

423

Biography, "Outside Activities IX (p. 210-234),"
Draft of Letter to E.H.G., June 8, 1882

WARE MC14

The recital of the activities ^{of} a man embarks on outside the confines of his regular and stated occupations is likely to be as uninteresting as an enumeration of the clubs in whose membership he is enrolled. But, as a large part of ^{Prof. Ware's} his labor in these outside fields produced fruitful results, they ought to be considered here, all the more because they concerned matters cognate with the normal architectural field.

Probably none of these outside occupations gave him a greater personal satisfaction than the efforts and time he expended in helping to bring about, in as full a degree as possible, a recognition of the merit and capacity of that remarkable master of anatomical drawing and modelling, Dr. William Rimmer. Probably few men ever succeeded in penetrating the brusque reserve of that over-sensitive and unsuccessful genius, and Mr. Ware probably experienced as many rebuffs as any one; but nevertheless he persisted in his attempts to prevent a wide loss to Art through the ignoring of this man's unusual knowledge and great ability. In urging his friends, male and female, to attend Dr. Rimmer's classes at the Lowell Institute in Boston or the ^{Co}Casper Institute in New York, in the formation of private classes and in his attempts to procure private commissions for the self-taught sculptor, he was untiring. His last effective service was the securing, in 1877, for the School of Drawing and Painting of the Boston Museum of Fine Arts, of Dr. Rimmer's services as lecturer and instructor in Art Anatomy, the last task this most prolific of work^{ers} was able to undertake. But

that artists

interest in Dr. Rimmer and his work was not extinguished by ~~his~~ death; and more than thirty years after that death Mr. Ware interested himself actively and successfully to raise the money needed to cast in bronze Rimmer's most notable work in ^{ware}sculpture the "Falling Gladiator", modelled in 1861, and now in the Boston Museum of Fine Arts.

In the foundation and development of the Museum of Fine Arts itself he was much interested and most actively concerned, being one of its Trustees from 1875 to 1881. And he also was largely instrumental in bringing about the establishment of the School of Drawing and Painting of the Boston Museum of Fine Arts, and for several years, 1876-81, filled the office of Secretary, that is the chief executive official. How his services and advice were appreciated is shown by the following extract from the School's annual "Report" for 1882:-

"One serious loss the School has felt during the past year,- the loss of its former Secretary, Prof. Ware was among those who first planned the School. He helped secure the contributions that were subscribed to set it on its feet; has been secretary and zealous friend from first to last; lent his time, wisdom, and experience to shape and direct it; did more than any other man, and more than most men could have done, to make it excellent and to give it success. Fortunately, he still keeps his place on our committee, and we have the benefit of his counsel; but his personal supervision of the School is always missed."

He remained a member of the Permanent Committee till 1891.

About the same time he was brought into contact with the important matter of the introduction of instruction in drawing into the schools of Boston, conjointly with a similar movement throughout the State, under the direction of Mr. Walter Smith.

Later, after his transfer to New York as a scene of operation, and because of his experience at the Boston Museum of Fine Arts, he naturally in-

terested himself in the affairs of the Metropolitan Museum of Art, and eventually was elected one of the Trustees, serving from 1885 to 1903. It must be kept in mind that, whatever official position he was elected to, he never filled it as a mere ornamental "dummy": he was always a most conscientious and industrious worker, disregarding the amount of time and labor the proper discharge of his functions required of him, so long as the duties of his office were fully and properly performed.

Upon another undertaking, the founding and establishing of the American Academy of Art in Rome, he expended much time and thought, filling for some years the post of Secretary. The conception of this institution was due more to Charles F. McKim than to anyone, and its survival through the early years of tribulation was undoubtedly due to McKim's determination that it should not die, and his willingness to produce from his own purse the needed financial support when that could not be had elsewhere. In the working out of the various problems involved in founding and operating, differences of opinion naturally arose between the two active officials; and, after free discussions, these were solved sometimes as one man advocated and at another time as his coadjutor advised. It was not at once or easily apparent, seeing that Rome and New York are on opposite sides of the Atlantic, that at times the arrangements actually made and orders given were those which McKim had originally advocated, not those which, seemingly, had been mutually agreed upon after discussion. That this was the case, was usually ascertained accidentally, through the arrival of some report or letter from Rome that reached the Secretary officially. Perhaps McKim's way was actually the better one; still it was not agreeable to have one's recommendations disregarded and seeming mutual understandings brought to naught; the situation was not tolerable, and much to his regret Prof. Ware found it best to sever his connections with the enterprise. To be sure, he had later the negative satisfaction of observing that his premonitions had been justifiable, and that

experience in operating was bringing about the adoption of the very methods of procedure that had originally been advocated by himself.

