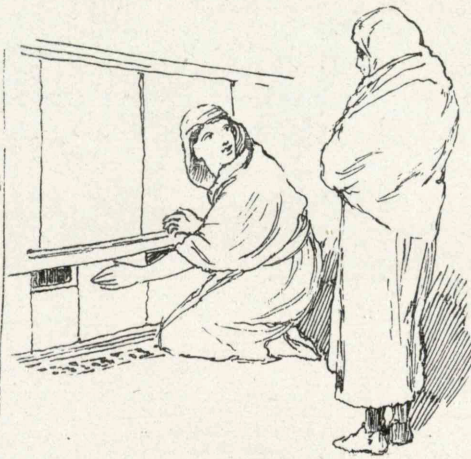


THE armies of Belisarius used similar missiles to those of the Romans and Carthaginians, but the buildings of that new Rome which was growing upon the shores of the Golden Horn, of that Byzantium whose statues were said to outnumber its people, were being developed in a new and brilliant architecture different alike from that of Greece or Rome. As in Rome, the walls were built of brick, which were clothed formerly by slabs of marble, but now by mosaics surging up the walls and over the domes. At the bases of the domes windows gave light to the halls below, and in these windows were pierced screens worked or carved to elaborate patterns. Though these were often of marble, at times they were made of terra-cotta, the perforations holding glass of brilliant colors. The Oriental windows of the mosques were of similar designs, but



made of two sheets of sawn wood, between which, at the piercings, pieces of brilliant glass were placed. The Byzantine terra-cotta windows had the glass inserted in the

clay before baking, or else fastened with cement. Besides these windows there were terra-cotta screens or balustrades of the peculiar pointed acanthus woven into interlaces. The roofs were of course tiled as before, and now vitreous glazes begin to appear on the tiles, green, and purple, and black, and white, so that some of the domes were of the colors of the feathers of a partridge-wing, or of the breast of a pigeon. In the mosaics terra-cotta was very little used, glass forming the principal material. Occasionally a very small piece would be found forming a red spot in a design, but in such a case porphyry was much more apt to be used, or brilliant



carnelian. The statues, however, which still retained a great deal of the polychromy of the Greeks, were still, at times, cast in terra-cotta, and the little statuettes, such as those of earlier date from Tanagra, which were used as household Lares or Penates, or at times as ornaments merely, were all of terra-cotta. These were colored exquisitely, and beautifully modelled. There were also terra-cotta dolls for the children, more durable than the lead ones which the little Pompeian children left scattered in the atriums; and some of them were jointed very much like the porcelain and china dolls of to-day. Their clothes were modelled upon them, however, and colored crudely, red seeming

to have been the favorite color of the small Byzantines. As for utensils, they only differ in their forms from those of centuries before, terra-cotta still remaining the usual material for all vases and urns, bottles, etc. There are a few actor's masks remaining, but terra-cotta was usually too heavy a material for these, and those existing were probably signs of the mask-maker's craft.



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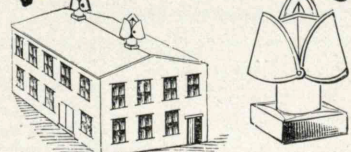
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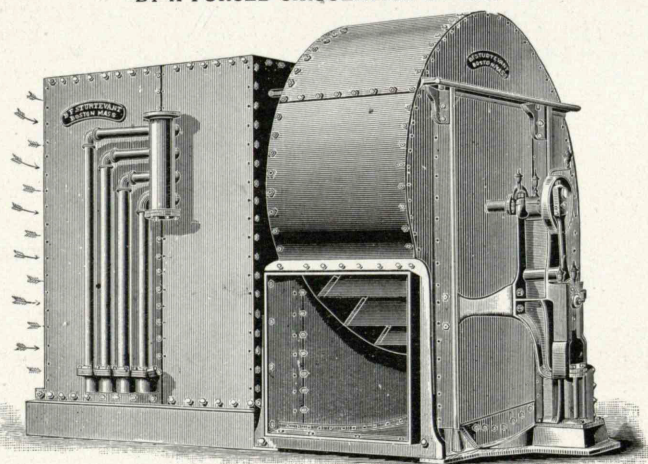
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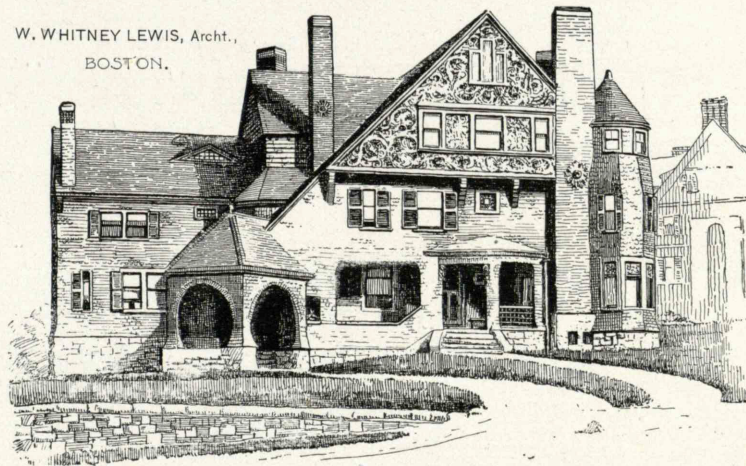
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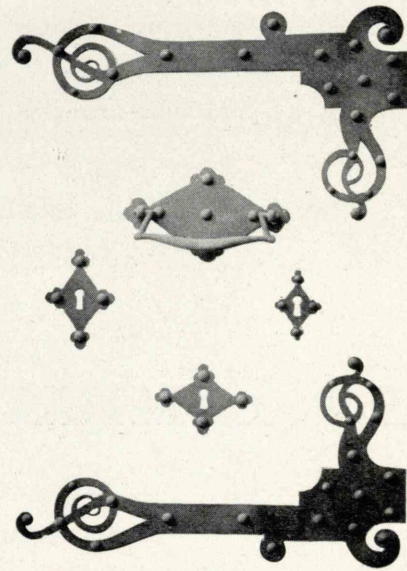
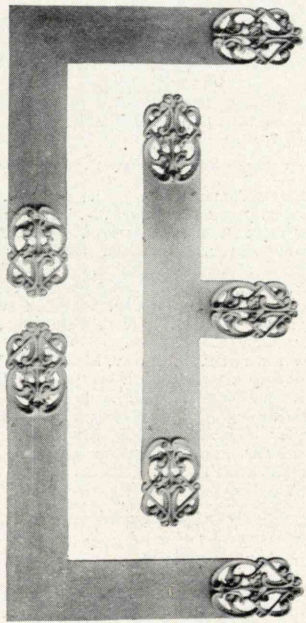
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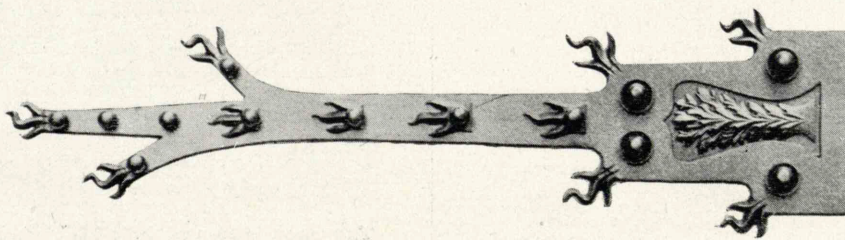
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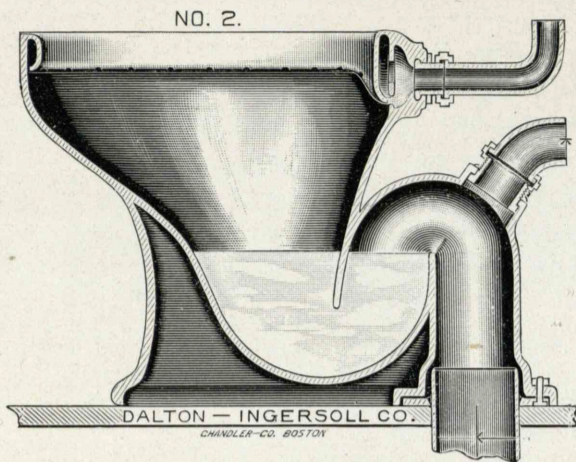
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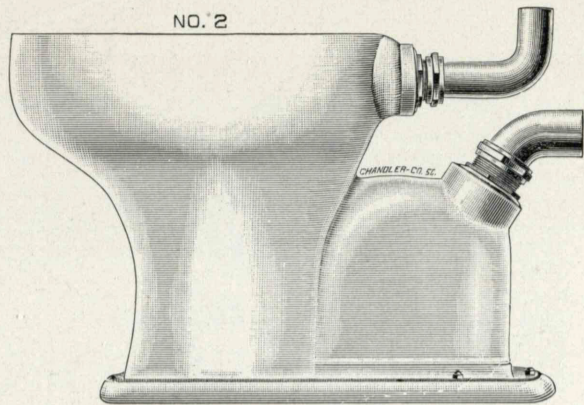
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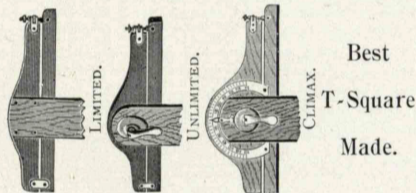
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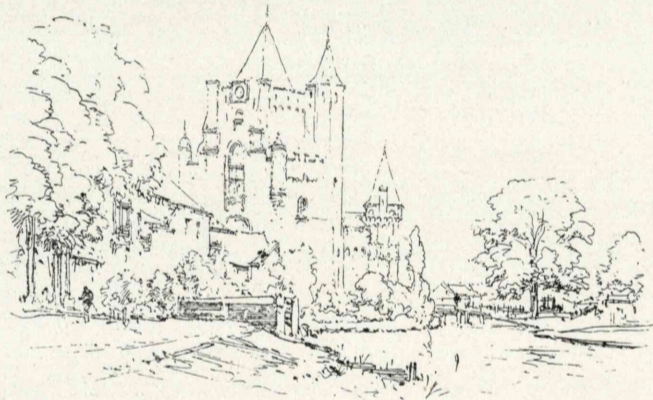
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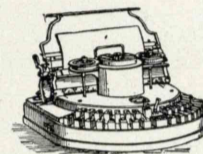
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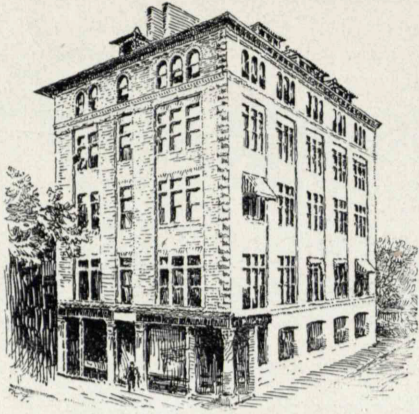
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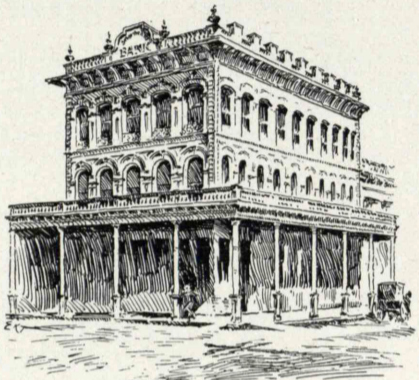
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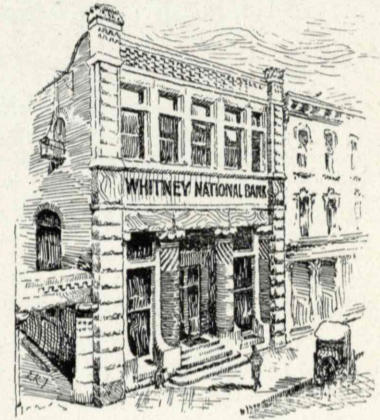
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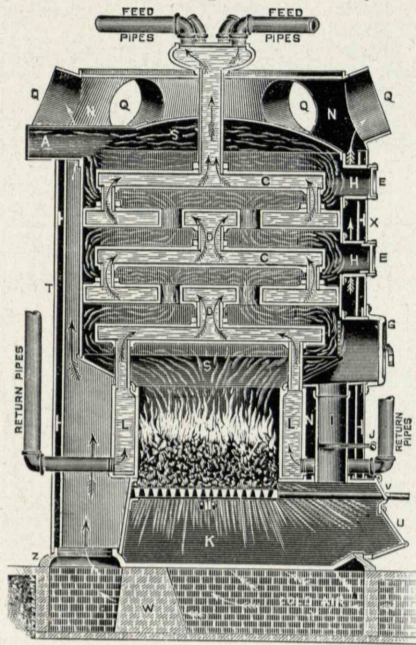
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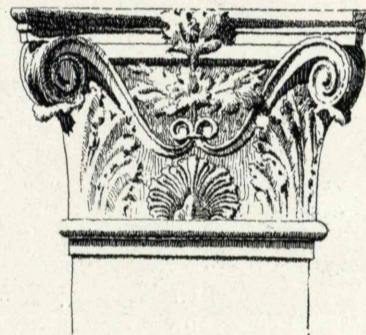
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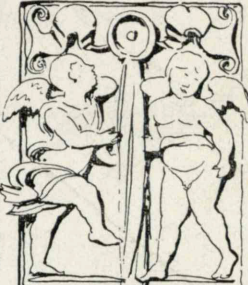
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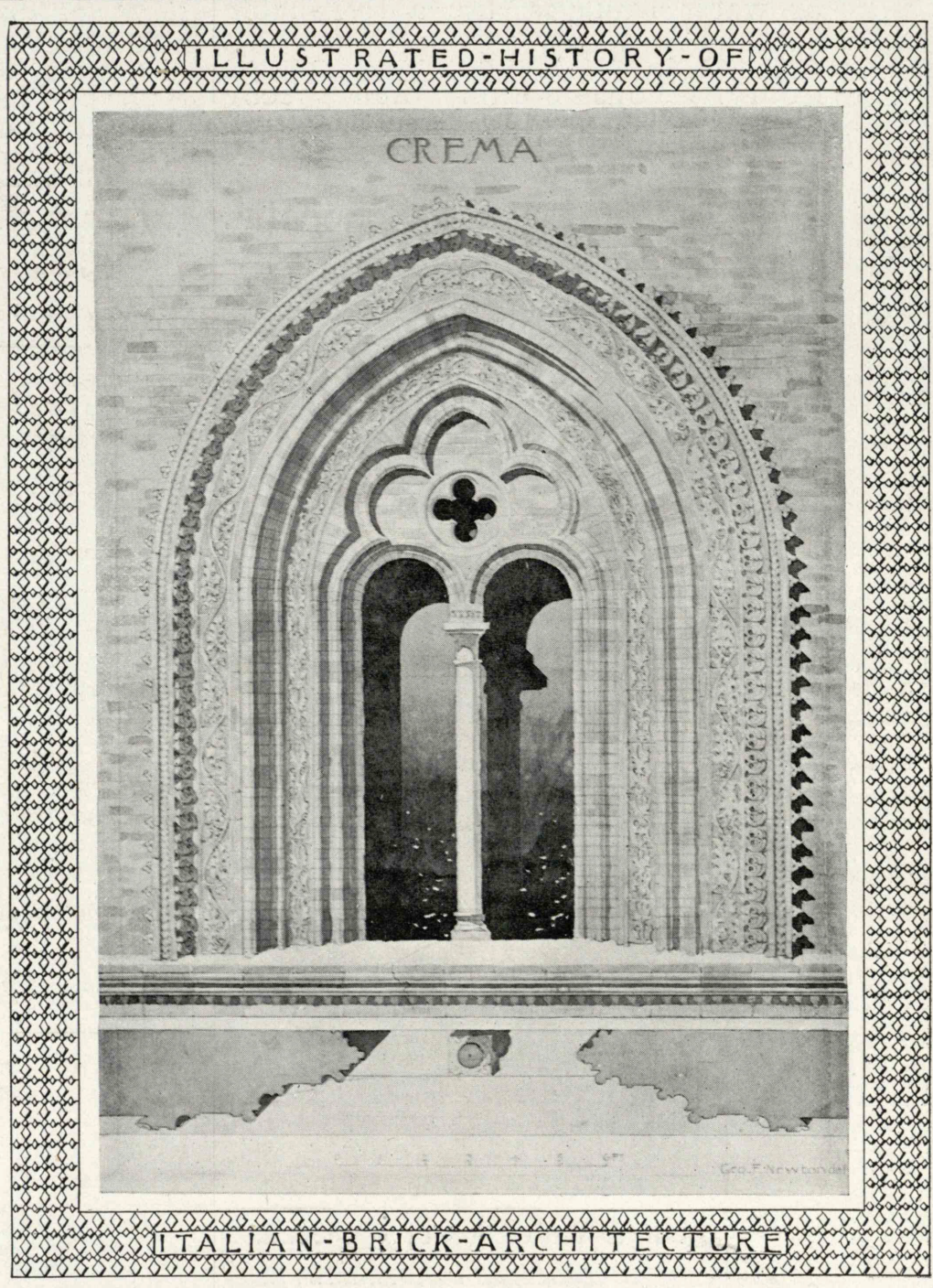
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Geo. F. Hewton, Deset. Or.

