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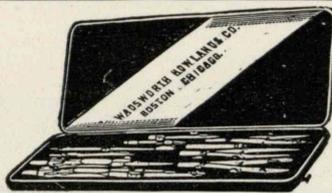
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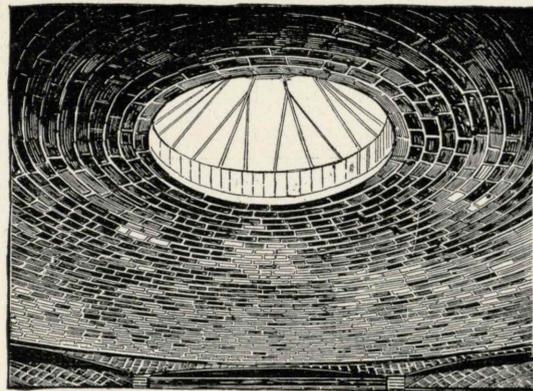


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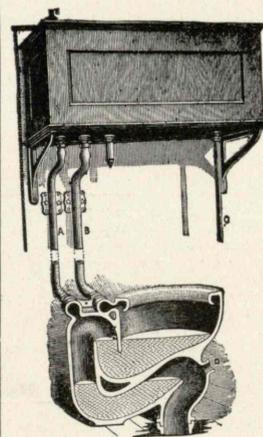
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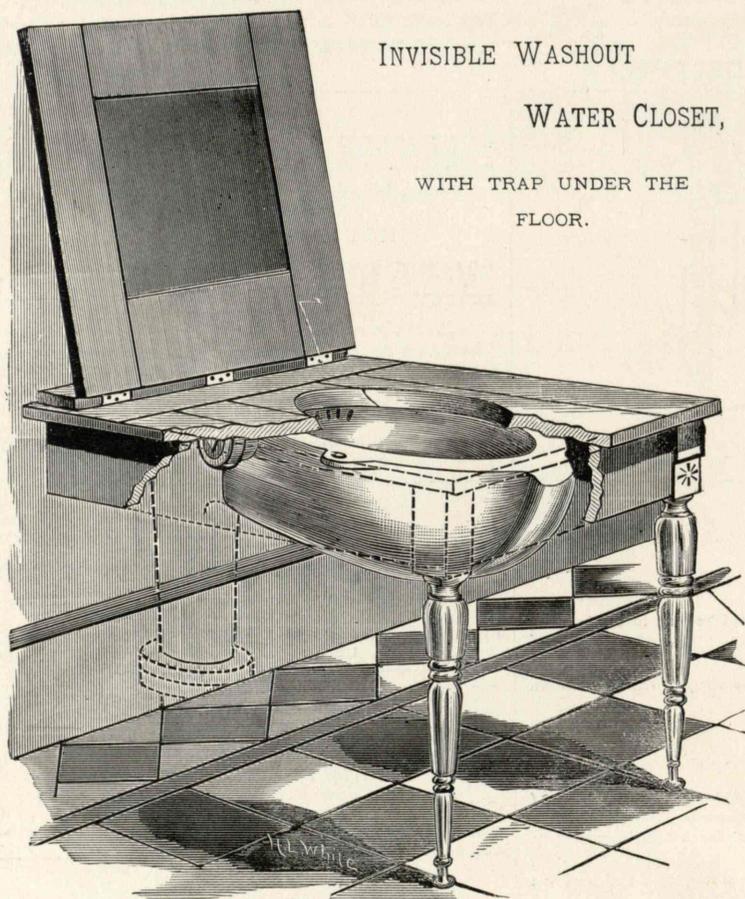
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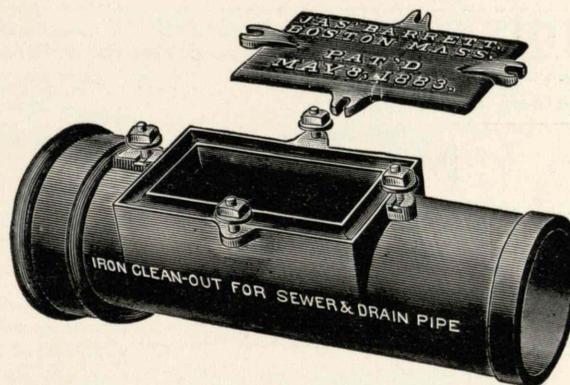
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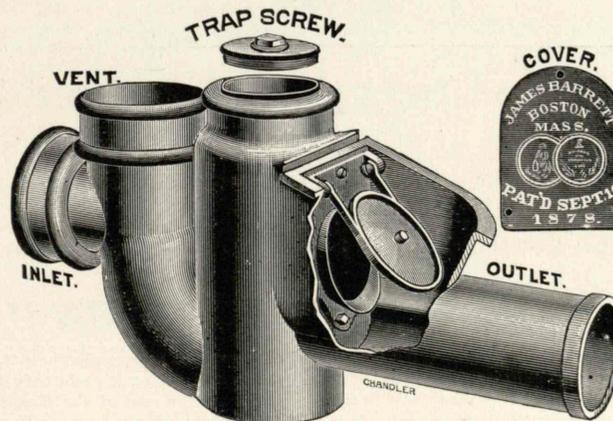


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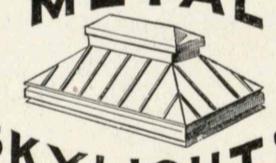
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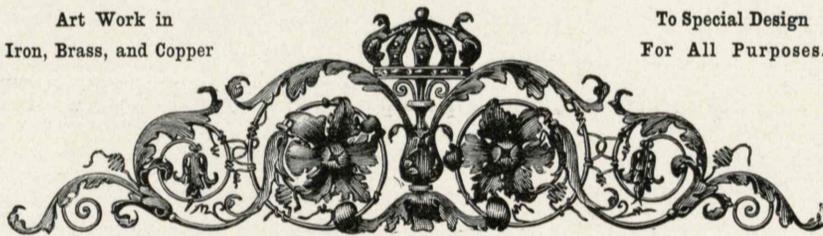
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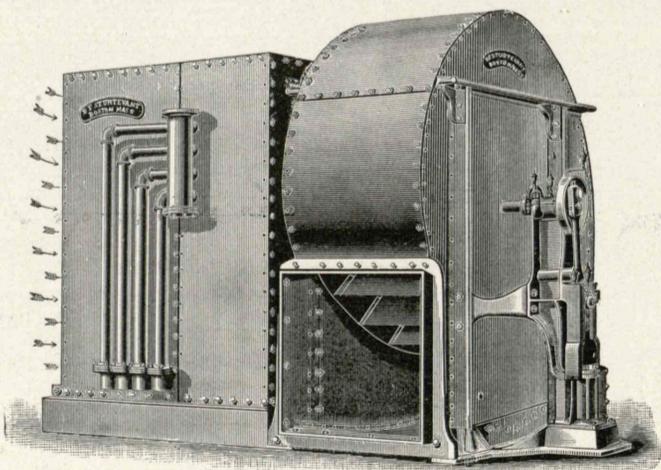
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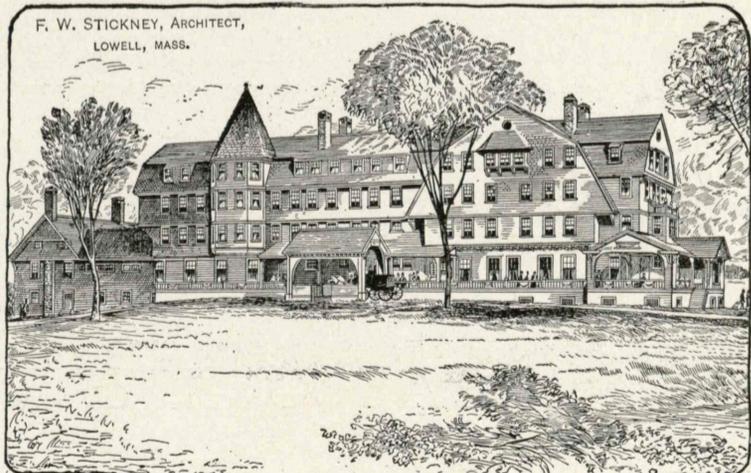
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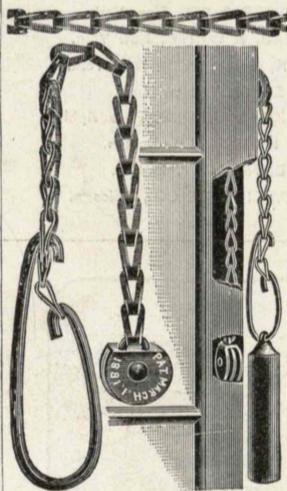
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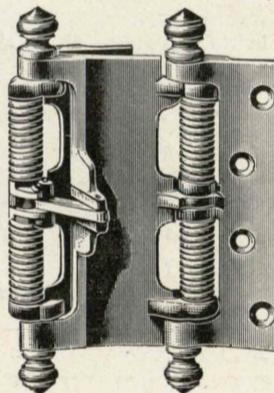
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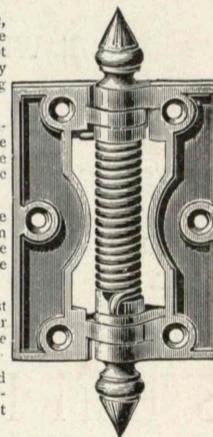
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THE POWER OF SIMPLICITY.

ABOUT fifteen years ago public attention was attracted by an essay in an English Quarterly Review, undertaking to prove that "the hope of modern architecture" must rest solely in the inspired mechanic. The argument was based on the assumption that up to that time the architecture of the nineteenth century, in the hands of architects, had failed adequately to represent contemporary civilization, that it had been entirely preoccupied with the revival of ancient styles, and that it had been more concerned to have its work "correct" — that is, in technical conformity with the feelings and sentiments of some bygone era of history, whether classic or romantic, — than a natural expression of the knowledge and necessities of to-day. Engineering and all the other sciences had advanced, while architecture had contented itself with remaining the guardian and conservator of traditions. The architect, being thus the slave of archæology, could only speak in dead languages, and therefore could not be understood by the public, without whose interest and co-operation his art could not be considered a living art. It remained, therefore, for some wise practical builder, untrammelled by knowledge of past achievements, to strike the keynote of simple truth which should be taken up by a chorus of inspired masons and carpenters, until a new art should arise, as Milton's temple

"Rose, like an exhalation, with the sound
Of dulcet symphonies and voices sweet."