Naturally, because of his previous connection with the School of Drawing and Painting in Boston, he concerned himself greatly with the work being carried on in the Art Schools of the Metropolitan Museum, which had been established in 1880, finally being elected chairman of the Committee on Art Schools in 1893. These schools, which were established to give practical instruction in various branches of the arts and crafts, had a somewhat uncertain and not too effective career, being hampered in their growth and development by the contemporary but not coördinate strivings of similar educational undertakings set ^{apart} ~~apart~~ by the National Academy of Design, the Art Students' League and finally by the Architectural League. Finally, ^{although} ~~the~~ Schools had had an abiding place in the Museum building itself since 1889, they were discontinued in 1895. At the time of the abandonment of ~~this~~ ^{the} Schools, he had for some two years been so directing the teaching and lectures that, so far as architectural pupils were concerned, these Metropolitan Museum classes might in time become a recognized "feeder" for the Architectural School of Columbia University.

In connection with the Metropolitan Museum of Art Schools, he embarked on another undertaking, incidental but promising to be useful, prompted to do so by much the same feeling that caused him earlier to take an active interest in Dr. Rimmer's work. He felt that the community, through the painters and amateurs of art, was not profiting as it should and could by the critical knowledge and very unusual capacity of expression possessed by his long-time friend, John La Farge. What he did in these premises is told in the following letter which he addressed to Mr. Royal Cortissoz, art-critic of the New York Tribune, after reading that gentleman's book, *

* "John La Farge." By Royal Cortissoz, Houghton, Mifflin Co. 1911. Price \$4.00

Milton, Massachusetts.

June 19, 1911.

My dear Mr. Cortissoz:

"I have been reading with the greatest interest what you have written about LaFarge, whom I first met when I was in Mr. Hunt's Studio on Tenth Street, in the Summer of 1859, and whom later I saw a great deal of, at intervals, in Boston, at his house in Newport, and afterward in New York. It was, indeed, I and not Van Brunt that suggested his working with glass. I had already, when in England in 1867, obtained the Windows for the First Church, which are still I think the best English windows in this country, and the negotiations and correspondence about these in Memorial Hall ^{were} ~~was~~ always in my hands. Glass seemed to me to be a material which La Farge would find especially congenial, as the event proved. But all this is of no consequence.

"What is of more importance was the work in which we were both engaged twelve or fifteen years ago at the Metropolitan Museum, a matter which seems to have escaped your knowledge. It had to do with the Travelling Scholarship which Mrs. Lazarus and her daughter offered to establish for the best students in the Schools of the Museums. But it had been the policy of the Trustees to discourage these Schools, and no such instruction was given as would prepare men for foreign travel. Of all this I heard in detail from Mr. R. W. de Forest, who reported that the Executive Committee were on the point of declining the gift, as they had no desire to develop their School to that point. Since it seemed to me, as it had seemed to Mr. de Forest, every way undesirable for such an ⁱⁿstitute to decline such an offer, I suggested that the Museum might, omitting the intermediate stages, establish out-of-hand an Advanced Class in Painting, whose business it should be to make a serious study of the ~~Masterpieces~~ at the Museum. Such

a class would naturally take precedence of those at the Academy, and of the Art Students' League, and would presumably be made up of their best graduates, young men who would be glad to take up a line of study to which those Schools did not aspire and which offered a chance of Foreign travel and study at the end of it. The Artists who were consulted were Millet, Turner, Mowbray, Ward, W. H. Lowe, and La Farge himself, with some others whose names I do not at the moment recall. They were all eager in their approval of the scheme, and seemed cordially to welcome the idea of putting the Class in to La Farge's charge, an arrangement, however, which he himself deprecated, saying that he had supposed that we should summon some person from abroad, though admitting that it was the most interesting prospect that had ever been opened to him. He was given time to think it over, and it was finally arranged that he should meet the Class once or twice a week in the Galleries of the Museum, and as most of them would probably be young Artists with studios of their own, that they should do their work in them, each by himself, and that ^(La Farge) he should visit them there, one by one, giving each separately his criticism and advice. Although women were not eligible for the Scholarship, it was agreed that they should be received as members of the Class. The scholarship was to be awarded for the first time at the end of two years, and every alternate year thereafter, and to be held for two years, the value, I think, being a thousand dollars a year.

As he said that there were a number of things of a general preliminary character that he had better say once for all to the whole class together, La Farge proposed to begin by meeting them, for half a dozen successive Saturdays in October and November, for informal talks. When one of the Class asked whether it was permissible to bring a friend, he rather took my breath away by saying, Oh yes, it made no difference to him whether he talked to four or to forty; he knew what he wanted to say.

#3

So it was made known that anybody could come that wanted to, and the Saturday audience^s numbered ^{some} four hundred.