# TECHNOLOGY ARCHITECTURAL REVIEW.

DEPARTMENT OF ARCHITECTURE,  
**Massachusetts Institute of Technology.**

VOL. III.

BOSTON, DECEMBER 31, 1890.

No. 8.

## PUBLISHERS' DEPARTMENT.

HENRY D. BATES.      THOMAS R. KIMBALL.      IRVING T. GUILD.  
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With the present number the third volume of the TECHNOLOGY ARCHITECTURAL REVIEW is finished, and in place of volume four will be published the first volume of what is practically a new paper. It will be called THE ARCHITECTURAL REVIEW, and under a new and able editorial management it will be characterized by a much broader policy than has been possible in the limited field occupied by the present publication. Coincident with dropping from the title the word connecting the paper with the Massachusetts Institute of Technology, the regular publication of mentioned designs in the school competitions will be discontinued, and hereafter only a few plates during the year will be devoted to school work, and these to designs of exceptional merit only. In place of the school work omitted, there will be published sketches, designs, and working drawings of actual work, sketches and measured drawings of foreign work, and restorations, the intention being to give greater interest and value to the matter than in the past. The material for publication will be carefully chosen, and will, as far as possible, be academic in character. It will be confined largely to works of magnitude.

The reading matter will be divided into two departments: the first of these will consist of essays and articles from architects, artists, and laymen interested in architectural work, and very often these will be illustrated by blocks in the text or by full-sized plates; the second department will be devoted to a leading editorial in each number, followed by briefer editorial comments, reviews of books and articles, foreign correspondence, and a regular review of modern work as shown by the plates of the leading architectural journals. This last feature is practically a new departure. Its object is to call attention to designs and articles of special merit, to criticise briefly the salient virtues and defects of published designs, to point out the general tendencies

in the architecture of different countries, and so form a running criticism of contemporary architecture.

THE ARCHITECTURAL REVIEW will not be devoted to architectural news: that field is already well filled. It will rather combine the characteristics of the magazine and of the critical review, and as far as possible the matter will be original. Its editorial department will be entirely critical in its nature. From its leader to its last commenting note, its object will be the criticism of architecture. That it will arouse antagonism is expected; that its readers will take exceptions to the opinions expressed is equally expected: but it is hoped they will give it credit for sincerity and independence.

In make up, the REVIEW will be the same as formerly, but the number of plates and the quantity of reading matter will be largely increased. The high quality of plate work, for which the present REVIEW has acquired a reputation, will be fully maintained in the new paper. In the typography of its letter-press there will be an improvement.

The subscription price will be five dollars a year. All present subscribers wishing their subscriptions *discontinued* are requested to notify the publishers at once.

## SAN MINIATO AL MONTE.

To every one sojourning in Florence is ever to be seen, in the midst of its pines and cypresses, San Miniato, crowning the hill to the east. Let us go up there to-day, for not only shall we find some memorable views, but a monument of architecture that is notable, since it has remained unspoiled in its essential qualities since it was built in the year 1017.