It is no reproach to the essential idea of the essayist that as yet, in all these later years, the phenomenon of the untutored builder reproofing the whole college of experienced architects with a work of inspiration, in which at last the spirit of the times should find itself sufficiently expressed, has not taken place. The modern builder, when left to his own devices, continues to imitate and vulgarize the architectural fashions of his neighborhood, and fails to lay hold of the essential spirit of design with the strong unconventional hand of native genius. Architecture remains in the hands of the architects, where it always must remain; and its success depends entirely, as it always must depend, on the degree and quality of public interest which they are enabled to develop with their current work.

There are indeed some hopeful indications, in this country at least, that the fruitful period of mutual understanding between the architect and the people is at hand. Whether these indications are to be carried on to triumphant fulfilment, and whether an architecture of the nineteenth century is actually to take shape in the last decade of the century, and to bring this great art into line with the progress of electrical engineering and the other sciences, depends entirely on the spirit and intelligence of the young men now entering the profession. To this end they must be ruled primarily by one point of conduct which has not been recognized as yet, either by the severe technical schools of Germany, by the academy of France, or by the revivalists of England, namely: that the architect has a duty of conciliation to perform toward the public. This duty involves the sacrifice of no ideals of art worthy to be maintained; it is an act of purification and honor to the keenest sense of beauty to make it intelligible to the people. It is a duty which consists, first, in gaining the attention of the public, not by astonishing it, but by appealing to its common-sense; second, having secured its interest, to keep it by a process of consistent development, which the laity can understand and follow; third, having thus made the public critical, to deserve its applause. This last condition is the only one in which a living art is possible, the only one in which there can be real progress and consistent development.

When Ictinus and Callicrates were studying the details of the Parthenon, they were encouraged and admonished by the fact that the eyes of all the Athenian people were watching them and their work with intelligent solicitude. Every citizen had been taught to be a critic, because the ideals of art had not been made inaccessible to him by sophistication and academical seclusion. No Greek architect could deceive his public with a false proportion or an unstudied profile, or cover an error of design with a superfluous ornament. Absolute purity and perfection were expected, and, if obtained, the artist received the reward, not only of an approving conscience (with which we of the latter day are too often compelled to content ourselves), but of prompt and appreciative applause, riches, honors, and eternal fame. In like manner we can conceive that Apollodorus in Rome, Anthemius in Byzantium, Calendarius in Venice, the Abbé Suger in Paris, Robert de Luzarch in Amiens, Allan de Walsingham in Ely, and all the other masters of style, "wrought in a sad sincerity," indeed, but in the full blaze of noonday, conscious that they were understood, that every error of design would be detected, and that the art of which they were the ministers was not an aristocratic cult or a sacerdotal mystery, but "of the people, by the people, and for the people." Modern architects have not recognized this element of criticism, because they have not caused it to exist. They have not feared to blunder in their details, because they knew there was no one to detect them. Their safety has resided in public ignorance. They have consequently done most of their work, as it were, in the dark. They have had no clear vision, they have not had the advantage of the admonition of intelligent public opinion, and no essential relations with the civilization of the epoch. This state of things has affected the two extremes of the profession by en-

couraging quackery and pretence at one end of it, and pedantry and dilettanteism at the other.

This is the reason why the Quarterly Reviewer, in his despair, turned to the inspired mechanic for relief, and why those who better understand from practical experience the true philosophy of reform in architecture appeal to the students, fresh from their studies of æsthetics and historical art, who are about to enter the ranks of the profession.

I venture to say to you, therefore, who are enjoying the happiest part of your career in the stimulating atmosphere of the professional schools, to whom the past is daily unfolding its beautiful secrets, to whom the great masters are presenting themselves as new friends and wise counsellors, and who are discovering every day in arch and column, capital and entablature, a new meaning, — to you I say, when you have begun to master the elements and to understand somewhat of the mysteries of style, distrust your ambition to be original, and let *simplicity* be the leading spirit in all your professional work. I am quite sure that if you have self-denial enough not to permit yourselves to be controlled by the mere accidents and incidents in historical art which have interested you, and which you have set down in your sketch-books for future use, and will not force them into your designs because they are interesting, if you will avoid complexities, affectations, conceits, and devote your best endeavor to refining and purifying a careful simplicity of composition, so that your leading idea may not only be understood but enjoyed by any layman, you will have wisely begun that process of gaining public sympathy, from which alone you can hope for permanent success in your art. Thus you may establish it, not as a luxury, but as a necessity of common life.

I have learned from experience that the temptation to appeal far over the heads of the people to a small audience of professional friends who cannot reward you; to quote ingeniously from ancient and contemporary sources for their amusement and your own delectation; to indulge in favorite studio motifs; to follow fashions; to affect mannerisms; or, if the public is recognized at all, to strive to astonish it with new combinations, freaks, and devices, — is almost irresistible. A crowded design in which you have put nearly all you happen to know, a design tormented with conceits or forced to convey a favorite motif or set of motifs instead of growing naturally out of a practical fact, serves only to puzzle and confound those whose interest it is your interest to gain. The criticism of your client, who demands the recognition of a practical requirement in your design, even at the expense of all your favorite fancies of architecture, will seem to you cruel and ignorant; but this criticism really may direct you to a better art than that of the studio and the school. The best, the most refined, and the most carefully studied art the world has ever seen is the simplest. This sort of art is the most successful and effective, because the most easily understood. The Parthenon was a roof of the most primitive possible form supported by a mere peristyle of posts. To turn from the most ancient to the most modern instance, Richardson produced the best results with the simplest elements of design. His sky-lines are plain to baldness, he has great areas of plain masonry, he was almost an ascetic in the use of historical motifs, and a veritable miser in the use of ornament; and yet no modern work in any part of the world has attracted more attention, or done greater service to the profession in educating the people to an appreciation of true art.

Youth is naturally prodigal of its inheritance. Like Icarus, it strives to soar with the wings of Dædalus; like Phaeton, it fain would drive the horses of the sun. All the beautiful art of all the ages is at his command. It constitutes a record of all that is most romantic, most picturesque, and poetic in the history of mankind, of all that is sweetest and best in the human heart. What wonder if he seizes upon his inheritance with both hands, and devours his substance with riotous imitations, — if he becomes curious and affected in the use of it! I am quite persuaded that the failure of

the modern architect to put himself in profitable relations with the people of his own time is attributable solely to this misuse of his magnificent but dangerous patrimony. It would almost seem that to him, so far as historical styles are concerned, knowledge is not power, but a snare. If he does not exercise in respect to it prudence and self-denial, it will surely betray him, and put him out of sympathy with his day and generation.

Of course, the accomplished architect must be familiar with all the historical aspects of architecture, and in his period of preparation must have exercised himself in every phase of classic art from the Greek to the modern Renaissance; but he should possess these styles, not be possessed by them. Whenever he sits down to design, he should remember that simplicity and directness of expression is the only way in which he can vindicate his claim to be an architect of the century. It seems hardly necessary to remind him that self-denial in morals is strength of character; in the physical world, strength of body; in the mental world, intellectual discipline. If he would apply this commonplace virtue to his art, he would have a corresponding reward, not subjectively alone in the chastening and purification of his own taste, but objectively in causing his work to be recognized by the public. The quality of *reserved force* in design, which is the most direct result of self-denial, is the most subtle and powerful element of style. It confers upon his work a quality of dignity and elegance such as no other virtue of composition can bestow. It does not require explanation. It flatters the most careless observer, because the work stamped with this quality is not to him an architectural enigma, like too many of the most scholarly productions of modern architecture, but the direct, concise, and noble statement of a fact, which he who runs may read, and reading, possess unconsciously a standard of criticism which would be intolerant alike of the most learned polyglot and the most vulgar slang in art.