"He made careful preparation for these occasions, always bringing with him a handful of manuscript. But it constantly happened that he laid aside his papers and began to talk. Then he looked and sounded like an angel, just come down. I never knew anything like it. These discourses were afterward printed as the little book called;

Considerations on Painting. But they do not read exactly as they sounded.

"When the Class began work they numbered just four, of whom three were women. The New York Artists, it seemed, had after all rather acquiesced in the scheme than agreed to it, and did nothing to promote it. They said that La Farge did not know how to draw and that in spite of his exceptional gifts they did not care to have other people paint pictures like his. But of this he took no notice, and drove about Town diligently in his cab, from house to house. His pupils said that they had never conceived of such instructive instruction.

"This was but a sorry story to tell the Trustees of the Museum, and, when the end of the year came, I kept back my Report for a month, so as to be able to chronicle two men instead of one.

"The next Winter the number ran up to six or eight, which seemed to show that though the younger artists did not care for La Farge, the prospect of two years abroad, with all expenses paid, was attractive. When the Spring came, and La Farge proposed a Nymph and a Fawn as the subject of a painting, six or eight were sent in, measuring I should say about forty inches by seventy, which were exhibited for a week or two at the Museum, and the successful competitor was started on his travels.

thus

"Thus the experiment ~~finally~~ achieved a ~~nominal~~⁹ success. But the Trustees refused to repeat it. They wanted to know how many hours a week La Farge devoted to these duties, and on what days, and whether in the morning or the afternoon, questions which nobody could answer. This seemed to them altogether unbusinesslike, and some of them said that they had had business relations with him and would not trust him to carry out any mere general understanding. So they refused again to vote the twelve hundred dollars a year he had been receiving, and the Lazarus Scholarship was handed over to the care of the Society of Mural Painters, in whose hands I believe it still remains. The School at the Museum presently ceased to exist, and the endowments by which it was supported were, as far as possible, diverted to other uses.

"All this I say for your information, taking it for granted that if you had known of it, you would not have omitted to mention so characteristic and creditable an episode.

"I think your book partly explains this story, for it is quite clear that La Farge's likes and dislikes in nature and art, were quite different from most other people's, who did not care for what he took so much pains to put into his pictures. They found his compositions unintelligible and ugly. I think there was more liking for his water-colors and Glass work, than for most of his paintings."

Yours very sincerely, and much obliged to you for your
book.

W.R.W.

XX

These activities of his, as can be noted, were all concerned with Architecture, Painting and Sculpt^{ure} as living and even freshly rejuvenated arts; but he was hardly less interested in their dead and forgotten remains, whose existence and whereabouts could only be traced through the study and decipherment of the more or less fragmentary writing^s of ancient authors. So, for this reason, and because of his ^{innate} natural scholarly tastes, it was but natural that he should take a lively interest in the doings of the American Schools of Classic Studies at Rome and at Athens, particularly the latter, for which, as explained elsewhere, he designed and built the building at Athens which is now occupied by the School. In 1885 he was made a member of ^{its} the Managing Committee. Of course, his interest in this undertaking was less that of the Professor of Architecture than that of the scholar and educator, and in these capacities his aid and advice was welcomed by his colleagues.

His active interest in Archaeology dates from an earlier day when, in 1878-9, Messrs. J. T. Clarke and F. H. Bacon --- the latter one of the earliest of those especially sympathetic young men, whom Mr. Ware delighted to speak of with warm affection as "my boys" -- made a trip, at the instigation of Mr. Charles Eliot Norton, down the Danubè and along the coasts of Greece and Asia Minor. The fruits of this expedition were so interesting and promising that Mr. Norton and his friends, amongst them Mr. Ware, were induced to found the Archæological Institute of American.

The first undertaking of the new Institute in its adopted field was ~~was~~ the despatch of an expedition, under the charge of Messrs. Clarke and Bacon, to attempt to uncover the remains of the little city of Assos in the Troad, an expedition that, when the means are considered, proved to be signally fruitful and interesting, though to-day, thirty-five years after the date of actual work, the final volume of the "Report" still awaits publication, a fact that rather suggestively indicates the actual length of the road even

after Art has long been dead and buried.

As he was very genuinely interested in the work undertaken by this new society he, as a director of the general body and later as President of its New York branch, gave much of his too scanty time to promoting its interests, and so greatly increased the ever-growing burden of his personal correspondence.

