

AMERICAN INSTITUTE OF ARCHITECTS.

INCORPORATED 1857.

PROCEEDINGS

OF THE

SECOND ANNUAL CONVENTION

OF THE

AMERICAN INSTITUTE OF ARCHITECTS,

Held in New York, December 8th, 1868.

PUBLISHED BY THE COMMITTEE ON LIBRARY AND PUBLICATIONS.

186 .

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MINUTES OF THE ANNUAL CONVENTION

OF THE

AMERICAN INSTITUTE OF ARCHITECTS,

HELD AT THE ROOMS OF THE NEW YORK CHAPTER, DECEMBER 8TH, 1868.

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Mr. RICHARD M. HUNT, President of the New York Chapter and Vice-President of the Institute, *ex-officio*, in the Chair,—Mr. F. C. WITHERS, Secretary.

In the absence of the President, Mr. RICHARD UPJOHN, the Annual Address was not delivered.

The Roll was called by the Secretary, Mr. F. C. WITHERS.

The Report of the Board of Trustees was read by the Secretary, Mr. F. C. WITHERS.

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The Report of the Treasurer was read by the Treasurer, Mr. R. G. HATFIELD, showing, for the fiscal year ending October 1st, 1868, expenditures to the amount of \$1,323.14, and a balance on hand of \$719.50.

The President appointed as Auditing Committee upon the Report of the Treasurer, Messrs. RENWICK, HATCH and R. M. UPJOHN.

The Report of the Committee on Examinations was read by Mr. DUDLEY, the Secretary of the Committee. On motion, it was accepted.

No report was received from the Committee on Education.

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The Report of the Committee on Library and Publications was read by Mr. P. B. WIGHT, and, on motion, was accepted.

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The Report of the New York Chapter was read by the Secretary of the Chapter, Mr. A. J. BLOOR, and accepted.

Election of new members being in order, the Secretary announced the names of Messrs. ADOLPH CLUSS and H. R. SEARLE, both of Washington, D. C., as having been duly nominated as Fellows under former By-Laws, and as eligible by vote of the Convention. A ballot being taken, both these gentlemen were elected—Messrs. R. G. HATFIELD and HAIGHT tellers.

On motion of Mr. WIGHT, the order of business was suspended to allow of a vote upon Mr. POST's proposed amendment to the By-Laws, the said amendment having been mailed to each member of the Institute, as required by the By-Laws. The proposed amendment was then read as follows:

That Article IV. of the By-Laws be amended so as to read as follows—

“An Election for the Officers of the Institute, a Board of Trustees, a Committee on Examination, a Committee on Education, and a Committee on Library and Publications shall be held at each Annual Convention. The election shall be by ballot. The President of each Chapter shall be a Vice-President of the Institute by virtue of his election in the Chapter. The officers elected shall enter office immediately upon their election, and shall hold office until their successors are appointed.”

After debate the amendment was adopted.

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Election of officers being in order the chair announced that by the force of the amendment just adopted all officers and members of Standing Committees were to be elected anew.

Voted that the balloting be upon a single ballot. The former tellers were reappointed.

While awaiting the announcement of the result of the balloting, it was voted that immediately upon that announcement, the Convention do take a recess until eight o'clock the same evening.

The Vice-President announced that the reason for the President's absence was sickness, which confined him to his house.

On motion of Mr. LITTELL it was—

Resolved—That the Convention hears, with great regret, of the sickness of the President of the Institute, Mr. RICHARD UPJOHN, and that a Committee be appointed to express our sympathy and regard.

The chair appointed, as such Committee, Messrs. LITTELL, R. G. HATFIELD and GILMAN.

On motion of Mr WIGHT, it was—

Resolved—That the above named Committee be instructed to request of the President a copy of his annual address for publication with the records of the Convention.

The tellers reported the following vote for officers:

For President RICHARD UPJOHN.
" Treasurer R. G. HATFIELD.
" Secretary RUSSELL STURGIS, JR.
" Cor. Secretary . . . Wm. R. WARE.
" Librarian A. J. BLOOR.

Trustees.

PRESIDENT, *ex-officio*, G. B. POST,
 SECRETARY, " HENRY DUDLEY,
 TREASURER, " JAMES RENWICK,
 P. B. WIGHT.

Committee on Examinations.

RICHARD UPJOHN, JAMES RENWICK,
 R. G. HATFIELD, DETLEF LIENAU,
 HENRY DUDLEY.

Committee on Education.

E. T. LITTELL, J. D. HATCH,
 Wm. R. WARE, ARTHUR GILMAN,
 J. C. CADY,

Committee on Library and Publications.

R. M. HUNT, P. B. WIGHT,
 E. T. LITTELL, HENRY VAN BRUNT,
 A. J. BLOOR.

Recess.

Convention called to order after recess at 8.30 P. M.

Under reports of Special Committees, the Auditing Committee on Treasurer's Report asked for more time.

No communications were offered.

Under miscellaneous business, Mr. HUNT quitted the chair and addressed the Convention on the subject of new members, honorary and others. Mr. Hunt also read a list of names of European architects whom he intended to propose to the Board of Trustees as honorary members of the institute. Mr. LITTELL also announced a name.

Mr. HATCH from the Auditing Committee, reported that the Committee had examined the Treasurer's report and had found it correct. On motion of Mr. LITTELL, this report and the report of the Treasurer were accepted and the Committee discharged.

The meeting passed to addresses; and remarks upon the present and probable future condition of the Institute, upon the formation of new Chapters, and the necessary measures to take, were made by Messrs. WIGHT, GILMAN, POST and STURGIS. After desultory conversation, on suggestion of Mr. WIGHT, Mr. HUNT, the Vice-President, made a closing address.

Adjourned.

RUSSELL STURGIS, JR.,
Sec. A. I. A.

PRESIDENT'S ADDRESS.

Gentlemen of the

American Institute of Architects:

The season calls us together once more to take up the especial business of the Institute, and the first question which, as men who prize truth above self-complacency, we must ask ourselves, is whether, during the year just past, we have increased the advancement and the benefits of the society as much as might have been hoped. Must we not acknowledge that if a retrospect of the last twelve months presents too little result, we have chiefly ourselves to blame for it?

Some time since, thinking to give fresh activity to our body after a lengthened passive, or almost passive, existence—and, indeed, an actual disbandment during the war—we instituted the Chapter system, providing for local art-activity and local business interests, in our professional specialty, throughout our vast extent of country, in accordance with the general scheme of the Institute—their federal representative. Let us look at what our initiatory chapter here in New York has done as an exemplar for succeeding ones. In the first place, the meetings have sometimes been so poorly attended that it has been difficult to get a quorum together for the transaction of the regular business. But few papers have been prepared and read by its members. Promises made by us have in some instances remained thus far unfulfilled. The objects of our organization have thus been in some measure neglected. Private interests or pleasure have encroached upon the time which should have been given to the fulfilment of our pledges of support to the Institute. We must remember that those pledges involve for each one of us a certain amount of sacrifice. We do indeed, in the public setting forth of our organization and its specialties by our Publication Committee, in the moral support we

yield each other, and in the intellectual quickening that follows our inter-professional intercourse, receive from the Institute, in the long run, much more than we give it, if we average to each individual the aggregate amount of time and labor expended. But our current duties—if merely of regular attendance at our local meetings—must involve certain small current sacrifices of leisure which would otherwise be devoted to personal business and pleasure. These we ought to be willing—and more than willing—to make, if only for the sake of supporting the few among us who are willing for a time to give more than an average share of self-sacrifice to the work. I say for a time, because I suppose it can only be for a time. Such a spirit cannot and ought not to be incessantly active in any person. Every individual owes duties to himself as well as to his professional brotherhood. There is every inducement and temptation, in this world, for those whose faculties and experience tell forcibly in behalf of others to apply them, with the greatly increased effect of concentration, solely in behalf of themselves. Let us then, while we may, make the most of the combination of such faculties, such experience, and such public spirit. We may be sure that it will soon enough be beyond our reach, and we may not, except at an expense beyond our means, find it readily replaced. Let us—I appeal urgently and warningly to all—let us support and encourage to the utmost the energetic labors of the committees of the Institute; and let those of us who are of the Chapter in this city strengthen in like manner the hands and the hearts of its officers and committees. Much—very much—has been done by them, but whatever they do must be rendered almost nugatory if they do not receive at least the support of a quorum. For them to undertake to press on the work without this support is useless. I earnestly request each member

to examine the quota of time and labor he has contributed during the past year toward the fulfilment of our mutual compact. Pray recollect and consider the second article of our constitution, viz.: "The objects of this Institution are, to unite in fellowship the Architects of this continent, and to combine their efforts so as to promote the artistic, scientific, and practical efficiency of the profession." This article seems to have escaped the notice of, or to have been forgotten by, many, both fellows and associates.

How long would the professional reputation of any one of us remain good if he were to attend to his business in the manner in which we are wont to perform our duty as members of this body?—a body, a society, which we have formed and established, and the welfare of which we are determined to further. "Whatsoever thy hand findeth to do, do it with all thy might." So said Solomon.

I think it would be wise that the number requisite for the quorum of a Chapter be reduced as much as possible, the figures, of course, being higher or lower according to the number of architects practising in its locality. Then even a very few gathered together at the appointed times, according to due notice, may transact business, realize improvements, and advance the Institute by their industry and energy. So, too, it may be, and I think probably it is, the case that meetings are called in the New York Chapter too frequently. This familiarity with them breeds apathy, and scarcely gives time for a member to digest his thoughts as thoroughly as he would wish before bringing his views formally before a meeting; for the urgent battle which all practising architects must wage leaves but little time for calm reflection on the general subjects belonging to the whole profession.

We have spent a good deal of time, since the Institute was founded, in the work of organization. New constitutions and new by-laws have been several times adopted. This is a work necessary, to be sure, for the enlarging scope of our views has necessitated an enlarged machinery for their fulfilment. But we must take care that we expend not our capital of time and brains entirely in preparation, or else we may find the balance sheet of each year to show a hopeless deficit.

Having, in the opinion of the majority, at length harmonized our regulations with the spirit of our time and our community, let us now make the most of the organization thus perfected, and enter energetically on the work of administering its appliances for the behoof of our art and its students and practitioners. Thus only can we keep the American Institute of Architects in working order. If we cannot make the river flow up stream, no more can we stem the torrent of difficulties which flows in upon us when we neglect to exert our energies. How can an associative body attain a maximum success unless each man bear his part in the burden and heat of the day, pouring into the common treasury according to his peculiar riches? Whether the gift be the reputation of good building work done, or of design with its promise of good work to come—whether it be the silver tongue or the flowing pen to set these works forth—whether it be the initiation of large projects or the time-consuming wearisome drudgery over details—whether it be energy or prudence, or time or money—all these are alike necessary elements for success—all are needed to make up the whole. "Cast your bread upon the waters, and it shall be returned unto you after many days"—yea, and before many days.

In the remarks I have made, you will credit me, I hope, with the sole desire of doing my duty by my younger brethren, by reminding them of theirs to the body with which they have allied themselves, and for the artistic and material success of which they are in a measure individually responsible. But I am not partial to either the Jeremiad or the Philippic, and it is with a feeling of satisfaction that I turn to more impersonal topics.

In the first place, let me ask you, if you desire to help forward a living architectural art in America, to try to realize that in the practice of your profession you have not to deal with simply a vestment or mask which may be borrowed piecemeal or stolen bodily from any framework of brick or stone and fastened on to any other. Not but that such partial or wholesale transmission of surface to your current subject may sometimes be the most fitting and conscientious way of meeting your obligations in its case. But that will not affect the law that every subject on which you are employed is a dis-

tinct and *quasi* living organism in itself, demanding that respect and separate study of its conditions which is the due of every individuality. You cannot do this if you are not sincere in your appreciation of architectural art. Sincerity in our art is of the first importance. Where there is a true love of art there is sure to be sincerity; and disintegration is equally sure to follow the absence of that virtue. With it a thoughtful and earnest member of our body has the opportunity of placing himself in the first rank among his fellows. Even should his artistic qualifications be not of the highest order at the outset, yet sincerity will carry him on higher and still higher; though the world may not by its rewards acknowledge his merits, yet every earnest work is a stroke in favor of true art; and, if no other, the reward is a good conscience.

To such, as to all of our brethren in the profession, either in or out of the Institute, we should give the benefit of a kindly—not a jealous or snobbish—criticism. Praise where we can, yet kindly condemnation is better than indiscriminate or flattering praise; and all criticism should be honest and just, as well as, and if possible more than, calculated to give pleasure to its recipient.

Our foreign relations have been, during the past year, much expanded through honorary memberships and communications from those holding them, concerning their practise and their knowledge of the science of architecture—of painting, sculpture, decoration, and all the allied arts; but our relations with the sister arts in this country remain unsocial. With strange forgetfulness of the great past they seem to hesitate to welcome us, the professors of another great art—yea, the very chief of arts, as most great critics of general art have thought and written—within their circle.

Thus the question comes up in our new community, after being decided in the affirmative so emphatically and so often during so many ages, at the apogee of every nation that has left its mark on history—thus, nevertheless, in our new community, the question recurs: "Is architecture a fine art or not?" If not, then let some one prove its inferior position, and, at the same time, prove the ridiculous error of judgment made in this respect by the most civilized nations. Does it not diverge from mere building at some point in every exam-

ple? Tell why it is that a cultivated person recurs to some excellent building with constantly increasing pleasure.

In examining the details of ancient buildings, we find that the spirit of every designer employed thereon tends to increase the general effect. The mind of a workman who did no more than cut a moulding was strongly bent on carrying out his own part; so that, as far as he was concerned, no blemish should mar the perfection of the grand whole.

Look at the various characteristics shown in the works of different countries—Assyrian, Egyptian, Greek, Roman, Hindoo, Saracenic, Moorish, Italian, German, French, English—they are all portions of the mind of man, expressing the same purpose, each in its own language; each country speaks by its architecture but its own dialect of the universal tongue. Ellora, Karnack, the Parthenon, the Coliseum, the Alhambra, the cathedrals of Durham and Strasburgh, the Louvre—are all widely different in expression, yet all tend to the same end, for the same spirit begot them.

Let me speak a word for color, against which our fellow-citizens seem to have had a strong, though now happily departing, prejudice. Color is the vitalizing principle of architecture as it is of nature. Reduce a landscape to a dead uniformity of monotint, and admire the result if you can. Destroy color and you chill the very life of art. See how the strong yellow tint of a sunset enlivens the most tame and contemptible building. We cannot have a permanent sunset, we cannot rule the atmospheric laws to our ends; but we can, by choice of material for color and texture on exteriors, and by polychrome and rays of light stained by their passage through tinted glass—we can do something towards replacing their effects.

Many other thoughts connected with the various points of design which constantly come up for our consideration crowd upon me, but I cannot take your time on this formal occasion to express them. Those I have thrown out may seem to be isolated remarks, but a full and strongly flowing stream of care for our common interests cannot fail to throw up numerous ripples on the surface, producing innumerable kaleidoscope reflections on the subjects with which we daily come in contact, some of

which may for the moment catch the eye and divert the mind from the strong current which flows beneath.

To return to the point from which we have wandered into these various channels, let me close as I began, with urgent solicitation to you each and all, individually and collectively, to work,—work!—work!—honestly and sincerely, with pure intentions and aims, with a brotherly love to our fellow artists, and with a conscience, towards those whose interests are entrusted to our care, approved and strengthened by just and upright deeds.

A life so spent will soon bring us to the dawn of that future into which we may gaze with hopes of more extensive and higher occupation, while our retrospect will be that of having—each according to his humble gifts and opportunities—aided the community to the well-assured prospect of coming days greatly enlightened in all that pertains to art, and which, consequently, will possess far nobler impressions of the intelligence and value of the authors of such works as will be done by those who, in the natural course of events, must follow us.

Report of the Board of Trustees.

To the American Institute of Architects :

The Board of Trustees would respectfully report :

That the time for the meeting of this Convention, in accordance with the By-laws, should have been on the second Tuesday of October, but owing to the absence abroad of several members at that time, the Trustees concluded to postpone it until the 10th of November, and subsequently, at the request of several members, it was again postponed until this afternoon.

In accordance with the request of nineteen of the members, a meeting of the Institute was called on the 10th of March, for the purpose of the consideration of the question of establishing new grades of membership, as well as certain questions relative to the formation of Chapters, but owing to the absence of a quorum at that time, as well as on the 24th of the same month, to which day the meeting was adjourned, no business was transacted until the 2nd June, when a meeting was held, and a new set of By-Laws was adopted.

As yet the Trustees are unable to report on the formation of any new Chapters.

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The Trustees considering it essential that Architects desirous of joining the Institute should make their applications for admission, in the form of a declaration, similar to that used in the Royal Institute of British Architects, caused a form to be drawn up, a copy of which is herewith submitted for your approval. It has been found to answer the purpose for which it was intended.

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The Trustees, in April last, appropriated and placed in the hands of the Committee on Library and Publications, the sum of one hundred dollars, for the purchase of Photographs of the works of the members, for transmission to the Royal Institute of British Architects. At the same time our Treasurer, Mr. Hatfield, being on the point of leaving for Europe, a sum of \$250 was appropriated by the Board for the purchase, on account of the Institute, of such Architectural Photographs, as he might select.

Respectfully submitted,

FREDERICK C. WITHERS,

Secretary.

Report of the Committee on Examination.

The Committee on Examination of the American Institute of Architects, in presenting this their Annual Report, beg to say, that during the past year they have examined seven Candidates for the office of Additional Inspectors, to attend to the matter of fire escapes, under an amendment of the Act relating to unsafe buildings, passed May 6th, 1868, and that they have held surveys upon thirty-six buildings reported as unsafe.

It will be remembered that at the last Annual Convention, your Committee called the attention of the Institute to some matters in the Law relat-

ing to unsafe buildings, which they deemed unsatisfactory and requiring amendment, and that this Committee was requested to take steps for the accomplishment of such changes as they deemed desirable.

With this end in view the Committee have held several meetings, at which the alterations they considered necessary to the proper working of the Law were drafted and agreed upon.

An invitation was then extended to the Superintendent of Buildings, to meet with the Committee, for consultation upon the proposed amendments;

and he, after a free interchange of views, expressed himself as being favorably disposed to some of the changes proposed by the Committee, and the subsequent action of his Department resulted in securing the enactment by the Legislature, of some changes in the Law, by which a few of its objectionable features have been removed.

It would be gratifying to the Committee, to be able to report a more thorough improvement in the Law, but in view of the many obstacles encountered in any attempt to procure the enactment of Laws for the good of the public, they congratulate the Institute that at least *some* change for the better

has been accomplished, although it be small in proportion to what was deemed desirable.

The Committee have also been called together to consult with and advise Messrs. Gambrill and Post in the matter of their claim against the Commissioners of Public Charities, a claim which has since been settled.

All of which is respectfully submitted,

R. G. HATFIELD,
D. LIENAU,
HENRY DUDLEY, Sec. } *Committee on*
Examination.
of Committee.

NEW YORK, 8th December, 1868.

Report of the Committee on Library and Publications.

To the American Institute of Architects:

Your Committee on Library and Publications, respectfully report:

That all papers and reports read in the last Convention of the Institute, together with the Minutes of its Proceedings, having been referred to your Committee for publication, your Committee met the next morning, and, after electing its officers, made arrangements for the immediate issue of those documents. * * * * *

* * * The edition consisted of a thousand copies, two hundred and fifty of which are reserved without covers, while the remainder were distributed as fast as the limited resources of your Committee would allow, to members of the Institute, practicing and honorary, to other architects, amateurs, prominent individuals, colleges, scientific societies, libraries, clubs, &c., throughout the country, and to the architectural societies and journals abroad. By several of these foreign journals, as well as by some of our own, the contents of these proceedings have been liberally quoted from.

Your Committee have also published a valuable scientific pamphlet, prepared by Mr. R. G. Hatfield, Fellow, on fire-proof floors.

The edition comprised 500 copies, 250 without and 250 with covers, 50 of the latter being placed

at the disposal of Mr. Hatfield. Mr. Hatfield relieved your Committee of all expenditure of time or labor in the preparation and supervision for the press of this important document. Your Committee have also published an abstract of some proceedings of the N. Y. Chapter, under the head of Occasional Paper, No. 1. Your Committee have likewise printed 2,000 copies of the Schedule of Charges adopted by the Institute.

A copy was forwarded to all the Architects on its Secretary's list, with the information that extra copies can be had at cost price rates. In adopting the system of selling instead of giving away, your Committee has been governed by their perception of the well known fact that, as a rule, people value most, whether on a large or small scale, what they have paid for. Seven hundred and seventy-five of these Schedules have been called for and sold. In accordance with instructions received from the Institute on June 2nd, your Committee published the Constitution and new By-laws of the Institute, introducing the latest information, and some improvements of arrangement into the accompanying list of members, officers, &c., and into the appendices—for the perfection of one of which (Extracts from the Law on Unsafe Buildings), according to the latest of the amendments of the Legislature, they procured documents from the Secretary of

State. Your Committee was authorized to publish 500 copies of these new By-Laws. Of this number they ordered only 200 to be finished, reserving the major portion to be put together with the list of officers for 1868-9, and for any necessary correction in the appendices.

Taking into consideration the fact that differences of opinion on all subjects, and not least on those pertaining to building art and science, must necessarily exist among those who address themselves to others as authorities in their specialties, and being unwilling to incur the charge of immodesty, by undertaking to endorse statements of which they are only the publishers; your Committee have passed a resolution that all statements contained in any publication issued by it, rest on the authority of the author only, and have instructed their Secretary to have said resolution printed on all future publications issued by your Committee.

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With reference to contributions to your Committee for distribution, your Committee would remind authors that it is desirable they should furnish their Secretary with data, by which he may be enabled to avoid duplication, and to distribute the documents in the quarters where the specialties of which they treat will be best appreciated and best subserve the common cause. Some inconvenience and delay have already been occasioned by the omission of this very necessary information; and as regards all the issues of your Committee, it is hoped that the members of the Institute generally will do all in their power to lighten its labors of distribution. To this end they may contribute by furnishing your Committee from time to time with such reliable lists as they can make up of their clients, and of architects, amateurs, societies—artistic, scientific and literary—and public libraries, as well as by informing your Committee of changes of location; which, as we all know, are frequent in our community; our Secretary's list will thus be extended and corrected, and duplication and waste avoided.

The pamphlets and papers distributed by your Committee are enclosed in wrappers with the printed inscription "From the Committee on Library and Publications American Institute of Architects."

In its last annual report your Committee informed you as to its action in the matter entrusted to it by the Institute, of collecting for and forwarding to the Royal Institute of British Architects, in compliance with the official request of the latter body, a collection of photographs and other illustrative works of American architects. An appropriation was subsequently made by the Trustees for the purchase of such photographs as it was thought desirable to procure. The appropriation was entrusted to a Sub-Committee, and the illustrations collected by it were forwarded to London on the 3rd of July last; they reached their destination safely, and were gratefully acknowledged by Mr. Thomas L. Donaldson, Honorary Secretary of Foreign Correspondence of the British Institute, under date of July 22nd. As some of the members of our Institute furnished photographs of their designs at their own cost, it was found unnecessary to make use of the entire appropriation, and more than two-thirds of it was returned to the Treasury of the Institute. Since the last annual convention, your Committee have received through Mr. Ware, the three volumes of the "Architecture Privée, au XIX^{me}. Siècle, sous Napoléon III," presented to the Institute by Mons. César Daly, the author. This work they had appropriately bound, as also nine volumes of the publications of the Royal Institute of British Architects, presented two years ago by that organization, and five volumes of the Crayon.

Your Committee has also received, through the President of the Institute, a stitched sheet embracing a report of the Council to the annual meeting of the R. I. B. A., held May 6th, 1867; and from Mr. J. D. Labots, late of Amsterdam, Holland, they have received three plates of architectural designs by himself, and, through him, six plates of designs from and by Mr. J. B. Leliman, of the same place.

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Respectfully submitted,

RICHARD M. HUNT, *Chm.*
HENRY VAN BRUNT.
P. B. WIGHT.
EMLEN T. LITTELL.
ALFRED J. BLOOR, *Sec'y.*

NEW YORK, 7 December, 1868.

Report of the New York Chapter.

To the American Institute of Architects :

The New York Chapter A. I. A. respectfully report that for the year 1867-8, the following officers and Committees were elected :

R. M. HUNT, . . . *President.*
 R. G. HATFIELD, . . . *1st Vice-President.*
 CALVERT VAUX, . . . *2d Vice-President.*
 DETLEF LIENAU, . . . *Treasurer.*
 A. J. BLOOR, . . . *Secretary.*

Committee on Admissions.

RICH'D UPJOHN, <i>Chmn.</i> R. G. HATFIELD, FREDERICK DIAPER, * * * * * * *	GEO. B. POST, P. B. WIGHT, A. J. BLOOR, <i>Secretary.</i>
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The Executive Committee afterwards constituted as per old Rule of Order No. XXIII., comprised the members of the Committee on Admissions, together with the Treasurer and Secretary, *ex officio*. Of this Committee Mr. R. G. Hatfield was Chairman. Subsequently, on December 26th, 1867, a Committee on Library and Publications was constituted, and its members for the current year elected as follows :

R. M. HUNT, <i>Chairman.</i> P. B. WIGHT, E. T. POTTER,	C. D. GAMBRILL, A. J. BLOOR, <i>Secretary.</i>
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At the last annual election, held on the 6th October, the following officers and Committees were elected for the year 1868-9 :

R. M. HUNT, . . . *President.*
 R. G. HATFIELD, . . . *1st Vice-President.*
 C. VAUX, *2d Vice-President.*
 DETLEF LIENAU, . . . *Treasurer.*
 A. J. BLOOR, *Sec. and Librarian.*

Executive Committee.

R. M. HUNT, <i>Chairman.</i> RICHARD UPJOHN, R. G. HATFIELD, HENRY FERNBACH,	EMLIN T. LITTELL, and the Treasurer and Secretary <i>ex officio.</i>
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Committee on Admissions.

R. M. UPJOHN, GEO. B. POST, HENRY DUDLEY, * * * * * *	WM. T. HALLETT, RUSSELL STURGIS, Jr., & The Secretary <i>ex officio.</i>
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Committee on Library and Publications.

P. B. WIGHT, A. J. BLOOR, C. D. GAMBRILL,	RICHARD M. HUNT, RUSSELL STURGIS, Jr.
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Of the above Committee, Mr. Hunt was elected Chairman and Mr. Bloor is Secretary, *ex-officio*.

For the fiscal year ending October, 1868, the Treasurer reports receipts to the amount of \$1,408.86, and expenditures to the amount of \$1,151.70, leaving a balance of \$257.16. In this account is included among the receipts the annual donation of \$50 from the Institute, for reading matter, and among the disbursements, \$100 advanced to our Committee on Library and Publications, to procure copies of some European publications through Mr. R. G. Hatfield. This amount, viz., \$100, will of course return to the Treasury of the Chapter.