There are two ways to San Miniato, — one mediæval, one eighteenth century; and it is rather interesting to try them both, for the sake of the contrast. From the Porta San Miniato, the old paved ascent rises rapidly, a straight, enormous stairway, five hundred feet long, with stations and crucifixes here and there, and on the right a solemn row of cypress-trees, tall and black, between whose shady bars one catches fair glimpses of distant hills and white villas. Straight ahead at the top, among the black trees, is the church of San Salvatore; and looking back as we ascend, Florence expands beneath us, and the blue hills rise higher and higher beyond. But if you would rather go up the other way, you will find few crucifixes enough. Porta San Nicolo is a grand fragment of old Florence, and close at its base the ascent begins. Fine gravelled walks and imposing balustrades and seats and inlaid pavements. Then sharper curves among

very pleasant vines and bushes, and breathless you reach the showy but rather impressive Piazza Michelangelo, where the old mediæval way also leaves you. The view is superb; all Florence close beneath, and the yellow Arno flowing through its midst. At sunset it is very fine; but unless you have months to spend here, give your time rather to Bello Squardo and Fiesole and San Miniato and Monte Oliveto. So, if you have your breath, we will continue. The road is most picturesque now, winding and steep, with wonderful glimpses all around, and of the church high above. Then the path comes into the open; a few more curves and you enter the ruined gate of the old fortress that forms the great terrace where San Miniato is enthroned. In front of the church, attention is drawn two ways,—to the sleepy Florence in the valley below, basking in the sun, the fleeting shadows drifting down in blue spaces from the gray mountains and floating slowly along, checkering the bright city with waving shadow; then also to the façade of the church, which is very singular and very beautiful, pure eleventh-century Greek, not Byzantine, and with scarcely a touch of Roman influence, and not a trace of Saracen. Pure Greek, then, is San Miniato, just as Greek as the Erechtheum, but Greek of the decadence and of the last period, showing the weakness that had come upon the Hellenes, but showing also even now the existence of much of the purity and delicacy and calmness of old Athens. Life has come to be something very different now under Christianity, and so the simplicity and justice and reserve of pure Doric Greek has given place to a sensitive action and feeling almost nervous sometimes. There is only one other example of this curious and intensely interesting style in Florence,—the Baptistry; and if these two buildings are not by the same man, they show a very remarkable unity in the style,—another memory of the old Greek art. This façade is very hard to describe. It is very simple in general structure, very quiet in its lines. At the bottom an arcade of five semicircular arches on slender columns attached to the wall. Three of the spaces of the arcade contain simple doorways with wide architraves; the other two, panels of precious marble. Above the cornice of this arcade rises the clerestory, an arcade of three spans, flat, fluted pilasters supporting a very curious entablature, with a singular architrave and no frieze. In the central compartment is a window of most perfect proportion, and above it a mosaic. Crowning all is a stilted pediment of rich panels of inlaid marble. Indeed, the whole front is of inlaid stone, dark green and white. One of the most notable things in the design is the ease with which the builders have adapted their style to the changed requirements. The degraded Roman Renaissance was forced by its own poverty of idea to copy literally the designs of a very different age, and so from St. Peter's down to the Boston Post Office, there is wanting the first and basic requirement of good architecture,—organic and logical truth; and so the fact remains that San Miniato, which is quite unlike any building in Greece, is yet purely Greek in spirit and execution, while Girard College, for example, is distinctively American. There is always much discussion as to how classic architecture may be adapted to modern wants. The Greek builders of the tenth and eleventh centuries solved that question. They knew that the round arch belonged to them if they wanted it, and that they might construct an octagonal building of three stories of green and white marble, and that still their work would be pure Greek. Straight lines, lintels, and a pediment do not compose Hellenic architecture, but perfect propriety, justice, perfection of proportion, delicacy of detail, dominant beauty, and, above all, purity.

But we have lingered outside long enough; let us go within, to escape the dangerous proximity of a lecture. Most impressive still, despite the barbarous restorations that have painted the roof

in vivid colors and sheathed the columns in glassy coatings of some kind of vitreous plaster, painted to imitate marble. A long basilica, wide and low, divided into three sections by tall clustered shafts and arches crossing the nave, each bay being again divided above into three arches supporting a high clerestory. At the end rises the old choir and chancel, one of the most interesting remnants of the Greek Church, the arrangement in vogue before Christianity was divided by the first unfortunate schism, and the misguided Oriental provinces separated themselves from the centre of unity. This chancel is raised high above the floor of the nave by a deep crypt, to which one descends by steps the breadth of the nave, the stairs to the upper chancel terminating the aisles. The effect is superb. Under the three arches that support the front gallery of the chancel, one looks far away into the shadowy mystery of the vaulted crypt, where swinging lamps are burning, and a vague light wavers in from narrow windows. Above is the magnificent pile of the chancel front. First a wide gallery with marble parapet, then higher a glorious screen of colored marble, fretted into intricate and exquisite design, every inch carved and inlaid, the light and shadow playing delicately here and there in wonderful confusion. Above this the pulpit, like the screen, only more beautiful, supported on slender shafts. Behind is the concentration of arches and shafts and windows in the mysterious circle of the apse, dark and shadowy, with here and there a flush of salmon light through the slabs of translucent marble that fill the windows; and high above, in the vault, glows the great mosaic of Christ, and the Blessed Virgin, and San Miniato. There is a calmness and simplicity, a nobility of conception, a refinement of feeling in this church that is very remarkable. After San Marco and Pisa, it is surely the most beautiful church in Italy, or must have been before its restoration. Standing in its wide nave, on the wonderful pavement, and looking into the shadow of the great apse, one gains an altogether new idea of the Greek mind, and sometimes it becomes hard to look on this eleventh-century art as an example of art decadence. The Greek instinct for mass and composition, which no other people ever had in such measure, remains still, and it seems very clear that here was fundamentally a true and organic style, perfect in basic structure, lacking only the color of the Byzantines, and the poetic feeling for detail of the Middle Ages. Had Italy gone on from this to the perfection of her architecture two centuries later, instead of having discarded it utterly and taken instead the barbarous, ungainly, and unmanageable Gothic of the Lombards, the result would have been the most glorious architectural history in the world. But only Venice did this, and that for a few years alone, and so we are reduced to San Marco as the single type of entirely logical and perfect architecture, combining the forms of three great races of men.

This is the first true art that came into Italy, for that of Rome was simply imposing through size and mass. If you would see the art of this century, you have but to step without the church and look around. The entire hill has been turned into a cemetery, and in place of green turf and low mounds, with flowers and trees, is a blazing, ghastly pavement of black and white marble memorial slabs, monuments, and statues and mausoleums rising among them. To describe the horror of these monstrosities is impossible. Only here can one obtain an idea of the utter corruption and degradation that have come over the heart of Italy. There is nothing that I know of in the world which is so bitterly and offensively insolent and vain in its assumption of an art that it does not possess as is this Italian burying-ground on San Miniato. Callousness to natural beauty, childish delight in the most trivial qualities, and a vanity and ostentation frank and self-confessed: it is a fair and just expression of the artistic spirit of Italy; and to this people are intrusted the noblest works of art

and architecture in the world, with the result we see in Venice, Pisa, and every city which boasts a treasure of art. From San Miniato to San Miniato's Hill—a fearful fall; and nowhere in all Italy is seen more clearly this fall of a great people than in this same Florence. Venice, indeed, has suffered bitterly, but not in the same measure, for the evil restorations were stopped at last, though only after the north and south fronts of San Marco had been destroyed, and the Fondamenta dei Turchi as well. Siena is almost unscathed, and Palermo, but Florence has almost lost her charm. The pictures remain, and the glorious history can never be blotted out, but beyond this there is comparatively little left. Florence is becoming Parisianized. As Paris destroyed her ancient walls, so Florence obliterates her own, building in their stead fine wide yellow boulevards, and now remain only detached fragments, here and there, of the great walls, every stone or brick in which could have numbered some memorable deed. On one side of the city is indeed a fragment of old wall, rugged and red, and covered with vines. The strip of green turf just outside the walls, between them and the road, shadowed by frequent trees, is or was the old cemetery of the Jews, refused last domicile within the gates among the Christians who could scarcely get along without their thrifty offices in life, but whose sense of religious duty forced them to give them exile when their material usefulness was over. And somehow, and with a lack of feeling for public needs and of appreciation for the advantages of progressive improvement, these obstructionist Jews object seriously to having the home of their dead changed from its soft and quiet greenness, full of repose and peace, to a nice concreted boulevard with pleasant gas lamps and steam tramways. There is something repugnant to their superstitious minds in the idea of having gas mains and sewers laid straight through the dust of their fathers, and in their ignorance they fail to see that Florence simply *must* have a boulevard all around, so that its tourist guests and its own poor may dash dustily around in their carriages or crawl dirtily around in their rags. However, superstition will not long remain a bar to civilization, and soon the citizens will complete their grand boulevard. Then they will build an elevated railway in front of the Palazzo Vecchio, and put a lift in Giotto's Tower.

RALPH ADAMS CRAM.

## THESIS WORK.

PLATES XXXV.—XXXVII.

### DESIGN FOR A PALACE FOR DECORATIVE ARTS.

J. MCA. VANCE, 1891.

In taking up the study of this design the first thing considered was the three principal divisions.

1. The Museum with its divisions and subdivisions.
2. The Library and its requirements.
3. The lecture halls, professors' rooms, laboratories, etc.

In laying out the plan, it was so arranged that each division would be complete in itself, with all its halls, lecture and attendant rooms, and would form a distinct portion of the structure, but at the same time be conveniently and broadly connected, and bind in with the other portions and make one harmonious and pleasing mass.

The portions were so grouped that each division faced and had an entrance upon a large central court-yard, bound in front by a wide colonnade connecting the museums. The Library is placed at the end of the court, and separated from it by a large and well-lighted vestibule, in which are placed the stairs leading

to the second story, containing the picture galleries, librarian and committee rooms. In the rear of the Library is a large vestibule, a court open to the roof, around which the three principal lecture halls are grouped, the main one being placed in the centre, and subordinate ones to the right and left. This division, besides being widely connected with the front, has a large separate entrance centrally located and opening upon an open square in the rear; at the right and left of this square are the gardens. Around and binding in the whole plan is a broad avenue, at the corners of which are placed exedras, statuary, and fountains.

### A PALAIS DE JUSTICE.

BY H. J. CARLSON, 1891.

This building is intended as a court of justice for the city of Paris. The plan is consequently studied for the needs of that particular government.

Entering the building, we find that the central feature of a large dome is placed at the crossing of the principal axes. From this dome the main corridors open up; to the right and left into the superior courts, and straight ahead leading into the smaller court-rooms. These are arranged on either side of the corridor, with open light wells between. Each court-room has a complete suite of judge, jury, lawyer, client, and toilet rooms. These are arranged in two stories, with a staircase for each suite.

Connecting these court-rooms, in the rear, is a private passage for the use of attorneys; while prisoners are taken up from the cells below by the stairways in each suite.

The same accommodations are made for the superior courts, while the outside of these wings is devoted to the use of attorneys as offices.

The main staircases are placed, half concealed, in the corner towers, as they are for the use of the inhabitants of the building; while elevators are provided for the visitors to reach the gallery floor. This gallery runs around the entire corridor system at the arch spring level, and opens into the visitors' galleries of the various court-rooms. At the same time, these galleries offer space for the exhibition of statues, busts, and paintings. They are divided by arched openings into square apartments with low, flat domes, and pendentives. These ceilings are patterned in gold and white mosaic.

In the two rear wings, half apart from the main corridors, but within easy access from the private ones, are the civil and criminal reference libraries, one on either side of a great open court.

At the entrance to each one are rooms for the librarians, coat and cloak rooms, with toilet-rooms in the basement reached by the corner staircases.

The libraries are arranged in the alcove system, with table and seats in each compartment. These divisions are made according to the various subjects. Those used most often are placed for greater convenience around the large reading-room.

As for the materials, the walls of the corridors are of yellow Numidian marble with Siena columns, pilasters, and entablatures. Any monotony of color is broken by the insertion of panels in various other marbles. The floors are of mosaic in the main corridors, while everywhere else they are of marble, patterned in proportion to the importance of the room. The barrel vaults of the corridors are of light stone with ornaments picked out in gold. The main entrance doors are panelled and sculptured.