In addition to these activities he gave much time and thought to the proper organization and conduct of the ever-growing series of Schools of Architecture established in many places throughout the country, always looking upon them not as rivals but as companions and coadjutors in the general fields of education. To the Massachusetts Institute of Technology he, naturally, was always loyal, being able to keep in touch with and informed as to its doings through frequent visits to Boston and the Summer vacations spent at his home in Milton. He was ever willing and eager to assist his immediate successors and their followers with suggestions and counsel, and enjoyed "comparing notes" with them as to passed and present experiences. But here, at this eldest of all the schools, as well as in the schools at Ithaca, N. Y. and Urbana, Ill., experiences and traditions had accumulated that were about as venerable and respectable as his own; and, though he was always interested in their doings, he did not feel like expressing an intimate concern as he did in the case of the schools of the second flight or generation. Probably he followed with most interest the development of the schools at Philadelphia, Pa., and Cambridge, Mass., and this largely because the respective heads of these schools, Messrs. W. ^PR. Laird and H. L. Warren, always manifested towards him a peculiarly sympathetic and receptive attitude.

As the years passed and Schools of Architecture multiplied, his interest in them was only made more lively through finding that many of the appointed heads of these schools and their selected assistants were former pupils of his

own, either at Boston or New York.

The advent of these many schools, and the ever-increasing throng of architectural students, kept alive and gave strength to one of the chiefest of his aspirations, though he never hoped to see it realized in his own life-time. This dream of his, fostered through many years, growing ever less diaphanous and more articulate, becoming a more substantial possibility as he ^{felt approaching} foresaw the time when it would be proper to advise students that it was no longer needful to seek in Europe educational advantages not to be found in their own country, was simply this: he longed for the coming of the time when it would not be needful for the leading architectural school in the country to fritter away one or two years of its too scanty time in drilling the first two years' men in the rudiments of their profession, in the a.b.c. of their art. He longed for, he believed there was surely coming, the time when the doors of such leading school would be opened only for the admission of students fitted to pursue a really advanced course of study, the equal or superior of any course to be found in any country. He hoped that the Columbia University School might be able to take this enviable position; and he now saw in the notable increase of architectural schools a real promise that before long these younger schools would be content to assume the entire task and drudgery of giving the needful elementary studies, and be willing to act as "feeders" or preparatory schools, sending their graduates by normal procedure to enter the higher institute^{on} for the prosecution of advanced study. Such a post-graduate school as he contemplated could advance its standing in time even beyond the highest mark set by any European School.

Two things, however, tended to ^ddim this radiant vision. In the first place, Columbia University was largely merely a local institution, and, though not statedly so, was in very large degree merely the last step in the general educational system of the city. Its students in very large part were residents and the educational product of the city's high-schools, so that the

standard of admission to the University had to be set at a level that could be reached by the graduates of such high-schools, although a higher standard had been set and successfully maintained for the graduate schools of Law and Medicine. Moreover, the increasingly polyglot composition of the great city's population seemed to suggest a constituency for the University's admitted students that might not, even in this democratic country, make a very successful appeal to graduate students reared in other communities.

In the second place, there was the undesirability of the duplication of essentially similar undertakings, which must tend to bring about a lowering of the standard of performance that was inherently possible to the situation. Harvard University had recently established a fairly endowed post-graduate School of Architecture, conceived on lines essentially parallel with those along which the elder graduate Schools of the University had been successfully operated for so many years. ^{Professor} Mr. Ware was too faithful and convinced a son of Harvard, too firm a believer in the kind of liberal culture there to be acquired, not to desire to see all its undertakings carried to a successful issue; and he came to believe that the interests of the profession could be better served by helping the Cambridge School to attain this alluring primacy in the educational hierarchy than by expending the same energy in behalf of the New York School. As to the oldest school of all, the Boston school, he seems to have felt that, through and because of its position as part and parcel of a ^{great} school of applied science, an institution devoted almost wholly to technical education, it was and always would be debarred from the close and daily contact with the interests and processes of that liberal education which he always felt to be so desirable, a closeness of contact which the New York and Cambridge schools could so easily and naturally profit by.

These views are somewhat expressed in Sundry letters of counsel which he addressed both to the President of Harvard University and to

and others

already printed

Professor W. C. Sabine, Dean of the Lawrence Scientific School, to which the new Department was at first attached. These letters are worth quoting in full, as follows:-

Milton, Dec. 28, 1909

My dear Mr. Sabine,

In writing to you the other day I passed over one or two things which seem to me of importance, fearing that my letter might be too long. Your kind reply encourages me to mention them now.

In the first place, both observation of other people's classes and experience with my own, have made me think that the constant bestowal of marks and rewards, as is done under the French system of Mentions and Medals, is a poor way of encouraging study. It serves, of course, a practical purpose where, as in the École de Beaux-Arts, the rank of every student must be precisely known, as a basis for Government promotion. It may, perhaps, also be of use with children, to stimulate activities which interest in their work can hardly be expected to arouse. But in this country, both in schools and in colleges, it now enjoys but little favor, and is more and more regarded as an exotic which had better not be acclimated. Certainly everybody would agree that it would be singularly out of place in Schools of Law, Medicine or Divinity, and it would seem to be equally so in any school where grown men are pursuing serious studies chosen by themselves as a preparation for the business of life. In Architectural Schools, at any rate, men who do not care enough about the subject to work hard, had better be somewhere else. For while the practice of this profession, is not without its drawbacks, even for the men who care most for it, the study of it is one of the most interesting, and men who do not feel the stimulus of the Science, History, Literature and Art with which it brings them in contact had better drop it than be kept at work by factitious inducements.