At a special meeting, held on the 24th ult., the Chapter entered what it is hoped will prove an epoch of greatly enlarged means and opportunities by adopting important amendments to its rules and regulations.

The Chapter now comprises forty practicing members (including thirty-five fellows and five associates under the old regulations). Four names are now on the list of candidates for practicing membership. At the last session of the Chapter a circular letter was adopted, addressed to the architects of this city and suburbs, not now within the Chapter, and it is believed that the plain statement therein made will not be without effect in increasing the list of membership.

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The Chapter has, within the past year, inaugurated the system of permitting members to introduce to its meetings such parties as have communications to make of interest to the profession. On one occasion, the attention of the Chapter was drawn to the method of supplanting paper-hangings on interior walls and ceilings by shavings of the various precious woods. The sub-

ject was explained in detail by Mr. Ford, who was introduced by Mr. R. G. Hatfield, and specimens of the commodity were at the same time exhibited. An opportunity was afterwards embraced by Mr. Osborne, of the American Photolithographic Company, introduced by Mr. Wight, to present a statement on the subject of his art, and of its applicability to the practical uses of architects. He illustrated his remarks by numerous specimens of the work; and claimed for his specialty these points of advantage among others, viz.: That it enables architects to become their own artists and publishers, whereas, hitherto, they have been at the mercy of copyists, often without any sympathetic feeling for the productions of their employers; that it ensures absolute fidelity of copy, is very rapid, very economical, and has the power of indefinitely diminishing or enlarging from the original. Messrs. Haas & Robertson, Bronze and Silver Electrotypers, have also exhibited some specimens of their work, including copies of interesting examples of antique and modern ornaments for various uses, as also samples of door knobs and other furniture.

A communication was also received from Mr. Riker, Secretary of a Building Block Co., stating that the Company, at the suggestion of Mr. Jas. M. MacGregor, Superintendent of Buildings, solicited an investigation of their commodity by the Chapter, but the application was tabled, and a resolution passed that it is not within the province of this Chapter, to pass upon the qualities of building materials that may be presented to it.

As the Society increases in influence, it will doubtless serve to the corresponding advantage of its members in many practical ways, of which the following instance is an example. At the Chapter meeting of February 4th, a member mentioned that a recent grievance he had encountered in his church practice in Philadelphia, viz., the refusal of the Building Committee to pay him the proper percentage he demanded, had been rectified by his appealing to the published schedule of charges of the Institute, and by its authority having been accepted by the contestants of his claim. At a former meeting, another member produced letters, and gave details which led to the adoption of the following resolutions:

“WHEREAS Mr., a member of the A. I.

A., and of this Chapter, has laid before this meeting certain letters from a Church Building Committee, showing that without being employed as architect for their proposed structure, he had received orders for the preliminary sketches of two essentially different designs, and that they now dispute his charge for more than the first design, therefore

“Resolved,—That according to the usage of the profession, Mr. is entitled to claim payment of one per cent. on the estimated cost for building of each design.”

Some of the sessions of the Chapter have been enlivened by debates on subjects of general interest to the profession. Early in the year the attention of the Chapter was, for several evenings, devoted to the consideration of the question as to whether an architect has the right to place his monogram on a building of his construction. Precedents of the display of the effigy or name of the architect, were cited in numerous cases abroad, during the mediæval period, as well as at the present time, and in our own country. Along with the expression of some doubt as to whether the display of an architect's name on a structure designed by him, might not look as if prompted by an advertising feeling, and of the opinion that its propriety must necessarily be left to individual feeling, the moral right of the architect to the display of his name on his work—with the date superadded if desirable—was illustrated by the similar custom universally conceded to sculptors and painters; and a resolution was afterward passed to the effect, that it is desirable, as tending to the general good of the profession, that the name or monogram of the architect be inserted on his works, especially if public buildings.

On another occasion the President of the Chapter gave us an oral report of his architectural observations, during the year preceding, in Europe, including those northern countries not generally comprehended in an artistic tour. He described many of the public buildings of Denmark, North Germany, Russia, Sweden and Norway, illustrating his observations by numerous photographs, and gave some interesting particulars of contemporary architects he had met, as well as various statistics of special professional and technical interest. Previous to his tour he served on the Jury of the Great Exposition at Paris, whose function it was to de-

cide on the relative merits of architectural designs and models. He regretted that the architects of this country had not been represented. The speaker described the system pursued in the Parisian architectural ateliers, of giving the students, as soon as they commence their professional studies, problems to work out in the best way they can; and he dilated on the strong hold which the art feeling, induced in large degree from this system of education, has on the national life of France, and on the direct and indirect opportunities afforded by its practical results on the art education not only of artists and artificers, but of the whole community, and attributed the improvement of art matters in England to the impetus of emulation occasioned by the English comparing their own achievements in that line with those of France, at the Crystal Palace and Sydenham. The Speaker's remarks drew from one of the members, Mr. Wight, a strong expression of hope, which was concurred in by others of the listeners, that something might be done in this country to produce a similar desirable state of art activity and receptiveness.

Subsequently Mr. Eidlitz read a portion of a very interesting paper, based on recent observations of his own in Europe; and containing deductions from examples he had visited, in support of certain theories as to the relative moral and æsthetical rank of the architectural practice prevalent in the several European countries.

* * * * *

Mr. Wight recently read the first part of a translation of his own of a course of lectures on the history of art and æsthetics, delivered before the Ecole des Beaux Arts in the winter of 1863-4 by Viollet-le-Duc. Mr. Wight liberally illustrated his lecture by drawings he had carefully prepared to a large scale, from the plates in his author's work.

* * * * *

The annual appropriation to this Chapter from the Institute, for the Reading Room, has been expended in the purchase of standard English and French architectural serials, including the Builder, the Building News, the Revue Generale, and the Civil Engineers' and Architects' Journal. An attempt was also made to encourage a domestic publication, the American Athenæum, devoted to general art and high culture, and with which the Chapter had concluded arrangements as an organ of pub-

lication. That this serial has suspended operations for the want of adequate support is to be regretted, not only because it leaves unsupplied the desideratum of a suitable organ of publication for the Chapter, but on the broader ground that it gave promise of doing good service for art, and that its special place in American literature remains vacant.

Ever since the existence of the Institute, the establishment of a Library and Reading Room has been discussed, but with little practical result, until this Chapter took hold of the matter from the necessary local point of view. Its Committee on Library and Publications have, during the past year, untiringly directed their labors to this desideratum. To this end, they issued a circular under date of May 17th, to the various members of the Chapter, recapitulating the necessities of the case, and asking for their subscriptions to a Library fund. Within a few weeks they received subscriptions to the amount of \$1,450.00. They are now about to prepare a circular to the public, asking for donations to the same object, and in advance of doing so have already received subscriptions, outside of those from the Chapter members, for several hundred dollars. The Committee have named \$5,000 as the purchasing price of those works which it is most desirable to have at once, and this sum they feel confident of raising in a short time, especially with the assistance of the opportunities that are afforded under the new regulations by the non-professional and junior grades of membership. It is proposed, in the selection of material for the Library, to employ the catalogue published last year by the Committee on Library and Publications of the Institute, and in a few weeks our Committee will have commenced its purchases. The fund named, if judiciously expended, will undoubtedly suffice to initiate not unworthily what we hope to see, *par excellence*, the Architectural Library of the City of New York, and the nucleus of a Museum, a Modelling School, and such other conservative and educational appliances as may result in the not too distant future in a State Academy of Architectural Art, affiliated, by interchange of reciprocal benefits, with similar institutions in the other States of the National Territory.

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NEW YORK, 7th Dec., 1868.

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REMARKS ON FIRE-PROOF CONSTRUCTION.

A PAPER READ BEFORE THE NEW YORK CHAPTER OF THE AMERICAN INSTITUTE OF ARCHITECTS, APRIL 6TH, 1869.

By P. B. WIGHT, F. A. I. A.

Mr. President and Gentlemen :

A distinguished member of this body not long since remarked that a fire-proof building was easily defined: "It is a building which cannot burn, and which contains nothing that will burn." Admitting the definition, I do not propose to dispute with the gentleman, neither do I intend to enter into an elaborate and scientific investigation of the subject; to do so would be to essay a task far beyond my powers, and one which might result in stultifying myself and wearying you. The best I can do is to collect some of the scattered results of thought and observation, into what I trust you will consider to be but a rambling dissertation upon a subject which is of great interest to all of us. It is therefore, less with the desire to display any erudition, than to introduce the subject, and call forth the views of those assembled here, that I have chosen to address you some remarks on fire-proof buildings. In so doing it is possible that I may enter the field of criticism, and may comment upon the works of some who are here present; but whatever I may say in that direction, allow me to assure you, will be said with justice and candor, and an endeavor to follow Matthew Arnold's definition of criticism—to find the best ideas in everything. I will look to those whose experience has been more extended than mine, for a continuation of the discussion of what I may only hint at.

It is very seldom that any building is required for such use that only non-combustible material

shall be placed in it; but it is still a fact that fire-proof buildings are often called for, and are needed, wherein large amounts of combustible materials are to be placed.* To supply such a demand, is one of the most important problems offered to the architect for solution. Of such buildings, are storage warehouses, and stores or shops, wholesale and retail, as well as buildings for certain kinds of manufacturing processes, such as sugar houses and carriage or furniture shops.

Having devised a building of non-combustible material throughout, the question which next arises is how to keep a conflagration in one part from extending to all the contents of the building. It seems to me, that in buildings for such purposes, the idea of making them only partially fire-proof is not to be considered for a moment, unless perhaps the material contained is so highly inflammable that it would destroy the material of the building, even if it is divided into fire-proof compartments, in which case it seems to be folly to go to the expense of fire-proof materials at all. When you know that no part of your building can burn of itself it is evident that every atom of it will offer some resistance to the enemy confined within. I believe, too, that it is impossible to smother or choke a fire once commenced, by the use of closed compartments. Accident or carelessness

* But, by combustible material, I do not by any means intend what the insurance companies call hazardous, but dry goods, books and similar things, which will burn independently of the building in which they are contained.

may leave some openings which will facilitate a draft in some unforeseen way. And even supposing that you have shut in your fire by some arrangement of closed compartments, can you give your compartment less air than a charcoal pit? Close it as much as you will, your confined goods, if the barriers are not forced by the immense power generated by the heat, will at last be reduced to charcoal; for you cannot open a door or window upon such a smouldering fire but that it will instantly burst into flames. Ships have been brought to port with smouldering fires under their closed hatches, which have been in existence for weeks at a time, while but few have been eventually saved under such circumstances, except by scuttling. Such conditions do not exist with regard to buildings; in them there is not the risk of human lives, which may be saved on shipboard only by closing down the hatches, and scuttling is obviously out of the question.

Store-houses are the only class of buildings which admit of division into air-tight compartments, and there is a practical objection to them in even buildings of this class; but few kinds of goods can be preserved without good ventilation. It seems therefore that the compartments should be open and accessible from without, but carefully divided from each other. If so, they afford good facilities to those employed in extinguishing fires; and I think that in a building thus arranged, there would be a more reasonable chance of a portion of its goods being saved.

The division of buildings into horizontal compartments, rather than vertical ones, is so much more desirable, where land is expensive, that inventors have almost exhausted their ingenuity in devising thoroughly fire-proof floors. It is obvious, however, that the division of a building by vertical fire-proof partitions, is a matter so easy of accomplishment, that it is questionable whether the horizontal division, so beset with practical difficulties, so expensive, and withal so much less to be depended upon, even when the best systems of construction are used, is ever economical, even where ground is expensive. I even question whether it is of any use to build iron floors, or floors with iron supports, for buildings to contain goods; brick piers and groined arches are alone reliable. If you divide horizontally you must have stairways within

and windows on the exterior, both of which welcome the ascending flames. You may enclose your staircase in a fire-proof enclosure, and you may put the heaviest iron shutters on your windows, but you must have doors through which to gain access from your stairways, and you must open your shutters when you want light. There is a contingency that these traps may be set when the enemy comes, and then all your expensive floors represent so much wasted capital.

As yet, I believe that no buildings in this vicinity, built purely for storage purposes, have been constructed entirely of fire-proof materials, except the St. John's Depôt of the Hudson River Railroad Company. I am not aware that any attempt has been made in these buildings to stop a conflagration among the goods on storage either by horizontal or vertical compartments. The floors, to be sure, are of iron and brick, non-combustible, but with hoistways; and it is not difficult to conjecture, even supposing that all horizontal openings and iron shutters were closed, what would be the result of a fire raging on one of those floors, hundreds of feet in expanse.

Several fires occurring recently in the Brooklyn warehouses have warned their owners to take extra precautions, even though none of these warehouses are fire-proof, if I am rightly informed. One of the best is known as the Pierpont Stores, near the Wall Street Ferry, and the arrangement of them is well worthy of notice. These are about three hundred feet in length, and are divided into six compartments by fire-proof party walls; the width of each compartment is consequently about fifty feet, and the length about two hundred feet. The floors are of wood, and it would have been useless to make them of iron and brick; for the goods taken in them are mainly sugars, and it would be folly to attempt to arrest a fire of such combustible material in its ascending course, by any practicable device. But what is most interesting in these buildings is that each is fortified against its neighbor. Recently the party walls were carried up about six feet above the roofs and were pierced with embrasures, through which firemen can play from the roof of one building upon the flames in another, with perfect safety to themselves. Here is an instance wherein capital would have been wasted on the expensive materials required for fire-proof floors.

It is the duty of the architect, as I conceive it, to guide the capitalist in coming to a decision on such points. If he devises economical methods, his commission is lessened, but thereby so much more capital remains unemployed, but ready for investment in other enterprises. It would be foreign to my subject to enlarge upon this point, and show how much more it is to the interest of the architect to study reasonable economy in his works, especially buildings for business purposes; but I will let the suggestion stand for what it is worth. Perhaps a knowledge of the fact that most members of our profession agree with me in this opinion would go far toward disarming the misgivings of many a client upon the question of commissions.

Buildings for manufacturing purposes next demand attention. Some time since a manufacturer and contractor for iron work remarked to me, that if some one would only put up a large fire-proof building, with good steam power, to be rented out for manufacturing purposes, his fortune would easily be made. I have often thought of the suggestion, and wondered why it had not been acted upon. He said that at that time it would be impossible to hire a fire-proof shop or room, with power, in this city. Now, there are many occupations requiring delicate, and not easily replaced machinery, or in which are involved elaborate experiments, running for long periods—the derangement of which could not be recompensed by any amount of insurance—for which a fire-proof building would be almost invaluable. The saving of insurance on such a building and its contents would be greater than the interest on the extra cost of fire-proof floors, and would enable the owner to rent his rooms at a lower rate—in proportion to the equivalent given—than could the owners of buildings with wooden floors. The extra cost of fire-proof construction in a manufacturing building is small when compared with that of a bank or public building. The walls and ceilings require neither lath nor furring, and the floors may be of flags or slate, bedded on the brick arches, or what is better, plates of cast-iron bolted to the beams—which will presently be described. All inside finish may be discarded, and iron doors, of No. 16 iron, with light wrought-iron frames, hung to stone templates in the jambs, are the only coverings required for the openings.

Such fire-proof buildings as have been erected for manufacturing purposes have been specially designed for single occupants. The most perfect and the earliest that I know of is a building erected on Vestry street, about ten years since, for the Grocers' Sugar Refining Company. This building, as far as its material is concerned, is absolutely fire-proof. It is most remarkable for its floors, which are made of plates of boiler-iron, riveted together and secured to the beams in large sheets. This is the most simple system of floor construction I have ever seen, and has many advantages. But I have not seen the building in use, and do not know how the floors answer the ends for which they are intended.

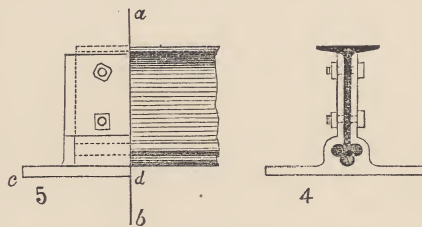
Some of the new buildings for the various gas works in this city are fire-proof. The best are those of the Metropolitan Company, at the foot of Forty-second street, North river. But they are, at best, only sheds—brick walls, with iron shutters and roofs. Large, open and well ventilated, they serve their purposes well; but they can hardly be called architecture.

The most extensive attempt to build a fire-proof building for manufacturing purposes was the enterprise of Harper & Brothers. This was one of the pioneer buildings of the new dispensation. The Harper girder is well known: it is an ornamented cast-iron beam, with a tie rod, and was the father of the truss beam, now so extensively used for supporting the rear walls of stores. It has been succeeded by the built-up beam, now generally used for girders, and the double rolled beam. It was eminently a constructive beam, using iron according to its best properties, cast-iron for compression and wrought-iron for tension. I doubt not that it will some day be again used where girders are required. The built-up beam was invented for the restorers of the "pure" styles, who think that furring strips, laths, plaster and a modicum of run mouldings, not to forget "a neat panel on the soffit," to be a good substitute for the honest lintel of the Greeks, and more artistic than the constructive beam which Mr Bogardus designed for the Harpers. When men are no longer ashamed to display good iron construction, and bend their artistic conceptions to their constructive skill, we may hope to see something like the Harper beam revived, and decorated in a manner befitting its use. But I fear that this will be done when a more rational generation

than our own holds the sway. But to return. In Harpers' building, as in the Cooper building, the deck beam was used for the floors, and brick arches, such as those now in use, were employed. The deck beam has also gone out of use. When first employed, iron beams were not made for houses, but for ships. The I beam has replaced the deck beam for the former purpose. And in this connection, I would suggest an inquiry into the practicability of using the deck beam inverted. It has always seemed to me that the broad flange would best sustain compression, and that the roll, having the form of a round bar, would best resist tension. The matter of the bearings is easily remedied by a cast-iron shoe on each end of the beam and bolted to it. This shoe, with a broad foot, would answer the purpose both of template and anchor, and if made to project from the wall and assume an ornamental shape, might become a visible and constructive bracket. The deck beam inverted would evidently present the best appearance from below in cases where the flooring is placed on top of the beams—the various methods of doing which I propose to discuss further on. Should the deck beam come again into use, it might be made of more ornamental form without detriment to its strength. The bottom roll or flange could be moulded in various ways, as is here suggested. (Figs. 1, 2 and 3.)



These forms could easily be developed between the rollers. The shoes for the ends of beams might be of this form :*



* Figs. 4 and 5 represent a section and side elevation of the beam shown in Fig. 3 with a cast-iron shoe; *a b* is the face of wall, and *c d* is the bearing of the shoe on the wall.

But, except in so far as the floors are concerned, the Messrs. Harpers' building is far from being fire-proof. There is much woodwork in its inside finish, and the contents being of a highly inflammable nature, I fear that fire would have its own way in that building unless early checked.

Besides these buildings two partially fire-proof publishing houses have been built; the Times Building and the Ledger Building; but there is nothing in either that it is pertinent to my inquiry to mention;—they are manufacturing buildings in the same sense that the Harpers' Building is, but the former might as well come within the class of office buildings.

The fact of the American Bank Note Company having taken quarters in the Mutual Life Insurance building, upon their expulsion from the Custom house, illustrates what my friend mentioned about the demand for buildings for delicate and elaborate processes, such as the art of Bank Note engraving, and goes to show that such branches of business are obliged to settle in buildings erected for other purposes. The work of a Bank Note Company is in some respects a heavy manufacturing business, which any one will believe who examines the powerful boilers and engines in the cellar of the Mutual Insurance Building; but it is also a delicate artistic business, requiring steady floors, good light and absolute safety from fire, to the valuable materials used and kept in it, which not money alone could replace.

From the Bank Note Company we come next to the Assay office whose risks are similar. I am informed that it is absolutely fire-proof, but I have had no occasion to visit it.

Of Banks and Insurance Buildings we certainly have a large number which are to all intents fire-proof, though but few are thoroughly so. It is generally admitted that such buildings are not in danger from their contents, and to this belief may be ascribed the fact that we already have so many of this class. The Continental Bank, the American Exchange Bank, the Mutual Life Insurance Company's building, the Park Bank, and the City Bank building, recently remodeled, are absolutely fire-proof. Nothing less than a bonfire of all the furniture, books and papers that could be collected together in any one room of any of these buildings would endanger its destruction. They are safe from any

ordinary casualty. But in all the rest there is enough woodwork to make the word "fire-proof," as applied to them, of very doubtful significance. To show what a practical eye the Insurance Companies have, let me say that in nearly all the so called fire-proof Bank buildings the rates of Insurance are as high as in ordinary business buildings. The rates are unusually high in the building which I happen to occupy, on account of a well hole in the centre which is trimmed with wood, and would carry a fire through the whole building in an instant. What I might say in relation to buildings of this class will be comprised in some practical suggestions upon fire-proof buildings generally. Let us then look for a few moments into the matter of constructive details.

And, firstly, how shall floors be constructed? Before the "iron period", when our Washington Capitol, our City Hall, our old Exchange and Custom House were built, the Roman and Mediæval vaults only, were used—either of stone or of brick plastered. When the width of a room was too great for one span, granite columns or brick piers were used, as in our old Exchange, now the Custom house. The floors above the vaults were leveled up and paved with flags or marble tiles. As far as grace, strength and absolute relief from the dangers of fire were concerned, this was a perfect system. But now space is demanded; there must be no more heavy piers and no great thickness of floors. We are therefore forced to use a material which, though not combustible of itself, will do little work if exposed to great heat; and in this is seen the great difference between our fire-proof buildings of the brick period and those of the iron period, and the inferior fire-proof qualities of the latter. The problem now is, to use the minimum of brick and the maximum of iron. I think therefore it must be conceded that with the best we can do with this material, there is danger; and the problem might be put thus: "Given Iron, make as nearly fire-proof buildings as possible out of it." What then has been done with it thus far? For columns, we have used cast tubes of all shapes and sizes and the wrought-iron pillars of the Phoenix Iron Company; for girders, we have used compound beams of cast iron, with wrought ties—built up beams of various forms of rolled and plate iron, bolted and riveted together—and common rolled beams, used double; for floor

beams we first used deck beams for wide spans and rail-road iron for narrow spans; these have now been superceded by the I beam of various sizes. The Rolling Mills now have on their circulars I beams

great dimensions and suitable for girders, but refuse to fill any but large orders; indeed I believe that only one mill has rollers for beams larger than thirteen inches, while the others will not put up machinery until they get large enough orders. So we are thus far deprived of large smooth beams of one piece, for girders of long span—beams which no one would desire to hide from view, but which might honestly tell their use to every beholder. For supports between beams we have had Peter Cooper's *terra cotta* pots and the four inch brick arches. The former are out of use and the latter are almost universally employed. Corrugated iron—first used in the Columbian Insurance building by Mr. Diaper—has also gone out of use. The destruction of the Fulton Bank, a so-called fire-proof building, sealed its fate as far as floors are concerned.* We have also had the experiment of stone floors in the American Exchange Bank, by Mr. Eidlitz, and repeated by another architect in the Mutual Benefit Life Insurance Building at Newark, N J. The stone slabs, brick arches, and the Parisian floors—of plaster or concrete, bedded upon bar iron gratings inserted between the beams—are the only practical systems of fire-proof floor construction, now in use. The only attempt to lay the floor *on* the beams, of which I have knowledge, is in the sugar house above mentioned. This has suggested to me several methods of laying rigid floors upon beams at considerable spaces (three to five feet) from one another. Preliminary to so doing I have above suggested the revival of the deck beam, or the I beam with a better form for the bottom flange, and the adoption of cast iron shoes for the bearings.

The objections to the brick arches are that their great weight requires heavier beams than would otherwise be used, and that the form of their soffits is not beautiful; for they have the appearance of a long succession of little wagon vaults, requiring a resort to the doubtful expedient of furring the ceiling with iron lath. I think it might be objected

* (That disaster was owing also to the fact that the beams, other than girders, were made only of No. 12 sheet iron with flanges of 2 inch angle iron).

to the French system of floors, that the expense would be too great, plaster being a dear article with us in comparison with its price in France, while our own cement has not the requisite properties to enable it to be substituted, besides being almost equally costly. The stone slabs, of Mr. Eidlitz, are the only rigid material thus far used successfully with iron beams, and could be used to better advantage if laid *on* the beams rather than resting upon their lower flanges, as is done in the American Exchange Bank. They are doubtless the handsomest material that can be used for this purpose, but are open to the objection of being heavy and expensive—where expense is a question, and utility only is sought—requiring heavy beams and calling for elaborate cutting on the under side. It will be pertinent to our inquiry, therefore, to ask if there are any other rigid materials adaptable to this purpose, and possessing the desired quality of lightness and cheapness. A former draughtsman of mine, now a member of the Institute, first suggested the use of slabs of slate, about two inches in thickness for spans of four feet, and thicker or thinner in proportion to the distance of the beams from centres. I give his suggestion for what it is worth. But it led me to believe that we would eventually come to cast-iron as the practicable material for this purpose, possessing the requisite qualities of lightness and cheapness and capable of being bolted to the beams, thus answering all the purposes of flooring and bridging. Cast iron plates may be used for flooring in two ways; first, when deafening and finished floor covering are required; second, when neither is required, as in manufacturing buildings, wherein a reasonably smooth flooring is required, and a few planks, laid where workmen habitually stand will answer the purpose of non conductors of heat. Experiment must determine the minimum quantity of iron (in proportion to the strength required,) to be used in the floor plates. In obtaining the proper form for strength, and to ensure true castings, the bottoms of the plates will naturally be covered with raised flanges, except at the edges, where they bear on the beams. These flanges or ribs may assume a decorative form, either a plain diaper or a larger pattern to form a complete design for the ceiling when many of them are combined. By a judicious arrangement of the flanges the actual thickness of the iron may be reduced to three

eighths, or a quarter of an inch. When deafening is required, strengthening flanges may also be cast on top of the plates, and consequently the beams can be placed at wide intervals. The flanges on the top will then serve to keep the concrete, used for deafening, in its place, and avoid the cracks which might occur in a large surface of cement. The deafening may be of any thickness required, and will serve as a bed for the floor tiles. All that is then required for the underside is judicious decoration of the beams and floor plates. When deafening is not required, as in manufacturing buildings, the tops should be smooth. It has been objected by a manufacturer, to whom I explained this system of construction, that the floors of iron would be too cold for the feet of workmen. But it would be very easy to put down platforms of wood where the men habitually stand. Besides, when the lower story is heated, the stratum of hot air immediately under the ceiling would naturally keep the floor at a higher temperature than that of the air in the room, and the greater conductivity of the iron would rather tend to warm the feet of those who stand upon it. The plates, in all cases, being bolted to the flanges of the beams, would serve as bridging for the floors.