The court-rooms have columns of statuary marble, with walls of light stone, ornamented in bas-relief, and affording ample opportunity for memorials of the various judges in the niches and panels. The ceilings are of richly colored mosaic.

The basement story under the superior courts and main front corridor is used for the various administrative officers with their corps of assistants.

The prisoners enter at the extreme ends of wings, and are conducted through a private passage into the cell-rooms under the various lower court-rooms; while the great open courts between the libraries and the superior courts are used for the open-air exercise of the prisoners.

The rooms under the library wings are used for bookbinding, printer, pamphlet storage, safety deposit vaults, and the toilet-rooms for this portion of the building.

While the thought of this design is the working out of a practical problem in all its details, still the more particular aim has been to make it a "study in proportion," and to express by suitable exterior lines the various importances of the interior divisions.

First, by the large dome as the centralizing feature, with the public corridors expressed by great open arches on either hand, in contrast to the smaller openings and more quiet treatment of the office wings. Separating these two opposites, sturdily stand the staircase towers, while the sentinel line of dormers lights the corridors through the barrel vault. In short, the end has been to show the severity of the law by its stateliness and its beauty in perfection.

#### A DESIGN FOR A RAILWAY TERMINUS.

BY AMBROSE WALKER, 1891.

This problem was given in the Rotch Travelling Scholarship examination for the year 1885.

It is a terminus for a large road or several roads, such as the Grand Central Station in New York City. Besides the station proper, there is called for a hotel for the accommodation of travellers. A site has been chosen similar to that of the Charles River basin in Boston. The station is located on the side farthest from the city, and is approached by a bridge, such as the Harvard Bridge.

For the comfort of the guests, the hotels have been placed a short distance away, and in such a manner as to make the whole scheme monumental. The hotels are connected with the station by an arcade, for the protection of guests. Running parallel to the station are two freight-houses, one for incoming and the other for outgoing freight. Each one is situated on a street connecting with the boulevard. There is a stone embankment running along the river, and on a level with the bridge and square. From this, by steps, can be reached a roadway or quay below, where small boats may land passengers. Along the embankment runs a wide boulevard, off which the gates from the square lead.

Passengers leaving the city are driven up to the main entrance where they alight; the baggage is then carried around through the arch to the baggage-rooms, up to which the carriages can drive directly. Inward baggage is delivered at the baggage-rooms on the other side. Off the main hall, through which all pass, open the waiting-rooms, café, etc., while the offices of the railroad officials on the floors above are reached by the stairs or elevators.

The train-house is, as the plan indicates, divided, that half on the right being for outward, and that on the left for inward passengers.

The freight-houses are not to be used for storage, but are simply long sheds in which to load and unload freight.

## A STUDY OF DECORATION.

(Continued from Vol. III., No. 7.)

### PLATE XXXVIII.

Renaissance art, originating in Italy and reaching its highest development there, passed from the hands of the Italians west into Spain and north to Germany, France, and finally England. In each country the new idea stimulated the artist's best exertions. Each in turn had a period of classic revivalism which deserved respect at least. In Spain, as has been mentioned, the decline was rapid; over-sumptuousness very soon caused a perfectly vulgar taste. In Germany, Gothic had a very strong hold upon the affections of the people, their love of sentiment prevented an immediate acceptance of classic formalities, and though the antagonism of the contests of the Reformation to the ecclesiastical art of the Church led them to seek in pagan forms the expression of their new departure, and thus gave the Renaissance even a religious *raison d'être*, it never became indigenous in Germany, and even now is merely a classic costume under which the German romanticism is always lurking. It is always a little difficult for the Teutonic mind to clothe itself in Latin expressions. In France, on the contrary, the Renaissance was perfectly at home, and was adopted with avidity and very successfully adapted. It did not appear full fledged, but crept in little by little, changing first the proportions of a cornice, introducing modillions amongst ball-flowers and dentils in Gothic string-courses, changing the flamboyant arches to round arches, and the grouped shafts to flat pilasters. The earlier style, the Francis I., is characterized, amongst other things, by the use of thin flat panelled pilasters, with diamond-shaped or circular panels at the ends or in the centres of the pilasters. Much of the earlier Gothic freedom is manifest in this style, and though naturalistic foliage had become conventionalized again, it still retains a certain grace and charm, a certain playfulness of line, that more nearly allies it to Gothic stems than to classic masses. Armorial bearings are constantly used, as in all mediæval work, and in the kings' palaces, as at Blois, the salamander, hedgehog, and initials of Francis I. and of Diane du Poitiers are made rich centres of ornament in the cornices, friezes, and panellings. The proportion of mouldings to surfaces is also more Gothic than classic, the caps above the pilasters in the chateaux fire-places being heavy and many moulded. The mouldings themselves are kept to simple planes, forsaking to a great extent the sudden forward thrust of the cornice facia above the frieze. Shells appear in the cornices and as units of ornament, probably suggested by the pilgrim shells of the crusaders. Especially graceful are the chateau dormers, which rise in long gables of straight pitch or flamboyant corners, and are flanked as if by heraldic supporters by turned and carved baluster-like finials, which are evidently classic relations of the rich crocketed Gothic finials of the previous century. These graceful turned forms also appear in the panels, at times upright, and at times as pendants. The decoration of interiors at this period was rich in tone, but comparatively subdued in color, the walls when unhung with tapestry being toned with deep dull red or quiet gray-green or blues, with occasional and regularly disposed fleur-de-lis or rampant lions or other symbols in gold; this class of decoration having much in common with the Gothic wall coloring, which had in its turn descended from the broad tones and masses of the Byzantine hangings. There were, it is true, rich brocades of gorgeous coloring, but they were the exception and not the rule, and the coloring of the Francis I. style was rather sombre, having not entirely shaken off the asceticism of mediævalism. Viollet-le Duc's restoration of the chapels of Notre Dame of Paris, with the

symbol of each saint emblazoned upon plain grounds confined in strong borders, greatly resembles in coloring the walls and ceilings of Blois, Chambord, and the chateaux of the Loire. The walls had a marked perpendicular treatment, and the ceilings, which were divided by beams spaced at short distances on centres in long narrow panels, had these panels, and the soffits of the beams as well, decorated with occasional knots of ornament alternating with panel forms. There began to appear, in the midst of the heaviness of coloring, suggestions that more subtle color was being sought, touches of delicate pink, of soft fawn colors, and more than all, a number of exquisite grays, which the French have always so well known how to use. Yet the whole style is so attractive that it is difficult to imagine how it was possible in so short a time as a century for it to be vulgarized and debased into the heavy, monstrous, and foolish collection of colors and forms known as the Louis Quatorze. That the Renaissance should become florid and debased was to be expected the moment that motives of ornament were used for the lines and masses alone and without any other purpose, no attempt at accenting form or even of symbolism or reminiscence; and there are numerous Italian masters, such as the Caracci and Serlio, who were sufficiently insane in their designs; while the rich romanticism of the German made the Renaissance used by Durer and Beham almost grotesque, there is nothing elsewhere to compare with the atrocities of such men as Du Cerceau. The history of the styles of the Louis is very easily and simply summed up. Beginning with the heavy, vulgar banalities of the Louis Quatorze, with a set of motives gathered from the rubbish of every preceding style, and augmented by every form that could be conceived by a diseased imagination, the following styles of Louis Quinze and Louis Seize endeavored and, strangely enough, succeeded in refining and tempering the mass of incongruous material of the Louis Quatorze. It was an Augean task, and after all, a comparatively thankless one, for the same amount of fineness of feeling and of touch, of sense of color and of line, applied to a sane style would have produced work equal to that of the Greeks. As for the characteristics of the styles of the Louis, they consist principally of adaptations of all the previous classic motives, combined indiscriminately. Pre-eminent are the rocks and shells, the *roc* and *coquille*, from which the general term of rococo for these debased styles is derived, next exaggerated cartouches. The cartouche was originally a field for some specially significant title, motive, or inscription; it was, in fact a sort of guard of honor about an important thing. Amongst the Egyptians the name of the king or queen was enclosed by a surrounding line, forming a cartouche; with the Greek a simple panel was used in the same way; while amongst the Romans a bronze plate was fastened to the walls. In the early Renaissance in Italy the mediæval fashion of emblazoning upon shields made them take the place of the cartouche form, and they, especially in Tuscany, had their outlines considerably broken and curved. These shield forms develop or rather change into forms with very varied outlines, but which for some time are symmetrical on a central axis, the outlines being cut into scrolls, cusps, etc.; but even these are too formal to suit the designers of the styles of the Louis, who abhor a central axis, and make dissymmetrical forms which they border with a delicate series of contrasting convex and concave lines. The cartouches or medallions are made the centres of panels, and are placed on the perpendicular and horizontal axes of panels and at the corners. In relation to the corners it can almost be said that the frank, right-angled corner is unknown in the styles of the Louis. Each corner is either knotted with ornament or slurred over by a concave or a convex curve. The panelling upon the walls is usually perpendicular in tendency, though occasionally there are horizontal series contrasted with

the perpendicular lines. There are never, however, horizontal schemes of decoration. It can be said of these designs that no line or set of lines attempts or attains its object simply, but always in circumlocutory manner, so that segmental curves are rare. All the curves become subtle, though at first they are vulgar enough, and it is very seldom that a curve is used without its contrasting opposite being in close juxtaposition. The radial schemes when used are confined to series of very slightly radiating lines, with never a straight starting axis defined. With the rocks and shells are all sorts of uncouth forms which can scarcely be defined, and of which the value consists solely in the contrasts of lines alone, and a great profusion of natural forms, especially flowers in garlands, ribbons, baskets, fruit and figures. The only conventionalism displayed in these consists in simplifying the gradations of color, and in the distribution and combinations of the masses; but with gay, frivolous styles such as these, this is amply sufficient. In the earlier examples, clouds of carved wood or of *papier-maché* with starry firmaments and angelic contortionists are frequent. Perhaps the Italian work is directly responsible for the phase through the pronouncedly sensational touch of the Jesuits, and the clever facility of Tiepolo; but after all, the end of the seventeenth and the early part of the eighteenth century were characterized by a general paresis of art and morals, so that little can be expected of decorative work of the period. As for the coloring, it was in marked contrast to the sombre, rich coloring of mediævalism; everything was gay and bright, and almost flippant. The tints—for they were tints and not colors—were so similar to those upon the exquisite little stuccoed figurines of Tanagra that it seems impossible that the coloring of the Greeks should not have been known by the French designers. Delicate shades of pink and green and blue and gray filled the panels and picked out the flutings and flowers. In the Louis Quatorze a great deal of gold is used crudely in large masses; but in the other styles this becomes less, until finally only delicate lines of mouldings are touched with it. The ground of all the work is white, and the result is that these styles are at first luxurious and finally festive in character, and are styles that have to be lived up to, and not fitted for the every-day occupation of life. Mirrors play quite an important part in the styles of the Louis, and are cut to fit the panels in all sorts of uncouth forms, and have garlands, ribbons, cupids, and butterflies deliberately painted across their surface, to incorporate them with the remainder of the work. Chintz, silks, and wall papers of these styles are most delicate, and indeed the designs are fitted better to such materials than they are to the architectural forms. Silver is occasionally used in the place of gold, but this is by no means as satisfactory and tarnishes readily. In the early part of the eighteenth century merchants to the far East brought back Chinese and Persian stuffs, which started emulation amongst the French designers, and added new elements of confusion to the already unrecognizable classic styles. A period of mandarins, pagodas, concave roofs, and general uncouthness alternated with the pomegranate and palm-leaf patterns, and it was attempted to assimilate all into the Louis Quinze style. It would seem that the "Terror" appeared in art before it did in the national polity. This particular Oriental fad was, however, short-lived, and certainly did not influence the work of more than two decades. The Louis Seize style ceased abruptly with the French Revolution, and for a period of some eight or nine years, France was somewhat too busy to pay much attention to art; but with the rise of the Empire, the really princely patronage of Napoleon, and the general desire to imitate the magnificence of the Romans, there came for the period of his lifetime what was really the nearest approach to a pure classic revival of the last five centuries. Costume, manners, and art attempted classicism, and, as far as art was concerned, architecture and