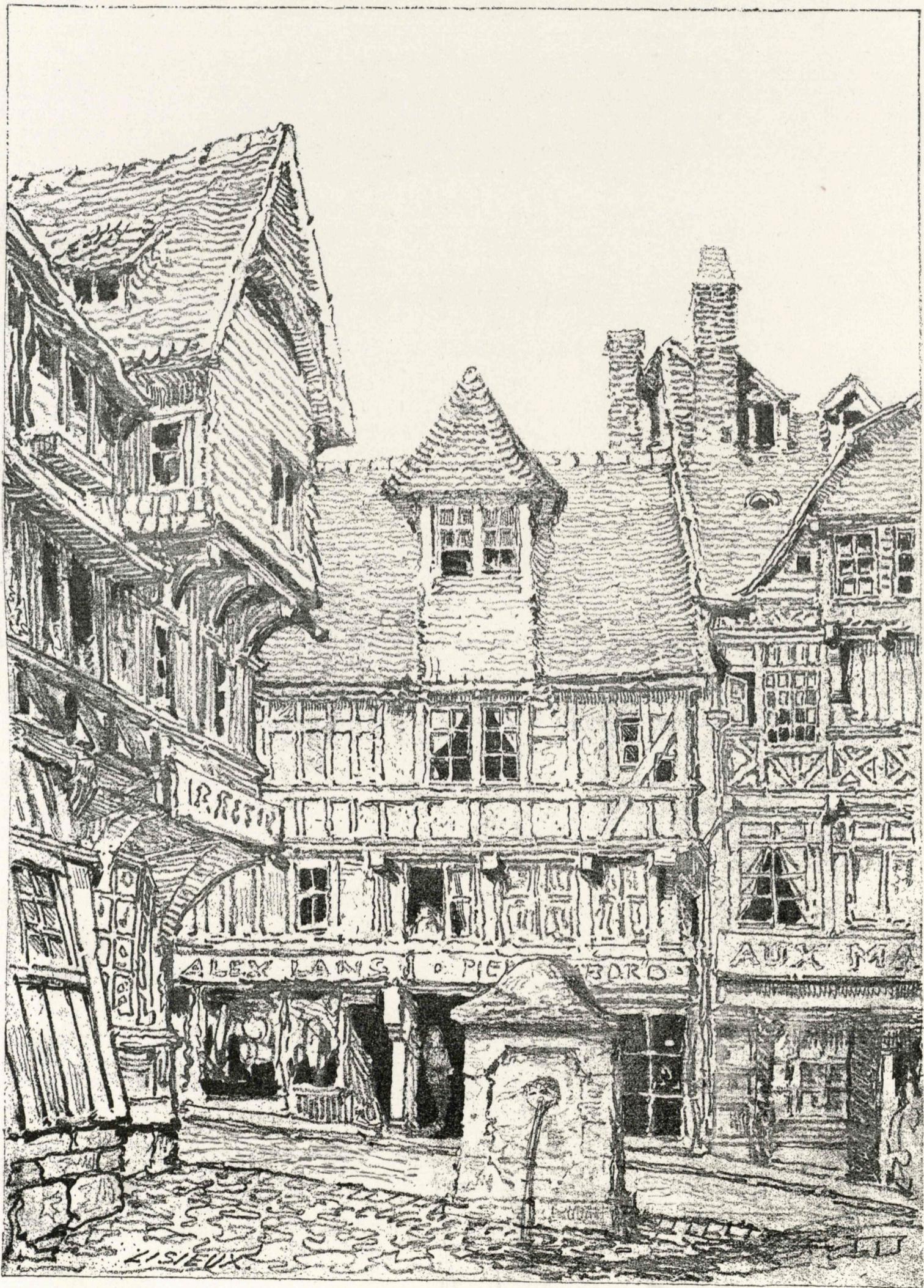
"Nothing," said Emerson, "is more simple than greatness; indeed, to be simple is to be great." Human character and the most human of all arts, architecture, are compounded of the same elements, and if it can be justly said of any hero, as it was actually said of Wellington, that he was,

"As the greatest only are,
In his simplicity sublime,"

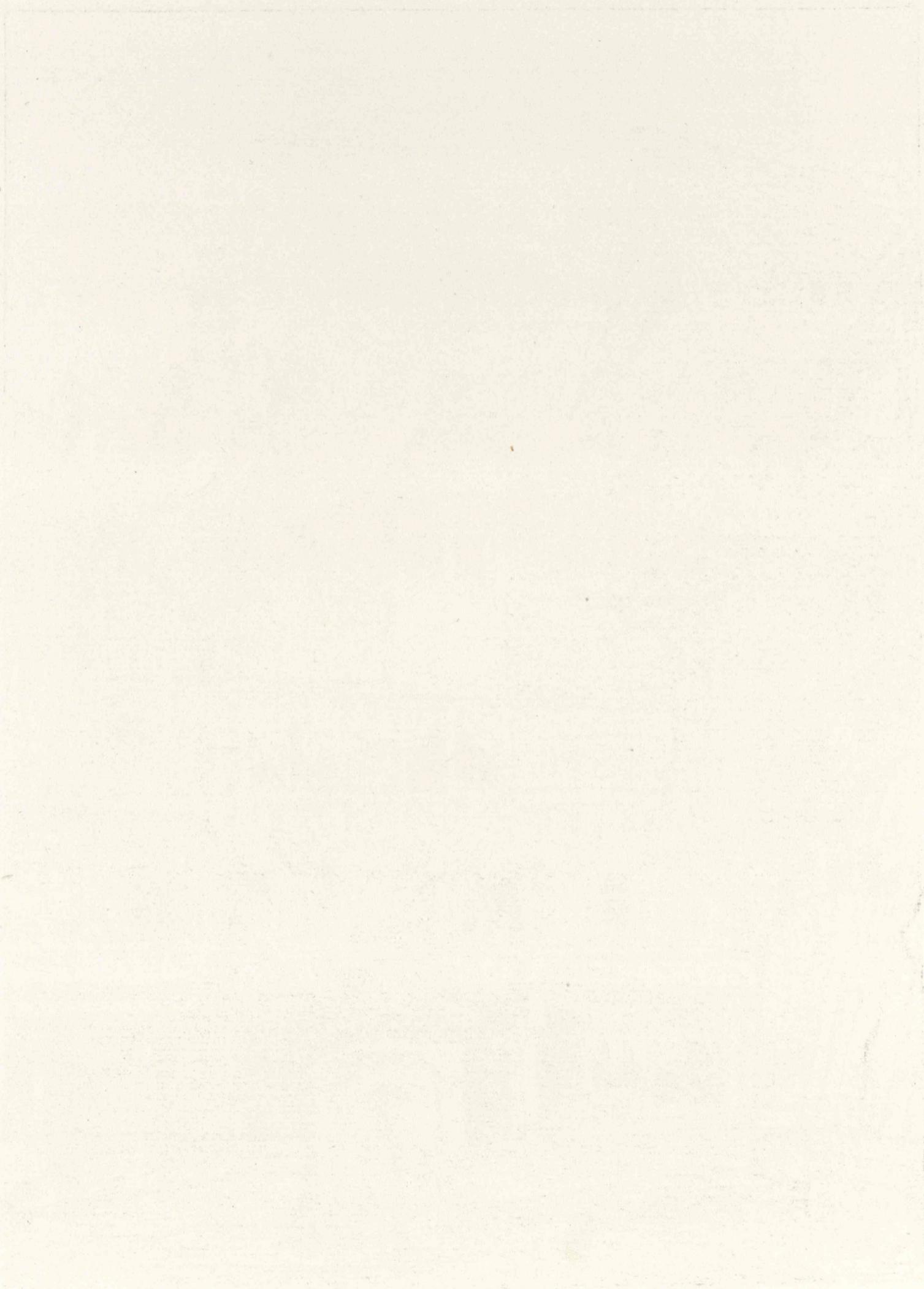
we should not suffer the art which we love to be made the victim of its own wealth, nor should we disguise its naked strength with the facile fopperies, the cheap conceits, and "dodges" of the studio. Let designers of furniture lavish these conventional vanities upon bedsteads, bureaus, chairs, and sideboards, if they like, but let us set forth our architecture with decent dignity. Let us never sacrifice a condition of use in order to accommodate a theory of design. Let the work develop under our hands from construction to beauty as a flower from its roots, never grafting upon it a thought or motif which is not derived from its essential conditions of structure, suggested by its material, or symbolic of its uses, remembering always that, as a general rule in architectural composition, severity leads to strength and refinement, and prodigality to weakness and vulgarity. Thus shall we gain for the work of our hands the respect of practical men, and at last rehabilitate architecture as a living art.

A single graduating class from a good school of architecture, if loyal to this principle of "divine simplicity," never losing sight of it in all that they may have to do in design, but never permitting it to degenerate into poverty or baldness, would animate our art with the breath of new life and confirm the movement of reform, which is already feeling its way; it would only need genius behind this loyalty to make a revolution. If it were my privilege and high function to be a teacher of architecture, the words I have written, advocating the largest knowledge of historical forms, and wise reserve and self-denial in the use of them, would be the last upon my lips as I sent forth my pupils into the world of action.

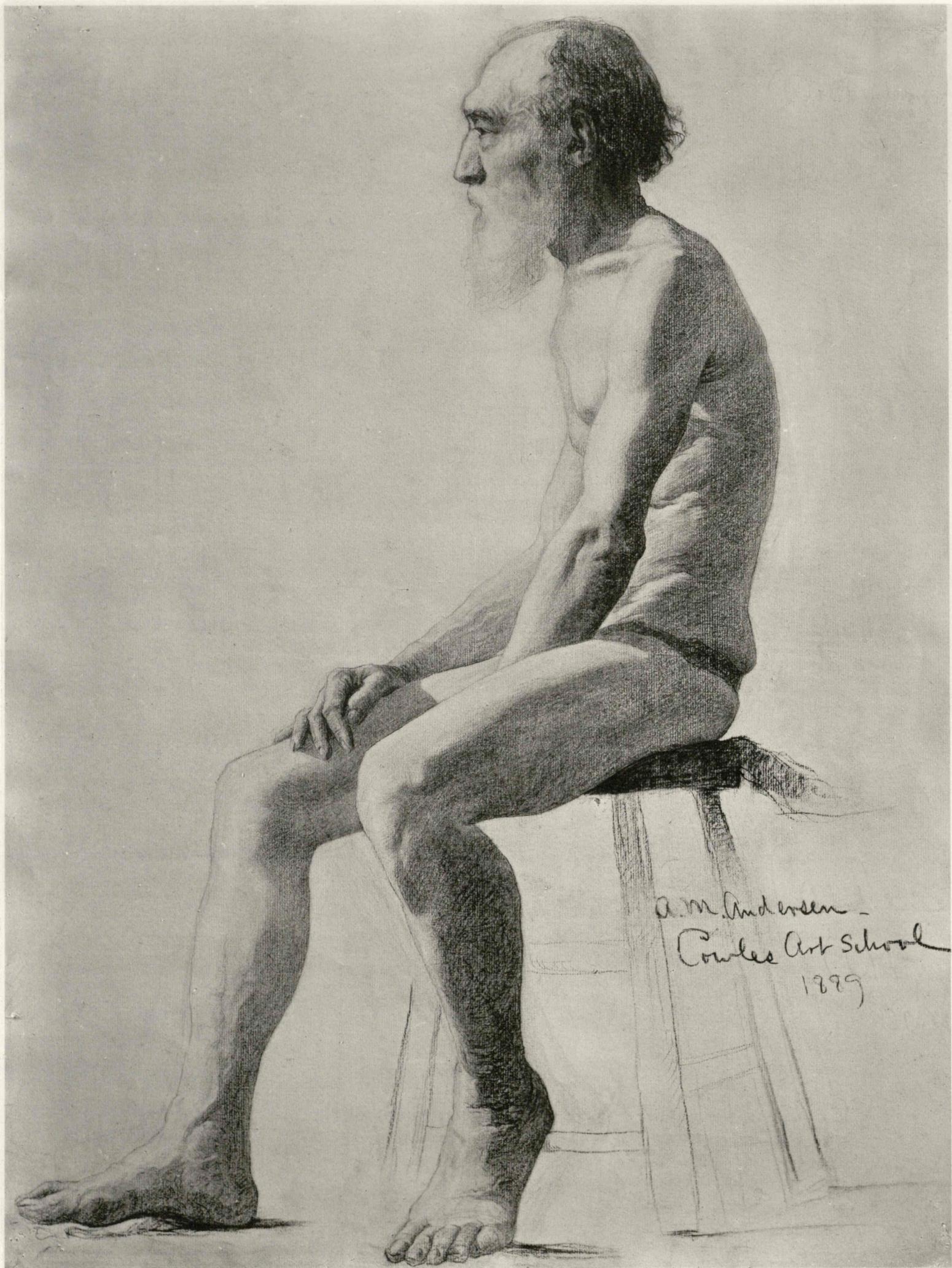
HENRY VAN BRUNT.