By the above described construction of floors, I would attempt to get rid of the obnoxious and expensive iron lath, so generally used. But it is more difficult to avoid their use on side walls, when the walls are to be plastered—and let me say here, that there can be no excuse for plastering the side walls in a fire-proof building, except for economy's sake. The easiest and by all means the cheapest expedient when plastering is required is to build four inch walls, secured to the main exterior walls by iron straps. These will not conflict with the building laws, provided you build your walls thick enough at the outset. There is, however, no better way in which to finish interior walls than to line them with stone or marble, or both combined. Where decorative effect is desired, I would use stone with marble panels. Our native quarries now afford stone light enough in color to set at rest all objections that may be made to its use on the score of light. But if those should hold good the material might be marble paneled with marble, the former white, and the latter colored. Obviously the cheapest material for wall covering in natural materials would be

slabs of white marble. Let us then make some comparison of figures, and see what can be done with this material. Iron lath, of the form generally used, cost \$1.25 per foot. Three coat plastering costs nine cents per foot. A responsible dealer in marble informs me that he will put up inch slabs of Italian veined or Vermont marble for one dollar and a half per foot. Which, then, would you choose, polished marble at \$1.50, or plaster, as good in appearance as that in any tenement house, at \$1.34? This is a fair comparison for exterior walls or ceilings. Italian marble slabs can be procured in any quantity, from eight to nine feet long and three feet wide. In a room fifteen feet high, allowing four feet for wainscot and two feet for cornice, you may line your walls with one length of marble.

What treatment do we now give to doors? We build brick jambs with wooden or iron lintels, as if we would trim the doors with wood. We then put up cast iron jambs, rivet to their edges pilasters or architraves of the same material, and then surmount the whole perhaps, with a cast iron cornice and pediment. Some have gone so far as to inlay the panels of the iron work with bits of colored marble, thus heightening the effect of the already rough finish of the iron, a roughness which the best foundrymen have been unable to prevent, and which, it would cost untold money to reduce down to the smoothness of ordinary work in pine wood. In one of our most pretentious houses on Fifth Avenue, they are now putting up jambs, architraves and cornices made of sawn slabs of marble or marble boards, in the same manner in which wood and iron have been used. And what does all this amount to? In the category of shams, there is no equal to this monstrous succession. You have imitated a Greek or Roman architrave and cornice by a wooden sham, your wooden sham has been imitated by an iron sham, your iron sham has been imitated by a marble sham; and what is the result? You have kept the form all along; you have come back to the original material by a succession of imitations, and have at last a shell without meat, marble carpentry instead of marble architecture. In all the stages of your attempt to revive the old forms, you have sham imitation of shams down to the final achievement of your carpenter in marble. Next must follow, I

suppose, the imitation-marble vender, who will crown the whole fabric of shams and give you something which can as much be called architecture as Mr. Shoddy's painted "red backs" and "blue backs" resemble standard literature. I offer no original suggestion to remedy this condition of affairs. Go back to your old Greek, go back to your old Roman models, if you like them, and seeing how they are built, go and do likewise; but spare us these sham contrivances. Set up your door posts and plant your lintel upon them, whether for exterior or interior use, and carve them to suit your fancy. They will be at least *good* so long as they be genuine and strong. Then figure up the cost of this kind of work, and see how much you have saved for your clients.

In conclusion, let me urge you to study dilligently the various problems affecting this subject, which, in your experience, are continually offered for solution. In so doing, look mainly to a practical solution of the questions which may arise, and free yourselves from all consideration of so-called rules of art, which might control you. The development of architectural design was no less affected by local and circumstantial conditions, with the ancients, than it is with us; but the conditions at the present time are essentially different from, and decidedly more various than those which controlled our ancestors, whether of the classic or mediæval period. Whatever may have been achieved by art in those times, was the result of, and co-ordinate with the practical solution of problems then offered.

We have ignored the conditions which specially affect us, and the result is that our architecture, for whatever purpose, is without originality, and wholly irrational. As long as we allow ourselves to be governed by rules of art founded on the experience of the past, and precedents established by conditions which now do not exist, we need hope neither for good construction nor good art. The attempt to engraft the traditions of the past upon the practical work of this century has resulted in failures involving the waste of hundreds of millions of capital in this country alone; I might name from memory a score of buildings, many of them the most prominent, and all the most costly that have been erected, in proof of this assertion. I would commence with our national Capitol, in whose dome may be seen the most flagrant attempt in all mod-

ern time to perpetuate a traditionary style in a material entirely different from that in which the style was developed; so different that the foundations under it could not carry the superstructure, if it were erected of the material for which it would appear to have been designed; and for want of foundations of sufficient breadth, even to carry the iron work, it has been necessary to carry the whole exterior iron colonnade upon iron brackets, concealed beneath what appears to be the podium for the whole dome, but which is in reality a box of thin plates of cast iron, secured to a light framework, built out over the roof of the building.

In erecting modern fire-proof buildings, especially in so far as iron work is concerned, all the conditions imposed upon the architect are different from those which existed in past ages. The same may be said of the use of iron in any building. Subserviency to style, when the material used is not such as was the controlling element of that style, is destructive to all good art; for there can be no truly artistic effect except that which is produced by the best use of material, and its decoration in best accordance with its nature. If the use of iron is ever to lead to the erection of buildings worthy of being called works of art, such a result must be attained only by the recognition of this principle.

The best thinkers have doubted whether there can be any such thing as architecture in iron, assuming, of course, that to be called architecture, the material must be constructively used; and there is good reason for these doubts. An iron building does not always require the force of gravity to maintain the cohesion of its parts; it possesses such properties that it may be swung in the air or balanced on a single point, if it is necessary so to do. It is a machine admitting of as little decoration as a steam engine or a printing press. If iron alone were used for buildings, constructive necessity and economy combined, might lead us to build houses like steam boilers or water tanks.

What has been done thus far toward the erection of iron buildings on constructive principles? We

can only recur to the buildings of the Crystal Palace pattern. We had a beautiful one in New York, admirably constructed, and well designed for its purpose; but even that building was decorated in the Moresque style, perhaps as nearly appropriate to the material employed as any that could have been selected. Here originality in treatment failed, just where it was wanted. The same constructive principles were involved in the design of this building which would have been involved in the erection of a fire-proof building. In this respect it was a success.

In the erection of fire-proof buildings, we are forced to do the best we can with iron while using it in the most varied capacities; but when its use can be spared, let me entreat you to rid yourselves of it; where it must be employed, use it rationally and constructively; but better not decorate it at all, than imitate styles not in harmony with its constructive properties. As all iron must be painted, I am inclined to believe that the best method of decorating it is in colors; for this treatment the iron must be plain and simple, and the colors may be proportionately brilliant. With regard to other materials, I would suggest nothing more than is said above—in all things build rationally. First, let your work be strong and well balanced—no part too heavy—no part too light. Then decorate it in harmony with its constructive features, never concealing materials except where necessary to protect them, and emphasising the main lines of the construction by ornamentation. Thus only can the great problem of the day be solved, and the fire-proof architecture of the nineteenth century be made worthy of a rational and progressive age.

NOTE.—An inspection of HARPER & BROTHERS' building, since writing this paper, has convinced me that the principle of division into horizontal compartments has been carried out more thoroughly in it than in any other building of the kind. There are no openings through the floors. It contains neither interior stairs nor hoistways; both are on the exterior. The stairs are in an isolated tower approached by bridges, and the hoistway is without enclosure. This arrangement is however extremely inconvenient.

AMERICAN INSTITUTE OF ARCHITECTS.

INCORPORATED 1857.

THE

SINCE this paper has been printed, I have discovered several unintentional errors of statement, which I am glad to have an opportunity to correct. The Harper building was not the work of Mr. Bogardus, but was designed and built by James L. Jackson & Brother, of this city. In saying that "but one mill has rollers for beams larger than thirteen inches," I should have added that fifteen inch rolled beams had been made for some time by the Buffalo Union Iron Works. In giving Mr. Diaper credit for having first introduced fire-proof floors of corrugated iron and cement, I did not go back far enough in point of time. The first building in which he used this system of floor construction was the old Bank for Savings, in Chambers street, which was torn down some years since.

I should have mentioned, among fire-proof manufacturing buildings for special purposes, the well built—though far from beautiful—building of the Singer Manufacturing Company, in Mott street. I have recently examined it with much interest. This building has stood one of the most severe tests to which a building can be exposed. About a year ago a fire broke out in the lacquering room, which contained a large amount of combustible materials, but, though the fire raged for several hours, the building was not materially injured. The beams in this building are of wrought and cast iron combined—they are a patented invention of the Architectural Iron Work—and of section similar to a letter Y inverted. They are placed three feet from centres and carry four inch brick arches. I have not seen these beams used elsewhere. I might also have mentioned among fire-proof warehouses the building of the U. S. Warehousing Co., in South Brooklyn, known among grain merchants as "The Iron Elevator."

BY

A. J. BLOOR,

FELLOW OF THE AMERICAN INSTITUTE OF ARCHITECTS.

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THE

Architectural and other Art Societies of Europe;

SOME ACCOUNT

OF THEIR

ORIGIN, PROCESSES OF FORMATION

AND

METHODS OF ADMINISTRATION,

WITH SUGGESTIONS AS TO SOME OF THE CONDITIONS NECESSARY FOR THE MAXIMUM SUCCESS OF
A NATIONAL AMERICAN ARCHITECTURAL-ART SOCIETY, WITH ITS LOCAL DEPENDENCIES,

BY

A. J. BLOOR,

FELLOW OF THE AMERICAN INSTITUTE OF ARCHITECTS.

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The following paper was read at a regular meeting of the New York Chapter of the American Institute of Architects, held on February 16th, 1869. With the exception of that part giving in brief a history of the art societies of our own continent, it was read substantially as it now stands, up to and inclusive of the portion that treats of the various European systems of technical instruction in Architecture. Verbal allusion was at the same time made to some of the main points embraced in the succeeding pages; but, chiefly from a desire not to take up more of the time of the meeting than seemed excusable, the latter portions were not read. The substance of them was, in good part, put to paper by the writer a number of years ago; and, since the call of the Publication Committee of the Institute for the completed paper, he has endeavored, so far as his engagements have permitted, to put them into more available shape than they were; and, by their help, do requisite justice to the whole subject.

In view of the possibility of a future edition of the paper, either by the Publication Committee or other agency, the writer will be only too glad to receive further information on any of the points contained in it; or to rectify any errors into which he may have unconsciously fallen, and which may be pointed out to him.

In giving some account of the origin, processes of formation and methods of administration of the Architectural and other Art Societies of Western civilization; and offering only too crudely and disconnectedly, some suggestions as to a few of the conditions necessary for the maximum success of a national American Architectural-art Society, the writer has found it incumbent, according to his view of the subject, to go beyond its superficially apparent bounds; and, while endeavoring to do his duty by the specialties to which he has been educated, has not lost sight of the fact—as it seems to him—that all specialties must, in the conduct of civilization, be considered simply as centres of individual action toward a circumference enclosing ground the fruitage of which is common to all. The Christianized Art-dispensation which is rising up, with the eye of Science and the hand of Labor, to its place of power among and supplementary to all the beneficent agencies of society, must have its gospel, and what I have written may possibly serve as memoranda toward it.

A. J. B.

NEW YORK, May, 1869.

UNTIL within a few years, Architectural Societies have hardly ever, in any of the countries of Europe, had a distinct existence of their own, but have formed departments within organizations devoted to the arts in general. The British Institute of Architects is exceptional, and is little more than twenty years older than the American Institute; while in France, and elsewhere on the Continent, the most frequented schools for architectural students are to this day carried on under the old mixed system.

I shall not—except incidentally, perhaps—revert to the precise distinctions between

First—A club of practicing architects, whether with or without students and assistants as associate members,

Second—A club of students and assistants, and

Third—An endowed institution, administered by a government or corporation, for the reward of practitioners and the education of students, and

whether organized with or without appliances for the study of other arts and sciences.

There are existing examples of each of these, but the distinctions need not here be insisted on, inasmuch as each one of them, under whichever of the above heads it may technically stand, professes to have for its main object the promotion of the artistic, scientific and practical efficiency of the architectural profession. Moreover, the appliances of any one of them are, generally, both in theory and practice, interchangeable with those of the others. Thus our own Institute of Architects unites with its purpose to join the architects of this continent in serviceable relationship, that of a school for the education of aspirants for the profession. Our own Academy of Design, too, like its prototypes in Europe, has, in theory at least, a Department of Architecture, and the project for an American Academy of Letters, Arts and Sciences, which has recently come under the notice of some of us, includes the like.

On the Continent, the most prominent architectural organizations, especially with reference to education, are the Architectural Departments of the general Art Academies conducted by the respective governments. In England, on the other hand, the Royal Institute of British Architects occupies a much more conspicuous position than the architectural representation in the Royal Academy, although the latter is administered by Government, and the Institute is not. Besides the Institute, there are in London the non-governmental "Architectural Association," the "Archæological Institute of Great Britain," the "Architectural Museum," the "British Archæological Association," the "Cambrian Archæological Association," the "Middlesex Archæological Society;" and, perhaps, other bodies having a more distinct and exclusive connection with architecture than the Royal Academy or the Society of Arts; but, as educational establishments for architecture, none of them have anything like the prominence of the mixed continental organizations. There is likewise in London an "Architectural Benevolent Society," the title of which describes its object, an "Architectural Exhibition Society," and an "Architectural Publication Society," now issuing a "Dictionary of Architecture," under the direction of Mr. Wyatt Papworth.

Most of the counties in England have, also, their Architectural and Archæological Societies; and few of the larger provincial towns are without an Architectural Association. Prominent among these are those of Liverpool, Manchester, Birmingham, Oxford, Cambridge, Bristol, York and Sheffield. Scotland has, also, its Institute, as well as local societies in Edinburgh, Glasgow, and, perhaps, Aberdeen; while across the Channel, there is the "Institute of the Architects of Ireland;" and Dublin, Belfast, and, it is understood, Cork, have their local associations. Dublin is, also, the seat of the "Irish Archæological and Celtic Society." The foreign possessions of the Empire are architecturally represented by organizations in Calcutta, and, it is believed, in Sydney or Melbourne; in our nearer neighbor Montreal, and, perhaps, elsewhere.

As "Paris is France," and the School of Fine Arts there comprehends a subdivision of Architecture, perhaps the local system, as regards our speciality, does not prevail throughout the depart-

ments of that country to the same extent; though, if the impression derived from desultory reading be correct, several of the larger towns, as Lyons, Orleans, Bordeaux and Marseilles, have distinctively Architectural Societies, as well as that paradise of artistic travellers, Rouen. Geneva, as a French-speaking city of Switzerland, may also be mentioned here in the same connection.

Prussia, Austria, Bavaria, and several of the smaller German States, have their Governmental Academies of Art, comprehending Architectural Departments. United Germany, under the general supervision of her "Congress of German Architects and Engineers," now in the sixteenth year of its existence, has, also, Polytechnic Schools, including Architectural Departments, or clubs of practicing architects, or both, in Vienna, Berlin, Hamburg, Hanover, Munich, Dresden, Carlsruhe, Stuttgart, Nuremberg, Prague, and, probably, other places. There is also in Hamburg a special "Society for the propagation of Architecture."

Italy—unless the recent political changes there have also entailed changes in its art-organizations—has State or private institutions, or both, distinctively devoted to or including architecture, in Milan, Genoa, Turin, Mantua, Modena, Padua, Vicenza, Venice, Rome, Florence, Naples, and, probably, other places. It is not remembered whether its old general Art Society, in Bologna, founded before the decline of the Cinque Cento, is still in existence. But it is interesting to know that it is in contemplation to hold a Congress of Italian architects in Venice at an early day.

It is yet more interesting to learn that it was last year proposed to establish an Architectural Society in Athens. It is not known whether it has been accomplished. If it has, it will be curious to observe what inspiration will be drawn from under the shadow of the Acropolis for the benefit of the modern successors of Phidias and Calliades. There is also an "Archæological Society of Athens."

Returning northward, we find the Scandinavian countries of Europe—and the newest as respects Art—represented by Architectural Societies in Copenhagen, Stockholm, St. Petersburg, and perhaps other cities.

In reverting to the origin of the present Archi-

tectural Schools of Europe, it is hardly necessary to go back to the days of Tubal Cain and Bezaleel; to the hewers of Ellora; or to the builders of Nineveh and the Nile; though we know from the quarrymen's and masons' marks, still extant on the stones they laid, that their minor methods of workmanship—and by analogy their major methods of design and tuition—were much like our own. Neither do we need to dwell on the reasonable assumption that the Greeks required no academical specialties for the Fine Arts, because they were all born artists, and lived and breathed in an ever-present art-atmosphere,* while the Romans had none, because, on the other hand, they had no affinities for art *per se*. We will not dwell on the record, however inviting, of the Alexandrian Museum, the best-organized and therefore longest-lived of any Conservatory of Science, Art and Letters that ever existed (or at least we are at liberty to think so till we know more of China than we do);—how it lasted very nearly a thousand years;—how Aristotle, following, in the interest of Science, the conquering track of his royal pupil, collected its nucleus before the latter founded it;—how, mainly under the benign impetus of Ptolemy Philadelphus, its Greek Egyptian King, versed in the recondite learning of Thebes, and in the methods of the Athenian intellect, its zoological and botanical gardens shaped the course of modern natural history and forestalled the learned Swede;—how its astronomical observatory and laboratory paved the way through the *enfantillage* of astrology and alchemy, for our present sublime science of astronomy, and the renovating agencies of applied chemistry yet to come;—how the tradition of its medical college and anatomical school saved the wise Jewish physicians of after days, and their patients, from the stupid charlatanism of Christian priests and monks who traded in their dirty imitation relics, and mapped out a sore-finger joint, a hang-nail, or a corn, to God the father; a stomach-ache to the Holy Ghost; an enlargement of the tonsils or Adam's apple to the Virgin Mary; inflamed eyes to St. Clara; something else—though why not the sore eyes?—to the *Agnus Dei*; and the itch, with

some degree of propriety, to St. Anthony;—how its dissecting theatre put to shame the mummy-emulating, anti-Benthamite sentimentalism of even our own day; and, holding fast to the teachings of Acron, left we moderns not without hope that even his wise empiricism may, in the fulness of time, be replaced by a positive science of hygiene and therapeutics;—how the beautiful heathen Hypatia lectured within its vast precincts—resplendent inside and outside, with every architectural device on the ways of eternal wisdom and righteousness, while our Christian *Saint* Cyril waited outside, with the scum of his diocese, to strip her naked in the street, to tear her to pieces, to scrape her flesh from her bones with oyster shells from the neighboring beach, and throw it to the dogs;—how Caesar disgraced himself by burning the half million volumes of its library; and how the Caliph Omar, seven hundred years later, did the same thing with the almost million of volumes that had gradually replaced the former collection. Nor need we take too long a time in recalling how his successor, the good Haroun-al-Raschid established his Saracenic Academy at Bagdad, heartily cursing, no doubt, the folly and vandalism of his predecessor—how Charlemagne, railing at the priesthood for wanting to keep the key of knowledge to themselves, and assisted by Alcuin, set up an academy in his own palace, and invited thither all the intellectual celebrities of his time—nor how Alfred the Great did the same thing after him at Oxford, thereby laying the first stones for that University which was afterwards to be such a long-enduring blessing to his country—nor how, simultaneously with him, the Moors in Spain also founded Academies of Art and Letters in Cordova and Grenada. History is a constant repetition of its own essence in art, as in everything else; and for our latter-day purposes, it may be sufficient to bear in mind that the present Architectural Schools of Southern and Western Europe have, as a rule, grown out of the general Art Societies established by the various governments in the 17th and 18th Centuries; while those organizations, under whatever name, that are devoted exclusively to architecture, as a practical specialty, are, in hardly any instance, older than the youngest of the members of this Chapter. I leave a French institution that lasted to modern days,—the Sarbonne, estab-

* "When even the herb women of Athens could criticise the phraseology of Demosthenes, and the meanest artisan could pronounce judgment on the works of Apelles and Phidias."—[*Address of Governor De Witt Clinton, President of the American Academy of the Arts, before that body, October 23, 1816.*]

lished in 1252—out of the account; because, though in the fourteenth and fifteenth centuries it successively included painting and music under its supervision, it was merely as adjuncts of the theological system of which it was the centre; and which naturally—its seat being in scientific Paris, instead of Rome, or Madrid—could not resist that ill-guided outbreak of modern sentiment, the French Revolution. Its natural death in 1789 was a sure premonition of impending events.

The most notable exception, and especially interesting to persons of our profession, is the "Academy of Architecture" in Milan, founded in 1380 by one of the famous family of the Visconti, and still, I hope, in existence. It was so at least a few years ago, but whether it bears a practical relation to the current practice of the profession, or is simply kept alive as a venerable relic of the past, I have not had an opportunity to ascertain.

Another Art Society, linked to the present century, and the oldest of which I have information, lived for between five and six hundred years. It was founded in or about the last year of the thirteenth century, which, you will remember, Ruskin marks with gold as the crown of the Christian ætèpe, and which is famous in literature and poetry as the date assigned by Dante to his vision. Its specialty was music, but it is not now remembered whether any of the other arts were included in its programme. But whether so or not, as its seat was in Florence, and as music and histrionic presentation are but the evanescent counterparts of those other arts which find more permanent material and shape in the measured page, on the canvas, in the sculptured marble or the high-poised stone, all finding a like welcome of kinship from the thoroughly developed artist, it is hardly fanciful to suppose that Dante, Cimabue, Giotto and the elder Gaddi participated in its initiatory meetings; and perhaps it was the immortal harmonies existing in so large measure in the natures of these men that stamped this association with the quality of such long life, for it was still in existence some forty years ago; and, indeed, while my information as to its existence reaches to that date, I have none that it has to this day been formally disbanded.

Still another ancient Art Society, that has lasted to our day, is the French "Academy of the Floral Games," founded in Toulouse in 1325. Its specialty

has been poetry, the members still retaining their characteristic mediæval title of "Maintainers of the Gay Science;" and it still enjoys sufficient reputation to make such men as Béranger and Lamartine, and other modern descendants of the Troubadours of Languedoc and Provence, covet its prizes of gold and silver flowers: the violet, the marigold, the eglantine, and above all, the *immortelle*—or everlasting flower, as we call it in English—being awarded by judges according to their appreciation of the different grades of merit evinced by the contestants.

The painters of Venice, in 1345, organized with success an Academy of the Fine Arts, dedicated, in accordance with the ecclesiastical conditions of the time, to that saint whose patronage was almost always invoked by the professors of the Arts of Design during the middle ages—but how long the society endured, I have not discovered. Five years later, a similar institution, also dedicated to St. Luke, was founded in Florence by one of the Medici. It must have died out and been succeeded by another, more than two hundred years later; for toward the latter part of the sixteenth century we find Vasari, in that portion of his great work dedicated to the biography of Michael Angelo, speaking of another having been formed shortly before the death—which took place in 1563—of that enduring master, and congratulating his memory on the fact that its members had celebrated his obsequies with a pomp so magnificent and honorable.*

In the next centuries, the revival of letters continuing—and simultaneously with the abandonment of the guild system in art, by which architecture especially had benefitted so much—many academies of mixed arts and sciences, as well as those devoted to specialties, sprung up in Europe, chiefly in Italy, in fact in almost every city of the peninsula. Among the most celebrated of the former were the Academies of the Restless Ones (*Inquieti*), at Rome; of the Lynx-eyed (*Lincci*), also at Rome, and of which Galileo was a member; of the Enthusiasts (*Ardenti*), in Naples; of the Crazyheads (*Insensati*), in Parma; and of the Sleepyheads (*Addormentati*), in Genoa. Were these nicknames first applied as taunts by inappreciative outsiders—like the terms

* E nel vero, che grandissima fortuna fu quella di Michelagnolo nou marire prima che fusse creata la nostra accademia, dacche con tanto onore e con si magnifica ed onorata, pompa fu celebrato il suo mortorio.
—Vasari vita di Michelagnolo.

Christian, Quaker, and many others afterwards accepted as honorable—or were they invented by the academicians themselves to disarm the suspicion and prevent the surveillance of church and state functionaries, and to disguise the meat that was too strong for babes? The organization of these and succeeding associations was, in the main, not unlike that of those of our own days, one of the most noticeable differences in detail being that the ecclesiastical authority is prominently recognized. As in our own day in Europe, these societies were almost always endowed and directed by the State. Of one of them, the Academy of Rossano, in the Kingdom of Naples, I may mention that after an existence of over a century and a half, its original specialty of *belles lettres* was in 1695, through the influence of its president—or Promoter General, as his technical title ran—a clever priest of the name of Giacinto Gimma, changed to the exact sciences, while new rules were adopted to the effect that no member should use his title of Academician on the title page of his productions, or take the other side of a question against another member, except by special permission; but when such permission was given it was obligatory on the academy and all its members to adopt and defend every statement of the writer, whereby the man who got his side of the question out the soonest evidently gained a great advantage. Doubtless, this point was not overlooked by the astute sacerdotal President, who was not only a facile, if superficial, talker and penman, and was very fond of seeing his own name in print, but had, *ex-officio*, the casting vote.

The first general Art Society, in order of time, of which I think it necessary to note the details of organization somewhat in full, was the "Academy (or Company, as it was frequently called) of St. Luke," founded in Rome by the Pope in 1595. It was incorporated with 52 governing members, viz.: 12 historical painters, 12 sculptors, 12 architects, 4 portrait painters, 4 landscape painters, 4 gem engravers, 4 engravers, and with 20 "academicians of merit," answering to our modern "honorary members;" except that they were required to be non-resident professional artists, belonging to one of the three first-mentioned classes, viz., historical paint-

ers, sculptors or architects. For what reason does not appear, but the last four classes of governing members might be either resident or non-resident, while all the members of the other three governing classes were obliged to be residents. Perhaps the government wanted to make sure of the personal superintendence of the architects in the public structures of Rome; but it is less clear why historical painters and sculptors might not do their work outside, even if its place of deposit were intended to be within Rome.