It is a more serious objection to these devices, that the artificial

atmosphere they foster is calculated to spur young men on to achievements they could not have compassed under other circumstances, and which they presently find are beyond their power anywhere else. They miss their "dram". It seems safe, even at some sacrifice of immediate results, and of the excitement and exhilaration which attend competitive exercises, to accustom students in school to do the best they can under what are to be for them the permanent motives for exertion. Otherwise they are in danger, all their lives, of hankering after impossible conditions, and of feeling that in losing their youth they have somehow parted with their best powers. Here then also, it would seem that the brilliant precedents of the École de Beaux-Arts are to be followed, if at all, with great caution.

But the most important point in which it falls short of our conception of what a professional School should be, and thus fails to offer an example for our imitation, is that it trains its men chiefly for the showy exercises immediately in hand, rather than for the more serious, if more prosaic, work which the practice of the profession will ultimately call for. They acquire, indeed, an extraordinary skill as draughtsmen, and highly develop their fancy and imagination. They thus achieve unparalled success in a kind of work that can be perfectly well done, under these favorable conditions by somewhat immature young men between twenty and thirty years of age. But they are not put in training for the tasks that will come to them when they are between forty and sixty. The problems they learn to solve are not the problems they will generally encounter in the practice of their profession, except indeed, those few men, only one or two each year, who win the Prix de Rome, and are thus fairly launched upon a life-long career as Architectes du Gouvernement. The rest, who are denied admission to these rich pastures, are turned out into the comparatively barren fields within their reach, putting up with such occupation as ordinary practice offers. Much which they, ^{most} need to know has then to be learned in the slow school of experience, sometimes in other men's

offices, sometimes in their own. It is then, and not at the moment of graduation, that the value of Academic training can be measured by its results. The results of good architectural training are good buildings, not exhibition pieces, and a School of Architecture, if it is to meet the needs it may reasonably be expected to supply should take up every topic which the well-instructed practitioner needs to know about, and discipline all the powers which he will ultimately have occasion to exercise.

How much of all this can be condensed into a three or a five years course of study is a problem as yet unsolved. But it is a problem which belongs to this country, and considerable progress has already been made in its solution. Only a part of the field, however, has as yet been attempted. A scientific analysis of the ordinary professional experience has not yet been made, much less reduced to a shape in which it can be systematically studied. At present these things have to be learned, so far as they are learned at all, by hap-hazard drudgery. This involves great waste of time, for office-work is of course assigned so as to be profitable to business, and only incidentally so as to be serviceable to the draughtsman, or even to the student, who has it in hand. Almost everything that is learned in an office, ^dan many things which draughtsmen and even architects hardly know at all, might be taught and ought to be taught, in theory at least, in every Architectural School that pretends to qualify men for general practice. The field of domestic architecture, for example, a field in which most architects necessarily spend ^{the} a chief part of their time, but which at present almost all schools, except your own, seem sedulously to neglect, ~~and~~ deserves special attention. For the study of palaces does not qualify one to design a cottage. The principles involved are not the same. Here the Paris example, which exemplifies only the perfection of Academic achievement, does not even point the way. But the most advanced Schools should extend their range beyond this, into the

higher fields of History and Philosophy and Political economy of which I spoke, ^{before} and which are in large part also as yet untrodden.

As to the methods of draughtsmanship, I think I have nothing to add to what I have said in the printed pamphlet I sent you, except that I have now had a number of acknowledgments from some of my young men to whom also I sent it, which have much pleased me, especially those from men who have been in Paris. One of them writes,--"I want to say at once that I heartily agree with you as to the deceptions likely to result from elaborate drawings." Another writes,--"I wish I could putta copy of it into the hands of every Architectural student, and of many practitioners. It is sound and right, and ought to be spread broadcast." This is the same young man who wrote to me from Paris several years ago, when in the height of a triumphant career, speaking in the highest terms of the seriousness which marked his Patron's instructions, and deploring the little effect they produced in his own atelier, and he added:--"It must be admitted that the taste of the Third Republic leaves much to be desired." It was curious that the designs that ^{this} ~~the~~ same student sent home a few weeks afterwards exemplified at a dozen points the fashions which he condemned and which he thought he was on his guard against. The current of the Seine is so strong as to sweep even the most vigorous men off their feet.