decoration seem to have decidedly been successful. Such men as Percier and Fontaine with a great number of collaborators, set a stamp of refinement upon general taste. Whatever they did was distinguished and simple in its ensemble. This new Empire of the French attempted and, to a considerable extent, succeeded in creating monumental and dignified and refined pieces of work. The results are at times cold and formal, but the general air of intelligence is always present. The frivolity, the orgie of forms of the styles of the Louis was absolutely forsaken, and the Empire style as exemplified in the interiors, the bronzes and furniture of the early part of the nineteenth century, is full of delicacy, feeling for subtlety of line, and for simplicity of masses. It is a great pity that it could not withstand the vulgarities which appeared with the return of the Bourbons.

Germany, meantime, was by no means backward in art, but her art has always been imitative, and not always appreciative of the best in the things that it has imitated. Its pre-eminent characteristic, however, is a certain romantic quality that flowers gloriously in all free forms, and is crushed and dies amid the conventions of classic art. For this reason Gothic art is much superior to classic in German work and small art; the art of the crafts, of gold and of silver, of glass and ceramics, is infinitely superior to the grander arts of architecture. German iron work is delightful, full of vigor, freedom of fancy, and skill of workmanship. Glassware is only excelled by that of Venice, and ceramics are peculiarly rich in their contrasts of form and color. These crafts have always flourished in Germany, and produce as good work to-day as ever, but the classicism of architecture which set in so strongly under Frederick the Great seems absolutely alien to the sentiment of the nation, and is in most cases either dully formal or extremely grotesque. Decorative figure work is apt to be over-melodramatic, and color contrasts are often too staccato and forced. Occasionally, such men as Semper or Hansen raise the standard of classic work by their exact archeology to a height worthy of all admiration, and it can be said that the German classic work of to-day is better than that of the past. Still, the Gothic and ecclesiastical work of the thirteenth and fourteenth centuries surpasses it in its feeling of spontaneity and sympathy with its surroundings.

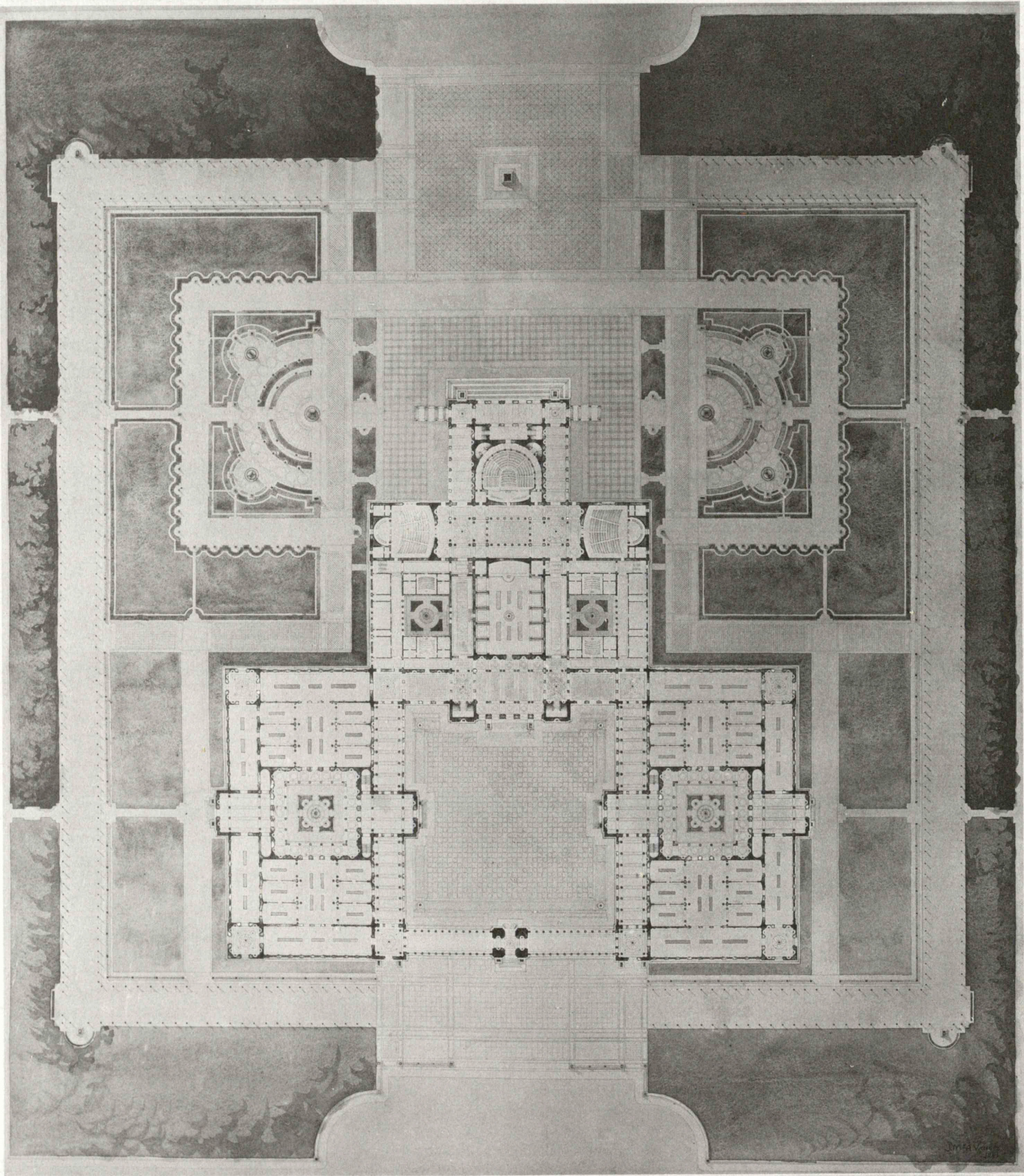
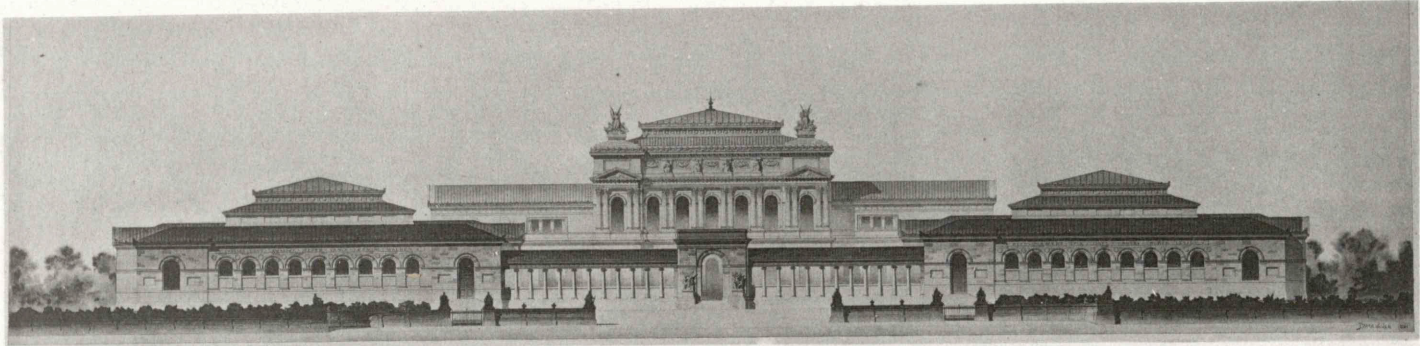
At the time of Francis I. in France, the Tudors in England were gradually flattening the flamboyant arches to a low and comparatively uninteresting form which was henceforth to be known as the Tudor arch, and were cutting their wall surfaces into series of narrow perpendicular panels, headed also by a low arch and surrounded by a universal moulding. Design had become merely a matter of panel arrangements, the panels flaring upon the groined vaultings (these also had flattened), of Tudor arches and Tudor roses. Gothic had come to this, its freedom gone, ideas lacking, a formalism and paucity of imagination having taken the place of the spontaneity of Gothic carving and design. It was really a progressive step to the free classic of the Elizabethan period from the bound Gothic of the Tudor. The Elizabethan art is unique in its way. It has nothing that is exactly similar to it in any other country. There is, perhaps, a suggestion of some of the detail in Portuguese carving, — a suggestion which, in the intimate relations of England and Portugal during the reign of Mary, might have easily occurred. There is as distinct a recipe for the production of Elizabethan design as for Tudor. A return to broad panels, disuse of all Gothic arches and cusps, revival of round-arched forms, classic mouldings, but heavy and with the facias suppressed and with the tori and cavettos exaggerated, and the decoration of panels by the peculiar gig-sawed forms consisting of scrolls emanating from squares, diamonds, and circles, and connected with each other by straight bars, and pinned at salient points by circular or diamond-headed wooden disks,

The carved mouldings were heavy and richly cut with elaborated eggs and leaves, roll mouldings, etc. The hangings seem to have been in most cases imported from Flemish and Italian looms, and were rich, heavy, and deep in color, rich reds and greens shot with gold being frequently used. By the time of the Stuarts, Renaissance art was fully domesticated in England; but it had been received full fledged from Italy, and was not the pure type but the rococo. The debased ornament, however, does not seem to have especially appealed to the English taste, and the result is seen in a series of buildings devoid of any ornament except that of over-accented parts of construction, and vermiculated stone work, heavy, dull, and without the picturesqueness which alone excuses the solecisms of contemporary art on the Continent. The country houses of England, which are unequalled, maintained a certain independence, and retained the high wainscoting, the simple panelling, and much of the dignified character of the Elizabethan style. England's real Renaissance was due to one man, who got his inspiration from a long sojourn in Italy. Sir Christopher Wren had a taste more refined than that of his time, and wherever he has left his mark, there is to be found a work of great imaginative character, clothed in an absolutely correct architectural and decorative garment, without a single original minor motive, but with great originality of composition, proportion, and mass. To his pupils and imitators is due what remains of value of eighteenth-century work in England,—work that gradually became so formal, so commonplace, that it led to the Gothic revival in the present century, and work of which the incubus is so overwhelming that it seems wellnigh impossible to shake it off and produce a really fine piece of classic work in the present day. From comparing English and German work, both in Gothic and classic design, it would seem that the Teutonic race dealt better with its subjects when it was left free and unbound by orders, rules, and intellectual refinements; while the Latins, or the other hand, develop a monumental idea with great facility. There is a type of English work in the American provinces, the so-called Colonial work, which, while distinctly traceable to English prototypes, such as the houses at Leamington, and to English copy-books of the pupils of Wren, was yet more refined than any other English Renaissance work. It is entirely white work, sometimes picked out in gold, and is peculiarly ingenious in the development of decorative mouldings in classic entablatures. Being interior work, and mostly devoted to mantels, it is much smaller and finer than other work; the mouldings have long, thin projections and many concave forms, and the dentils, beads and fillets, and garlanded friezes are many and interesting in design. It is a simple style, well handled, and deserves mention.