Out of the papal Academy of St. Luke, as befitted the eldest son of the Church and his Cardinal prime minister, grew the French Academy. It is always said in the books that it was founded in 1635 by Louis XIII., at the suggestion of Richelieu, which is true so far as its being a state institution is concerned; but it was in reality founded, as a private enterprise in 1629, under the same name of the *Academie Française*, holding its meetings in the house of a Monsieur Conrart. To go still further back, the credit of the transplantation of an organization similar to that of the Company of St. Luke seems to be mainly due to the exertions of a priest of the name of Mersenne, who, early in the century, was accustomed to entertain at his house such afterwards celebrated personages as Pascal, Descartes, Hobbes, Roberval and Blondel, and to discuss with them the feasibility of the project; and there can be no doubt that Hobbes carried the idea back to England with him, and was one of the principal means of originating the Royal Society there, however little inclined Bishop Sprat and Dean Wren might be to acknowledge that their pet project came to them from the Pope of Rome through the author of the *Leviathan*. The painter Le Brun was the first President of the Academy of France; and its organization comprised 40 professional members, viz., 14 painters, 8 sculptors, 8 architects, 4 engravers, and 6 professors of music. A Perpetual Secretary was chosen from the forty academicians, as was also a Director and Chancellor, but—what is remarkable—these two latter officials were elected every two months. Probably Richelieu thought two months of power long enough for anybody except himself to have. Many privileges were accorded the members, one being that they were exempt from the jurisdiction of any court but that of the king's household. This probably is the

origin of the fact that even now the functions of the administration of the imperial household and of the School of Fine Arts are united under one minister. Perhaps, too, this was one reason why the academy met with the jealousy and opposition of the parliament, an opposition so strong that notwithstanding the despotic nature of the executive—which the character of Richelieu rendered still more of an *imperium in imperio* than even the royal prerogatives admitted—it was full two years before parliament would admit to registration the royal letters patent constituting the academy. Perhaps in counter-revenge, one of the academical regulations was that not even the highest nobleman could be elected on any other footing than as a man of letters or art, nor was any one admitted to candidatureship, even if he were a prince, without first humbly petitioning, “of his own mere motion,” as the lawyers say, for admittance. And for originating or sanctioning these latter rules, the Cardinal, whatever his faults in other respects, deserves, in my estimation, great credit. One thing is odd, considering the influence that brought the organization into official existence: the admission of clerical members was rigidly prohibited. The Cardinal would admit into his pet scheme no portion of the Church except what could be covered by his own red hat. He evidently either considered himself so large an instalment of the Church that the odor of sanctity would be sufficiently assured to the academy by his single hierarchal presence, or he had not much faith that his fellow-priests would keep their fingers out of his pie. When I add that the association met—and in no less royal quarters than the Louvre, where all needful accommodations were assigned to it—three times a week, you will be apt to revert to the difficulty of modern academicians collecting in sufficient numbers, once or twice a month to conduct their necessary business, and will naturally inquire how quorums were secured. The astute Cardinal had evidently not overlooked that important point. At every meeting forty silver medals were provided, and, after adjournment, each attending member received one, the surplus ones, intended for the absentees, being divided among those present. Although these medals were stamped on one side with a laurel wreath and an invocation to everlasting fame, it is obvious that these metallic passports to those

honors were not requisite three times a week, year in and year out, to say nothing of the extras derived from absent members, and it is therefore not rash to presume—especially as the king’s head was on the reverse of them—that amicable arrangements were made with the Delmonico of the period and place, whereby they became representative of the current coin of the realm, and tended greatly, after the heavy business of the meetings was over and an adjournment passed, to secure the material correspondences and incentives to “the feast of reason and the flow of soul.”

Under the long reign of Louis XIV., the following sub-academies were successively organized and incorporated in the parent institution, founded by his father.

The “Academy of Painting and Sculpture,” in 1648, at the instance of Cardinal Mazarine.

The “Academy of *Belles Lettres* and Inscriptions,” in 1663, at the instance of Colbert.

The “Academy of Sciences,” in 1666, also at the instance of Colbert.

The “Academy of Music” in the same year.

And in the same year also the “Academy of France at Rome,” or the “School of Rome,” as it is sometimes called, was established at the instigation of Colbert, who, however, probably received his inspiration from the painters Nicolas Poussin and LeBrun.

About the same time, too, I think it must have been, that Louis established an “Academy of Dancing.” The books generally are too dignified even to mention the fact; but perhaps when professional book-makers have struck the balance of the just claims of the spirit, the mind and the body, they will no more be ashamed of admitting dancing to academical honors than they will be proud of the real or assumed worldly stupidity, weakness and poverty of many a so-called Saint.

The “Academy of Architecture” was founded in 1671. Colbert generally has the credit of having instigated the King to found this academy also, but a careful research will probably render it certain that there had long been a standing difference of opinion between Louis and his minister on the subject, and that now the former, who was a great builder, insisted on making it a separate department, against the entreaties of Colbert, and the painters and sculptors who had his ear, and who desired it

to be joined to the School of Painting and Sculpture. The King issued his decree at last, however, for a separate Academy of Architecture, and moreover assigned it the exceptional privilege of having its quarters, like the original academy, in one of his own palaces. During his reign and the succeeding regency the "Royal Academy of Architecture," as its official title ran, was composed of practicing architects, with one Professor and one Secretary, aided by the necessary subordinates, these two officials being always chosen from the architects to the Crown, and receiving a handsome salary in addition to their emoluments of practice. When Louis XV. came to the throne he showed an equal interest in the Academy of Architecture with his predecessor, but it is doubtful whether he had at all points such practical ideas in regard to its proper functions. In February, 1717, he confirmed its title by letters patent, putting himself at its head as Patron, and providing for it an entirely new set of by-laws. According to these, the academy was to receive the orders of the King through the Director-General of Buildings (answering, I take it, to Baron Haussmann under the present imperial regime). Two classes of members were formed, each consisting of sixteen academicians. The first class, including a Professor and a Perpetual Secretary, was nominated by the Director-General of Buildings; and the members could not be practitioners, while the members of the second class could practice only on buildings belonging to the Crown. As Honorary Members were also provided for, it is difficult to tell of what material the first class could have been composed; perhaps they were architects who had retired from the active pursuit of the profession. When a place in the first class became vacant, the academy, by a plurality vote, nominated three members from the second class, and whichever of the three the King's choice fell on was put in the vacant place. Vacancies in the second class were filled in the same way, except that of course the three names presented to the King were chosen from outside the academy. In addition to these two classes there were two others of Free Honorary Associates, and twelve Corresponding Associates, nine of them foreigners and three resident within fifty leagues from Paris. The Intendants and Controllers-General of the Royal Buildings had the right to a place in the meetings of the academy,

whether they were architects or not. In addition to the Professor and Perpetual Secretary attached to the first class, the administrative and educational force of the academy consisted of a Director, who was the first architect of the King, and two other Professors, one of Architecture and one of Mechanical Construction, with the necessary clerical and menial subordinates. Two grand medals were awarded every year to the best students, one of them gold, including the prize of entrance to the Academy at Rome. Besides these, silver medals were awarded every month, including the right of competition for the grand prizes. The meetings were held every Monday from three to five o'clock in the afternoon, at the quarters assigned to the academy in a section of the Queen's apartments at the Louvre.

During the Reign of Terror all the academies were suppressed. They were doubtless considered of aristocratic tendencies; but they were re-organized under the title of the "National Institute," by a decree of the Republic, dated the 3d Brumaire, year 4, (1795,) without distinction of academies, though divided into three classes; the first devoted to physical and mathematical science, the second to moral and political science, and the third to letters and the fine arts. In 1803, Napoleon, while still First Consul, remodelled it into four classes, each having its own academy. The first was devoted to the physical and mathematical sciences, and divided into eleven sections; the second class to the French language and literature; the third to ancient history and literature, and the fourth to the fine arts, divided into five sections, viz., painting, sculpture, architecture, engineering, and musical composition. The department of moral and political science could hardly find favor with a man of Bonaparte's constitution and objects, so he naturally suppressed it. It was, however, afterwards re-established under Louis Philippe.

Under the First Empire, the Institute—its titular prefix changed to "Imperial,"—remained the same, corresponding mainly, it will be observed, to the old royal system, one difference being that the distinct Academy of Music is omitted, and that branch, under the name of Musical Composition, added to the general Academy of Fine Arts. There were altogether one hundred and seventy Resident Members distributed among the four academies, each receiv-

ing, in addition to his chances for annual prizes, an annual stipend of 1,500 francs, while the five Perpetual Secretaries—two for the first and one for the other three—received a salary of 6,000 francs. Who can wonder that, under such favorable conditions, France should stand foremost in science; and that a taste for art—whether met by the best examples is not now the question—should be so universally diffused within her borders? Previous to the appointment of perpetual salaried secretaries, the secretarial functions had been performed by temporary ones; but, as is universally the case in all large administrative bodies that have tried the experiment, this volunteer transient system was found to be unreliable, wasteful, and altogether impracticable. The first set of perpetual secretaries included no less a man than Baron Cuvier. On the restoration of Louis XVIII. all the five were invited to continue their functions. One of them, however, LeBreton, went to Rio de Janeiro and there founded the still existing "Academy of Fine Arts of Brazil," and his place was filled by the yet more illustrious Quatremère de Quincy. The first, third and fourth classes included one hundred and ninety-six French or foreign corresponding members, while the third and fourth classes were allowed eight foreign professional associates. Napoleon, while First Consul, was himself elected to the first class, and his brother Lucien to the second. It was also during his Consulate, *i. e.*, in 1802, that he ordered from the Institute a report on the state of the sciences, letters and arts since the beginning of the Revolution; and in 1807, when Emperor, he appointed a commission to prepare a "Dictionary of the Language of the Fine Arts," which last, however never saw the light, a fact which no studious artist of any specialty can help regretting. I am not informed whether the report first mentioned ever took shape.

It was characteristic of the Bourbons that as soon as Louis XVIII. returned, the old names of the four academies were restored. It is to his praise, however, that while still co-ordinating them in one Royal Institute, he allowed them greater independence and privileges than his predecessor, although the general arrangements continued the same. This condition of affairs continued under the Orleans monarchy, except that the Academy of Moral and Political Science was restored; nor was any

change, either theoretical or practical, introduced into the administration decreed by Louis XVIII. in 1819, till quite recently.

The "Imperial Institute of France" now comprises five academies, each again being subdivided into sections.

That one in which we are most interested, the Academy of Fine Arts, or the "Imperial and Special School of the Fine Arts," as it is officially styled, includes five sections, Painting, Sculpture, Architecture, Musical Composition and Engraving. Each section has eight members, thus giving forty members to the United Academy. The instruction in Architecture consists of lessons given in special courses by four different Professors—1st, on the theory of the Art; 2nd, on its history; 3rd, on the mathematical principles of construction; and 4th, on perspective, this last branch being learnt in common by the students of painting and engraving.

The present Emperor, instigated, through the Minister of the Fine Arts, Marshal Vaillant, by the Superintendent, Count Nieuwerkerke,—and behind him, it is said, the eminent architect and archaeologist, Viollet-le-Duc,—issued a decree on the 13th of November, 1863, in relation to the internal administration of the Academy of Fine Arts and of its adjunct, the Academy at Rome, which produced the greatest commotion among the students, and in artistic circles. But as this affair is very recent, and as there are gentlemen here who were participants in it, I need not take up your time in attempting to recite details which they can so much better give. It may, however, be observed in general terms, that the impartial reader of the documents representing the different sides in the controversy which sprung out of the imperial decree, can hardly fail to realize that, whether good or bad for art, it was entirely justified by every theory of imperialism. Neither is it possible for him to withhold his admiration from the very spirited protests uttered by the students and professors in the face of the sovereign, on whose nod their official existence entirely depends. But the architectural scholar will, at the same time, be obliged to deplore the partizan state of feeling which could, under any circumstances, occasion a refusal to accept the tuition of a man whose specialties, gathered from an almost universal range—while yet each one is ac-

quired in the most delicate details, fit him, it can hardly be questioned, above all other men in the Empire, to enlighten and vivify his young countrymen in the study of architecture.

Besides the central academy of the nation, there have been formed in the various provincial towns of France, since the middle of the seventeenth century, a number of mixed science and art associations, in affiliation with it—and some of these are still active. That at Montpellier took the next rank after the parent one, and the Lanternistes of Toulouse—a body distinct from the ancient one before mentioned—have achieved an honorable fame. Other academies exist, or have existed, in Lyons, Bordeaux, Nismes, Dijon, Arles and elsewhere.

Whether a certain "National Academy," organized in Paris in 1800, in connection with a branch in Milan, was a state or a private enterprise, and whether it had a mixed foundation, or was devoted solely to the plastic arts, I cannot say. It appears, as well as its Italian partner, to have had thirty resident members and an unlimited number of foreign associates. It was (or intended to be) liberal in prizes to its students. Six gold medals were assigned annually for original art designs, and fourteen silver ones for copies. The productions of the first-class prize-takers became the property of the Academy. I judge that this institution was established in rivalry to the State Academy; Bonaparte's conquest of Northern Italy suggesting the advantage of a junction with fellow-professionals of a region so rich in art-treasures.

THE ACADEMIES OF ITALY.

As regards Italy, I have no reliable data of the old academies of Venice, Florence and Bologna, beyond what I have already given, but like so many other similar institutions, I think they were organized with forty members. Besides the Company of St. Luke, there has been a more modern Academy of the Fine Arts in Rome. Of what changes, with respect to national institutions of science and art, may have occurred in Italy since the absorption of the various secular states under the crown of Victor Emanuel, I am not informed, but there are or were, of state institutions, including departments for the fine arts, the Royal Neapolitan Academy, founded in 1779, the Royal Academy of Turin, when founded I do not know, but which issued its first volume

of Transactions in 1759, the Academy of Science and *Belles Lettres*, founded in Genoa in 1783, and consisting of thirty-two members, and the Academy of Sciences, *Belles Lettres* and Arts, founded in Padua, near the end of the last century, with a *personelle* of twenty-four pensionaries, twelve free associates, twenty-four pupils, twelve associates resident of the Venetian territory, and twenty-four foreign associates. There was formerly a Mixed Academy in Milan, but it came to a close in 1767. Of Academies for the Fine Arts exclusively, there were those of Verona, Siena, Mantua, Modena, Florence and Venice. The modern academies in the two last places are not to be confounded with those of the *cinqe cento* period in the same cities. I am not aware that there were any links, except of locality, between the old and the new ones. The Academy of Fine Arts of Milan—a neighbor of, but having I believe, no official connection with the Academy of Architecture founded by Galeas Visconti in the fourteenth century,—wielded perhaps more influence than any other similar institution in the Italian States, until Napoleon overran Italy and ransacked its art-treasures. The academies of Milan, Venice, Florence, Modena, and Mantua particularly, suffered from his spoliations, but have since, in a great measure, recovered. The Milanese Academy has a corps of nine Professors, each presiding over a separate school. Besides a fine library and galleries of pictures and statues, it includes the speciality of an armory and civil costumes of every age. I am not sure whether the National Academy of Milan, of which I have already spoken in connection with a French foundation of the same name belonging to the year 1800, was a mixed academy, or whether it was simply the Academy of the Fine Arts rehabilitated. If the two were not identical in point of fact, it is probable that the National Academy went down with its Parisian coadjutor, for I find few traces of it under that name beyond its initiatory steps. I may mention that the museum of the academy in Mantua was founded by Maria Theresa, of Austria, and that after those of Florence, Rome and Naples, it holds the next rank in Italian art-conservatories. In 1787 an Academy of Painting and Sculpture was instituted in Turin. Its meetings were held in the palace of the King, who periodically distributed prizes to its members.

The Academy of Herculaneum was founded

about 1755 in Naples, by the Marquis Tannucci, the then Minister of State, its object being to illustrate the architectural, sculptural, decorative and other remains of Herculaneum and Pompeii, and to place such relics as are portable in a museum. Its first volume of Transactions was published in 1775, under the title of "Antiquities of Herculaneum," and they have been continued.

It is somewhat notable that that Institution, connected with the fine arts, through the intermediary of *belles lettres*, which has in all Europe opened its doors the widest to the gentle sex, should have its seat in that eternal city, whose celibate rulers, less than those of any other state on the continent, tolerate any departure from mediæval traditions, and that those rulers themselves form no inconsiderable number of its members, and assemble at its frequent sessions in harmonious fellowship with a goodly moiety of their sisters in the flesh. It was founded in 1690, and is called the Academy of Arcady. Most of the members of the College of Cardinals belong to it, as do a great many of the secular aristocracy and *haute bourgeoisie* of both sexes, and it has many branches throughout the pontifical dominions and the rest of Italy. To avoid altercations on points of precedence, the cardinals and princes appear in appropriate Arcadian character as shepherds, masked. There are five grades of election of members. The highest is by "acclamation," reserved for sovereign princes, cardinals, and ambassadors; the second, by "enumeration," reserved for all ladies; the other methods, assigned to different ranks and ages of the male sex, being respectively known as "representation," "surrogation" and "destination." The whole affair, though ostensibly for the purpose of reciprocal profit in the attainments of its members in poetry and *belles lettres* (all but the ladies and the cardinals being obliged to read their own works—or presumably their own—aloud at their assemblies, without resort to a substitute) seems to be, for most of the members at least, but an excuse for sacerdotal gallantries, more or less platonic, and for escape from the aridness of enforced celibacy and the excessive restrictions and compelled hypocrisies of high life under a hierarchal government. There have not been wanting instances however, in which it has done good service in its ostensible field; and, if my memory serves me, it was at its assemblies that that acute and vigorous observer, writer and

philanthropist, the Princess Belgiojoso, first made her mark. The *Accademia della Crusca*, also open to women, has on the other hand, generally done good service to Italian literature, and deserves particular mention in this paper, as, among its most important records, are the discoveries of Torrecelli, the most prominent pupil of Galileo, on Military Architecture. The society was founded in 1582, and came into notice two years after, through the poetical disputes of Tasso, one of its original members.

THE ACADEMIES OF GERMANY.

Turning to Germany, we find that in Prussia the Royal Academy of Arts, was founded by Frederick I., at Berlin, in 1699. It had twenty-one Painters, six Sculptors, five Architects, five Professors of Music, and a large number of honorary members, both native and foreign. It is not to be confounded with the Academy of Science and Belles Lettres, founded in the same city in the following year, by Frederick II. In Bavaria a mixed academy was founded at Munich, in 1759, which it was the intention of the then King to put at the head of such establishments in Europe, but the design was not carried out. Another academy was inaugurated in the same place in 1770, but that too appears by the end of the century to have fallen into decay. Probably the smaller German States had enough to do in the days of the French Directory and the beginning of the First Empire, to take care of their more material interests, but in 1808 the society was resuscitated by Joseph I., under the title of the Royal Munich Academy, and, under the Artist-Kings, who have, one after the other, succeeded him, it has become very prominent among the European art-educational establishments. Its organization is as follows: one Director, three Historical Painters, one Sculptor, two Architects, one Engraver, one Teacher of Elementary Painting, one Corrector in Antique School, one Professor of the History of Art, and four other Professors of as many different branches. These fifteen voting members are all salaried by the government, and besides them—unsalaried of course—are an unlimited number of artists and honorary members. Antwerp also has a Royal Academy of Art, having a staff of fifteen Painters, five Sculptors, three Architects, one Engraver and one Professor of Drawing, as well as associate and honorary members. I have found

nothing yet, as regards the antecedents of the existing Academy of Painting, Sculpture and Architecture in Vienna, except that it was founded in the year 1705; but it is hardly credible that the ambitious and liberal Maria Theresa and her minister, Kaunitz, should have suffered her empire to be without some counterpart to the art stimulants and productions of her French cynosure and Prussian rival.* Erfurth has also an academy of art, as has likewise Flushing; and Belgium supports at her capital not the least celebrated of the European art-schools.

THE ACADEMIES OF SPAIN.

Spain made the first attempt towards an Academy of the Plastic Arts, of which I have found any record, in or about the year 1620, when the artists of Madrid—Velasques probably among them—endeavored to secure the intervention of Philip II. in their favor, but without success. Some years after, they tried again, and again failed; not this time through the fault of the King, but because of a series of those jealousies and quarrels among themselves, which have so often proved the bane of artistic co-operation, and of which, in connection with similar efforts in England, I shall have more to tell further on. In the reign of Philip V., chiefly, as usual, through the exertions of a single man—Oliviero, a portrait painter of reputation, who devoted his par-

amount attention to the subject till his point was gained—a national institution for the Fine Arts was at last, in 1752, founded in Madrid by royal charter, and entitled the Royal Academy of St. Ferdinand. But it was only after many vexatious delays, and after showing, by the successful carrying on of a Public School of Art in his own house, and at his own expense, that the experiment was feasible, that Oliviero secured the royal adhesion to his scheme. The Spanish Academy has a main branch at Cadiz, and others; if my information be correct, in other towns. The Minister for Foreign Affairs is President *ex-officio*, but the directors are professionalists. Classes for mathematics and perspective exist in connection with those for painting, sculpture, and architecture, and there is a good library of art authors attached to the institution. It awards prizes of gold and silver medals—nine of each—every three years, in presence of the Court; and members who have greatly distinguished themselves are admitted to certain privileges enjoyed otherwise only by the grandees of the nation. All the expenses of this establishment are borne by the Crown—or were a month or two ago, before Queen Isabella fled and left it begging.* As regards the other section of the Iberian peninsula, the Crown of Portugal maintains, in very handsome style, an Academy, in Lisbon, which has not only an extensive library and museum, but an observatory and printing establishment of its own.

Of the Royal Academy of the Fine Arts at Athens I know only the fact of its existence. Consequently I cannot say whether the contemplated Architectural Association there is designed to be connected with it or not.

THE ACADEMIES OF SCANDINAVIAN EUROPE.

Scandinavian Europe has a Royal Academy in Copenhagen, founded in 1743; and one in Stockholm, founded by the celebrated Linnæus in 1739, and to which a royal charter was granted three years later. It is not endowed by the State, but has various privileges accorded to it; and the King, who is its official Patron, and is much addicted to

* Since the above was in print, I have found the following in an address delivered in 1826, in the Chapel of Columbia College, at the first anniversary of the National Academy of Design, by Prof. Morse, since of telegraphic celebrity, and then one of the most active and enlightened of the members of the Academy, of which he was afterwards President:

"In Austria, the 'Imperial Royal Academy of Arts at Vienna,' was founded in 1704, and Baron Strudel, one of the most eminent painters of that day was at its head. Many local causes prevented the Academy's progress, and at the death of Strudel it languished for many years. In 1726 it again revived, under the direction of a Flemish painter, James Van Schuppen. By the efforts of Van Schuppen, the arts flourished in Vienna until his death, when the direction was offered to Grau, the only painter then in Vienna possessing literary knowledge sufficient for the station. Grau declined the offer, and officers called Rectors, who were professional artists, were appointed to fill the place by dividing the duties of the office. This arrangement continued for nine years, when Martin Von Meytens, a Swedish painter was placed at the head. He is represented as a man of polished mind, liberal disposition, and possessing great love for his art, and sensibility to the exalted character of his profession. Under him the arts consequently became respected, and artists arose who reflect honor on their country to the present day. The Academy continued to flourish, and at length the Emperor, Joseph II, assigned to it a large building and spacious apartments; those for study alone occupying fifteen large rooms, besides ante-chambers. It was divided into four schools: a School of Painting and Sculpture, of Engraving, of Architecture and of Designs for Manufacturers, Jewellers, gold and silver smiths, and all artificers in metals, practiced drawing in these schools, and had before them the most select models and designs to improve their taste; and every profession and trade to whom some skill in drawing is necessary, were admitted and taught gratuitously. All these schools were under the direction of artists of eminence in their respective arts, who endeavored to form their pupils on those philosophical principles which they had made the foundation of their own skill. To encourage industry and emulation among the pupils, *præmiums* were periodically bestowed, and fixed stipends or pensions given to the most distinguished."

* Prof. Morse, in the address before quoted from, states that the government functionary who is *ex-officio* President of the Spanish Academy, is the Secretary of State. I do not know whether his authority or mine is the most trustworthy. Perhaps the two styles are only different methods of titularizing the same office. Prof. Morse adds that "the efforts of this Academy on taste, and especially on architecture, are exhibited to this day in the 'temples, palaces, streets, walks, gates and even private dwellings' of Madrid."

objects of science and art, is a steady frequenter of its meetings. I do not know whether the Royal Academy of Fine Arts in Stockholm has now a sectional existence with, or a separate existence from, the above; but it was originally separate, and its formation was a little anterior. It was founded in 1733 by Count Tessin. It accommodates four hundred students and nine professors, and has public exhibitions and annual prizes. Those of its students who have distinguished themselves are sent to Italy to study for several years on pensions. Although Russia stretches southwards almost to her coveted goal of Constantinople, we naturally, owing to the position of her capital, class her among the northern nations. Peter the Great, in his schemes for placing her in the front rank among modern communities, was too shrewd to overlook the academical influence in behalf of the arts which were to help to place her there. In his western travels he put himself into free communication with the liberal societies, savants and artists of the countries he visited, Leibnitz, in particular, being one of his chief advisers. In 1724 he inaugurated and endowed an Academy of Sciences, with the intention of adding to it an Academy of Fine Arts. His death not long afterwards prevented him from consummating this plan in person, but his successor, the Empress Elizabeth, with the help of Count Sheveloff, carried it out. Combining the two under the name of the Imperial Academy, and fixing its seat at St. Petersburg, she organized the Art Department at first with forty scholars and an endowment of about 30,000 dollars, afterwards increased to three hundred scholars and about 100,000 dollars, together with a completely appointed building with its dependencies and grounds. Scholars are admitted at six years of age and leave at eighteen. They are not only lodged, but clothed and fed by the crown. While still children they receive a general elementary education, as well as lessons in French, German, and Drawing. At the age of fourteen they are allowed to choose a profession, and, according to their selection, are placed under the care of professors in one of four classes: the first of Painting, Architecture, Mosaic and Enamelling; the second of Engraving; the third of Sculpture and Carving, and the fourth of Casting Bronzes, &c., and the manufacture of mathematical and other fine instruments. Prizes

are annually distributed to those scholars who distinguish themselves, and of those who win a prize for each year from the age of fourteen to eighteen, twelve are selected and sent on their travels by the Crown. Their travelling expenses on a liberal scale are defrayed, and when afterwards they settle to the practice of their vocation, no matter in what locality, they receive for four years an annual stipend of about five hundred dollars. The academy building is a large circular one, with every necessary apparatus for domiciliation and study, including a church and hospital, picture-gallery, modelling-room, library, museum, &c.; and, in addition, scholars who have distinguished themselves are admitted to the imperial collection of art-treasures. You will hardly fail to observe how characteristically imperial patronage in Russia, inspired by its oriental traditions, takes a patriarchal form, even in its connection with the fine arts. This training and supporting of artists and savants from six years old is not known in Western Europe, whither we will now return.

ART SOCIETIES OF ENGLAND.