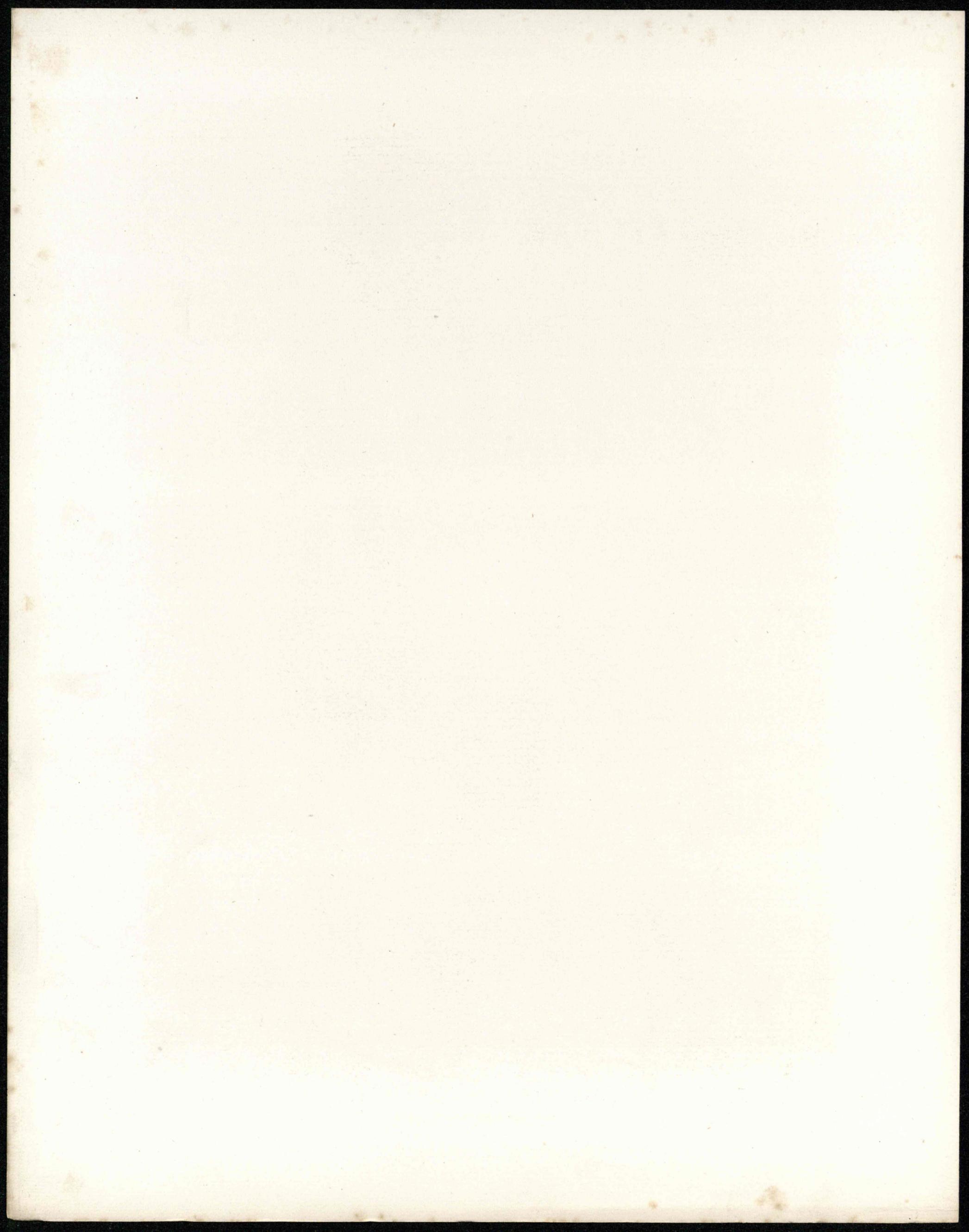
FREE HAND DRAWING,
BY
WILLIAM R. EMERSON.

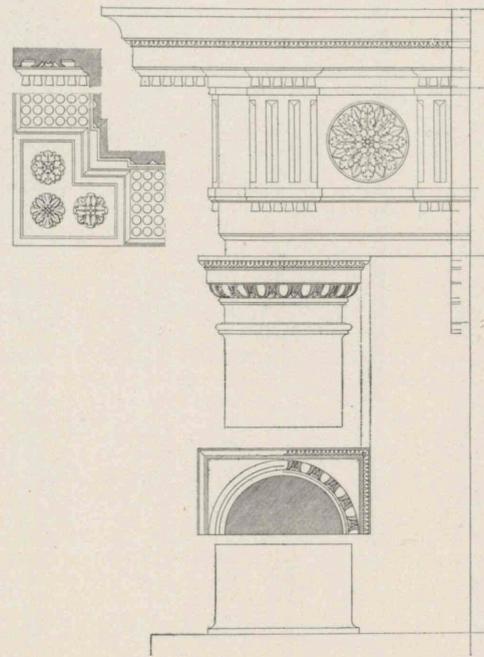


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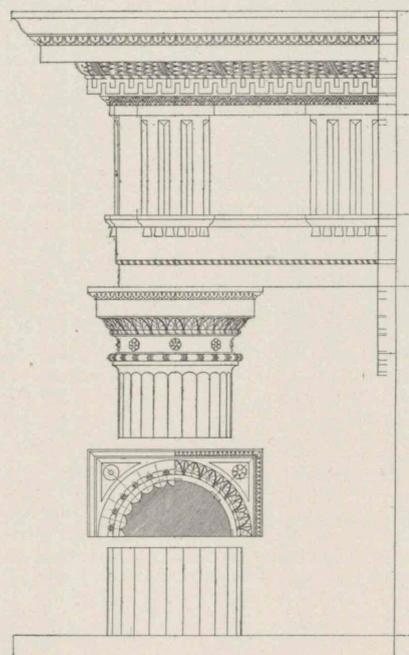


STUDY FROM LIFE
BY
ANDREW M. ANDERSEN.
COWLES ART SCHOOL.

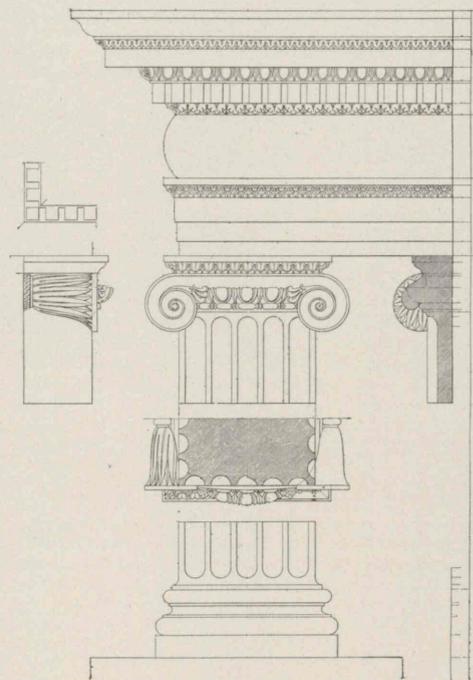




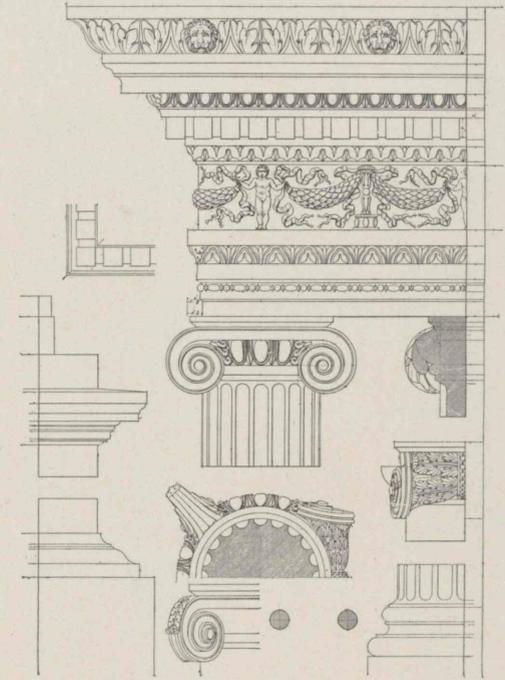
DORIC ORDER FROM THE TEMPLE AT ALBANO, NEAR ROME.