This takes us to the present century; a century which, from the frequency of books, of photographs, and of travel itself, brings all art to our doors; a century of which the first half was characterized by an almost universal lack of artistic merit, and by a perfect era of bad taste, as might have been expected when the Third Estate began to enjoy its heritage, but which is ending with a universal desire, at least, for attainment. We are suffering from an embarrassment of riches, the material is too great for us to assimilate, we can only choose the best of it for suggestion. Whatever we do must be done, not from precedent, but so that it may not offend conditions; not from styles, but so that it may not break laws of good taste, and those laws are simple, extremely simple, and can be summed up very much in the same terms as the laws of good conversation. Say what is to be said in the fewest terms, let the subject-matter be interesting, let its expression be direct and to the point, let all other subjects be forgotten till the one in hand is disposed of. So may our decorative conversations bear at least a satisfactory fruit.

C. HOWARD WALKER.

[Concluded.]

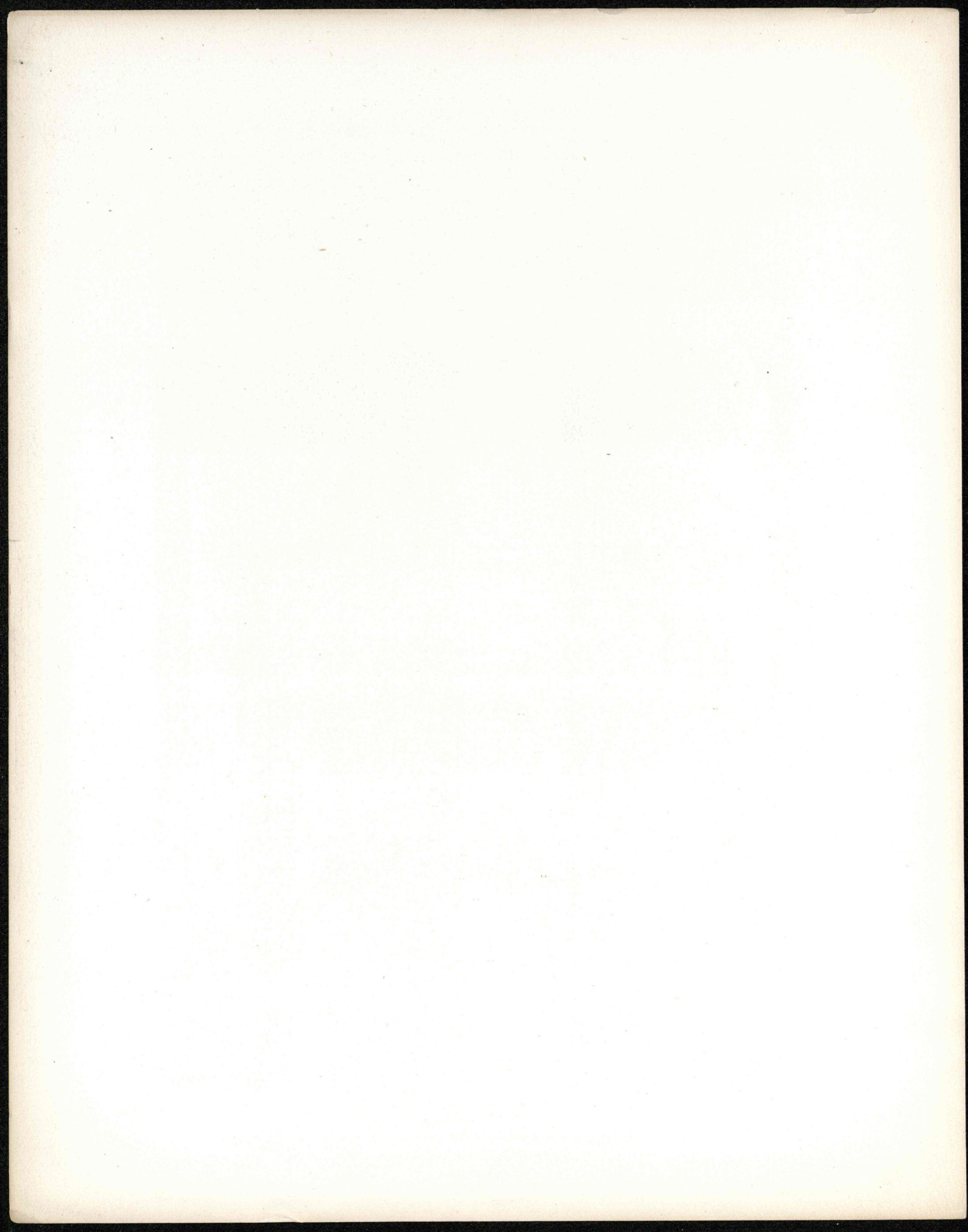


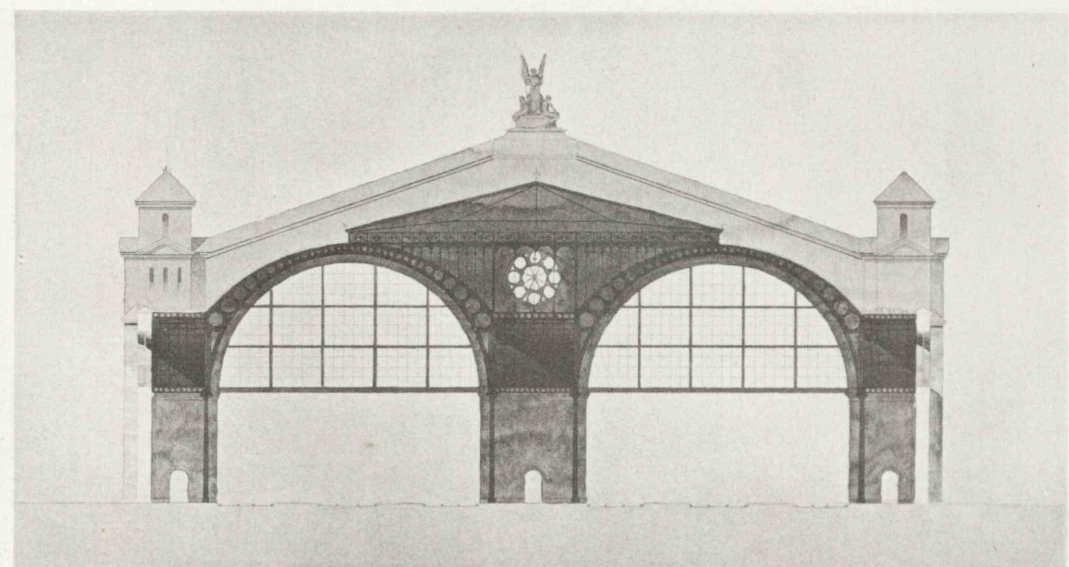
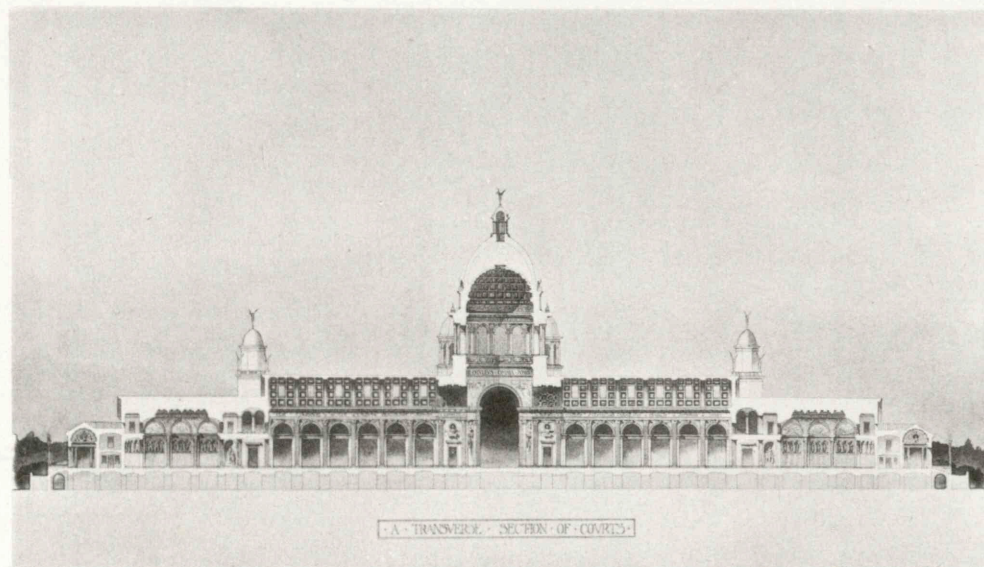
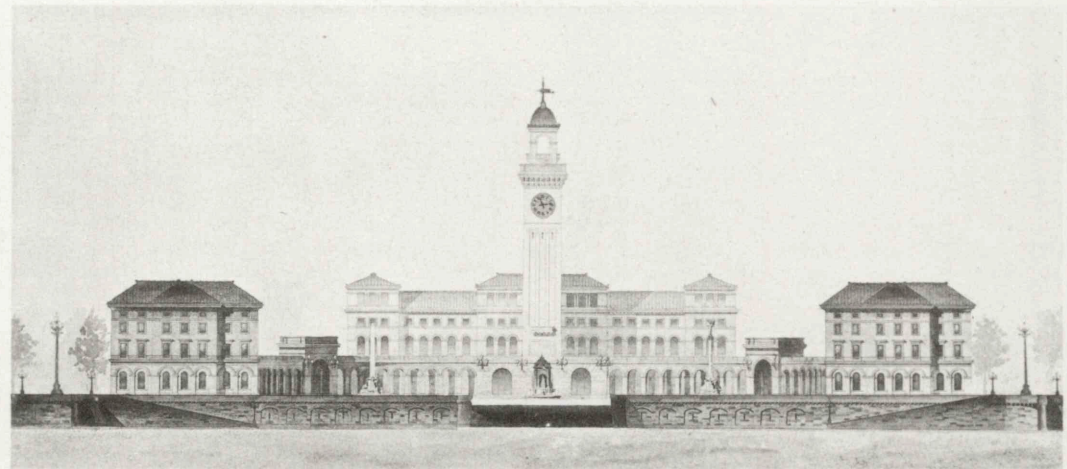
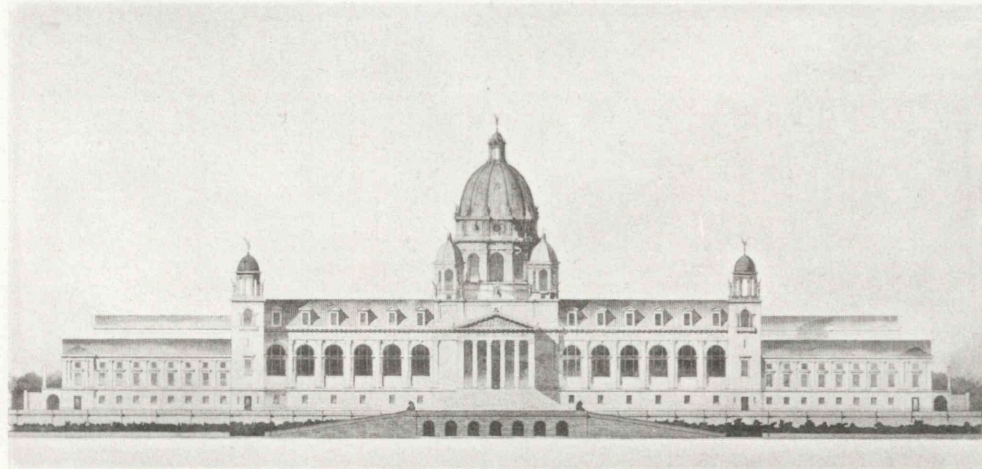
THESIS WORK.