Leaving the continent, we find that a rapid historical survey of the modern art-associative establishments of England gives us the following data:

Although several princes of the Plantaganet and Tudor lines evinced a strong feeling for the arts, the first attempt at a National Art Association was made by Charles I. Whatever were the political misdemeanors of this prince, the influence of his scholarly, if pedantic, father, and the study of Shakespeare and the other writers of the Elizabethan generation immediately preceding his own, together with his own travels abroad, did their work well, so far as producing in him a desire for art-culture was concerned. He was no mean poet, and what is more to our purpose at present, was also a very judicious connoisseur, as the catalogue of his gallery of pictures and other art treasures would attest, if nothing else did. It was in 1636, a year after Louis XIII. had initiated the French Academy, and in emulation of that achievement, that Charles founded the Museum Minervæ, for the encouragement—to quote—"of the arts, sciences, languages, mathematics, painting, sculpture, architecture, riding, fortifications, antiquities, medals, &c." Over this quite comprehensive curriculum Sir

Francis Kynaston was appointed the principal officer, or First Regent, as the title went, and in accordance with the narrow and unhumanitarian English spirit of the age, no one under the legal rank of gentleman was admitted to membership. This provision, which was stringently laid down in the royal letters patent, is in remarkable contrast to the spirit shown by his son, Charles II., who, some thirty years after, in 1662, chartered the Royal Society—which had, however, informally existed as a club for some seventeen years previous—and who, struck by the attainments of a shopkeeper of London, John Grant, the author of “Natural and Political Observations on the London Bills of Mortality,” nominated him for membership in the society, with the expression of his wish, “that if they found any more such tradesmen they should be sure to admit them all.” Among the frequenters of the Museum Minervæ—and instrumental, some of them, in its establishment—were Rubens and Van Dyke, Sir William Davenant and Dr. Wren, the Dean of Windsor, and father of Sir Christopher. The latter must have inherited his father’s architectural proclivities, for I find that the king was well pleased with the designs for a palace which Dean Wren projected for him. And in spite of a feud of many years standing between Ben Johnson and Inigo (or Iniquity) Jones—as the rare but irascible Ben always called the architect—they appear to have found the museum large enough to hold them both at a time without treading too heavily on each other’s corns. *A propos* of Sir Christopher Wren and the Royal Society, it is noticeably characteristic of the mathematical rather than artistic quality of the genius of the person whom the English claim as the first architect of his age, that that very great man, whether estimated as an architect or on other grounds, appears to have been perfectly satisfied with the predominantly philosophical appliances of the Royal Society—which he constantly employed—and never to have thought of using his powerful family influence or his extensive opportunities with all the English monarchs from Charles to George I. in furtherance of any plan for a national institute devoted specifically to the æsthetic arts. The meetings of the Museum Minervæ were numerous attended, and appear to have been quite enthusiastic for such an amateur concern as it must have been; for, with

the exception of the professionalists already named, the members appear to have all belonged to the leisure class, and many of them were people of title. They continued to be held in the Regent’s house in Covent Garden during some five years, when the civil war broke out. Then followed the Commonwealth, a dark period for English literature and art, unless it be allowed that Milton, a host in himself, made up for all deficiencies. In characterizing the Commonwealth as a dark art-epoch, it is by no means necessary to subscribe to the doctrine that it was necessarily so, and that art thrives only in imperial soil. The Greek Pericles, the Florentine Medicis and the Venetian Doges presided over republics, and the native engineering and imported architecture of the Romans were in no way improved—though perhaps also not of inherent necessity—when Cæsar set up his empire on the prostrate Republic.*

But to return to England and Cromwell. There was one spunky fellow, not far from Whitehall, whose loyalty was not to be shaken by the ruling powers, nor his art-instincts put down by a bald poverty-stricken purism. His name was Sir Balthazar Gerbier d’Ouvilly, a Flemish architect and miniature painter, who had been master of the ceremonies to the dethroned king, as well as his *charge d’affaires* at several courts, and had been knighted by him. In furtherance of his now fallen patron’s scheme he established an Academy of his own at Whitefriars, calling it “Academy for Foreign Languages and all noble sciences and exercises.” He begun it in 1648, and scandalized his round-head neighbors for a couple of years by giving musical entertainments to his fellow royalists, interspersing the singing of Cowley’s madrigals and Waller’s glees with lectures on the great variety of subjects included in his syllabus. Even after the king was beheaded he kept up his heart for some time, for it was not till the next year, 1650, that he closed the doors of his Academy, and accepted the decree of puritanical fate. But he had his revenge in designing the triumphal arches under which the restored Charles II. passed through England from the Continent, on his way to his father’s throne. Gerbier, in 1663, published, among a great deal of non-

* “A republican government, instead of being unfriendly to the growth of the fine arts, is the appropriate soil for their cultivation.”—*De Witt Clinton*.

sense, a very useful book for his own day and a very curious one for ours, viz.: "Counsel and Advice to all Builders," giving full details of the prices of work and materials in his day; and a few years later died honorably in the harness, while designing and building a country seat for one of the nobility.

Twelve years after Gerbier closed his Academy, *i. e.*, in 1662, the celebrated author of the *Sylvana*, John Evelyn, proposed that a company should hire a house and set apart one room for drawing, one for modelling from life, one for architecture and perspective, one for drawing in plaster, one for receiving works of the school, one for exhibition of them, while others should be assigned to a housekeeper and servants. Nothing, however, came of his proposition. It seems a good sensible programme, however, and about as suitable for our wants here to-day as for the England of his day.

I have no record of either of the sons of Charles I. attempting a second edition of their father's *Museum Minervæ*, though it certainly would have been like the elder at least to attempt it; nor, though Queen Mary was very much of an amateur, particularly in architecture, and Sir Christopher Wren was a special favorite with her, was it till after her death that we hear of another trial. The Academy of France had meanwhile been growing in vitality and power, the interest taken in it by Louis XIV. being constantly on the increase, and this was perhaps one reason among others why the matter had not succeeded in England, for, whether on or off the throne, Charles II. and James II. were the pensioners and little else than the creatures of the French king, and were not likely to intrude as rivals on any of his pet projects. We find Sir Christopher Wren in Paris attentively examining and criticising the working of the different branches of the Academy, and picking up, in doing so, much valuable information which he afterwards utilized in England; and Louis sometimes chuckled over his own assertion that the artists of *l'Angleterre barbare* had to come to his Academy for education. But by the end of the seventeenth century the Grand Monarque was growing old and unfashionable, and neither the remaining daughter nor the son-in-law of the last Stuart king were under any obligations to or had any strong affection for him, so the question of a National Academy of Arts began again in the year 1700, to be mooted in the English court circle. It

is curious to note that while one reason given for its establishment was the refusal to be dependent any longer on the French Academy, the scheme proposed nevertheless assiduously imitates the latter in proposed organization, without regard to inherent national differences. It is pitiful to record, however, that the project failed owing to the malign operation of personal jealousies.

It would be wearisome to go into details either in the case of this or of subsequent failures which will be mentioned as we go on. There is a notable similarity in the salient points of each case. There are at first mutual protestations of service and mutual ticklings of self-complacency, then come curious exhibitions of vanity and suspicion, then spiteful and criminative remarks on the part of the spokesmen of both the professional and non-professional parties, and, when the feud rises to a head, the malignancy of the attacks of each party on the other is only exceeded by the virulence with which they demolish their fellow-partizans. Two or three types are continually repeated among the professionalists. One is the man who evidently thinks himself the only veritable artist in his specialty and age, and that this Olympian supereminence—which, however, he indignantly perceives all his fellow practitioners do not accord to him, though he sometimes succeeds in impressing it on his own little circle of a *clientelle*—gives him the privilege to hector those whom a hard fate compels him to accept as his companions and *quasi* equals, and to exclude all outside of it. He is generally self-taught, at an advanced, unassimilative and intractable age—though, on the other hand so are many without any of his faults. His talents have but one direction, whereby, of course, he earns the cheap success that follows the adroit and energetic projection of any specialty—as strikingly exemplified in the wealth and titular honors secured to the *danseuse* Taglioni by her specially-trained great toe. He mistakes the absorption and assimilation of many specialties—a process taking time in proportion to the amount received and digested—for the absence of *any* available specialty, and the steady undemonstrative equilibrium of general culture for a want of energy and "faculty." Self-sacrifice is a dead letter to his purblind selfishness; and he is too greedy for the swift returns of a noisy *éclat* to appreciate the quiet and silence of reserved force, or

to understand that "they also serve who only stand and wait." He is the mental rhinoceros, who mistakes refinement and amiability for effeminacy and weakness, till he feels their Ithuriel spear piercing the clumsy hoof with which he would tread down whatever stands between him and his prey; he is the Ben Johnson who pats Shakespeare on the back, or even the Florio—or whatever his name was, for I have not my authority at hand and am not sure of it, while probably you never heard of him, though I am speaking of a historical character—who sometimes condescended, in his rôle of critic for the *Courant* or *Mercury* of the day, to say a kind word to Ben himself on his last drama, and perhaps to ask Shakespeare at the Mermaid—the tapsters of which consider the bouncing Florio the most illustrious of its frequenters—whether he, Shakespeare, had not better leave Hamlet out the next time he plays his father's ghost. The man of this type seems to have an unrivalled faculty for the exploitation of self and the depreciation of others; and, in the debates on the acceptance or rejection of persons proposed for membership, he invariably clinches a contemptuous summary of the non-qualifications of his rivals by threatening that if they are allowed to come in he shall certainly go out. Like the scavenger, who thinks that the tacit refusal of the well-dressed man to fight him arises from cowardice and not simply from a natural reluctance to encounter the dirt in his clothes, he is for some time allowed to play the bully, the more readily as the buffoon is generally added to it, affording some amusement to the onlookers, until some remarkable outburst of insolence provokes a stroke, from the effects of which he picks himself up and beats a hasty retreat. But before the catastrophe he sometimes finds his match in some other representative professionalist, whose chief interest in the proposed association seems to be to insure for himself the pre-emption of the direction of its government, and of an undue amount of wall room or floor room for the exhibition of the trophies of his studio. These two generally work together at first, with great unanimity, in the same rut; but in a little while they quarrel over the Chief Directorship, each thinking himself the only eligible man for the office; and then they generally begin to say very bad things of each other, one telling his neighbor,

for instance, that it is not surprising he wants so much wall room, seeing that his reputation depends altogether on the designs of his many assistants; and advising him not to overshoot his mark, but to break himself if possible of his bad habit of spoiling the best points—in his assumption of authorship—of those in whose labors he trades. Some retort follows, succeeded by a rejoinder; the different candidates take sides, and so the breach widens. We shall presently find that nearly three-quarters of a century after this, the celebrated Hogarth, who may be called the initiator of the present Royal Academy, ascribed the failure of the attempts towards a public Academy preceding his own, to the domineering propensities of the sort of men just typified.

Among the patron party, there flits incessantly across the record an airy, fussy, ubiquitous figure, generally at the tail end of the nobility, but with an asserted pedigree long enough to make up for all titular deficiencies. His predestined occupation seems to be to take up the time of every meeting by making numerous impracticable motions, and if by chance any of them are hurriedly adopted, to take up the time of the next meeting by having them reconsidered and withdrawn. At the private meetings of the patron element too, the time is absorbed in his parade of the standing grievance that the professionalists do not appreciate the honor of his disinterested efforts in their behalf, nor treat him with the respect due to his station. Unfortunately his conscience, which is keen—for he is an eminently well-intentioned person, notwithstanding his foibles—always runs in the direction of indefatigable attendance at the meetings; and, though he generally talks in a circle and repeats what others have said before him, he would sooner die than not make a speech, whenever there is a shadow of excuse for doing so.

Another type is sure to re-appear in every experiment—sometimes by itself and sometimes in combination with one of the others just described. It is the man who objects to everything which he has not himself proposed; and who, while unwilling or unable to help those who do the work that must be done by somebody, seems to find great satisfaction in making it as difficult of accomplishment for the workers as possible, and in ignoring, or, if possible, in overturning it when it is done. He looks darkly

on every progressive movement as the symptom of disorder and anarchy, and discovers in every executive proposition a mare's nest of golden eggs concealed for the proposer. While the working men are fighting his battles and expending on the common cause the time, strength and means which, as much as or more than himself, some of them require for their personal interests, they are the special objects of his saturnine suspicion; and apparently nothing will satisfy him of the others' common honesty but disaster to their personal affairs from inattention to them.

But another cause of failure, as potent perhaps as all the rest, seems to have been that these various experimenters were almost always without a good manager—the rarest of all men—of sufficient public spirit to give paramount and sufficiently lengthened attention to detailed organization and administration—which must inevitably run parallel through all the stages of such an enterprise. When they did have such a manager it often happened that he was without a circle able or willing to estimate, endorse and lighten the labors required. This is the more remarkable as the business committees were generally thickly studded with the names of practicing architects who, of all men, ought, from the experience they gain or should gain, in the superintendence of their commission, to be able to appreciate the direction and management that make no show when done, but, left undone, leave everything open to disaster and ultimate ruin. For instance, in the experiment last alluded to, the Princess Anne (who, though her name was afterwards employed to titularize the exceptional literary epoch of her reign, seems to have had really as little true taste for letters or for art—though of a most respectable and exemplary character—as her brother-in-law, the then reigning king,) appears to have formed about as correct a conception of the work required to be done as one of the early commissioners of a public park, not a thousand miles distant from the predicable centre of our city, who, when estimates for the cost of the force and appliances necessary for elaborating the working designs were laid before him, expressed, in the simplicity of his mercantile-trained heart, his horrified astonishment at the figures, and ingenuously demanded if all that was not understood to be included in the plan that was paid for at the start—meaning

the competition show plan of the general project.

The next experiment we hear of is one initiated by the famous portrait painter of the Court, Sir Godfrey Kneller. This was in 1710. But the same causes, combined perhaps with his almost insane vanity, operated as before, and the result was a similar failure. He then tried what appears to have been entirely a private enterprise, partaking in practice and proposition, of the features of the Gerbier experiment and the French Academy; but I have chanced on but few particulars of what was accomplished.

Then, some fifteen years after, followed another attempt for a National Academy under royal patronage, by Sir James Thornhill, who had been appointed Historical Painter to the Crown by Queen Anne, an office confirmed by her successor, George I. Considering what the King was, in addition to the other causes of non-success before detailed, it is no wonder he also failed. But he was plucky, if he was a court painter, and gave the King to understand that if he—the King—would not start the matter, he—Thornhill—would. Doubtless that majestic ruler told him in his Continental English to do it then and be d—d, but not to boder him any more about his boeds and bainers. Whereupon Sir James retired from the presence, no way disheartened, and we may imagine that as soon as he got outside the door, he furtively put the end of his thumb to his nose with the internal determination not to leave out a single wrinkle or blotch the next time he painted the royal physiognomy looking down upon an imaginary battle-field. Then betaking himself to his house in Covent Garden, next door to the theatre, he straightway furbished up some of the largest rooms as a National Academy on his own private account, and issued pronunciamientos thereanent to his numerous friends and disciples, not omitting such good advertising correspondents as those of the Pope, Addison, Steele, Walpole, and Bolingbroke set. This was in 1724, and he made a great success not only as regarded his private Academy during his lifetime, (not neglecting meanwhile his parliamentary duties, having been elected to represent his native town of Woodland, in Melcombe Regis,) but inasmuch as the present Royal Academy is to be traced directly to it. For though Hogarth, and others, must be set

down as the originators of the Association, which finally evolved into the Royal Academy, it is quite probable that he would not have taken the trouble to initiate the affair if he had not found Thornhill's materials, with the prestige of success upon them, eligible and at hand. Thornhill kept his Academy going vigorously until his death, ten years after he commenced operations.

Some months after Thornhill's death, Hogarth (who had married his daughter) had his appliances raked together from the garret to which they had been consigned, in default of a successor to his academical arrangements, and, interesting a few others in his projects—or rather finding them as much interested as himself already—opened, during the next year—that is, in 1735—an Academy in the Strand, in the house of one Hyde, a painter. One G. M. Moser, a gold and silver chaser, equal in enthusiasm if not in acknowledged genius and fame to his Italian predecessor, Benvenuto Cellini, was appointed Chief Conductor—or Executive Officer as we should now say. And an excellent appointment, as events proved, it was. Three years after, in 1738, they moved to St. Peter's Court, in St. Martin's Lane, where they continued for thirty years—*i. e.*, till they were incorporated as the present Royal Academy. Hogarth describes the circumstances in these instructive words:

“ Sir James dying, I became possessed of his neglected apparatus; and thinking that an academy, if conducted on moderate principles, would be useful, I proposed that a number of artists should enter into a subscription for the hire of a place large enough to admit of thirty or forty persons drawing after a naked figure. This proposition having been agreed to, a room was taken in St. Martin's Lane. I sent to the Society the furniture that had belonged to Sir James's Academy, and attributing the failure of the recent academies to the leading members” [Query. Did the majority concede that the *soi-disant* leading members were really so?] “having assumed a superiority which their fellow-students could not brook, I proposed that every member should contribute an equal sum towards the support of the establishment, and have an equal right to vote on every question relative to its affairs. By these regulations the Academy has now existed nearly thirty years, and

“ is for every useful purpose equal to that in France “or any other.” It was in 1764 that Hogarth wrote this.

In the same year in which Sir James Thornhill died, 1734, a Society of Dilletanti had been formed. As its title would imply, its members were not professionalists, but belonged to the classes of the nobility and gentry. They were not unfaithful to their implied responsibilities however, and earned a good name for theoretical if not for practical knowledge by their published transactions, and still more for liberality; for whenever an actual or would be art society was in want of advice or funds, we find the Dilletanti Society assiduously called upon, and, as a rule, generally responding and standing in the gap. Thus in 1749, a Mr. Dingley submitted to this body a plan for an Academy of Arts, to comprise departments of painting, sculpture and architecture, and the Society promptly voted an annual sum toward its formation and maintenance, and appointed a building committee. They had already purchased the site for the necessary structure, and had also purchased the stone with which to build it, when the matter fell through. This was because the proposed academicians, after much beating about the bush, positively refused the donors any share in the government of the contemplated organization. At least this is the *ex parte* explanation, but we hardly need to hunt up the record *in extenso* to feel assured that the solution is altogether too simply stated, and that the more complex elements of discord previously noted had been once more at work.

Six years after this, incited by an essay on the necessity of a National Academy of Arts, published by Nesbitt, a number of practitioners, some of them identical with individuals among Dingley's associates, formed themselves into a committee and entered into negotiations with the Dilletanti Society. But again jealousy and narrow-mindedness did their work, and these negotiations likewise failed.

A year before this—in 1754—one Shipley, a brother of the better known prelate who presided over the see of St. Asaph's, founded a “Society for the encouragement of arts, manufactures and commerce in Great Britain.” It gave prizes to boys and girls under sixteen years of age, for the best specimens of drawing. Subsequently, these premiums were extended to adults for the best

specimens of work in painting, sculpture and architecture.

On November 12th, of the year 1759, a meeting of artists was called in London to consider the propriety of giving an annual exhibition of their works. It was proposed to collect examples from painters, sculptors, architects, engravers, chasers, seal-cutters and medallists, and to charge 1s. admission; the proceeds to go for the benefit of old or infirm artists. They engaged no less a man than Dr. Johnson to write the "Apology," which, curiously enough, they felt called upon to make and publish for this proposed admission fee. The meeting was at once business-like and enthusiastic. A programme was adopted, and the Society of Artists in St. Martin's Lane was asked to lend their room for the occasion. The request was complied with, on condition, however, that no admission fee should be charged, though it was suggested that funds might be raised in another way by issuing catalogues at 6*d.* a piece. Five months were spent in assiduous work for the enterprise, and on the 21st of April, 1760, (the same year in which George III. came to the throne,) the first art exhibition was held in England. Sixty-nine artists of various kinds exhibited 130 objects of art. The exhibition remained open for nearly three weeks; nearly 7,000 catalogues were sold, clearing some £170, and the hall was continually and inconveniently crowded. The London papers of the day are full of the subject, and it was evidently the town talk and regarded as "a great success." Elated by their achievement, the projectors of the enterprise enrolled themselves under the title of "The Society of Artists," and for six successive years repeated their annual exhibition, the place being Spring Gardens. On the occasion of their third exhibition they charged, as they originally intended, 1s. for admission. By the year 1764, their funds had increased to £762.13*s.*, and in the beginning of that year they solicited a royal charter, which they received in a year's time. It is now over a century since these annual exhibitions went into operation at 1s. admission; and to this day the annual exhibitions of the Royal Academy continue, and the entrance fee, notwithstanding the great change in the value of currency, remains the same. But during the last ten years—as the mail just received from England informs us—the shilling ad-

mission fee has produced an average annual revenue of £11,000, or, at present rate of exchange, say, in round numbers, \$80,000. And yet a very large number of students, members and others, are admitted as dead-heads. Who will say after this that the influence of a National Academy on national taste is inappreciable, or that the masses of England make no advances in artistic feeling? Yet compared with France and other continental countries, how far she lags behind in general art culture! But to return. The legal title of this exhibiting association, as conferred by their charter, was now, in 1765, "The Incorporated Society of Artists of Great Britain." There were 211 subscribers. The number of members was unlimited, and each was a fellow, and entitled to hold office as a director; those officers whose duty involved current administration receiving moderate salaries. Two years after receiving their charter, and less than eight years after their preliminary meeting, they passed a resolution to consider a proper form for instituting a Public Academy of Instruction.

In the same year—that is, 1767—the Society in St. Martin's Lane assumed the title, and affixed the sign on their building, of "The Royal Academy," although—notwithstanding its *de facto* operations for over thirty-two years—it had really no legal existence, nor of course any royal sanction.

In addition to these two societies, there was a third, formed by a split from the Society which inaugurated the exhibition system, and which you will remember was known, till it received its charter, as "The Society of Artists," and a fourth called "The Society of Arts." This third association had itself enrolled in 1763 in the Court of King's Bench, as "The Free Society of Artists." It consisted of fifty members, and remained in existence as a corporate body for fifteen years—*i. e.*, till 1778, when it ceased to exercise its functions—after a somewhat inactive life, we must suppose. At all events, its records, so far as I can discover, are few. In regard to the fourth, all the information I have so far is to the effect that it was founded in 1745, and is—or was a very few years ago—still in existence.

Leaving out the Dilettanti Society as extra-professional, and the Society for Arts, Manufactures and Commerce as not sufficiently distinctive in the way of æsthetical art, we find then that toward the latter portion of the last century there were

four professional Art Societies in the English field.

A spirit of rivalry had long been growing up among the three first mentioned, and by the year 1768, it took an active form, and much hard feeling and re-erimination ensued. The records of two of the bellicose parties are sufficiently abounding in detail, but it would not serve us any good purpose to go into them here. Suffice it to say that the affair commenced in triangular shape; but the free Society subsided after a while into non-belligerancy and *quasi* neutrality, leaving the field to a long fought duel between the Incorporated Society and Hogarth's—or I should rather say Moser's—*soi disant* Royal Academy. There was much squabbling between the irritable men of the rival lines—much temporizing among timid ones—much marching and counter-marching between the hostile camps—much secession and desertion to the enemy—and about as much retrocession and return. Prominent among the participants in the *mêlée* are now the celebrated names of Sir Benj. West, Sir Joshua Reynolds and Cipriani, and perhaps most prominent of all is that of our own professional ancestor Sir Wm. Chambers, attended by Dance, the Architect of the Mansion House, while—that no element of piquancy should be wanting—the fray was graced by the Amazonian skirmishing of Angelica Kauffman and Mary Moser, the fitting helpmeet of the ever faithful Chief Conductor of that name, with other ladies, some of them of the sort now distinctively called, strong-minded. It can hardly be doubted that the male combatants—the married men at least—were careful to leave a sufficiently ample circuit of the field to the peculiar tactics of these last.

The active hostilities finally terminated however in the appointment of a mixed Committee to wait upon the King, Geo III, and to secure his patronage for a consolidated and thoroughly national organization. It consisted of Sir Wm. Chambers as Chairman, Sir Benj. West, a Mr. Cotes—a portrait painter, if I remember rightly—and the ever faithful Moser, now jubilant in the expectation of the speedy fulfilment of the dominant idea of his life—for such it evidently was. He had now been for 33 years the ever-trusted Chief Conductor of the St. Martin's Lane Society—or the Royal Academy as he had never failed to call it since

within two or three years his zeal had prevailed on his coadjutors to “hang out their shingle” to that effect. Chambers had been for many years in confidential relations with the King, having, when he was the young Prince of Wales, been instructor in architectural drawing and having, since his accession, been largely employed on buildings belonging to the Crown. He thus had an opportunity of representing the case in full to the King, and this resulted so successfully that the latter became quite enthusiastic in the matter, and agreed to receive a memorial on the subject at once. This was without delay presented, signed by twenty-two names, including those of the parties, male and female, already mentioned. Twelve days after its presentation, *viz.*, on December 10th, 1768, (a few weeks over a hundred years ago) the King signed the document by virtue of which, “The Royal Academy of Arts in London for the purpose of cultivating and improving the Arts of Painting, Sculpture and Architecture” has ever since existed. The “Instrument” consists of 28 Articles, and sets forth that forty persons—including the men and women I have before specified, with the addition of Sir Joshua Reynolds at the head of the list—are appointed members by the King. It is pleasant to observe that Sir Joshua, by the discreet use, or rather non-use, of the ear-trumpet immortalized by Goldsmith, had managed to avoid the bad will of any of the belligerents and was unanimously chosen President, after a little shying off on his part, by the acclamations of the consolidated parties. The instrument further recites that His Majesty assigns apartments to the Academy in his royal palace of Somerset House—that no election to membership will be valid till it has received the royal sign manual—that the King will supply out of his privy purse any deficiency in the funds—that all the accounts of the Academy must be presented to the King and audited by the keeper of the privy purse, and that the appointments of Treasurer and Librarian will be made by the Crown. That the King really took a great interest in the matter is shown not only by the responsibilities he thus assumed for the Crown, but by the fact that he drew up with his own hands the form of Diploma under which membership has ever since been granted. And all the articles remain in full force to this day, except one providing that no member should belong to

any other Society of Artists. This relic of the state of feeling in which the instrument was composed has been very properly suffered to become a dead letter. The annual exhibitions are got up under the supervision of nine of the academicians, elected on each occasion for that purpose. Salaries, liberal for the period, and which have since been readjusted from time to time, often doubled, and sometimes even trebled—to meet the constant deterioration in the value of currency—were attached to all the offices. The sinecureships of Honorary Treasurer and of Secretary had £60 *per annum* attached to them. The Treasurer was Sir Wm. Chambers. The respective Professors of Anatomy, Architecture, Painting, Perspective and Geometry, for, I think, six lectures in a year, received £30 apiece. A class of officers, called Visitors, whose duty it was to visit the different Schools or Departments in rotation once a month, received half a guinea a visit. The Keeper's salary was set down at £100, with apartments and perquisites; Porter £25; Sweeper £10.

The Royal Academy of England was established "for the purpose of cultivating and improving the arts of painting, sculpture and *architecture*;" and owes its official and commanding position chiefly to the influence and exertions of an architect. Will any of the Royal Academicians tell us how the official obligation has been fulfilled, and the debt of gratitude repaid?

The northern kingdom of Great Britain has in Edinburgh a "Royal Scottish Academy of Painting, Sculpture and Architecture," founded in 1825, and incorporated under Royal Charter in 1838. The number of its academicians is fifteen, and its general plan is similar to that of the Royal Academy at London, though it is on a smaller scale. Whether it absorbed three other associations, all devoted to the Fine Arts under different names, but all claiming the title of Royal, and founded in Edinburgh in 1819, 1821 and 1833 successively, or whether any one of these still have a distinct existence, I have no information. Ireland has a Royal Irish Academy, founded in 1785, and a Royal Hibernian Academy, founded in 1823, both in Dublin.