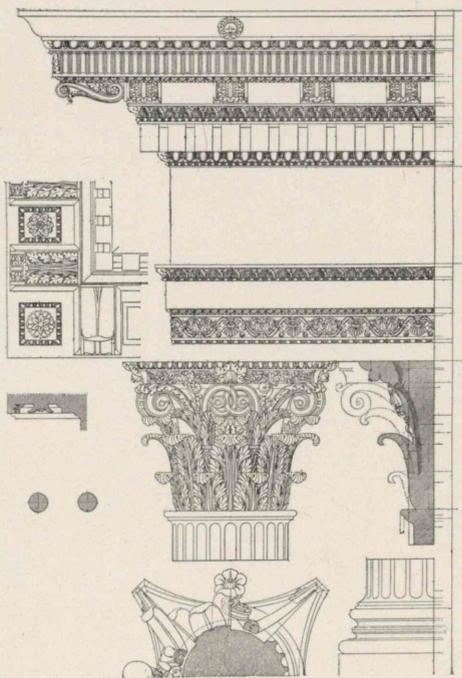
DORIC ORDER FROM THE BATHS OF DIOCLETIAN, ROME.



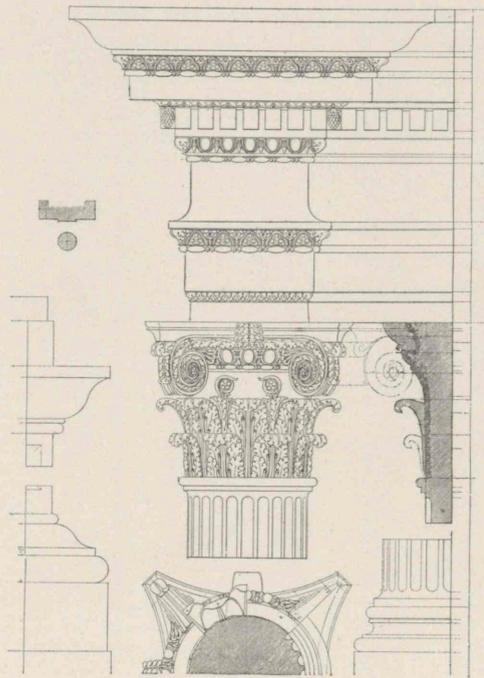
IONIC ORDER FROM THE BATHS OF DIOCLETIAN, ROME.



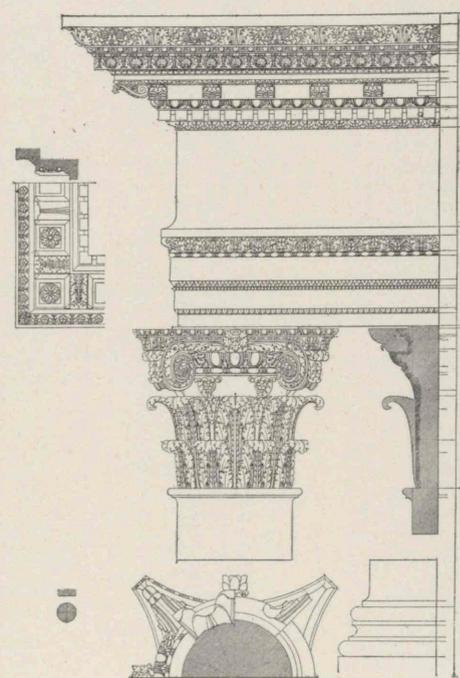
IONIC ORDER FROM THE TEMPLE OF FORTUNA VIRILIS, ROME.



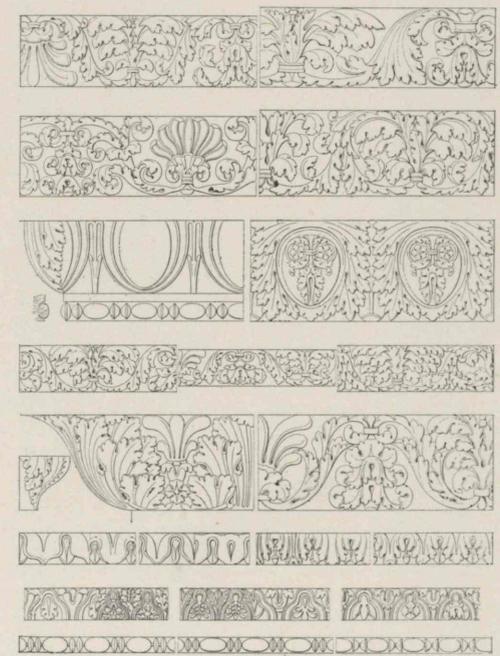
CORINTHIAN ORDER FROM THE TEMPLE OF JUPITER STATOR, ROME.



COMPOSITE ORDER FROM THE BATHS OF DIOCLETIAN, ROME.



COMPOSITE ORDER FROM THE ARCH OF SEPTIMIUS SEVERUS, ROME.

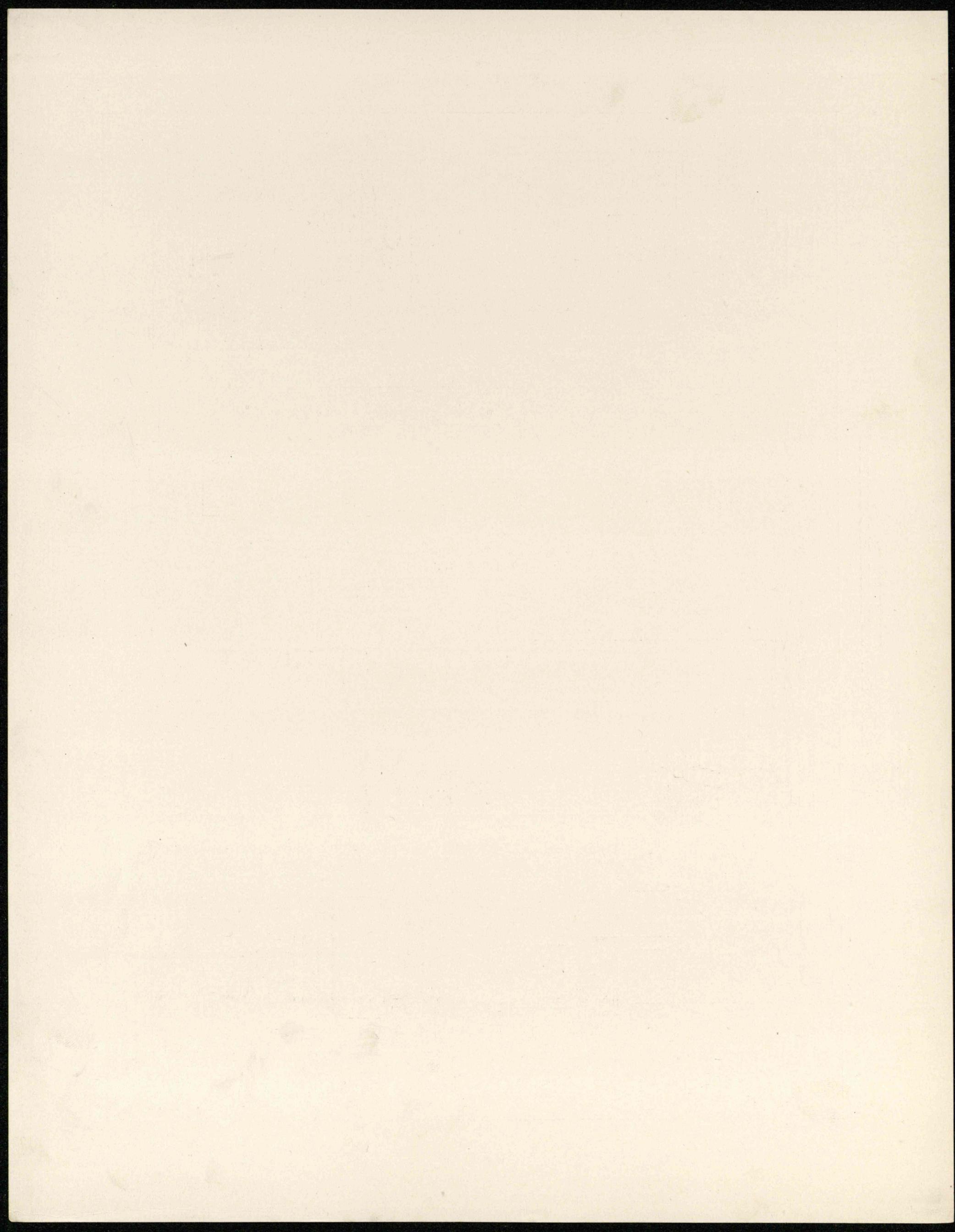


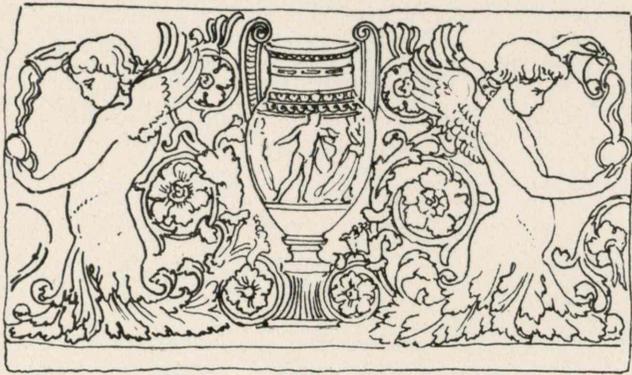
ORNAMENTS OF MOULDINGS.

A STUDY OF DECORATION,

BY C. HOWARD WALKER.

ILLUSTRATIONS FROM CHARLES NORMANDE.