Another who is doing some teaching himself, writes,--"It seems to me admirable, a clear statement of a very valuable set of principles. I am trying to instill them into my boys. Rendering and the desire to turn out a chic set of drawings, are pit-falls into which most of them fall. One can scarcely blame them, since they find the well-rendered works best rewarded by our juries. I am always fighting against this, but find it a hard up-hill fight, and it always gives me infinite pleasure when some poorly presented scheme has such undoubted merit that the jury must recognize it. So I am glad to be fortified in my views, by your essay, and I wish I could

present it to every member of our school. The only justification of the prominence given to Rendering is that anything that stimulates the students' imagination is of value, even the grouping of the blacks, the whites, and the greys, in a Plan, so as to form an agreeable composition. It may later lead to something more closely allied to Architecture."

Another young man, writes:- "My experience both at school here and later in Architects' offices, has led me to strike out rather into the practical sphere. To me, 'paper architecture' was abhorrent, so shallow and fictitious seemed the draughting, and the large compositions disgusted me, so unscientific and unworthy were the principles followed. The real Architecture of to-day seems to be allied to Bridge-Building. It is this that has made steel building possible. An Architect instead of being an expert in drawing-board falsification should be keenly awake to engineering possibilities and to the science of seeing things as they are to be. The reason I did not go to the 'École is that I prefer to follow Truth."

Still another writes,-- "Since I could not afford to go to Paris, and stay a long time (not less than four years) I am glad that I did not go for the usual short period and get poisoned by the prevailing ways and means of the various ateliers, where the young men, quite justly, fall in love with their Patrons, and consequently ape their peculiarities and quite miss any real excellence their master may have."

"The picture-card planning and rendering is a source of profit for the few floating draughtsmen who have proficiency in the Art, which they make the 'broker' architect pay for, to catch would-be clients, and the juries of the promiscuous kinds of competition which exist, which I am sorry to say, are advocated by professional men who should know better."

The strongest and most independent young men I have found to be much of this turn of mind, as was George Heims, the architect of the ^{new} New York Cathedral, whom Governor Roosevelt, made State Architect. He, also, refused to go to the 'École. It was he whom I quoted as preferring his

office-boys' drawings. Even in New York where the Society of Beaux-Arts Architects is much in the ascendant, there is a strong body of dissenters, who in the discussions about the value of French influences in this country, which they have from time to time set on foot, give their sceptical opinions an emphatic expression.

The moral is that since many of the most important qualities of building cannot be shown in drawings, and what are the most engaging qualities of a fine drawing cannot be made manifest when the design comes to execution, drawings are unsafe guides, and the more attractive they are made the more likely they are to mislead. It would seem to follow that to make architectural drawings as attractive as possible, is unwise, and that they should exhibit only such merits as can be materialized in actual structures. For all kinds of pictorial representations are inevitably to some extent misrepresentations. No drawing can be explicitly trusted, and the more they say, the less are they to be believed.

Yet draughtsmanship is, of itself, of the greatest value as a means of artistic training. The problem, in a School of Architecture, is how to secure this discipline without sacrificing the chief object in view. This is the essential difficulty of teaching a Fine Art and a Useful Art as one,

I am much disposed to think that, in schools, Brush-work, including both water-colors and india-ink might well be pursued by itself as an independent accomplishment. It would then, like the crayon-work done in drawing from the ^cast, have, so far as Architecture is concerned, a purely disciplinary value, just as the writings of themes, in prose or verse, improves the style of more important compositions. Both greatly enhance the artistic quality of the architectural draughtsmanship. But the manipulations might greatly be simplified in character, without losing anything of value. I am encouraged in this opinion by my own experience with public competitions, in which I have more than once prescribed and enforced a very elementary style of presentation. In a number of cases I have required, instead of highly

rendered water-color drawings, that the plans, elevations and perspectives ^{should} shall all be executed in pencil, on tracing paper, and that at a small scale. The results have been perfectly satisfactory, clearly illustrating all the architectural points of any importance. This procedure effected a great saving of time and labor, and a similar economy might profitably be made the rule in schools. But in School problems, as in public competitions, the only sure way to prevent these wasteful extravagencies is to adopt and to enforce an official mode of presentation which shall make such wastefulness impossible.

January 9, 1910

My dear Professor Ware:

I have been forwarded your second letter by Professor Warren. Through your kind efforts I am beginning to understand the situation in regard to the 'Ecole des Beaux-Arts and the peculiarities which are unique to our own problem. I notice that you mentioned in your letter a printed pamphlet which you sent me. This I have not received and if you have another copy which you could spare I should be very grateful indeed for it.

No one regrets the deception inherent in good rendering more than I do and yet I cannot help but realize that it is a many sided question. It is not so much in itself a fault as it is an abused virtue. It would be an abuse to your patience for me, a layman, to enlarge on this subject and I shall not do so.