Within a few years schools of design have been established under governmental auspices, in almost all the cities of Great Britain, and even in the

smallest towns of the manufacturing districts—where, indeed, they are perhaps most needed. Their influence on the popular mind has already been marked, and they will, undoubtedly, bear beneficent fruit in securing profitable employment to the minor artistic and mechanico-artistic forces, which, in enormous self-destructive and dangerous mass, have lain almost fallow since the Mediæval period, falsely called "the dark ages."*

As no extensive community can be permanently great without the self-absorbent power of manufactures, coincident with the self-sustaining one of Agriculture and the inchangeable one of trade, the prospects of these permeative schools of Design have a special interest for the social and political economists; (and no one is worthy of the privileges of citizenship, in an enlightened community, who does not include the due consideration of politics and sociology in his current obligations.) It is obvious that these schools must, in the future, form a strong element against the plutocracy, a power which, in a well educated commonwealth, will be as benign as, in an ignorant and selfish community, it will be despotic. For these schools of Design—growing, as they did, out of the work of the first Crystal Palace, as also from his direct suggestions—the country is indebted, more than to any other single man, to Prince Albert; to whom indeed the cause of civilization and refinement in England owes more than during his lifetime she recognized, or perhaps even yet realizes.

In an enumeration, however hasty and condensed, of the Art-bodies of Europe mention must not be omitted of the more or less extensive displays of Painting, Sculpture, Engraving, Photography, fine

* The literature of all ages shows that there is always a large class who dwell in the "good old times," and another who consider their own era "the flower of all the ages." My friend, the Hon. Robert Dale Owen, who, to the inheritance of an illustrious name in administrative philanthropy, adds his own scholarship and knowledge of the world,—acquired as a representative in Congress and at a foreign court—has lately, in preparation for a forthcoming work, had occasion to make a thorough examination of the records, in relation to the condition of the English agricultural peasantry of the middle ages. As one of the results of his researches, he finds that they were as well housed, better warmed, and clothed, as a rule, as comfortably—though exceptionally as elegantly—as the laboring peasantry of the present time. As respects the purchasing power of their wages, in regard to necessary food—some of our present luxuries were then no more known to the rich than the poor—the comparison in their favor is enormous. I remember that, two or three years ago, a paragraph went the rounds of the papers, to the effect that even the upper classes, during the middle ages, were so destitute of the appliances of civilization that, in default of night-gowns, they had to go to bed *in parris naturalibus*. Why a people who had progressed from Eastern day-gowns to Western breeches, should not know how to make night-gowns, did not appear in the paragraph in question. Suffice it to say that a very slight acquaintance with the literature and art-illustrations of the middle ages would have disproved this silly statement. The amount of stuff written in their own interest by the panegyrists of modern times is nearly equal to the counter-rubbish of old times people.

Wood and Marble carving, fine metal, jewel, glass and porcelain work, and many other media of the æsthetic faculty, open to the inspection of the public in almost all the Cities of Europe at the exhibition and sale-rooms of the principal dealers in those objects. The ostensible and proper purpose of such displays is of course the commercial one of filling the proprietors' pockets; but more public spirited feelings undoubtedly frequently operate in their careful and costly production and selection and in their liberal display; and though, as private enterprises, they do not strictly come under the head of this paper, it would be unjust, for such a merely technical reason, to refuse to recognize their importance in the mission of the art-dispensation.

THE INSTITUTE OF BRITISH ARCHITECTS.

The Department of Architecture in the Royal Academy at London, continued for 70 years, (as its counterpart in France does still) to be the only public institution for architectural instruction in England. But, to a very much greater extent than in France, it was overshadowed, for practical purposes, by its co-ordinate Schools of Sculpture and Painting, and, to a much greater extent than now in France, the necessity was felt for an organization specially and solely in the interest of Architecture.

By the time that a third of the present century had elapsed, *i. e.*, in 1834, this dissatisfaction had found a remedy in the formation of a Society, which was set forth as being organized "for facilitating the acquirement of architectural knowledge, for the promotion of the different branches of science connected with it, and for establishing an uniformity and respectability of practice in the profession;" and to which William IV., shortly before his death in 1837, granted a Charter as the British Institute of Architects. It was not, however, until between only two and three years ago that the untoward influence brought to bear on Prince Albert and, through him, on the Queen, by the Royal Academicians, was overcome, and the advantage, great in a monarchical country, though its value may not be appreciated here, of bearing the title of Royal, was secured.

The Charter recites that the Institute is confirmed "for the general advancement of Civil Archi-

itecture and for promoting and facilitating the acquirement of the knowledge of the various Arts and Sciences connected therewith, it being an art esteemed and encouraged in all enlightened nations as tending greatly to promote the domestic convenience of citizens, and the Public Improvement and Embellishment of Towns and Cities." It provides specially for three classes of members—"Fellows," "Associates" and "Honorary Fellows" and for a "Council" to administer its affairs; and adds general provisions for any modifications of or additions to its existing By-Laws, not inconsistent with the laws of the realm.

After the various formative processes common to all active organizations, even in old and conservative communities, a new set of By-Laws was adopted on January 17th, 1853, and another set on May 7th, 1866. These changes have successively provided for grades of membership, in addition to the three original ones, consisting of Honorary Members, Honorary and Corresponding Members, Contributing Visitors, and Students, to which was added not long ago a class of Temporary Students.*

At the time of the last annual meeting of the British Institute, it consisted altogether of 623 members, *viz.*: 262 Fellows, 236 Associates, 14 Honorary Fellows, 10 Honorary Members, 78 Honorary and Corresponding Members, 11 Contributing Visitors, 10 Students and 2 Temporary Students.

Of the professional grades in the Institute the Fellows are practicing Architects. They alone are eligible to all the offices in the Institute, and they are also the only voting members. The residents of the London district pay more, both admission fee and annual dues, than the country members. The same financial condition exists in the case of the Associate Members, who may be either practicing or studying architects. They are ineligible for any office except that of Auditor. The difference between a Student and a Temporary Student is that the first must be articulated to an Architect, the latter need not be. Both pay small fees, and premiums are annually bestowed on them for meritorious essays. There are also special evenings on which the Library, Museum and other appliances of the Institute are exclusively assigned to them.

* It is understood that a general re-organization of the Institute is now under consideration.

The three other classes do not require to be persons of architectural practice or training. No fee is required from Honorary and Honorary and Corresponding Members, the distinction between which two classes is simply that the former are non-residents of London, though residents of Great Britain, and that the latter are persons residing in foreign countries. Neither is eligible to office. Honorary Fellows and Contributing Visitors pay for their membership, the former a considerable sum, the latter a small amount. The President of the Institute may be elected—and generally has been hitherto—from the former division, which consists principally of members of the nobility or other persons of wealth and leisure. Whether a professionalist or a non-professionalist, the President cannot be re-elected more than once.

The administration of the Institute is carried on by a Council, consisting of the President, three Vice-Presidents, two Secretaries and fifteen Fellows, thirteen of the latter being town members and two of them country members. These are all unpaid officers. The current business is delegated to the Librarian as the resident Executive who, with his subordinates, is of course salaried.* The regular meetings are held every fortnight from the first Monday in November till June, inclusive, and special meetings may be called at any time at the discretion of the Council; while it is obligatory on it to call them upon the written request of any eight Fellows. After the business of the regular

* The British Institute of Architects appears to be, so far as my means for judging extend, a striking example of the success attendant on working a specialistic body on principles at once specialistic, and—at least attemptedly—catholic; and it should be a matter of congratulation to us that we have fallen more or less into their path. As an instance of coincidence of method growing out of similar necessities, I may mention that while our Institute was originally organized as to membership—and I believe unconsciously so—almost like the British Institute, so it was not until I referred to the details of the present organization of the latter, in the preparation of the body of this paper, that I discovered that our Institute and Chapter, urged by the same necessities, had not only unwittingly imitated its British antitype in having several times modified its regulations, but that we had also unconsciously adopted similar additions to our membership; our Juniors answering to their Students, (though we have not yet got quite so far as their Temporary Students,) and our Honorary Members for life answering to their Contributing Visitors. The British Institute had, however, from the start, provided for funds from non-professional members, by establishing their grade of Honorary Fellows.

Among its Standing Committees, I note one interesting to all archaeologists, and which we, young as our country is, may before long feel the need of, viz.—a "Committee for the Conservation of Ancient Monuments and Remains." This has recently been the means of averting the destruction of an interesting work of Sir Christopher Wren's. Another is the "Professional Practice Committee," which, I observe, has occasional meetings with the "London Builders' Society." The settlement of debatable points between our profession and the artisans on whose intelligence and skill we so much depend for the faithful rendering of our designs ought to be of great practical benefit to both parties. So too must be the reciprocal freedom of the "Museum of Building Appliances," situated under the same roof with the rooms of the Institute, and of the junior body in affiliation with it—the "Architectural Association." Such precedents should not be overlooked in our future progress.

meetings is completed a professional paper is read by some one of the members, and a discussion of its subject is in order. Five Fellows constitute a quorum. Out of nearly three hundred actual voting members—and no limit set to their further entrance—five may seem to us to form a very insufficient quorum; but where real work is to be done and prompt action is therefore occasionally indispensable, such a provision for the expedition of business will not appear unreasonable to persons experienced in executive trusts. The English especially are accustomed to such arrangements. In the highest legislative and judicial body of the empire—the House of Lords—one is a quorum, and there is no limit to the number of members; there are at present five or six hundred. Perhaps too, the great administrative success of our own Sanitary Commission during its working years, may justly be attributed to a similar provision of its Executive Committee. Every member of the Institute, of any grade except that of Student, has the right to introduce a visitor at any regular meeting, whose name is recorded in a visitor's book. The transaction of executive business is not allowed at the ordinary fortnightly meetings, but is confined to the Council, to the special meetings, and to an annual meeting.

The following prizes are annually distributed by the British Institute:

"The Royal Medal—of gold—the grand prize—is given in the Queen's name to such architect or man of science of any country as may have designed or executed any building of high merit, or produced a work tending to promote or facilitate the knowledge of architecture, or the various branches of science connected therewith."*

"The Silver Medal of the Institute," "for the best essays on any subject connected with architecture or subjects named by the Institute."

"The same with five guineas," "for the best illustrations for a subject named by the Institute."

"The Soane Medallion," "for the best illustrated design of some specialty named by the Institute." The successful competitor, if he go abroad within three years after receiving the medallion, is entitled to the sum of £50 at the end of

* The grand prize this year has been awarded to Professor C. R. Lepsius, of Berlin, a foreigner and not an architect, for literary services rendered to architecture.—[See *Balding News*, April 23, 1869.]

one year's absence, on sending the Institute satisfactory evidence of his progress and studies."

"Premiums in Books" are given to the students' class for (1) the best original architectural composition; (2) for the most meritorious sketches made from actual buildings, or from casts and other objects in relief; (3) for the best notes taken of papers or lectures read at the sessions of the Institute.

"Pugin Travelling Studentship." The Council every year elects a candidate and sends him through some part of the United Kingdom on a tour of not less than eight weeks' duration, for the purpose of studying mediæval buildings, all his necessary expenses being paid out of this foundation. The notes and sketches made by the student become the property of the Institute.

Besides the permanent foundations existing for the above prizes, provision has been made for several more or less temporary ones, as:

"Mr. TITE'S prize of forty guineas" for the best set of architectural drawings, executed in the best manner, on a subject and in a style named by the donor, and

"Sir FRANCIS E. SCOT'S prize of ten guineas" offered for a term of five years for the best set of drawings for a building designed in harmony with the style of architecture of the thirteenth or fourteenth centuries, but comprehending the requisite appliances for a modern dwelling of moderate dimensions.

ART SOCIETIES OF AMERICA.

Our own Art annals are necessarily so meagre—the community being so young and so dependent during its colonial days on the old world, in matters of high culture—that in giving a caption to the subject matter of this paper, it did not seem to me necessary to advert to any other Art Societies than those of Europe, but where suggestions are offered as to the regulation of any art specialty in America, the records, however slight, of the experiments and exemplars, the temporary failures and secured successes of our own people in that direction cannot properly be overlooked.

To come then to the new world: The first Public ArtAcademy in this hemisphere was established (considerably more than a century ago, I think), in the

City of Mexico, and there was another, founded (some time later, I believe) in the South American City of Lima; but whether these were in connection with or separate from appliances for the advancement of the Sciences and Useful Arts, I do not remember.* I have somewhere seen a paper read at a meeting of the Mexican Association, by an antiquarian *padre* of the church, containing some curious details and surmises regarding the *teocallis* or pyramids of the Aztec predecessors of the Spaniards—to which, unlike Stephens and Catherwood, who thought them of comparatively modern erection, he ventures to assign a date coincident with that of their Egyptian counterparts—and adverting in glowing terms—curiously blended with ecclesiastical deprecation and censure of their accompanying heathenism—to the architectural splendors of the "Halls of the Montezumas," found by Cortez, and which, my hearers will remember, the latter describes to his sovereign as equalling or surpassing anything in his dominions; which, considering that both king and lieutenant knew something besides mere kingcraft and soldiering, and must have had the Alhambra, and the piles of Cordova, Toledo and Burgos in their minds, is no mean praise. In connection with the southern portion of our hemisphere, I will here mention, a little out of chronological order, the Imperial Academy of Arts of Brazil, founded at Rio de Janeiro, in 1816, by Le Breton. It is understood that it has still an active existence, and is the object of much attention from the enlightened and liberal ruler of that empire.

And now to come yet nearer home in our survey: Can any American architect or amateur tell me of anything that has been done for the building art by a certain "American Academy of Arts and Sciences," originating in a former institution due to Benjamin Franklin, and established in 1780 in Boston, by the Council and House of Representatives in the Province of Massachusetts Bay, "for cultivating every Art and Science which may tend to advance the interest and increase the happiness of the people." This fine-heralding Institu-

* Prof. Morse adds Puebla, (the second city of Mexico) to this short list of Art Academies in the Spanish-speaking countries of this quarter of the globe. I have just been informed by a friend and correspondent in the City of Mexico, who has likewise lived in Lima, that the Academies of both are exclusively devoted to the Fine Arts; but that prominently connected with them, particularly with that of the Peruvian Capital, are Museums containing relics of the ancient civilization of the Aztecs and Incas, extirpated under the atrocious circumstances so pathetically and indignantly described by the good priest Las Casas, by those cruel bigots, the Spaniards, in the interests of their pietism, lust and avarice.

tion was organized to have a minimum membership of 40 and a maximum of 200; its first volume of transactions was published in 1785, and it is believed to be still in existence. If any of my hearers or any of our Institute Associates in Boston have ever heard of this desirable American institution, and can give me any particulars of it, I shall be glad to have them. And to the latter gentlemen I will also leave whatever record may be found available of the more recently founded Boston Academy, devoted specially to the Fine Arts.

The next attempt at a Public Art Academy, of which I make note, is that of the "School for the Fine Arts" in Philadelphia. This was in 1791, and the parties who none the less deserve the credit of the attempt because it turned out a failure so far as itself was concerned, (for few successes on a large scale are worth having that have not involved experimental failures) were Charles Wilson Peale and the Sculptor Ceracchi. Peale tried it again three years after, christening his new project the Columbianum, and was so far successful that the Society gained reputation and money by an exhibition of paintings in Independence Hall. This was in 1794. It did not last long however. The next experiment was in our own City, of which I will speak more fully presently in connection with the record of subsequent Art Co-operation in New York. It is more convenient to condense the brief Art Annals of our various local communities into one space. I mention it here, not so much because of the sequence—its date being 1802—as because the next attempt in Philadelphia undoubtedly grew out of it. In 1805, Mr. Jos. Hopkinson, of Philadelphia, moved thereto by the fact that the just named New York Association had imported from Europe a quantity of casts from the Antique, which now common event seems to have created quite a commotion in the little American World of Art of that day, engaged the assistance of other Art lovers of the Quaker City, and a building was erected to receive a similar importation on their own account. This was thrown open to the public in 1807, the originators of the scheme having been chartered the preceding year as the Pennsylvania Academy of Fine Arts, with Mr. Clymer as President. It was at first intended only to exhibit statuary, but Robert Fulton, afterwards of steam-boat fame, but then only known as an artist, (and

who, though now a resident of New York, still clung to his native State,) having presented to it a large number of the impressions of Alderman Boydell's celebrated Shakespere Gallery, which he had recently purchased in London, together with a considerable collection of fine paintings imported at the same time, the scope of the institution was extended to the Graphic Arts. In addition to the Pennsylvanian Academy, there was formed in 1810, "The Society of Artists of the United States," constituted with sixty members, afterwards increased to a hundred. Just a year afterwards they held an exhibition, which seems not only to have opened the eyes of amateurs to the fact that there was a considerable amount of native talent extant, but was a great pecuniary success for the time, nearly \$2,000 having been taken in six weeks; and on an extension of the time to a fortnight longer, over \$400 were taken for the benefit of the inhabitants of Marblehead, in Massachusetts, then suffering from a recent severe conflagration. Appropriate addresses were delivered at the opening of the exhibition by Mr. Hopkinson and Mr. Benj. H. Latrobe, and I find it recorded that a street scene was exhibited by "Strickland, the Architect." Both the Academy and the Society opened Schools, but owing to the want of union, notwithstanding many acts of courtesy between the two bodies, and several movements toward an official junction, and to the same causes—internal dissensions and jealousies between the "patrons" and the artists—which operated so malignly in England for a century or more, nothing practical ever came of either of them. Both associations languished, and after a little while the Society of Artists expired, but the Academy still does its local work, and holds annually, I think, a spring exhibition. Several times a number of the artists in Philadelphia have presented memorials to the Academy, protesting against its maladministration—from their point of view—of their interests; but the directors have as often retorted that they have done the best that circumstances would admit, and that the artists were not sufficient adepts in business to administer for, or even to know what was best for, themselves. There is an utter fallacy at the root of the assumption that any profession does not know what is best for itself, but it must be allowed that men devoted to the current affairs of life have too often had cause to

doubt the every-day capabilities of artists. One party of protesters organized in 1810, under the title of Academicians, and if their *ex parte* account of a certain transaction in the way of receiving *quasi* diplomas from the Academy be correct, the directors of the latter evinced a degree of combined stupidity, ill-breeding, and even dishonesty, such as it is to be hoped would not be tolerated now-a-days, even among their own cliques, by the very newest magnates among the denizens of Chestnut, or Wall or State Streets.

I find traces in Philadelphia Art-annals of a certain "Columbian Society of Arts" in the second decade of this century, but am inclined to think that the title is simply a synonym for the Columbianum.

To come now to our own City: In the first year of this century, the subject of a school and conservatory of the Fine Arts was mooted in the then very small circle of travelled citizens of New York, and in the last month of the year 1802, an association was formed among them calling itself the "New York Academy of the Fine Arts." As we are now speaking of our own locality, and as I am addressing the representatives of our specialty resident in that locality, it will not be unbecoming to mention to their honor the names, more particularly than I have hitherto done in speaking of other places, of the men—the fathers and grandfathers of our neighbors and clients—who put in the first oar for the cause of the Arts of Design in our city. Of the association mentioned, Edward Livingston was President, R. R. Livingston, (who, if I do not mistake him for a brother or some other relative, had been elected some ten years previous to the Presidency of a "Society of the Useful Arts," as distinguished from the Æsthetic Arts he was now endeavoring to promote) was treasurer, and Dr. Peter Irving, (a brother, I think, of Washington Irving,) was secretary, while the directors were Wm. Smith, Joseph Brown, Jno. B. Prevost, William Cutting, Wm. M. Seton, and Stephen VanRensselaer. It was some time, however,—not till 1808—before a charter was obtained, the name being changed to the "American Academy of Arts." The qualifying word "Fine," though it had no legal existence in the title, was however generally used afterwards. The first President of the institution as incorporated, was R. R. Livingston, while the Vice-President was

Trumbull, the painter of Washington. I find no record of a treasurer or secretary, but the directors were DeWitt Clinton, Dr. Hosack, Jno. R. Murray, Wm. Cutting, and Charles Wilkes, while Robert Fulton was then, or subsequently, also a director. Livingston was about the same time appointed Minister of the United States to France, and sent over a number of casts from the antique, purchased abroad. The papers of the day have much to say of this then exceptional concession to the Fine Arts, generally in a laudatory and congratulatory strain, but sometimes with remarks implying that degraded state of artistic feeling (or rather absence of it) which mistakes nudity for indecency, and finds occasion for the exhibition of a weak prudery or sour demoralizing hypocrisy in the full display of the Creator's masterpiece of beauty. The casts were exhibited at first, with a good deal of success, in a building in the lower part of Greenwich Street, which had just been vacated by a circus company. But the novelty soon wore off, and the Academy, partly from internal dissensions, but more than all from a want of detailed and common-sense management, kept losing its hold on that public attention which it ought to have fixed and continued to interest, until its very existence was almost forgotten except by its own members. The year 1816 found DeWitt Clinton its President, and with his characteristic energy and breadth of perception, he bestirred himself to rouse it from its dormant condition. Dr. Hosack and Cadwallader D. Colden seem to have been his right hand men in the matter. The former borrowed money from the Bank of New York, and with the proceeds a portion of a public building in the Park, assigned for the purpose by the City authorities, and the site of which is now occupied by the yet unfinished New City Hall, was fitted up for the reception of the precious antiques, (exhumed from the lofts of a worthy merchant in Vesey Street, who had hospitably housed them for many years); and the wheels of the Academy were once more set running.*

* At the simultaneous re-opening of the Academy, and exhibition of the casts in their new quarters, Governor Clinton delivered an address, showing an appreciation of his subject and a knowledge of its history, very commendable in a man so absorbed in public pursuits. He divides the Fine Arts into Sculpture, Painting, Engraving, Architecture, Gardening, Music and Poetry, and takes strong grounds that the Fine Arts must receive their highest development under a republic. At the same time he recognizes that the pioneering epoch of the country had not conduced to an immediate show of that development. In eulogizing his predecessor, the first President of the incorporated Academy, "as the friend of Science, the patron of the Arts, and the inventor and introducer of useful

The Governor shortly afterwards retired from the Presidency, having first used his influence to have his successor appointed in the person of an artist rather than an amateur; feeling that while it was impossible for himself to give that detailed attention to the office which was required for the success of the institution, a practicing artist would, on the contrary, from his stronger *esprit du corps*, feel impelled to yield it. The Vice-President, Trumbull, was accordingly, on January 7th, 1817, elected to the highest office, John R. Murray being Vice-President, and the directors being the Colden, Cutting and Hosack before mentioned, with the addition of Wm. Dunlap, John G. Bogart, Benj. W. Rogers, Jno. McComb, Samuel L. Waldo, Archibald Bruce, Archibald Robertson, and (a familiar name to this Chapter) James Renwick. One of the directors, Dunlap, was constituted Keeper and Librarian, and as the after historian of the Arts of Design in New York, I am indebted to him for many of the data in the last few paragraphs of this sketch. Jno. Putnam assisted him in the administration of the current business of the body as Treasurer, and Alexander Robertson as Secretary, but without having any position in the Board.

If the records I find, in several different quarters, of Trumbull's management be correct (and they agree with each other) the practical application of Governor Clinton's undoubtedly correct theory seems, in this case, to have been most unfortunate for the reputation of academical influence on art; and to afford another to the many proofs of how considerable a reputation (though always under such circumstances confined to one set, and temporary in duration) may be gained by application to one speciality, while for purposes outside of that, its possessors may be only level with or even beneath mediocrity. There is no greater proof of genius than the ability to discover its germs, while yet undeveloped or repressed, in others; while there is no more striking characteristic of a *mediocre* person

improvements," he reminds his hearers that "in the scale of excellence adopted by the ancients, founders of states, law-givers and heroes were graduated below the authors and inventors of beneficial arts and institutions. The former, such as Hercules, Theseus, Minos and Romulus, were considered demi-gods; while the latter, such as Ceres, Apollo, Mercury and Bacchus, were enrolled among the gods." "for," he adds, quoting the well-known saying of Bacon, "the merit of the former is confined within the circle of an age; for a nation is like fruitful flowers which, though they be profitable and good, yet serve but for the season, and for a latitude of ground when they fall; but the other is indeed like the benefits of Heaven, which are permanent and universal. The former, again, is mixed with strife and perturbation; but the latter hath the true character of Divine presence, coming in *auri leni*, without noise or agitation."

than his contempt for his younger and professionally unplaced associates. Trumbull appears, besides being remarkably deficient in several minor points, essential, nevertheless, to a manager and sustainer, to have been sadly wanting in this great quality of recognition, so necessary in his peculiar position. It is not because he allowed himself to be quoted by the non-art-professional directors of the institution as saying that "artists are unfit to manage an academy—they are always quarrelling" that he is to be justly blamed, for the bickerings, jealousies and impecunious methods of his fellow-artists, may have given him good reason to entertain such sentiments, though the good taste of his utterance of them on all occasions may be questionable; but it was because he was himself singularly deficient in both minor and major essentials, and above all, in that unfailing amiability* which, however the big or little Cæsars of the world may despise it for their selfish, make-shift purposes, is a final solvent more powerful than—and irresistible when joined with—the purest and sharpest intellect. Trumbull's insults to the junior members of the Academy, and to the art students who desired to profit by the examples belonging to its antique school, are almost incredible. He grudged them the use of them, saying that as he "had got along without them when a student, why should not they?" (a most ill-timed expression of the narrow, selfish and thoroughly contemptible feeling which lies at the root of most of the opposition to the amelioration of our kind, whether through the means of art or any other sphere of human activity); and a final remark to two of these young men, (who had just the same moral proprietary interest in the casts that he had himself), viz., that "beggars should not be choosers," is set down by Dunlap as the "condemnatory sentence of the Academy." At all events, after its now somewhat lengthened spasmodic existence, it commenced, about this time, a regular and rapid course of declension.