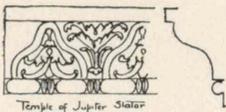




Forum of Trajan - Rome Frieze



Forum of Trajan - Rome



Temple of Jupiter Stator



Temple of Jupiter Tonans



Development of Palmier
Temple at Brescia of Sebaste of An

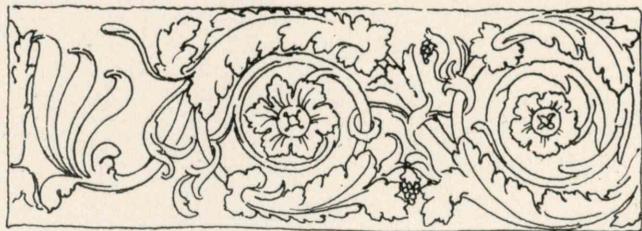
Temple of Jupiter Stator



Example
of
Base-leaf



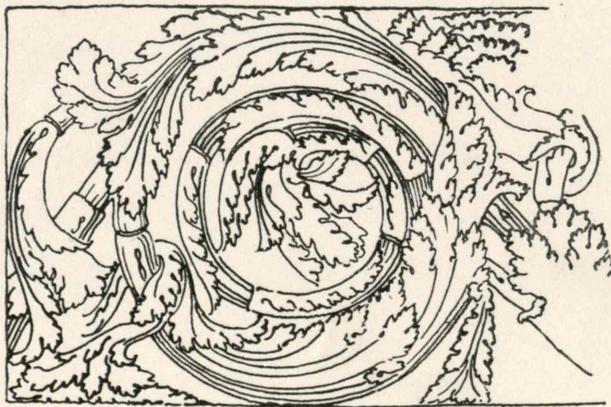
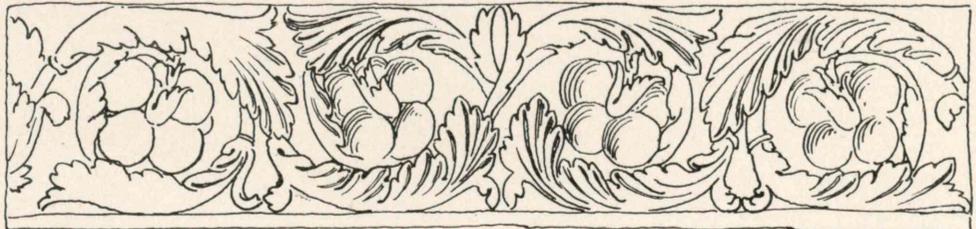
ROSETTE
used in carvings



Scroll - Fragment in Villa Medici - Rome



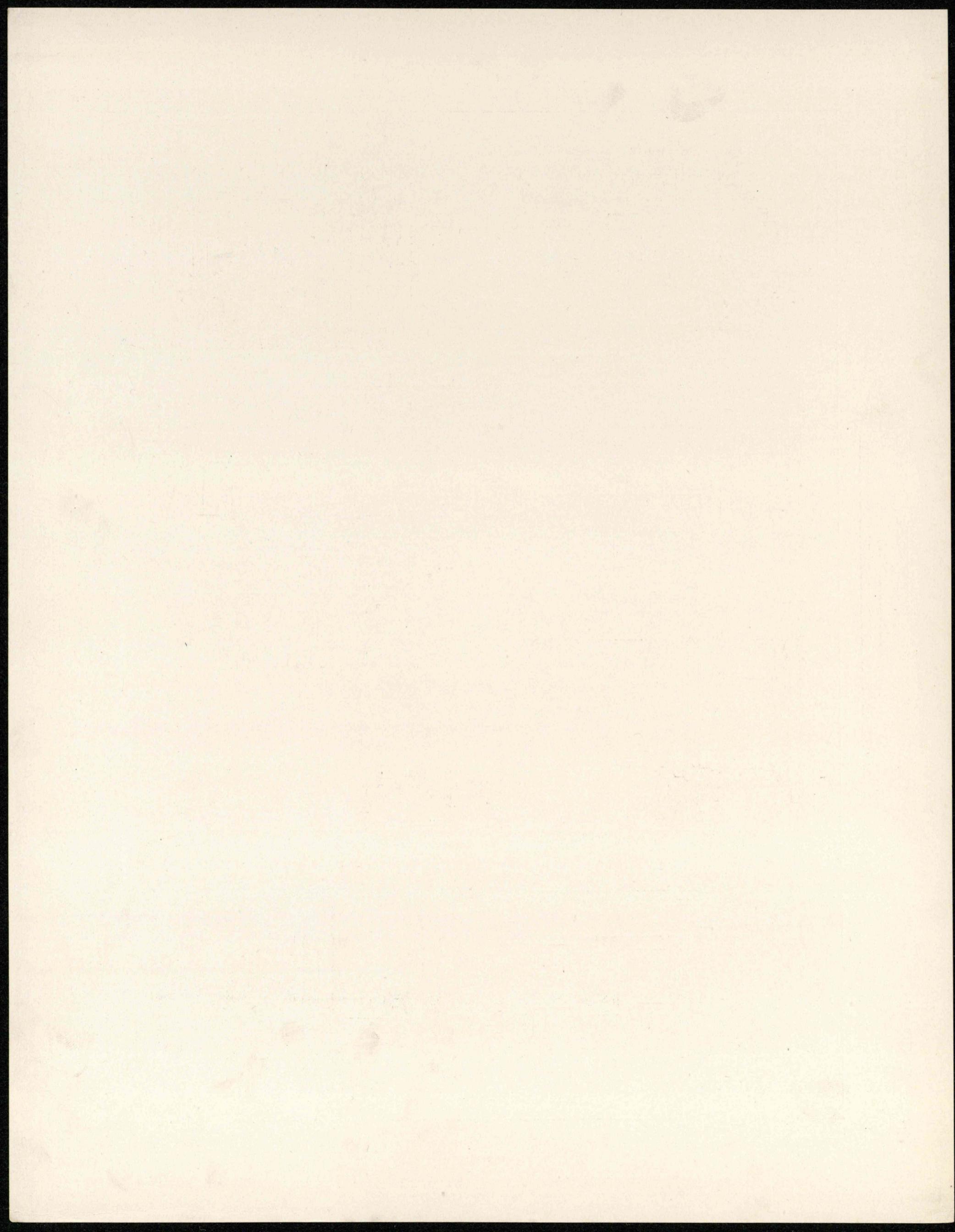
Pedestal to
Trajan's Column



Temple of the Sun Frieze



Termination of Scroll



FREEHAND DRAWING.

(Continued from No. 5.)

THE LEAD PENCIL.

WITH whatever materials the young draughtsman works, whether with pen and ink, with charcoal or water color, he cannot afford to neglect the constant use of the lead pencil; in fact the more extensive be the familiarity with all these different methods, the greater will he find the possibilities of the lead pencil. Using it as a point he can work with more freedom than with the pen, because he can so easily correct any defects; using it as a brush he can express broad masses, bulk, and objects in relief, the relative values of shades and cast shadows, and the atmosphere. With the pen and the brush the artist is obliged to work with great caution and assurance, but the pencil he employs as a plaything; it may be said to be the short-hand reporter of the imagination, — it fixes the flying impressions of the fancy as no other instrument can. The pen point, except in the hands of a master, is likely to represent flatness of surface only, and no atmosphere.

The pen-and-ink drawings in the many weekly American architectural publications are lamentable illustrations of the necessity put upon the draughtsmen of this country to make their drawings in methods most easy of reproduction, but most difficult of execution.

If it were possible to reproduce pencil drawings without the great expense at present involved, the architectural art, as judged by its published work, would be much advanced. The older draughtsmen and architects might contribute their pencil impressions and sketches, and at all events, even if the art was not of the highest, they would have the merit of maturity of thought and suggestiveness as felt by the more experienced mind, and not as interpreted by a commonplace, unideal, and scratchy rendering of it by a subordinate.

In this connection we may speak of the narrowing consequences of being trained to an almost exclusive habit of reproducing in ink the drawings or sketches of others, notably the work of Maurice B. Adams of England, in rendering for publication the designs of Norman Shaw. They are as mechanical as if they were a woven cloth print. What sort of a draughtsman with the pencil Adams might be we know not. We have never seen any of his work in this line. After years and years of familiarity with the same hard, unartistic lines of his work, a bit of pencil or brush work from his hand would show us more of the man's artistic capacity. We incline to the opinion that the day of the formal and entirely mechanical drawings in ink of the English architects is nearly over, the excellence of the published pencil drawings of the younger English draughtsmen and the processes of photographing in ink the work of the older architects are altogether so well established that we all anticipate a delivery from these tiresome and worn out methods. The pencil draughtsman can never be driven to the wall by any processes of cheap publication.

It is sometimes claimed that, for the great general public, pencil representation of architectural subjects is all that is needed, but that the closer architectural student requires the finer rendering of detail which the pen is only capable of giving.

If there be any architect who asks for a truer representation of a group of buildings, in mass and expression of detail, than Prout's pencil drawing of the cathedral towers of St. Wulfran, Abbeville, and the old houses at its base, he must possess his soul in patience till a greater master with the pen than even Joseph Pennell can be evolved from the dire distress and emptiness of humanity, from Carlyle's great untravelled abysmal highway of the future.

There is no quality in a pen-and-ink drawing that cannot be

rendered equally well, or nearly so, in pencil; but there are many qualities, and very desirable ones too, that the pencil can express, which are beyond the reach of the pen in any but the most exceptional master's hand. We mean the certain soft and velvety qualities in foliage and foregrounds, and the delicate and hazy atmospheric effects that temper the baldness of the near objects, and merely hint at those remote.

The ordinary drawing in ink is a prose statement of the subject; the one in pencil is a poetic statement of the same subject. The pen is the instrument of the useful in drawing, the pencil of the æsthetic. Viollet le Duc, the famous and indefatigable draughtsman, did not attempt, in any drawing of his that we recall, to render the aspects of Nature, but only the plainest statement of explanatory or constructive detail. The pen, therefore, was his best instrument and not the pencil; his drawings are not to be considered from the pictorial, but only from the useful and practical point of view. The information he sought to convey was of the most exact and literal kind, and he drew not a single line beyond what he believed to be essential in making perfectly clear, the architectural splendors of the Moyen Age in France.

But Piranesi, the Roman archæologist, whose wonderful etchings have preserved the monuments of Roman magnificence, did not seek to render his drawings of them with exact proportions or details, but only with pictorial truth. In his case the archæological was secondary to the artistic element, and enthusiasm and imagination supplied to him more than the measuring rod and the inscription. But Piranesi's etching was almost an independent art by itself. It has all the mass that any brush could express and all the detail that any point could emphasize.