Thanking you again for your interest in our hard problem, I am

Very truly yours,

Professor William R. Ware

Milton, May 12, 1910.

My dear Mr. Lowell:

I cannot deny myself the pleasure of saying how much satisfaction I have had in reading your 'Report'. I have indeed been rather disposed to think that if the College course was to be shortened at all, the Freshman year could, ^{better} be spared than the Senior, since the work done in the upper classes of preparatory schools is often more serious than in the first year at College, which is much encumbered with boyish traditions. Sixty years ago, I myself found Cambridge rather a let-down from Exeter. These views I urged in New York some years ago, when Mr. Butler was proposing to shorten the Columbia course to two years. But I got no more of a hearing than he did. To my mind the four-year scheme is still the best, four years of active intellectual life being better than three, even than three years of hard study, if only they can be made years of serious discipline, and thus be as good a preparation for an active career as the ⁺Professional Schools are for the professions. Here it seems to me that the establishment of the Graduate School with its higher degrees relieves undergraduate work of some ambiguity of purpose. That seems the place for the high scholarship the lack of which among undergraduates Mr. Wilson was last summer lamenting. But this is not, and cannot be, the aim of more than a dozen or two, out of the two or three hundred men in a Class. Scholarship, as such, does not appeal to them and does not really concern them. What does concern them and the community is preparation for good Citizenship, and it seems as if the measures now proposed to free Freshman from their irresponsible childishness might foster in them an interest in things worth taking a serious interest in that would color the subsequent years. It seems as if an eager intellectual life, purposely framed as a preparation for the responsibilities of maturity, might thus come to pervade the College atmosphere. This would bring to perfection what has always been the unique characteristic of the American College, as the Germans have lately begun to recognize, with envy

and)

admiration.

"The trouble about Electives is that, at best they tend to make specialists, and thus to narrow the range of men's knowledge and interests, whereas what the Community asks from Colleges is not only a small group of scholars, but a large number of men with a variously disciplined understanding, and wide intellectual sympathies. Indeed such men are needed in the learned professions quite as much as in affairs.

"The trouble with experts and specialists as teachers is, that they are apt to care only for turning out experts and specialists like themselves. This, of course, is especially likely to happen under an Elective System. To guard against this result, I tried to manage, when I was in New York, to have every member of my staff teach at least two different subjects. This was indeed one of the advantages of the old Academies, where the Master taught everything.

"Holding this point of view, which emphasizes the paramount importance of liberal culture, I am ^{not} disposed to rely much upon the stimulus of honors and prizes. Immediate personal distinctions tend to divert attention from the serious requirements of later life. School laurels seem rather a vanity and a toy. The real reward of education, as even undergraduates may learn to bear in mind, comes later.

" In this I am perhaps prejudiced from having found in Architectural Schools that their practical and professional tone was plainly lowered by Mentions and Medals, and above all by public Exhibitions and Intercollegiate Competitions, both of which, besides, foster a meretricious draughtsmanship to the neglect of more serious and important attainments.

"I will venture to add, remembering your friendly interests, that I have meanwhile been pegging away at my Latin manuscript, which has received much commendation from men who understand the subject much better

than I do. But the publishers and schoolmasters agree in saying that the present somewhat inhuman methods of instruction are too firmly established, and are too strongly supported by the College examinations, for any such revolutionary procedures as I propose to get a fair trial. Yet unless something is done to make Latin attractive to boys, -- and this would require revolutionary methods -- it looks as if Latin as well as Greek would soon cease to count among the belongings of well-educated men.

"So, when my Correspondents call my methods "unusual", "Interesting", and "Intelligent," and even "entertaining" and "winning" I am encouraged to think that there is something in them not unsuited to the time.

"I have not been in Cambridge or Boston since October, having been shut up within doors. Now I am getting about again, and am hoping presently to extend my boundaries as far as your threshold.

W.R.W.

Milton, January 16, 1911.

My dear Mr. Lowell,

You were so good as to send me your New York address, and it seems no more than good manners for me now to send you the paragraphs I put into the Graduates Magazine last month. I did not see my way to offer any very definite suggestions, but it seemed to me that my point was worth making.

I need not add that I am rejoiced to hear of the successful negotiations with M. Duquesne. This will give the School better teaching than any, while its Post-Graduate character secures it an equally superior class of Students. This ought to bring better results than anywhere else in the world. No college graduates of any sense would think of going elsewhere. For nowhere else will their own culture be such a real help, and the ignorance of fellow students so slight a drawback.

W.R.W.

Included in this record of his "outside" activities place must be found for the many lectures he delivered before clubs and societies in various places, most of them illustrated with the stereopticon^o, and almost all quite unremunerative^{m) n/}, so far as income is concerned. Exception must be made, however, in the case of the Lowell Institute, of Boston, whose world-famous lectures are distinctly "blue-ribbon" affairs; it was his fortune at different times to deliver two courses of these lectures.