But Providence always seems to have some agent ready to fill the gap. A man of good nature and culture equally large, versatile, vigorous and sympathetic—not a mere specialist, adapted only to the perfunctory routine of some mental rope-walk—now took the field. This was Samuel F. B. Morse, the after

* "Good temper, to bear with well-meaning ignorance and false taste."
—[Prof. Morse's first address to N. A. D.]

inventor of the telegraph. His first step—primarily for the benefit of these begrudged students—was to form what went by the title of the “New York Drawing Association,” of which he was immediately chosen President; and it is interesting to all lovers of that fine art, which is at once the most pervasive and the most imperishable, to know that one of his chief supporters (perhaps *the* chief) was William Cullen Bryant, acting through the columns of his paper—*The Evening Post*,* while it is specially so to us to know that three among the half dozen professional men who first joined him were the architects, Alexander J. Davis, John Frazee and Ithiel Town. This was in the last part of the year 1825, and on January 14th, of the next year, Prof. Morse, at a meeting of the Drawing Association, moved for the formation of a new Academy, to be managed exclusively by professors in the four Arts of Design, viz., Painting, Sculpture, Architecture and Engraving. The key-note of his scheme, viz., that art should be governed by artists, seems to me to be beyond dispute; though his after extended experience would probably lead him to add now, the proviso that artists should prove themselves capable of successfully administering appliances on a small scale before they can expect their constituents to entrust them with funds to administer within their sphere, *pro bono publico*, on a large scale. So also his plea for the application, within his proposed Academy, of the principle of universal suffrage in the election of members and officers, commends itself probably to most of us. But if he had to do the work over again, would he wish to call his Academy a “National” one, when in reality it was meant to represent only New York, and not the other sections of the country? Why, as regards its localism, affect a universality which he wisely eschewed as regarded its objects? Unseduced by precedents of previous

looseness of descriptive titular terminology in other institutions, he made no pretension that it would be practical to embrace the Fine Arts, outside of the Plastic and Graphic ones, in the proposed curriculum. (His enumeration of the other Fine Arts is as follows: Poetry, Music, Landscape-gardening, and the Histrionic Arts. A practical artist’s study and appreciation of detail, as compared with an amateur’s generalizations, may be observed in his use of the qualifying word “landscape” before “gardening;” whereas Governor Clinton simply employed the latter word, which is like using the descriptive term “building” as a synonym of “architecture.” There was indeed a score of years between Clinton’s and Morse’s utterances, and art was much more practiced and its nomenclature better understood when the latter spoke, but it was far back in the last century when Horace Walpole spoke of “the art of gardening, or as I [Walpole] should choose to call it, *the art of creating landscape*.”) Would not his watch-word now be, not “Let us conduct a universal or partial curriculum in a specialistic spirit,” but rather “Let us confine our expenditures of strength, time and means to our speciality, conducting that speciality in a catholic spirit of affiliation, profitable alike to the public, to them, and to ourselves, with other kindred æsthetic and scientific specialties in our own locality, and with our own specialties in other localities?” Speaking of the National Academy, I say “in a specialistic spirit,” for, leaving the Sculptors and Engravers to take care of themselves, I should like to ask the four or five score (New York) “National” Academicians of the four Arts of Design how many Architects they have among them. If, contrary to their theory and presentation, they are in practice only a sectional and not a national body; and if they have too little of the pure *amor artis*, generically—not specialistically—speaking, or too little culture outside of their specialty to draw the line themselves between Architecture proper and its adjuncts of masonry and carpentry—between the æsthetics and the mechanics of a structure—would it not at least have been quite safe as well as graceful in them to have given, if not co-professional, then honorary welcome to their fellow-townsmen, the Architect of Trinity Church—or what would in Europe be called New York Cathedral; or to the architect of that building in Tenth street, the notable contrivances of the in-

* “I regret much that the absence of Professor Morse, to whom the cause of art in this country, and the cause of science throughout the world, owes so much, is not here to address you. * * * I well recollect the time when, rallying the artists of the city under one standard, he led them to the encounter with the old Academy of Fine Arts—a useful institution enough in its day, but no longer suited to the time. I recollect how, after a few exhibitions of this Academy of ours, to which such artists as himself, and Durand and Ingham and Inman sent their paintings, the old institution quietly expired, and left the field open to its younger and more vigorous rival. For my own part, as an early and vigorous friend of the Academy, I too, have some title to say a word or two on an occasion like this. I was a witness of its birth, nearly forty years since; I lent its founders such aid as a daily press could give, and its pupils accepted from me a short course of lectures on the mythology of the ancients. I congratulate its members, and I congratulate the public, who will be equally the gainers, on the favorable turn which its fortunes are now taking. * * * Address of Wm. Cullen Bryant, at the laying of the corner-stone of the National Academy of Design, October 21st, 1863.]

terior arrangement of which have given, in union, professional appliances and domiciliary comfort to so many more of themselves than would otherwise have been possible; or, again, to the architect of that other building, which is at once their own academical home, and—though not without traces of some things that the then very young architect would, I venture to say, somewhat modify, if he were to build it over again—a pure and worthy work of high art, and an altogether creditable product of the liberality of the Art-lovers of the city whose streets it so greatly ornaments.

But to return to our data, though it is not worth while to go too deeply into their minutiae. For it is simply the old story of internal and external dissension acted over again in one corner of the Cis-Atlantic Art-Stage. The old Academy, stung by the success of its young rival, and feeling the sting all the deeper probably for recognizing that its own un-success was equally well deserved, woke up, with drowsy petulance, to a show of action, and continued, for a number of years, to give the new institution all the trouble its own constantly diminishing influence would allow. The City papers of the first year or two, after the Drawing Association merged itself into the Academy of Design—which it did within a month or two, if I remember rightly, after Mr. Morse first officially broached the subject—are full of violent attacks on it, and especially on its Founder and President, but the future trainer of the lightning of course went fatefully and faithfully on his way, answering with spirit and dignity only when there was a good practical point to be gained by not keeping silence. From its first organization—when, by the way, the department of Architecture was represented by three practitioners, Ithiel Town, John Frazee and Martin E. Thompson, and Sculpture by only one, while Engraving claimed five, and Painting sixteen, in addition to eleven Students—Morse was regularly elected President every year until 1843, when his universally important telegraphic enterprise properly absorbed him; but it is pleasant to record, and honorable alike to profferers and acceptor, that in the late eventful year of 1861,—though “so completely out of the traces of Art,” as he phrased it—he was again placed in the Chair, and stayed in it for the annual term, though only on express condition that he should not be again elected. While the old Academy was still in exist-

ence, several efforts were made toward an amicable junction, but they all failed; and finally, at the annual meeting of the Academy of Design in 1842, President Morse had the satisfaction of notifying the members that the old institution had ceased to exist.

Another Art-Association, springing out of a certain “Apollo Gallery,” established in Broadway, in 1837 or 1838, by a Mr. Herring, developed into an institution which exerted no mean influence in its time under the successive titles of the “Apollo Association for the promotion of the Fine Arts in the United States,” and the “American Art-Union.” Another instance in its last two titles of local and special ambition for national and general honors, though indeed in this case the institution, in the field of the dissemination of not bad engravings of standard paintings, really did something like a national work. But there was professedly another Art-Union in Philadelphia, and I think also in Boston; and as long as these existed or were liable to exist, the good taste of assuming a national title, even if national results followed from their particular centre, was questionable. Nor do paintings and engravings absorb the Fine Arts—to say nothing of the Useful Arts—and the junction of them, even with occasional sculptural examples, was but a very inexhaustive Union. As in the case of the old Academy, several unsuccessful attempts were made on both sides toward effecting a union between this body and the new Academy, and a report strongly in favor of it appeared from Messrs. Morse, Wm. Page, whose portraits and Venuses have since become celebrated, and Thomas Cummings, well known for his successful methods of conducting his private School of Design, and as the constantly re-elected and very competent and faithful Treasurer of the Academy of Design.

Several other short-lived Art-Associations have existed in New York, within the century, as the “New York Gallery of Fine Arts,” established in 1844, the “Sketch Club,” in 1826, the “Artist’s Sketching Club” founded by National Academicians in 1844, and the “New York Sketch Club,” in 1847. Out of this last, I think it was that the “Century Club” grew, which though instituted ostensibly for social, not professional purposes, falls naturally—not only on account of its origin, but of its largely artistic array of members—into this list.

Within a few years, too, there has been existent among us a certain "Association for the Advancement of the Cause of Truth in Art," which, through its literary organ, "The New Path," was—though of short life and few members—two of them are our fellow members in this Chapter—not without its proportionate effect on the thoughtful and independent art students, practitioners and amateurs of the country, though, I fear, some of the second mentioned at least preferred to receive their lessons *sub rosa*. It started with only nineteen members, four of them ladies, but with uncommonly clear and decided ideas of their mission and of what Art Principles it was, according to their ideas, necessary to work from. The first sentences of the first article of what may be called their Confession of Artistic Faith form the key-note to all they wrote and did, and run thus: "We hold that the primary object of Art is to observe and record truth whether of the visible universe or of emotion. All great Art results from an earnest love of the beauty and perfectness of God's Creation, and is the attempt to tell the truth about it. The greatest Art includes the widest range—" It may be safely said that all true Artists will gladly stand with them on their platform up to this point, but when they assert that it is incumbent on the greatest Art not only to "record the aspirations of the human soul," but also "the humblest facts of physical nature"—when they assert that "the (impliedly *only*,) right course for young Artists is faithful and loving representation of nature, 'selecting nothing and rejecting nothing,' seeking only to express the greatest possible amount of fact"—forgetting that a work of high Art is addressed primarily to the æsthetical and not the statistical side of our mind, and that a misplaced presentation of a large collection of facts is a great bore and infliction, whether on canvas or paper, or in colloquy; and ignoring the implication that when God gives the faculty of discrimination for selection and rejection, the gift involves the duty of the employment of that faculty whenever needful—and if it were not sometimes needful for the Artist as for other men, the faculty would not exist in him;—and that therefore there must be something of the nature—though of course not necessarily of the intention—of crime in the attempt to obliterate its right and duty to exercise its functions;—when they insist on putting

such planks into their platform, not in the interest of Agricultural or Medical or Sanitary Science, but for the delectation of the æsthetic instincts, each one of them becomes, as many will think, a *reductio ad absurdum*, only weakening to their otherwise fit utterances; or, to make the best of it, they at once open questions which the hoary East, ages ago, handed down, unsolved, through its wisest men, to their western successors; and thus many are driven away from the platform who would otherwise be its adherents.

It will be at once perceived, without the necessity of their telling it—which they do *in forma* further on—that the Members of this Association belonged in fact to the straitest sect of that most microscopical—they claim also most cosmogonical—and certainly, as a body, the most earnest and conscientious of the modern Art sects—those Quakers of Æstheticism, the pre-Raphaelites.

The following is their Confession of Architectural Faith, and is well worth our attention:

"We hold that in all times of Great Art, there has been a close connection between Architecture, Sculpture and Painting; that Sculpture and Painting, having been first called into being for the decoration of buildings, have found their highest perfection when habitually associated with Architecture; that Architecture derives its greatest glory from such association; therefore that this union of the Arts is necessary for the full development of each.

"We hold that it is necessary, in times when true Art is little practiced or understood, to look back to better periods for instruction and inspiration. That in seeking for a system of Architecture, suitable for such study, we shall find it only in that of the middle ages, of which the most perfect development is known as Gothic Architecture. This Architecture demands absolutely true and constructive building; alone of all the styles that have prevailed on the earth, it calls for complete and faithful study of nature for its decoration; it affords the widest possible field for every decorative Art, for sculpture of natural forms, for painting of every noble kind, for the rendering of lovely forms and colors in glass painting, mosaic, metal working, pottery, furniture and drapery; and it is based upon a system of building more nearly than any other that which we at present need. The exact reproduction of mediæval work, is only desirable, so far as

it may be necessary to regain the lost knowledge of the vital principles that controlled it. Out of the careful study and application of these principles, a true and perfect Architecture is sure to arise, adapted to all our wants and affording the most ample field possible for the display of our artistic power."

There is at the foundation of most of the above *dicta* a certain well enunciated truth which must commend itself to most broad-natured and liberally trained Artists; but the historical question is repeatedly begged, and such archaeologists as Winkelmann, Quatremère de Quincy and Westmacott, would assuredly not defer to some of them. The dogma that the only foregone system of Architecture from which pure inspiration for our modern practical purposes can evolve, is that of the middle ages of our Christian Era, again exposes them to the charge of illiberal exclusiveness on the part of fellow Artists as conscientious and studious as themselves, but whose deductions are different.*

"The Association for the Advancement of the Cause of Truth in Art" held its initiatory meeting on January 27th, 1863, and remained in existence only long enough to perfect its schemes for the establishment of a literary organ, when it became merged into the New Path Association, named after that organ, and which name is to be credited to one of the women members.

I well remember that during the late war, when I had little time to think of my profession, except to indulge in an ever recurrent feeling of satisfaction while daily passing the Treasury of the nation and watching its lofty monoliths rising up quietly one after the other, as if conscious of the fulness of serene security amidst the civil discords surging up to their very bases—I well remember the strong impression made upon me by the hurried perusal of one or two numbers of the *New Path*, picked up in the midst of destruction, disease and death in their ghastliest forms; and how, in gathering up its strong and earnest if—or rather perhaps because—pragmatic sentences, I felt as if a hand were stretched out in benediction from the everlasting arts of that longed-for Peace which, to those whose weary, deafening work was in the by-ways of the war, seemed as if it never would return; and that I said to myself

* I doubt that, at this time, the framers of the document still hold to this dogma literally. My authority for this statement is found in the works of these very men, with which I am acquainted. They bear evidence of more liberal and rationalistic thought.

—"Those anonymous young men (for I felt that they were young) will yet make their mark on the Art-development of their country." And I am glad to find by the following statement just received from one of them, that they feel that the work of their society was finished and paid for, and that they have experienced little or none of the disappointment of so many of those who work for practical purposes on a very high and at first unappreciated plane. In this they are unlike Ruskin, with his late astonishing hallucination that his art-mission has been a failure, when—I venture to say—there is not, in any part of the world, a student, teacher, practitioner or amateur of any one of the Arts of Design competent to read the English language at its finest pitch, who does not feel (though, such is the weakness of human nature, he will not always acknowledge it) that notwithstanding the occasional and minor defects of a non-practitioner, Ruskin has molded him, to a greater or lesser degree, in the service of art with the hand of a true master.

"*The New Path*", we are informed, "went through two volumes. It was supported almost entirely by the money contributions of its contributors and publishers, but it still had the encouragement and support of a large class of intelligent and cultivated *litterateurs* and amateurs in art. The first volume was published by the Association for the Advancement of the Cause of Truth in Art. Upon its dissolution, the second volume was published by a voluntary association which was ably assisted by Mr. James Miller, publisher, who attended to all the business and would accept nothing for the trouble. It was stopped only after its supporters became convinced that the bulk of its work was done, and its leaven had permeated the art literature of the country. Its contributors* were sought after by the publishers of leading periodicals, and it is not too much to say that their writings have done much to elevate the standard of art criticism in the public prints. The larger field of operations thus afforded was all that was desired by the projectors of the *New Path*."

Of special interest to those who recognize that the community should in its arrangements take cog-

* Among them are to be noted the names of the since Art-editors of the Nation, the Evening Post (for a time), and the Tribune. Some of the other names are now well known in different fields of Art, Science and Literature.

nizance of the fact that their are always women, in all ranks of society, who by providential contingencies find themselves without that support from husbands and male relatives which is their due, are the schools of design for women established for the laudable purpose of opening up to such exceptionally placed women a means of support in the current fields of the graphic arts, as engraving, lithography, wood-cutting for illustrated periodicals, the decoration of china-ware &c. Of those in Boston and Philadelphia I know little except that they were established some twenty years ago. Of that in the former place I find it recorded that some fifteen years ago its yearly expenses averaged \$4500, that the average number of pupils was forty-five, and that the manufacturers generally were not much disposed to engage their services, but that some were employed in designing for glass manufacturers, while others were engaged as teachers in the west. The disinclination of the manufacturers probably arose from the jealousy of their workmen; but it is only fair to remember that this jealousy can hardly be considered reprehensible, if the other sex "cut in" for merely temporary purposes and lower the standard of work and pay which workmen who are responsible heads of families are bound to endeavor to keep up.

The women's school of design in New York originated in the mind of Miss Mary M. Hamilton, the inheritress of organizing and administrative ability which has largely set its mark on the colonial history of our state and on the national life. Her first confidant, if I mistake not, was Mrs. Geo. Curtis, another lady of liberality and culture. At Mrs. Curtis's house the monthly meetings of the Society continued to be held for over six years, until it merged into the Cooper Union. Mrs. Jonathan Sturges having united in the initiatory steps, these ladies proceeded to interest others in their scheme. At the first meeting, held on the 3d March, 1852, there were present (I follow the order in which I find them in the Minute Book,) Mrs. Curtis, Mrs. Sturges, Mrs. C. E. Strong, Miss Hamilton, Miss Hosack and Mrs. H. Remsen. Miss Hamilton was chosen President, and Miss Minturn, Secretary. At the next meeting, Miss Minturn having resigned, Mrs. Strong was elected Secretary, and Mr. F. Cottinet, Treasurer, while Mrs. Dr. Camman was appointed a Manager, *vice* Miss Minturn. Miss Ham-

ilton continued to fill the Presidency as long as the Society lasted under its original conditions, her associates wisely refusing to accept the resignation she offered in 1854. Mr. Cottinet continued to fill his position throughout; but Mrs. Strong resigned the Secretaryship in about two years, and for the remaining four years the office was filled by Mrs. Curtis.

In all the records of all the six years, I have noticed but three occasions on which business could not be transacted for want of a quorum, an instance of corporative conscience which is especially commended to masculine imitation.* The Society proceeded to provide funds by the personal exertions of its members, assisted by an advisory committee of gentlemen, consisting of Messrs. R. B. Minturn, Jonathan Sturges, C. M. Leupp, Horatio Allen, Alexander Hamilton, Jr., F. Cottinet, Moses Taylor, Geo. Wm. Curtis and A. J. Downing. In relation to the last-named gentleman is recorded, a few months after, a resolution embodying the deep regret of the Society at the melancholy and untimely loss of their "esteemed fellow-manager, Mr. Downing, and that they desire to have the expression of their sorrow placed upon the records of the Society." Mr. Geo. L. Schuyler's name does not appear in this list, but from the record it appears that in its early stages particularly, the Society was more indebted to him for appreciative and active labors than to any other man. Among those whose prominent liberality of assistance in money at its early stage is recorded, is Mr. August Belmont, while towards the close of its separate existence, a course of lectures in its behalf was begun by the Rev. Henry Ward Beecher, Rev. Dr. Chapin, Rev. Starr King, and Messrs. Geo. Wm. Curtis and E. P. Whipple. The last act of the Society was a vote of thanks to Mr. Neale for a donation of "Thorwaldsen's busts and *bas relief*, besides several standard works of art in plaster—a great adornment to the rooms, and of great value to the pupils."

To revert to its beginnings, eligible rooms in Broadway (now far down town) were secured and fitted up, views were interchanged with artists, publishers and art manufacturers, \$2,000 *per annum* was assumed as a basis for expenses, pupils were introduced, and the services of a competent

* I am not wrong, I believe, in saying that financial corporations not uncommonly find it necessary to secure the action of the directors by paying them for their attendance at the meetings.

superintendent, Miss S. C. Chase, were secured. Herrick, the engraver, was afterwards secured to give periodical lessons in his specialty to the pupils, and lectures were delivered by decorative artists. There were the usual changes of regulations which always mark a vital organization; and the President, after a visit to Europe, expressed the natural gratification of an organizer in discovering similar general methods of administration prevailing in the *Ecole des Beaux Arts*. The jealousy of their workmen was occasionally encountered in the confessions of their employers; and it is not creditable to the sagacity—to say nothing of anything else—of the National Academicians that their names did not appear oftener as sympathizers in a movement which, in its action through the minor arts, could not possibly, in the long run, help serving the higher ones. The Treasurer of the Academy sent a friendly note, however, expressing his desire to be useful, and the Editors of the *Crayon*, Messrs. Stillman and Durand, expressed their sympathy and desired to be made the organ of any communications from the managers, likely to interest the public. Mr. Daily, and subsequently Mr. Haughwout, of the well-known establishment for china and fancy wares, also deserve honorable mention for sending teachers to the school and receiving the pupils into their designing establishment; and Mr. Putnam, the publisher, for employing them in the preparation of engravings.

So satisfactory, indeed, was the progress made by the pupils that a little more than a year after the initiation of the School, one of them received from the American Institute the diploma for the best minor's work; and, a year later, the demand for their services (notwithstanding the jealousy before alluded to) was such that the pupils had "as much pay work as they could well undertake." With entire propriety, considering the primary object of the establishment, the "pay" question was made the principal one; and, in the autumn of 1854, it was resolved that the pupils should be confined to drawing on wood, engraving and lithography, as being the best paying branches. In fine, the whole record shows the same provision and acceptance of current opportunities, though sometimes put forth in a different way, which marks the conduct of a successful business organization of any kind among men.

And now, after six years of labor, the active

members of the Association had their reward, and were released from harassing details for the performance of other beneficent duties. Mr. Peter Cooper, recognizing the merits of the case, with that intuition which in men of his stamp often more than make up for high culture, offered it rooms in his Institute, with other appliances of that admirable establishment. A similar School of Design for males was already, I believe, in his programme. The closing acts of the separate society embody a resolution of warm acknowledgment from the managing ladies, for Mr. Cooper's offer; and the arrangement was carried out on the completion of the now well-known structure which, with the professional assistance of Mr. Petersen, the architect, and other specialists, Mr. Cooper has made at once the home of Productive Art and the Faneuil Hall of our city. The "New York School of Design for Women," in proximity to that for males, now occupies spacious quarters in that building, and its annual exhibitions are well known to amateurs. The founders of the School, along with other ladies, still retain an official connection with it as an Advisory Committee. I am not sure, however, that its initiatory spirit has been always fully preserved, and that it has not sometimes yielded more or less to that fatal tendency among art-followers to despise all manifestations of the æsthetic feeling below real or *soi-disant* "high art." *Aut Cæsar aut nullus* seems to be the baleful motto of all art aspirants, which is as if a youth put to mercantile or mechanical pursuits should refuse to earn his bread and butter on any other terms than the assurance of turning out an Astor, Girard, or Stewart; or of becoming the principal of a Cubitt building establishment, or a Novelty Iron Works. At all events, I have received an outside impression that there has been, at least occasionally, a falling off in its former paying specialty of the different kinds of engraving, which should continue to be a most eligible field, one would think, in these days of illustrated periodicals, for its special purpose. Beside several ladies there have been, among its teachers, such well-known artists as Ehninger, Gray, Farrer and Wittredge; and it is at present under the supervision of Dr. Rimmer, well known to art-students for his anatomical attainments, his examples in sculpture, and his remarkable facility in off-hand drawing.*

* The inspection of the records of this School has been particularly

I have spoken of the good practically effected by art in the displays made in the principal centres of Europe. The same holds good of our own places of resort, and in our own city, Messrs. Williams & Stevens, and Goupil's, late firms, and the present ones of Knœdler, Putnam, Schaus and Snedieor should be credited.

Beyond their names, I am not sure that the Academies of Music in New York and elsewhere have any practical connection with the direct tuition of their art, though in connection with their histrionic institutions, in common with the theatres of the country, they must be credited with such art as the public permits them to select.

I have now only to mention—somewhat out of chronological order—that in the year 1821, there was established—whether in Charleston or Columbia I do not remember—a “South Carolina Academy of Fine Arts.” It was projected by our Professor Morse, supported by Joel R. Poinsett—afterwards its President—John S. Cogdell—afterwards Secretary, and in whose office its first meeting was held—and William Jay, an Architect. It went through the usual vicissitudes springing from apathy, dissension and opposition, within and without, and seems to have had but a precarious existence for about ten years, when it expired. Two or three years after, however, Poinsett and Cogdell took the matter up again warmly; but whether they succeeded in reviving it and placing it on a firmer footing than before I have no information. Let us hope that their efforts were not fruitless, and that, in its own proper sphere, far above the memories of unavoidable defeat and the distractions of temporary disaster, it yet retains sufficient vitality to fulfil its mission of peace and amelioration, and so help to smooth away the scars which a luckless inheritance, and sectionalism and war brought to the bosom of our sister South.

COMPARATIVE MERITS OF METHODS OF TRAINING IN THE PRINCIPAL ARCHITECTURAL SCHOOLS OF EUROPE.

In regard to the comparative merits of the various methods of training in architectural art and science, offered by the different architectural organ-

interesting to me, inasmuch as during the late war I was much in official relations with some of its founders in their new field of the Sanitary Commission; and it has necessarily occurred to me that the eminent abilities they then displayed had probably been largely developed in their administration of the School of Design. I look forward with much satisfaction to the more disengaged time when I shall be able to say more of this.

izations of Europe it is not my place at this time to take grounds. The bearing of the question on the architectural prospects of our own community is obvious, but I have just now more care to make myself the recorder of facts from which you are all at liberty to draw your own deductions than to make them myself. As you have perceived, my data are very meagre in some connections, while fuller in others, according as I have had opportunities for collecting them in a desultory way. If, therefore, in the few observations your indulgence will still allow me to make, this evening, I appear to take sides, as between the different systems prevalent in Europe, I shall do so unintentionally and because of my inability to draw the line—as it is sometimes difficult to do—between the record of fact and the deduction from it.

I begin by saying that whether for good or ill the art-education of the continent, and particularly of France, may be said to be regular and homogeneous, while that of England is irregular and unconcerted. Also, that in England the architectural student must, as a rule, get his training in a private office and, on the continent, in a public school. As another rule, in Germany the architectural student studies at the same desk with the engineering student—in France he studies in the same room with the sculptor and painter—in England his companions, if any, are architectural students, pure and simple, like himself, or if in the smaller provincial towns, his principal joins surveying, as is frequent, and some branches of engineering, as is not uncommon, with his practice, the studies of his fellow students still run in precisely the same channels as his own.

It is true that in nearly every provincial town in England there is an Architectural Society and an Art School to which the student may attach himself, and that in London he may receive great benefit from the architects' educational appliances (all of them, I think, including lectures in his specialty, and most of them including prizes) offered by the Royal Institute of British Architects, the Architectural Association, the British Museum, the Architectural Museum, the South Kensington Museum, the Royal Academy, the University College and King's College. I suppose, too, it is not unheard of on the continent that pupils have received all their training in the studios of private

practitioners. But the rule I have stated holds good nevertheless, and we know how hard it is to isolate ourselves from the broad current and make a track for ourselves.

In England, the student generally enters an Architect's office direct from his grammar school or private tutor, frequently knowing hardly how to draw a line, and with no technically available knowledge except perhaps a little mathematics; and he is generally left to pick up his attainments, during from three to five years, from his principal's practice, as he best can.

In France, the student leaves the grammar-school to enter one of the Government drawing-schools, where, for a year, he is taught free-hand drawing, and is instructed in mathematics and descriptive geometry. Then he enters a studio, along with other students, under the supervision of an architectural professor, who gives him and his companions quarters and instruction, in consideration of the salary which they club together to pay him. He is taught here architectural drawing proper, including shadow-projection and tinting. He is also allowed free access to books, and occasionally solaces his aspirations by attempting designs of his own. This lasts, perhaps, for another year, and he then presents himself for examination at the Academy of Fine Arts. As we have among us gentlemen who have gone through the Ecole des Beaux Arts, they are much better fitted to tell you of its methods than I am, and I will therefore only further say in relation to French training, that a few years ago another architectural tuitional establishment, the Central School of Architecture, was founded in Paris, under the private auspices of Mons. Emile Trélat, whom I have always heard called an Engineer, but who styles himself an architect in such publications of his as I have seen. He gives as his reason for starting it, that the architectural profession required what the School of Fine Arts does not furnish, *viz.*, the appliances for a special and complete course of study. The profession of Architecture in France, he said, had no thoroughly organized opportunities for training. One of his principal supporters is Viollet-le-Duc, who, as an example of the superiority of the methods of the Central School in practical branches, relates that while he was making the restorations at Notre Dame he had, during a certain interesting

constructional stage of the work, at least fifty applications for admission from the pupils of the Central School and not one from those of the School of Fine Arts. This was more than two years before he had rendered himself obnoxious to the latter, in the matter of his reputed connection with the Imperial decree of the 13th November. On the other hand, I think there is no reason to doubt the competency or impartiality of many witnesses who invariably report that the essays in architectural composition of the pupils of the Central School are greatly inferior to those of the Fine Arts School pupils, and that they are defective in artistic feeling and poor in drawing.