We have instanced these two masters as illustrating the two great schools of workers, one with the point and one with the mass, — the literal school and the ideal school, the mechanical and the artistic. In the small way of considering these matters, that is, in the daily practice of a modern architect's office, we desire to emphasize this fact, that it is much more difficult to make an artistic drawing in ink than it is in pencil. So much more knowledge, exactness, and practical experience are required that it seems almost like presumption that such drawings should be attempted by draughtsmen of limited practice and superficial knowledge. Yet this is precisely what is seen in the published drawings of the work of the architects with which the market is flooded. It would be wiser and more satisfactory if the habit of rendering such work were merely geometrical, as is done in the published drawings of the Institute of Technology, in which nothing is attempted that is not perfectly understood, and nothing rendered that is not technically correct.

But if, in the published work of the Institute, there could be shown examples of pencil drawing as well as ink, but with more freedom from the trammels of the materials, and more individuality for the same reason, we believe that the progress of the pupil would be more marked, and his labor in it the happier.

After long practice the writer of this paper gives the following advice as to the materials which he has found to be the most satisfactory in pencil drawing.

The best paper he has ever used is the common American paper employed in the printing of newspapers; it has a perceptible grain, or "tooth," which disengages just enough of the lead to make a firm pure line, without being rough or coarse; it acts equally well on lines both fine and broad. The best pencil is Faber's soft black No. 1, or Siberian lead, four or six B. Besides the clearness of its line and its sharpness when used as a point, upon turning it on its side, it makes a soft broad line, quite like that of a brush. Lightly held in the hand its own weight makes a delicately gray line invaluable for instances and for atmospheric effects. For all positively black touches, or door and window recesses, it is the one pencil that is never found wanting.

But it is indispensable that the paper should be laid upon a

hard, smooth surface, so that the pencil, in all its vigorous strokes, should not penetrate or destroy the paper; for this purpose a black paper slate of proper size is the most convenient.

Faber has also made a large pencil nearly a half-inch thick, with a soft and very black lead $\frac{3}{16}$ of an inch thick, which is a most admirable instrument. This the writer uses on the common yellow wrapping paper slightly coarser in grain than that of the manilla paper of the offices, and it has proved to be a most noble tool for expressing great and broad effects in lines a quarter of an inch wide. To do full justice to its great qualities, a man must be an artist in its widest sense.

Using it in a playful way, on one occasion, before a group of mechanics around the bench, in making a series of mouldings, the outlines suggested to the writer, quite accidentally, the sky-lines of what might be readily turned into a mediæval town with its castles and towers. This being quickly done and, in a way, with fairly tolerable success, the writer held up the pencil and explained to them that it was the most responsive and sympathetic friend that an architect could possibly have, and that it was full of a thousand of just such pictures from one end to the other. "Well, now," said one of the mechanics, holding it up and scrutinizing it carefully, "if Mr. Faber, that put them pictures in here, would give me the key for getting them out, I'd give him a thousand dollars." "It has taken me more than thirty years of hard work to get them out," was the answer.

Money is not the Open Sesame for unlocking and letting out the bright little elves of art that are hidden in pencils and pens. Nothing but hard work by day and night, nothing but enthusiasm and love of the beautiful beings that come forth when the keys are put into your hands, will enable you to open the doors into that wonderful realm. Mr. Faber will make you the instrument, but it lies with you to get the pictures out.

W. R. EMERSON.

[To be continued.]

THE VALUE OF DRAWING FROM LIFE TO THE ARCHITECT.

SCULPTURE and painting have always attended the highest types of architecture. Their relation to architecture has either been assumed to be auxiliary on the one hand, or architecture has been considered as a setting, a frame for them, on the other. In either case the association has been intimate. In past times, to have acquired ascendancy in one of these three sister arts, presupposed, at least, a general knowledge of the other two. Artists were at the same time architects, sculptors, and painters; and there was thus complete harmony in the union of the three arts. This was especially true during the early Renaissance in Italy, as the lives of Arnolfo del Cambio, Orcagna, Giotto, and the Pisani testify. Even when the artists were skilful in one art alone, as with Pinturicchio in painting and Donatello in sculpture, they well realized the necessity for harmony, and were careful to make their individual art no more important than that with which it was associated. Architecture surrounded paintings that embellished not overwhelmed it, and supported sculpture that adorned not enfeebled it by comparison. The same is true of the best work at Pompeii and in Egypt, and must have been true with the Greek. A comparison of the Theban Temples, the Parthenon, the so-called house of Panza, the lower church at Assisi, and the library of the Vatican with the incongruities of the seventeenth and eighteenth centuries is instructive. It is in the early part of the sixteenth century that artists, instead of studying art as a whole, begin to become specialists, so to speak, and each to devote himself to his own art,

not in harmony with, but at the expense of its sister art. Each struggles for supremacy with an egotism that is fatal to combined achievement.

There is another element which also has tended to increase the separation of architecture from the other arts; this is, the desire for realism in painting and sculpture. Realism in architecture means construction pure and simple,—the art of architecture is idealistic and conventional, a matter of proportions and of intellectual deductions; consequently, the farther toward realism painting and sculpture advance, the more they become divorced from architecture. As a matter of fact, they are now almost inimical to each other; and ornamental carving alone, which retains its conventionality, clings in an ignorant fashion around architectural forms. Painting and sculpture are even disassociated, the one aspiring to visual deception, the other to a realism of form without color. What is the result of this mutual repulsion of the sister arts? Absolute incongruity. The Pantheon at Paris is an excellent example. Masterpieces, so called, by Jean Paul Laurens and by Rochemore, are so many blots upon the great masses of wall; Puvis de Chavannes alone, by conventionalism of composition and of color, bringing his Life of Saint Genevieve back into harmony with its surroundings. When the painter and the sculptor, from lack of training and from a desire for *éclat*, have lost all knowledge and desire to make the arts harmonize, who can be made arbiter but the architect, who alone still works with the idea in mind of a harmonious whole, not a fortuitous correlation of parts. But to assume this position he must know how to express his ideas, and if those ideas involve the use of sculpture and painting, he must know how to draw the human form well. If, like Raphael or Michael Angelo, he can be also painter and sculptor, so much the better, though in these days of dissipated energies, it is rather much to expect of him; but he must be able to suggest composition and line and even color. This means study from the cast and from life. There are all sorts of minor benefits obtained from such study—such as perception of line, of light and shade, of form; discipline to sight and hand; but the chief end, after all, is to obtain the ability to suggest to the carver, to the sculptor, and to the painter, forcibly and to the point, what is desired for the completion of the architectural whole. That the necessity for this ability is gaining increased recognition outside of academic courses of architectural training is evidenced by the organization of classes from the life or cast, under the conduct of numerous associations of architectural students. While drawing from the cast and life has always formed a part of the course of architectural study at the Massachusetts Institute of Technology, it is only during the past two years that really serious work has been done by the students. The marked improvement shown last year, over the work of previous years, was the result of forming two regular classes, one for beginners in drawing from the cast at the Museum of Fine Arts, and the other for advanced students in drawing from the life in the "Cowles" Art School studios. It is unfortunate for the past students of architecture at the Institute of Technology, that this important line of study has, up to last year, held so unimportant a place in the curriculum. An academic course of training in architecture can hardly be called complete without systematic study in drawing from life. The fact that the human body is the best expressed organism in existence, is constantly suggestive to the architect in expressing the organic qualities of his work and the power to incorporate this body, either by painting or sculpture, with the creation of the architect, is the crowning achievement of architectural skill.

PLATE II. reproduces a study from life done in charcoal. The point has been used almost exclusively, helped in places by the fingers, this mode of work being better practice in drawing for the architect than that done with the stump.

THE STUDY OF DECORATION.

(Continued from No. 5.)

ANOTHER class of Greek decorative work is the painting of the Greek vases — work that for delicacy of line, skill in composition, and subtlety of treatment, is fully equal to the more ambitious sculpture and painting. The vase is the epitome of the artistic quality of the Greek. Upon its comparatively small surface is displayed an appreciation of form and of motion, a just disposition of masses, a power of expressing action, that is unexcelled elsewhere. From the earliest uncouth forms of antique pottery to the polychromatic vases of the third century B. C., decorative ornament is applied to the vases with an absolute fitness. The earlier examples — the so-called vases of the Cyclades — have the universal first method of decorating surfaces in belts which upon circular forms become zones, with ornament of zigzags and curved lines in dull brown occasionally touched with light pink or lilac upon a gray ground. This style is succeeded by one of geometric ornament, arranged usually in zones, but having carefully drawn meanders and regularly disposed rosettes similar to the gold rosettes from Mycenæ; these are evidently painted imitations of metal vases. Appearing with this geometric style are conventionalized figures of animals and men, isolated or in processions. Pottery of this kind is not later than the tenth century B. C. It is usually colored in red-brown or black upon the reddish brown of the clay, and antedates the so-called Corinthian vases which show Asiatic influence in the use of chimæras and of Assyrian rosettes, and by the transfer of the zones of animals upon the walls of the Assyrian palaces to the surfaces of the vases. The figures are in black relieved by purple or red upon a yellowish white clay. The color is laid on up to the outline, which is drawn with a point before coloring, and the detail is made by removing the color with a dry point. The next step, about 650 B. C., is that of representing mythological subjects; and from this time until 460 B. C. is the period of black-figured vases, that is, vases with black figures upon the light ground of the clay. These are succeeded in the best period of Greek art by the red-figured vases, that is, those where the figures are outlined with a brush, the ground about them filled in with black, leaving the figures in the light color of the clay, on a glazed black ground. The scenes in these vases are masterpieces. Later still, at the close of the fourth century B. C., gilding and color are used upon the vases. Tints of green, violet, white, and red, are used freely upon the draperies and ornamental borders; and as a last achievement, figures in relief are occasionally found. Finally, the white Lekythi of Athens, of the third century B. C., peculiar to the Athenian funeral rites, have black base and neck and white body with burial scenes drawn in reddish brown. The merely conventional decorative units upon the Greek vases are in most cases varieties of the palmet and of the frets and meanders. After the third century B. C. ceramic art declines, and the vases of Magna Grecia, with the figures scattered over them and with profuse use of tendrils and meaningless scrolls, are quite as bad as much modern work.