Of the time-consuming qualities of these outside matters^s he once wrote thus:

To
[F.D.S]

"I suspect that I am getting into my old habits of spending what little time I can command, in term-time, on 'outside' things. No wonder then that the main interest suffers. It is not that the outside things take much time. They do not -- there is not much leisure to give to them, -- but they take all the leisure there is, and deprive the main interest of those little extra services that it needs to make it really prosper. I shall plainly have to reform. For besides managing the affairs of the Archæological Institute and so doubling its members, and putting through the interminable correspondence about the Prix des Architectes Américaines, the circular for which is about ready to issue, and making a beginning on the Supplementary Fund, of which I think I spoke to you, and writing letters all over the Union about the Kansas City competition, I have had the School of Athens on my hands. A week ago I finally managed to send the sketches to Mr. Norton, much improved from when you saw them, and a set of drawings to Mr. White. Now, so far as I can see, I shall have to get to work and raise the money, for the New York subscription has been a sad failure -- \$1,500 -- when we want \$15,000.

If he did not actually originate the idea, of repaying the French Government some portion of the debt due for the generous treatment by it.

of the many American ^Astudents it had allowed to enter the French schools and profit, gratuitously, by the education therein to be obtained, he was certainly very active in urging a desirable reciprocity, and in procuring subscription to the fund endowing the Prix de Reconnaissance des Architectes Américaines.

X

This prize was founded by those Americans who ^{tu}actually had entered the 'Ecole des Beaux-Arts conjointly with those who had not passed the entrance-examinations to the School, but who had studied in one or another of the recognized semi-official ateliers in Paris. To these, who constituted, as it were, the first generation of beneficiaries of the French Government, was added, as a second generation, the greater number of those who had studied, though only on American soil, under ^{the man}~~those~~ who actually had studied in Paris. In this category he was glad to enrol himself as having once been a pupil of R. M. Hunt's, thus being in the same category with many of his own pupils who had been, also, the pupils of M. Létang at the Massachusetts Institute of Technology, himself an original graduate of the 'Ecole des Beaux-Arts.

As for many similar undertakings which helped to consume his time and strength, it is doubtful if he himself could have recalled them, as is shown by the following enquiry he once addressed to Mr. Sherman:-

[F.D.S. Jan. 5, '15]

"Do you remember, my going to Philadelphia between '85 and '90 and persuading some fellows to come and repeat in New York some sort of theatrical performance? I cannot remember what it was or who they were, only recalling that I hired the Academy of Music in 14th St. for them, and myself sold pretty much all the seats. I remember, also, that I sent for Mr. James Russell Lowell and persuaded the Century Club to give him a Reception. I think it was the craziest thing I ever did. But, fortunately, it was a great success and paid for itself."

Other men, in the educational field or in the other walks of life, have filled their working days as fully as he did; but it is questionable whether many can be found who have had the great satisfaction of having taken part in the founding and conduct of as many useful organizations, which to this day have lived and in most cases have greatly grown and prospered. It does not fall to many men to find that the "odd minutes" of their spare time have been hardly less well spent than the intramural time expended on their regular and stated avocations.

Astoria

(To E. H. G. - June 8, 1882.)

What I said about being fifty years old is quite true. The little circumstance my family made ~~out~~^{of} it, sending me books and letters, helped the impression that it was a notable station-point, a turning point, and the transitional condition of my affairs lent itself well enough to ~~set~~ this point of view. It has been a pretty sober winter, cut off from everything and with plenty of time to look back and see how shabbily life has crept along, how mean and hurried it has really been. A good deal of the hurry has come from taking on uncalled for tasks, but when one has no hope or reasonable expectation of doing any one thing as it ought to be done, there is a great temptation to make up for substantial failure by trivial successes. The moral of it all is to live within ones means, not to undertake more than there is time or strength for any more than to undertake what there is no money for, health, and peace of mind, and hopeful endeavor being, with a good conscience, the main reliance. One cannot always command the conditions, it is true, but it is also true, that one often can, or could, with forethought and resolution. If one merely drifts he is likely to get stranded. At any rate, if the current is too strong to withstand, the more need there is of vigilance, to seize the passing occasion, and a clear notion what one wants, so as to jump for it. All this is my new found wisdom, the advice I give myself on going out into the world to seek my fortune. I have been a little afraid I might find the keen edge of enterprise dulled, but I am now of better courage about it and if I can get a rejuvenating summer, all walk and talks, I shall be all right when work really begins again. If I am really well I think I can be really happy, and feel more honest about it than I have ever been able to do. I have, as I said, forgiven everybody their shortcomings *— myself included.*

~~Always yours faithfully,~~