DEPARTMENT OF ARCHITECTURE, MASSACHUSETTS INSTITUTE OF TECHNOLOGY.

DESIGN FOR A MUSEUM OF INDUSTRIAL ART.

J. MCA. VANCE, 1891.

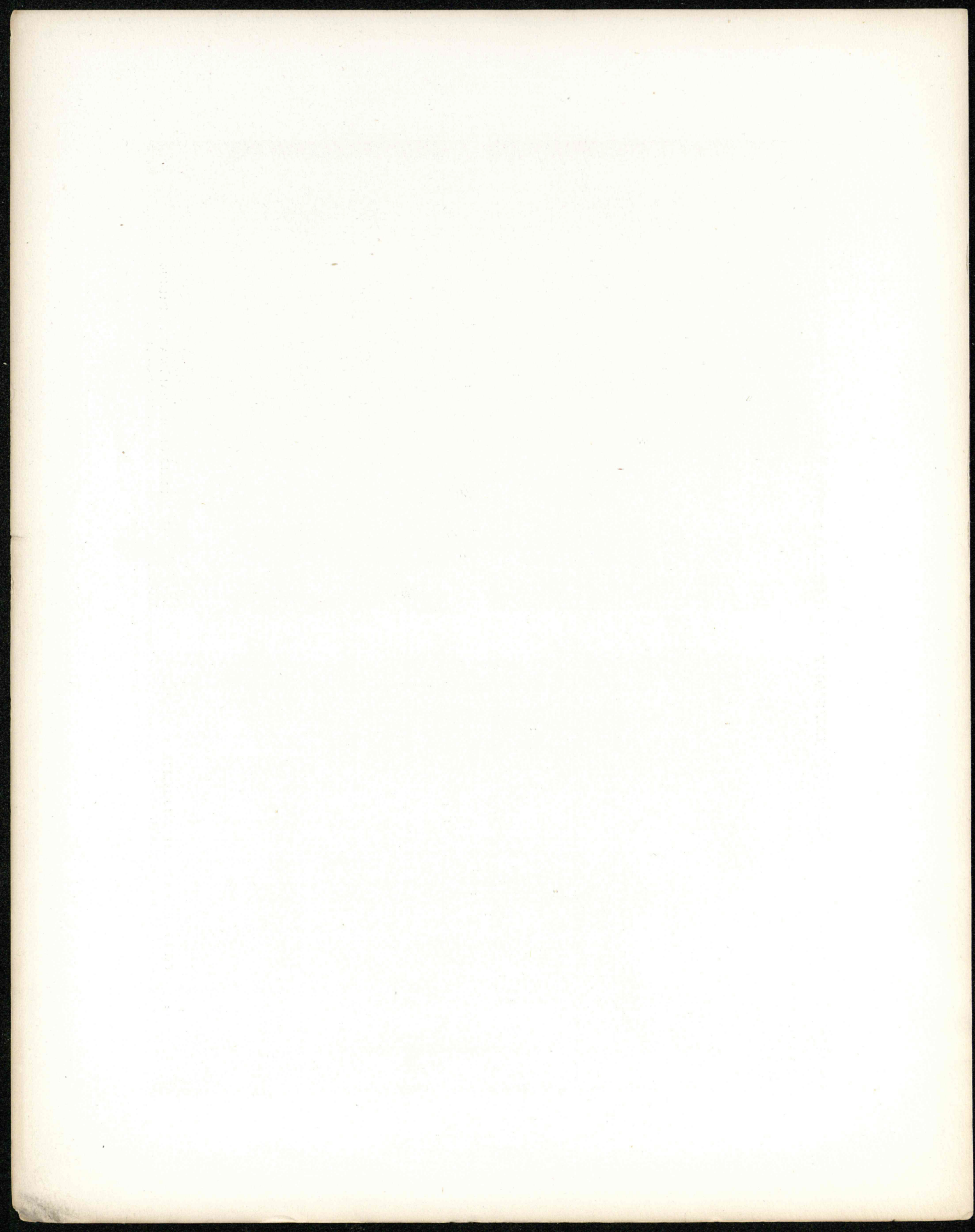


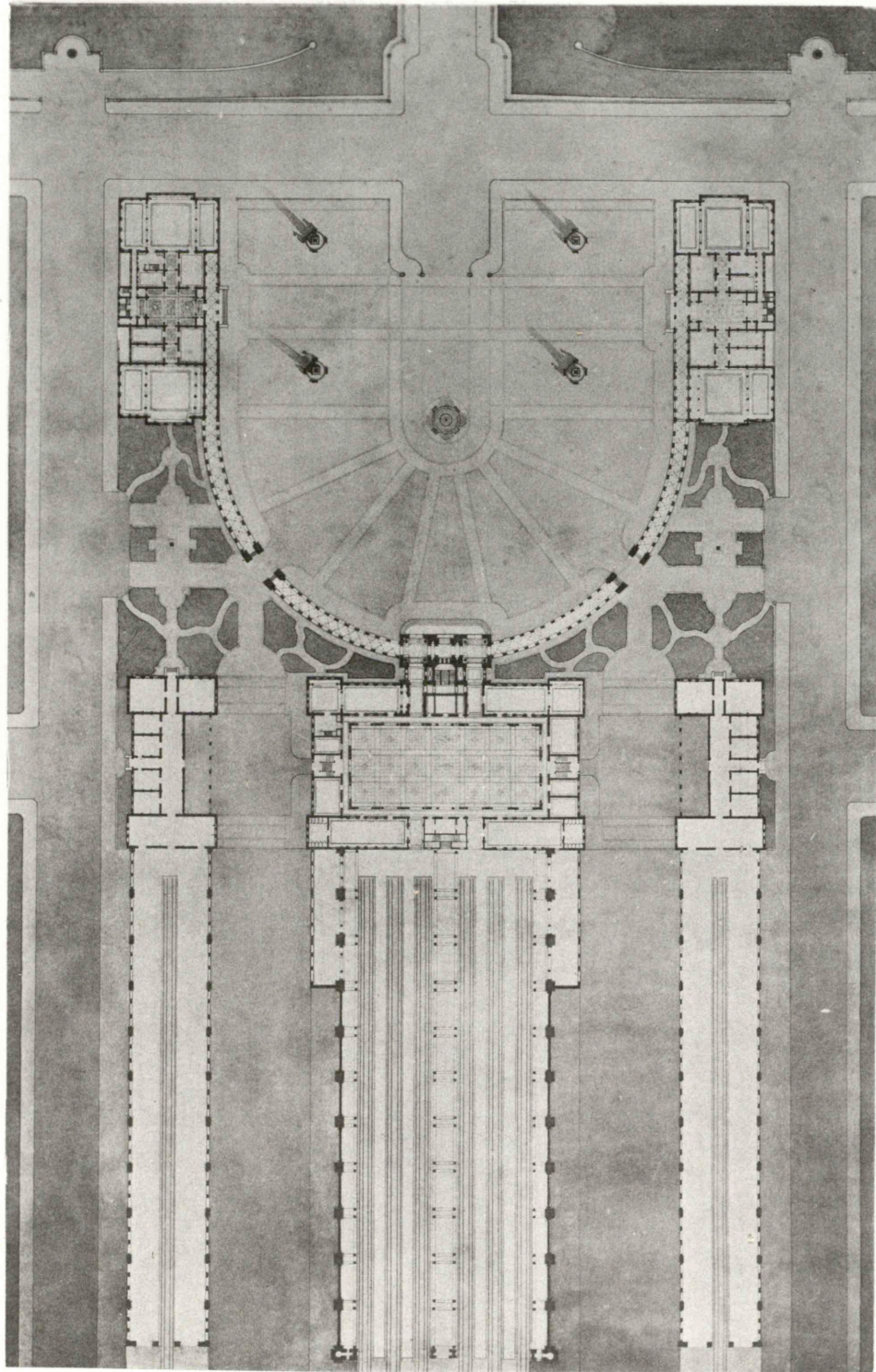


DESIGN FOR A PALAIS DU JUSTICE.  
H. J. CARLSON, 1891.