The jewellery is usually of beaten gold with granulated surfaces that defy imitation, and consists of pendants of masks, of amphoral forms, of tassels, or of flowers for necklaces, leaves of oak and of laurel in beaten gold for crowns, and coins in rich settings for bracelets. Gems are cut in intaglio with exquisite skill, and repoussé work in both gold and silver is done with great facility. The enamelling which is so frequent in Egypt and Assyria is only occasionally found in Greece.

The incised work upon bronze, such as the backs of mirrors or upon the bronze receptacles for manuscript scrolls was in outline only, and was done with the universal delicacy of touch of the Greek.

After Philip, by his judicious espousal of the cause of Apollo, had laid the foundation of the Macedonian supremacy, a general decline takes place in Greek art. Its refinement becomes attenuated and thin upon one side, and luxurious and sensuous upon the other; lines lose their subtlety and become either weak or vulgar; surfaces lose their modulations and become flattened and with but little gradation; and although the skill of the Greek is still manifest, it is more and more concentrated upon exuberance and not upon restraint, in fact the progression from the art of Greece through the Hellenistic art of Macedonia to the work of Rome is but another example of the character of the art expressing the spirit of its creators.

ETRURIA.

Little definite is known of the Etruscans. That their origin was possibly Asiatic and probably Pelasgian; that they occupied a series of small fortified cities in Western Central Italy, which were governed under the patriarchal form of government; that there was a barbaric desire for petty pomp and a corresponding love of personal adornment; and that their funeral rites were elaborate, — is very nearly the sum and substance of the record they have left behind them. Much of the work that is ascribed to them is copied from Greek models, and the character of the Etruscan work can be better realized by inference in tracing its influence upon Roman art than by the few extant examples that remain. In metal, especially bronze, they seem to have been peculiarly proficient as the many bronzes in the Vatican testify. The technique and motives resemble the work found at Mycenæ. The tombs, which were subterranean chambers with smaller rooms or alcoves opening from them, were approached by narrow descending staircases with niches on either side at intervals, for the torch-bearers to stand while the funeral procession was descending. In the central chamber and in the alcoves were sarcophagi of stone or of stamped terra cotta, usually with a recumbent figure of the person interred in full relief upon the lid. These sarcophagi had rude reliefs of sanguinary subjects, mythological sacrifices, upon the sides and ends, smeared with red and yellow ochres and with a crude blue. Gorgons' heads with lolling tongues were in relief or painted upon the walls, and the serpent in various forms appears as a religious symbol. The ceilings were pitched upward to the centre and dull red stripes represented the rafters, while at the pedimental ends the triangular spaces were filled by two panthers or lions facing each other — these last skilfully drawn. Around the upper part of the wall a frieze of figures, dancing, marching, and riding, the flesh of the men colored a dull red-brown, that of the women white, or yellow as on the vases; altogether a crude resemblance to the interior of a wooden temple of the period of Troy or of Mycenæ. There is as in Etruscan work a barbaric roundness and robustness of form that has its influence upon the work of Roman artists.

ROME.

Rome was until recently the door to the ancient world. She gathered all people, with their arts, beneath her sceptre, held them in bondage until they had lost their cunning and had been enervated by her luxury; and when after her fall new arts began to arise, it was the débris of the borrowed arts of Rome that was sought for inspiration. The paralyzing effect of the overpowering luxury, the absolute lack of restraint, the disregard for the nobler artistic virtues, has been felt for centuries. In the Gothic work alone has it been shaken off. Rome, beginning under a rule of Etruscan kings, who are expelled and replaced by a form of repub-

lic, with, in her early history, almost a Spartan simplicity, at length by the spoils of conquest becoming rich, and by extent of territory gathering all nations within her folds, finds herself shortly before the beginning of the Christian era with the republic replaced by an empire, with Greek artists within her gates, and with her coffers overflowing. The centre of the known world, great, prosperous, with all materials at hand, and with the experience of the Greeks at command, the result of Roman art should have been the greatest the world had seen. In construction alone it was the greatest; in all else it fell far below the Greek. The Roman by nature was deficient in appreciation of the importance of fitness in art. Administration he understood; art he could only feel when its note was forced. The result is that in Roman work extravagance of material, of development, and of conception is the rule. Restraint is unusual; and it is only during the early part of the Augustan period, when Greek artists were working throughout Roman dominions, and during the reigns of Trajan and Hadrian, when Athens was the Roman academic city, that we find Roman work attaining a higher character than that of a vulgar imitation of Greek forms.

As Assyria borrowed the art of Egypt, Rome borrows the art of Greece, and in both cases the borrowed art goes through the successive stages of decay, — superabundance of idea and of detail, weakness of motive, vulgarity, loss of technical skill, absolute degradation. The spirit of Greece was the exact opposite of the spirit of Rome. One was subtle, restless, dissipating its energies upon petty matters, tactless, brilliant, and without inertia or weight; the other, vulgar, determined, far-sighted, politic, without brilliancy, but with a genius for administration. One fought the stranger and even its friend from its gates, the other assimilated all nations. One focused its life in so many ganglia, each jealously competing with the next; the other forced its laws upon the entire world. Rome had no time to develop an art of its own: it was too busy building an empire; and the most that can be expected of it is that it should adapt what it could find elsewhere to its own requirements. But occasionally it finds precedents inadequate, and at once it develops some essential form. Such is its development of the arch. Timidly used by the Egyptian, by the Assyrian, and by the Greek, and a common form with the Etruscan, it is seized by the Roman and made the governing principle of his architecture. The column he debases, the lintel he tolerates, but the arch he glorifies. A new set of constructive forms spring into being — vaults, pendentives, domes, and with them a correspondingly new set of decorative schemes.

The arched forms in Roman work are not very highly developed. They are to a great extent merely necessities of construction, caused by the desire to span large openings where a lintel would not suffice. The arches spring from piers and form arcades, and only in late Roman work are arches carried on columns. The vaults are semicircular barrel vaults, in point of fact, merely indefinitely continued arches. These often cross at right angles, thus producing the form of vaulting which is afterward developed in Gothic work. Columns, though used in porticos and peristyles as by the Greeks, are also used with the arcades, on the face of the piers, between the arches, carrying an entablature which runs over the top of the arches, thus creating the fusion of the two systems, the piers and arches forming a background for columns and lintels. This background is, of course, the actual construction; and the columns and entablature are nothing more than a veneer, added for effect. This is characteristic of the Roman conception of architecture, — a conception that appears with them for the first time; that is, that appearance is of as much value as reality. The Roman, consequently, does not scruple to introduce unnecessary forms if they tend to produce pleasing light and shade. With the Egyptian, the Assyrian, and the Greek, the skill of the artist developed the constructive forms; with the Roman, the ingenuity of the artist was occupied in making experiments with

all sorts of antecedent forms, regardless of their right application. The Roman's method, unfortunately, has prevailed, except in Gothic work of the best period. Greek building is actual; Roman, either from lack of time, or of material, or of desire, is to a great extent veneered. In one respect only, is the Roman work less artificial than the Greek. Greek coloring of architecture was by pigments; Roman color is frequently obtained by the use of colored materials, such as black and red and yellow marbles, porphyry, verde antique, and different varieties of bronze and metal. The colored marbles are used in panels and broad surfaces with white marble in the mouldings and bronze in the capitals. The use of bronze in connection with stone is carried to its furthest extent, and in adapting the orders of architecture of the Greek, the Corinthian, or order with a metal capital, is the favorite with the Roman.

The Roman Doric and Ionic orders, as compared with the Greek, are pitiful productions; clumsy and ordinary, the Corinthian order alone seems to have been appreciated and even developed, though this is probably due to the fact that Greek workmen were imported with the order, and the Roman Corinthian is not an order adapted, but an order in exile. Apart from the character of the mouldings and proportions, the Roman orders differ from the Greek in the following points:—

DORIC.

COLUMN. — With base resembling Greek Ionic base, set on square plinth. Shaft without flutes. Capital with astragal, a half round moulding with fillet below taking place of Greek channels. A necking with or without rosettes. An echinus with a curve of a quarter circle. A moulding at top of abacus.

ENTABLATURE.

Architrave, narrow.

Frieze, with face over face of necking. Triglyph centred over column.

Cornice, mutules horizontal instead of inclined, the mutule over metope omitted, guttæ omitted.

IONIC.

COLUMN. — Base on square plinth. Shaft with fewer flutes than Greek and larger arrises. Capital with diagonal volutes, too thick from face to face.

ENTABLATURE.

Architrave with enriched mouldings.

Frieze very heavily decorated with sculpture or ornament.

Cornice with exaggerated bedmould.

The Doric, as will be seen, is an especially stupid order for stone, though fairly successful in wood if attenuated. The Ionic capital is thoroughly bad. With the Corinthian order the case is different. It is perhaps overloaded with detail, but is well proportioned and rich. It differs from the Greek as follows:—

CORINTHIAN.

TEMPLE OF JUPITER STATOR.

COLUMN. — Capital, diagonal horns smaller. Central horns or volutes carried higher on cap. Different type of acanthus. Abacus decorated.

ENTABLATURE.

Architrave, middle member decorated.

Cornice, introduction of modillions beneath corona. Face of corona fluted.

As there are some fifty varieties of the Corinthian order, the characteristics noted are only the principal points of difference.

The Romans attempted to combine the strength of the Ionic cap with the grace of the Corinthian, and, with their usual facility for overdoing an experiment in art, produced what is known as the composite capital, — a bastard achievement not productive of admiration in the beholder.

C. HOWARD WALKER.

[To be continued.]