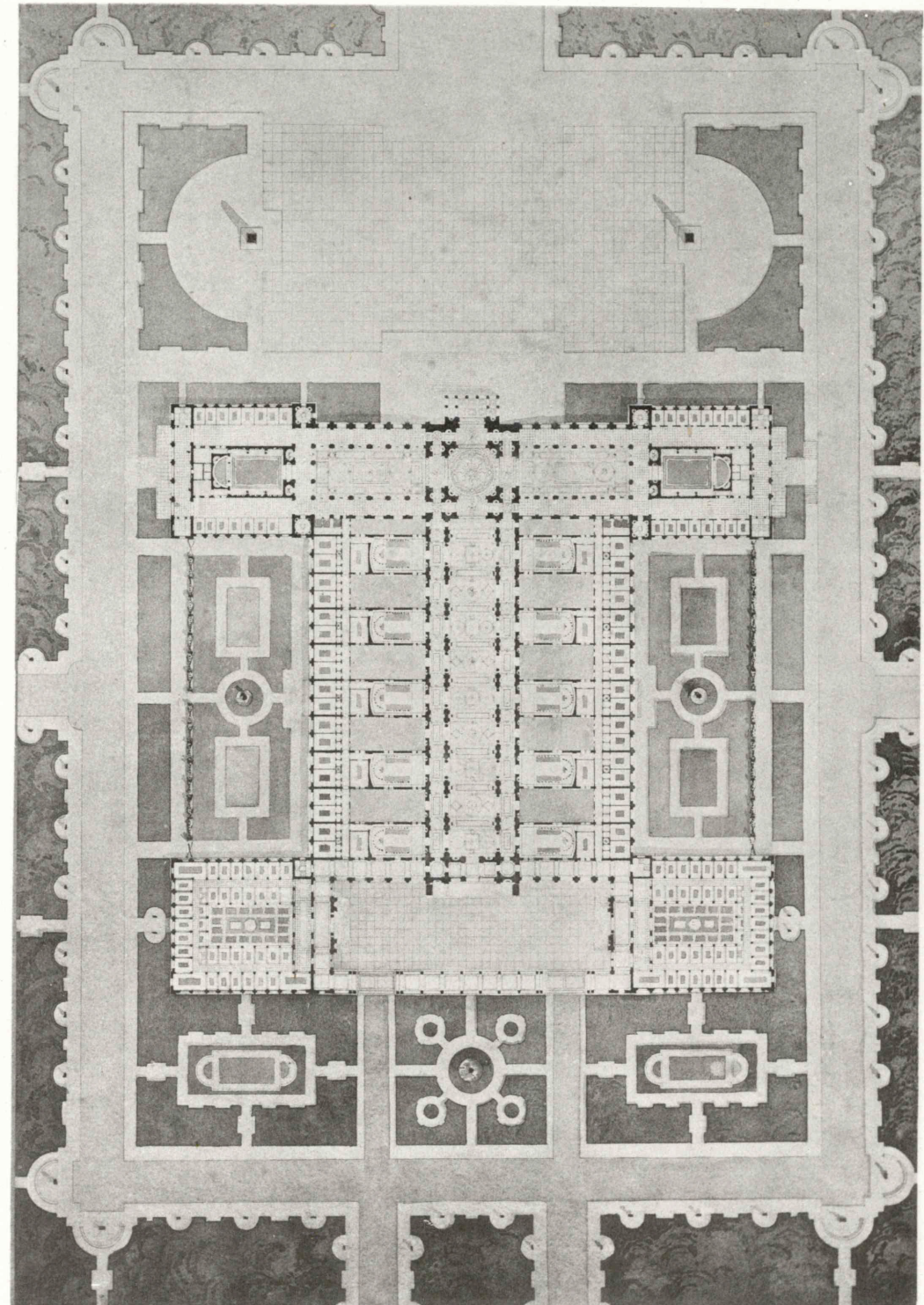
THESIS WORK.

DESIGN FOR A RAILWAY TERMINUS.  
AMBROSE WALKER, 1891.





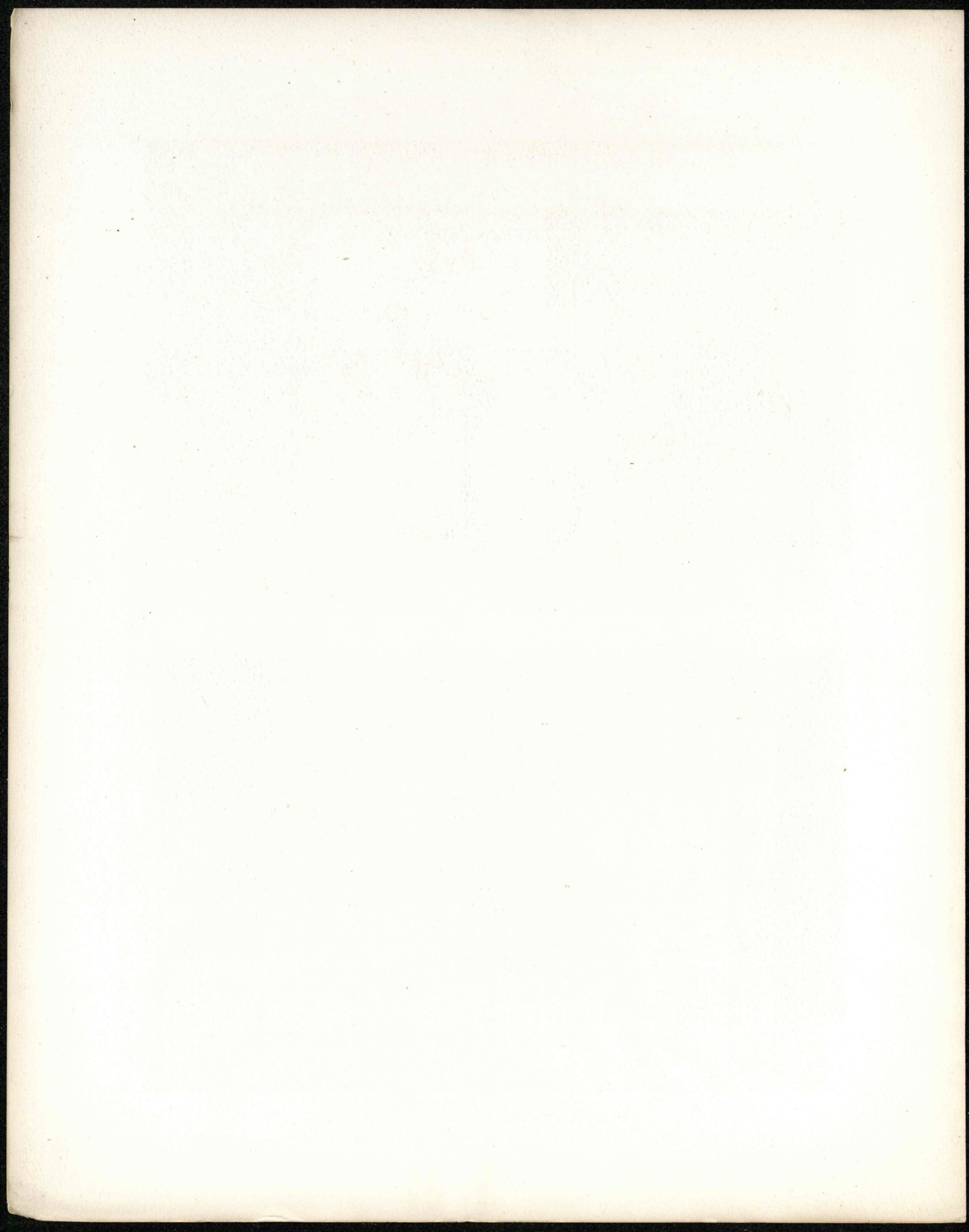
DESIGN FOR A RAILWAY TERMINUS.  
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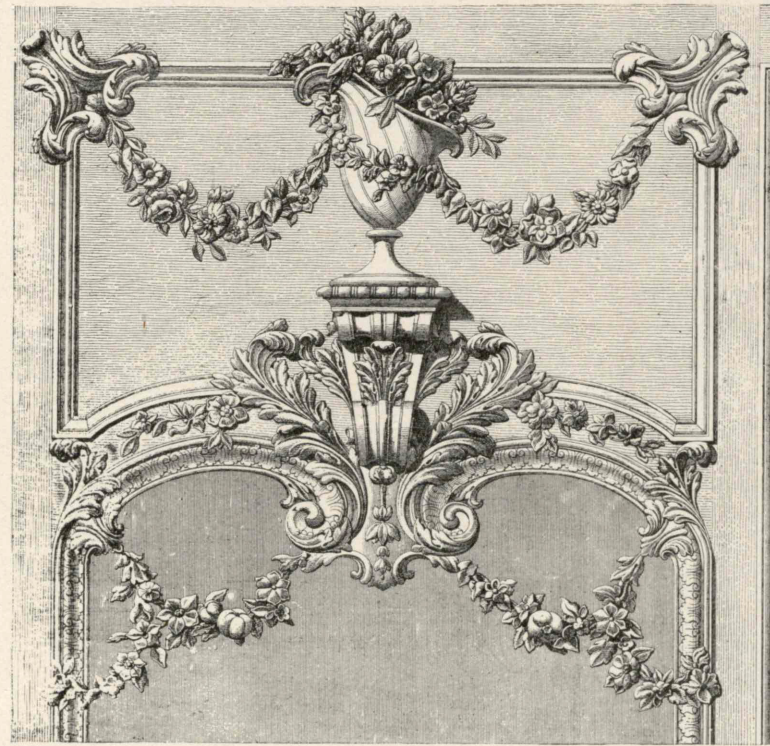
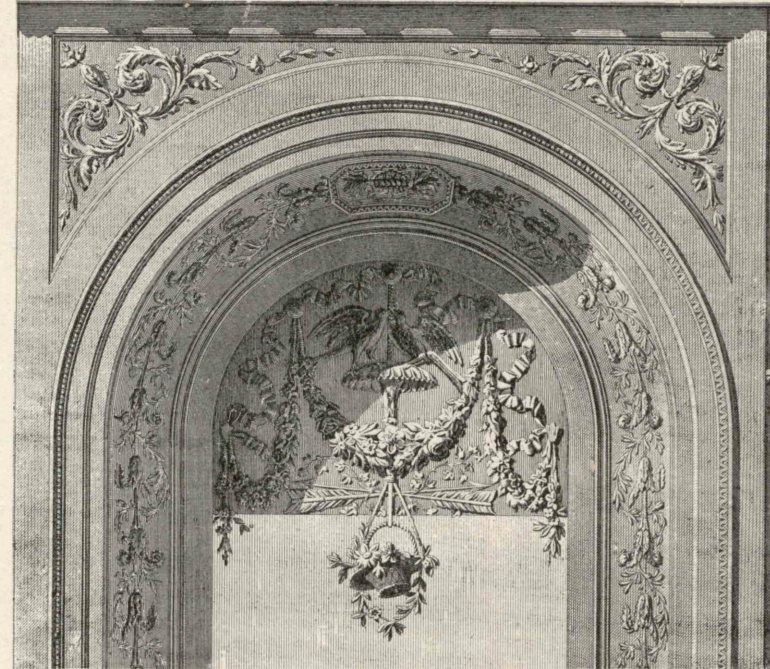


DESIGN FOR A PALAIS DU JUSTICE.  
H. J. CARLSON, 1891.

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A STUDY OF DECORATION.  
BY C. HOWARD WALKER  
DECORATION OF LOUIS XV. AND LOUIS XVI., AFTER CÉSAR DALY.