The Central School has a course of three years; embracing geometry, strength and construction of materials, history, geology and chemistry, acoustics, ventilation and sanitary science, and ending with political economy and architectural jurisprudence.

In Germany, owing to the system of Polytechnic Schools in vogue there, the student begins the study of his proposed profession better prepared than elsewhere. In Berlin and other Prussian towns, as in England, he commences his technical education by entering the office of an architect, but only as a preparatory step, for at the end of a year he enters, if he passes an examination successfully, the Royal Academy of Arts. He copies, designs and attends lectures on technical points, much as in the French Academy, but is afforded more opportunities in the way of specification-writing and estimating. After two years he undergoes another examination, and, if successful, receives a diploma as Inspector of Works. Here he may stop if he likes, but if he is ambitious and self-supportive he gets an appointment at a nominal salary on some public building for three years and, with the accumulation of practical experience gained from this, he enters the Academy again to study the highest branches for another two years. Then he is put through a third, and this time very severe examination, at which, if successful, he receives the title of Master of Building or Architect, and soars full fledged either into governmental or private practice.

In Vienna the course is nearly similar. They make a great specialty there, however, of alternating Classic and Gothic studies, each school having its respective studios and professors. Much more, too, than anywhere else the Viennese Professors and

Senior Students adopt the custom of sallying forth on architectural excursions and subjecting the prominent buildings in their route to the tape line and sketch book. On returning to their drawing-boards the results of their labors are put on paper to a large scale, traced in lithographic ink, and published, each student having a copy. These studies are alternated with designs of their own, and some of my hearers will remember the large collection of both which our President showed us on his return from Europe, fifteen months ago.

If I am asked to furnish as nearly as possible the average expression of opinion of experts on the comparative merits of the principal European Schools of Architecture, I should say, that judging by the reports of Commissions of Enquiry on the subject and from the public utterances of eminent professionalists—both of various nationalities—it is usual for the following advantages to be claimed for, and objections to be raised against these several modern systems.

It is said, on the one hand, that the German system induces in execution stiffness, coldness, and a tendency in detail to replace all the flowing free lines of imagination by a mere efflorescence of geometrical involutions and reduplications. On the other hand, its admirers claim that it ensures positive masses, good construction and an expression of detail, which, being founded on a geometrical basis, ensures the ornamentists from aberration, licence and exaggeration.

It is said on the one hand that the system of the French School of Fine Arts induces inferior construction and meaningless fritter of detail, and on the other, that it promotes a serviceable *esprit du corps*, and in execution guarantees exceptionally elegant detail and masses skilfully contrived for the most available artistic effect.

Of the English system it is asserted by some that it produces unequal and disintegrated work, whether in mass or detail, and by others that the tendency is toward greater originality and independence of architectural expression than elsewhere.

TECHNICAL EDUCATION IN AMERICA.

In forming a judgment as to the best methods of instruction in Architecture for American youth, we will be careful not to accept any European system,

without examining whether in all its parts it will suit the conditions of our community. Before our organization commits itself to the subject in a practical way, it is to be hoped that it will beforehand have collected all the detailed information and comparative statistics so essential to a just consideration of one of the most important questions with which it has to deal. Those of us who are Americans by birth, or who are of early adoption, and have been at school or college here, will find it difficult to believe, for instance, that the American lad can be made to submit to the slow processes of technical instruction prevalent in Europe. It is true that the American youth needs to realize that the most thorough technical work in this country is apt to be done by those of foreign birth, but, on the other hand it would argue great stolidity of apprehension or provincialism of feeling on the part of the latter were they not to realize that from whatever causes—perhaps the elasticity of the climate—the strain of pioneering blood inherited from their colonial ancestors—the confident and aggressive spirit created by the consciousness that they are the sons of the men who threw off the imperial traditions and yokes of the old world, and that they are the inheritors of a new one—the freedom of movement arising from their political institutions—from whatever causes—as the thoroughly-americanized foreigner can hardly fail to realize—there are those conditions about Young America which beget an intuitiveness of thought, a quickness of action, and an impatience of slow results, which preclude the necessity, or at least expediency, of subjecting him to the tedious educational processes of Europe. Those Europeans who have not studied this subject, even from a dominantly European point of view, are the first to realize the necessity of some change in the *modus operandi*. Nay more, they seem to feel that it will not much longer be possible to pass even the European pupil through the old European crucible. Some of my hearers will remember the weighty remarks of the Rev. Dr. McCosh, pertinent to this theme, at his inauguration as President of Princeton College, a few months ago.

One thing seems clear to me—that the tendency is not so much towards a universal curriculum, as in the University system hitherto—in which the student of a specialty finds that specialty holding

only an equal rank with many other studies, all of which he must adopt—as toward many special training schools, in which the student will find his specialty the central point, towards the enlightenment and mastery of which, as the business of his life, all the other studies tend.

Prof. Goldwin Smith, in an address last month before the American Social Science Association, strikes the key-note of the question when he says: “Supposing that general-professional and general studies were to be included in a University, the question would arise what professions should be admitted, and what subjects should be preferred for the general course. As to the first question, it was more easy to decide that since the recent multiplication of intelligent and scientific callings the list could no longer be confined to the sacred three—Theology, Law, and Medicine—than it was to decide where the limit was to be fixed.”

So too, Governor Bullock, of Massachusetts, in a recent valedictory to the Legislature of that State, refers to the urgent necessity felt, not long ago, for organizing educational and inter-professional opportunity for the various professions which the activities of the age now call upon, and which, unlike those of the bar, the pulpit and a few others, are still measurably destitute of the needed special appliances for technical training; and adds, in relation to what has been accomplished, that “The Institute of Technology, at Boston, to whose funds the State has largely contributed, the Lawrence Scientific School, at Cambridge, and the Worcester School of Industrial Science, founded on a liberal scale by private munificence, are landmarks in the same line of progress. Although the first of these has been in operation less than three years, its influence is already felt by the whole community.” And one of the prominent newspapers of our city—the *Times*—in quoting the Governor’s remarks, under the heading of “The New Professions—Need of Museums of Science,” endorses them emphatically, urging, moreover, what is of particular interest to us of the New York Chapter of our Institute, that

“There is no State which needs the best instruction in natural science, and popular aids for the study of this branch, so much as New York. This city has become a vast manufacturing city. Manufactures of every description are extending into all

the suburban districts; the professions are crowded and the natural tastes of our youth do not run toward collegiate and classical studies. There is a continual call for skilled young men in all mechanical arts—without sufficient supply—and this city is a kind of centre of the demand for the best-trained scientific heads in all practical departments. Here accumulates the capital which opens mines, builds railroads, starts new branches of manufacture and sustains inventions—and here must come the men who would manage the scientific departments of all these enterprises.

“The old idea that there are just three professions for every youth starting in his career, or that every boy who is not suited for business must go to college, is pretty much exploded. As Gov. Bullock says, ‘new professions of immense importance and of great attraction to the young are now being opened. The superintendence of mines, the application of science to practical life in the arts and in useful and ornamental inventions; the necessary researches in soils, rocks and minerals, which must precede important outlays of capital; the scientific branches of manufacture, and the artistic laying out of public and private grounds, form an almost entirely new field of labor for young men.’ They are branches, too, which command high salaries, and some of them of a somewhat free and adventurous cast. Many boys are fitted for them who are not in the least adapted for commerce, business or the professions. Looked at also purely in an intellectual view, these branches stand now on a level with the old professions. Science leads the van of intellectual progress in this age. The most prominent intellects of the day are not the classical scholars or the lights of the pulpit and the bar; they are the great investigators in the field of natural science, the students of social and political economy, and those who have learned to apply the laws of nature to practical uses.

“How does New York satisfy this great tendency of the age? How does the commercial capital of the Union meet the demands of science? What have we here to train up our young men for these new professions, or even to give the masses who rule us the first rudiments of natural science?

“We have indeed some sixpenny museums for children; a medley of animals in an old arsenal in the Park; some utterly unknown collections in the

cellars of learned societies, and one small 'School of Mines' in Columbia College. Beyond these we possess absolutely nothing, so far as we can recall; no Institute of Technology or Museum of Zoology, as in Boston, or Scientific School, as in Cambridge; certainly nothing like the Zoological Gardens, or South Kensington Museum, or British Museum of London, or the hundreds which might be mentioned in Paris and Berlin and Vienna and other continental cities.

"With the enormous wealth concentrated here, and the vast demand for such facilities and means of popular education, our condition in this respect is simply disgraceful. There is not, with the exception of the 'School of Mines,' a single institution of this nature which is beyond what might be required in a second-rate western village.

"Our youth who have the honorable ambition to cut out new lines of advance for themselves, who have no talent for business, and do not like either law, medicine or theology as a profession, must go to Boston or New Haven or Germany to fit themselves for the new professions. Our common people have no place in which they can study machinery, or animal life, or plants, or the structure of the earth, or any of the great facts in natural history. What more valuable thing for the culture and good habits of the masses could there be than such collections as are at Kew, or the South Kensington Museum, the Zoological Gardens and Crystal Palace of London? Why should Democracy be so much behind Aristocracy in the means of cultivating the masses?

"The great results which Gov. Bullock pictures in Massachusetts, in the formation of popular institutions for natural science, have only been brought about by a liberal appropriation by individuals of private wealth.

"It is mainly private benefactions of wealthy citizens which have founded these most useful schools and museums. Is there not private wealth enough in New York which will do as much for this city?"

It is somewhat remarkable, by the way, that in his enumeration of professions requiring specific educational appliances, the writer should have omitted his own specialty—inferior in importance, most people in these days of the third estate will probably admit, to none—of journalism.

It will be seen from the above that Massachu-

setts—as usual when intellectual and social progress are concerned—takes the lead in the movement towards special technical education, while our own State, as yet, falls far behind, notwithstanding the step long since taken in an elemental direction, by Mr. Peter Cooper; and recently, in some degree, and on a more advanced plan, by Mr. Ezra Cornell. And my hearers will not need to be reminded that the Professorship of Architecture, in the Massachusetts Institute of Technology is filled by our fellow-member of the Institute, Mr. Ware. Perhaps, also, they have noticed that it is not unusual for our newspapers to refer enquiring correspondents to his department as the best school for architecture in the country. The federal system provided for in the regulations of our Institute, is designed to secure friendly example and emulation between its local representative societies; and the lesson we should derive from the precedent of Boston and our fellow-members resident there is that, like them, we should continue by every legitimate means in our power to keep alive the interest of our local community until, like them, we can command a good library, museum and architectural school. For, though our associates of Boston have the earliest succeeded in interesting their co-residents, we are none of us, probably, prepared to admit that our architects, as a body, deserve less recognition for their professional achievements, at the hands of our community, than the Boston architects do at the hands of theirs; nor is it a supposable case that in this commercial and financial metropolis of the continent, those who prominently represent its pecuniary means will be willing to allow their architectural representation to take a secondary rank. The subscriptions already received from a number of gentlemen outside of the profession, (and who thereby become honorary members), in answer to the circular in behalf of the Library Fund, attest that the President of our Institute, in his opening address at the Convention of a year ago, spoke prophetically when he confidently averred that "our efforts to develop architecture and its kindred sciences are viewed by many of our fellow-citizens with increasing satisfaction. Non-professional men, men of leisure—and many of them men of ample means—only require to have our schedule of contemplated labors placed before them and explained, and they will meet us with hearty co-operation."

THE IMPORTANCE OF PROFESSIONAL CO-OPERATION.

We are indeed fortunate in having had, in the founders of our original association, men (among them some of our principal officers to this day, as the President and Treasurer of the Institute and the President of our Chapter), who saw so clearly what might be accomplished for the profession in this country by combination; and we cannot be too grateful that they should have been willing to encounter the costly and discouraging first steps, without which we would not now be here, and which were indispensable to bring together, as friends and coadjutors, those who, brought up in many differing schools, and with few everyday bonds of sympathy, had hitherto ignored, contemned or actively opposed each other. If there be, among the later members, any who, in view of what the oldest members accomplished for the whole body, indulge in the sins of detraction and inappreciation (for the practical purposes of life, perhaps, the deadliest of all), we may be sure "their sin will find them out," before long, in retributive shape; for in the necessary second stage of the work—that of the adjustment of the interior and exterior relations initiated during the first stage, and which, naturally, with its needs of close and detailed attention, falls on the shoulders of the younger and less occupied members—the latter will, assuredly, continue to need, as they have hitherto, all the appreciation, encouragement and support their elders can afford them.

Nor is some spirit of forecast altogether absent from the younger portion of our membership, and I hope to see the day come when action will be in order on a motion lately offered by Mr. LITTELL, and adopted at one of our meetings, viz.: "That the Committee on Library and Publications be instructed to act as a Committee of Conference with a similar Committee, when appointed, of the Institute of Civil Engineers, for the purpose of securing, if possible, a concert of action in the establishing a Library and Museum, etc., etc., so far as may conduce to the interests of the New York Chapter of the American Institute of Architects." For while, as it seems to me, we cannot make our specialty too central in our educational scheme, neither can we be too earnest in securing the most cordial relationship with the professors of the arts and sciences cognate to us.

Everywhere in Europe the various professions hitherto without the compact organizations of those devoted to the Church, Medicine and the Law, are waking up to the importance of professional co-operation. In reading, within a few months, a report of the proceedings of a just-organized Surveyors' Society, in England, I was astonished to find how very many bodies devoted to the special interests of what—with the army and navy—may, in contradistinction to the above three, which are essentially in-door pursuits, be styled "The *Out-door* Liberal Professions," have been within a year or two, formed in Great Britain. And that the Surveyors' Society designed to have fraternal relations with them, was evident from the mere fact that the chief speaker of the initiatory occasion was at pains to give his hearers an outline of the history of each, and thus put them *en rapport* with them all.

Indeed it would be hardly possible to overrate the advantages of Domestic Reciprocity afforded by the "Chapters," or whatever the local organizations lately inaugurated by the Institute may continue to be called. Some circulars, recently issued, point out the value of such association in securing "the interchange of technical information, of knowledge gained by actual experience, and of opinions founded upon observation and study." And as all these grow up as specialties out of the physical conditions and diversities of different sections of our country, as distinguished from other sections, they are, of necessity, left to our domestic Chapter system.

But when we get beyond our local limits, we find that as part of the Institute our responsibilities extend far beyond this; while the benefits of International Reciprocity are exemplified in the fact that the Council of the Royal Institute of British Architects, in a resolution passed November 30th, of last year, cites the schedule of charges adopted by our Institute as strengthening its own claims to the same rates; and, as another instance, and still more pertinent to the education question we have been discussing, it is interesting to learn that during the month of December last, a report was made to the Architectural Association of London, by the Delegates of a Commission established for the investigation of the subject of Education for English Architectural Aspirants, showing that after

a comparison of the different Continental systems, the Commission expresses its feeling of the strong probability that "the system just starting in America, under the auspices of Professor WARE" may, at last, be found to be the one best adapted for Great Britain. Reference has also been made to our average dwelling-houses and church chancels, as better planned than the ordinary ones of England. "As the home so the people" is the enunciation of one of the English architectural societies—I forget which one—that should be written everywhere in letters of gold. So too, the presentation to our Institute, by the Royal Institute of British Architects, of its printed Transactions; by the eminent French Government Architect, CESAR DALY, of some of his architecto-literary works; by LELIMAN, of Amsterdam, of some illustrations of his buildings; and the fraternal letter, two or three years ago, of the Chevalier DA SILVA, President of the Royal Society of Portuguese Architects, are indications of the spirit with which we are likely to be met abroad, if our Institute becomes in fact, and not merely in name, a truly national organization, working for an international free trade in ideas, as its component parts—now initiated by our Chapter—work for domestic protection.

It is sincerely to be hoped, however, into whatever affiliations we enter, either at home or abroad, that neither our correspondents nor ourselves will, like too many professional, scientific, literary and artistic incorporations before us, degenerate into mere Reciprocal Eulogium Societies; although appreciative interchanges, in proper time and place, are not to be contemned. "But you tickle me and I'll tickle you," is only a game for children, and

"Ci-gît Piron,
Qui n'était rien,
Pas même Académicien."

is not a desirable epitaphical comment on any Academy.*

* "When I was getting the signatures to the protest addressed by the architects to the Albany Capitol Commissioners, I was struck at finding how general and strong was the impression that the Institute was a close corporation, of the Mutual Admiration order, and without the will or the power to really advance the interests of its art. It was evidently regarded by many as a dignified—but not affluent—sort of artistic and scientific hard-shelled Baptistery, the sprinkling of the waters from which, instead of accelerating vitality, produce a cold chill, resulting in a paralysis of the energies of the system. This is a bad impression to get abroad, especially when it is considered that the Institute might, on the other hand, probably greatly increase its consequence and means if it were to open its doors wider, and adopt a liberal course, not only as respects young professional aspirants, but in regard to some of the professors of architecture, whose practice has grown out of their early trade of

SUGGESTIONS AS TO SOME OF THE CONDITIONS NECESSARY FOR THE MAXIMUM SUCCESS OF A NATIONAL AMERICAN ARCHITECTURAL SOCIETY, WITH ITS LOCAL DEPENDENCIES.

You will perceive that I assume the necessity of an educational and inter-professional system, suited to the national and local—the federal—needs of American architectural art. If we but light on the best system for our community, it matters little by what name we call it.

I am of course familiar with the arguments often

building, rather than as a consequence of a systematic and prolonged study of the theory of the profession. While vocations which mainly depend on a capital of brain and culture must always take precedence for inherent dignity over those that trade on manual labor * * * the public does not know, and if it did would not care—whether the architect to whom it is recommended qualified himself entirely in a professionalist's office, or in his day's work over a carpenter's bench, and his evening studies over the drawing-board and Nicholson and Fergusson. Nor is there any need, it seems to me, why the public should care, any more than to know whether the clergyman, physician or lawyer it employs alternated his studies—as the majority of the most prominent of them in this country have done—with laborer's work on the farm or usher's work in the school-room. Abraham Lincoln, as President of the United States, could not always, in colloquy, divest himself of the rail-splitter's grammatical solecisms, yet to the official Lord Lyons or Baron Stockel he was the equal of their sovereigns of England and Russia, and his country and the world now adjudge him, as history probably will, second to none that have filled his office.

It is indeed very desirable, that to balance its cautious over-tendency toward "practical" (used as a synonym for "mechanical") qualifications, the public should be taught to distinguish between the presentment of good building-art, resulting from the patient and costly study of its principles and examples, and that of bad building art, resulting from a shallow survey of surfaces. But who is to teach it, if not the profession alone interested in forming a field for its own practice and emoluments by bringing the public up to a paying appreciation of its services? Do not the means for such education lie in the professional union and artistic and literary projection of the architects, and does not the first practical step toward it lie in the formation of a broader and more energetic *esprit du corps* among them?

Among recent examples the experience of the Sanitary Commission shows what unexpectedly great results may follow the organizing of the co-operative spirit of the various elements of society towards a common purpose. Cannot the elements of the architectural profession, now lying outside of the Institute, be harmonized, for all the practical purposes of the body, with those now existent, but comparatively inactive, within it, and a large and beneficent result be safely predicted from the co-operation?

Is it not because of its *esprit du corps* that the profession of the law in England has attained an eminence which enables it to compete for power, place and privilege with the ablest and most influential "birth-and land-aristocracy" in the world—a result the calling has never been able to accomplish, to any considerable extent, on the continent of Europe, owing to the absence there of this associative spirit. You may, perhaps, recollect the instance, given by Alison in his History of Europe, of the horror expressed by a young nobleman on the continent, when the historian told him that his idolized novelist, Sir Walter Scott, was an advocate. Nor, to revert to the ecclesiastical profession, did the fact that their bishops continued to be drawn, in good part, from the ranks of the aristocracy, prevent the body of the clergy of England, during part of the seventeenth and eighteenth centuries, from sinking into the insignificance and contempt indicated by contemporaneous authors, and resulting from the loss—owing to various causes—of that unity among themselves which previously, while they still formed a branch of the magnificently organized and administered Romish Church, gave them such a strong hold on social and political life, and has, in a comparative degree, subsequently animated them. We know, too, how generous, alike in France, England and our own country, are the honors and rewards bestowed on those who achieve reputation in medicine and the different branches of surgery. The incomes gained by such as practice in Great Britain and France among the aristocracy and wealthy commoners are very large; and yet in England it was not till the year 1745 that the "craft and mystery of surgeons" was separated from the "mystery of barbers," and then the Hall of the united guild, or "Barber-Surgeon's Company" as it was styled (still standing, I may mention, in architectural parenthesis, and comprising within its precincts part of old London wall,) and even its theatre of anatomy—built by Inigo Jones—were assigned to the exclusive "use of the Barbers, as being the more ancient and honorable branch." * * * [Letter dated January 14th, 1867, from the writer to the then Secretary of the Institute, Mr. CHARLES D. GAMBELL.]

raised against academies of science and art. I have read and heard not a little *pro* and *con.* on the well-worn theme, and I confess with very little edification. What practical result for us can follow the discussion of the abstract question as to whether or not the academical influence is favorable to the development of "high" art? Matthew Arnold, combining the perfect critic with an inheritance of wonderful organizing, administrative and tuitional faculty, is strong in his faith that it is at least valuable so far as literary academies are concerned. Until the millenium arrives, would it not be as practical to discuss the question of the non-peopling of the earth from the American Shaker's or the Russian Scoptie's point of view? or, like the Hindoo philosopher, to question whether the whole phenomena of Creation are not evidences more than anything else of an exceptional by-gone aberration in the Deity, contrary to his normal condition—according to the seminal religious systems—of eternal rest and self-absorbtion? We may as well, it seems to me, question whether the family is good in the abstract, whether government—patriarchal or self-invested—is good, whether the church—priestly or congregational—is good. We know that the first is the foundation of society, and that whether their formulæ be wholly good or mixed with evil, the others have hitherto been, and—at least for some little time, until society becomes radically changed—will probably continue to be, inseparable from its superstructure. Do practical men refuse to entertain the proposition for founding a community unless they are assured that every member of it will, ultimately, reach a throne? For current purposes, are not chimney-sweeps useful and estimable in their way? Do we refuse to pay taxes for general education because we cannot be assured that every pupil will turn out a Porson or an Admirable Chrichton? Whether it be acknowledged as high art or low art, or no art at all, we must produce *something* to meet the wants and demands of those who eat and sleep in houses, inhale the breezes and look on the sunsets from arbors and terraces, worship in churches, legislate in capitols, laugh or weep in theatres, have their children taught in schools and colleges, collect their revenues in custom-houses and deposit them in banks, exchange their products in markets, and care for their unfortunates in hospitals and asylums. Let

us build the best structures we are able, and leave it to posterity to judge whether or not our work belongs to high art. Indeed there is nothing else to be done, and we show little modesty in supposing that there can be. The more we examine the contemporary art-literature of any epoch in the world's history, the more we apprehend that architecture is as much a matter of fashion as the wearing or not wearing of crinoline or its equivalents by women—only that the alternations are not so rapid. Few indeed, are the examples of our art to which every successive generation assigns rank alongside the Greek's song of the Iliad, or statue of Jupiter—the Italian's rhymed vision of Purgatory, and Hell and Heaven, or sculptured Sibyl or painted Madonna and child—the Englishman's delineation of Hamlet's vacillations, Juliet's passion, Othello's affectionateness and jealousy, Iago's wife, Lady Macbeth's ambition, Lear's despair, Prospero's philosophy; or, his sublime and pathetic story of how Paradise was lost to those who set the knowledge of the things of this outward and visible world above the intuitions of the spiritual life. We talk loosely of the Greek era and the mediæval era of architecture, as if their thousand years of existence were spanned by an unbroken nimbus. But the glory of the art-epoch of each lasted for less than a fifth-part of its whole length; the rest was all only emergence and decadence. One of the greatest sculptors this country has produced said to me not long since that he never, of his own accord, would mark his representation of a contemporary with the symbols of an ultra-temporary fame, simply because this generation cannot accord it. What it is proper for us to do, therefore, as it seems to me, is not to play the charlatan in vaticinating their future places to professional contemporaries—and, therefore, as may be, friendly or unfriendly rivals—saying of most, "He is not worthy to be a fellow-academician of mine," and of a few, "He must answer to consort with me for want of my equals"—but it is to establish a foundation from which each aspirant, according to his greater or lesser abilities, may build whatever the Lord gives him grace to achieve. "*Cujus est solum, ejus est usque ad cælum.*" Architects, of all men, ought to recollect this—especially those of our river-walled island, for if its over-crowding increases, as of late years, they will evidently before long have to make up in a skyward

direction for the narrowness of their base of operations. But one never can reach the heavens except one have at least a spot of sure earth from which to stretch one's wings. What does it matter to us whether or not the Greeks had an Academy of Fine Arts, under Pericles; or the Romans one, under Augustus; whether the Medivalists had one; whether the Italians had one during the best period of the Cinque Cento; or the French one at the apogee of the Renaissance. If they had not this, then we may be sure they had other means of art sustenance. They knew their own wants, and we are beginning to realize ours. We may find that the golden mean for art-commerce lies between segregation and aggregation; or, perhaps, in an alternation of both; but as between isolation and co-operation, I think there can be little doubt where we would find our uncorrupted instincts had brought us. Granting that the academical system, like every other earthly system, has great and grave defects, is there any other by which an art-exchange, a place of inter-professional and tuitional resort, can be obtained? Is it not at least a necessary evil? However else American architects may differ, none of us surely can blind our eyes to the fact that we cannot, isolated, yield each other the support that we may, if we stand all over our common country on a common platform of professional principles.* We are the organized

representatives of an active and every year more potential profession; and practical men, for practical purposes, must accept the facts around them. If the architectural calling in this country, contrary to its antecedents in the other hemisphere, finds itself destitute of the art-atmosphere of the classic era, deprived, in its parts, of the protective guild appliances of the middle ages, and, in its totality without the governmental appliances of recent times; while, at the same time, it is surrounded on all sides by well-concerted and powerful organizations in the interests of other professions and of commerce, manufactures and finance—with which, nevertheless, in the universal struggle for self-preservation it has, in a certain degree, to compete—how can it adequately perform its duty either to the age and nation, or to itself and its successors, without some similar self-sustaining combination. We need our special platform from which to train the public in the generalities, and our successors in the technicalities of architecture; while, at the same time, we protect ourselves from the jealousy, the misunderstanding and ignorance

Schinkel and Scott, that Quatremere de Quincy and Pugin, that Ferguson and Ruskin—and, indeed, that Ruskin with himself—in their designs and in their writings—have not agreed on these points, it need not inflict too severe a wound on our vanity, if we in this room find that we differ on many or most of them.

By professional principles, I mean the common ground of morality and etiquette in business relations, on which members of the same professional organization must stand, if they desire to preserve permanent association for common purposes; I mean the safe-guards established by an enlightened *esprit du corps* for the protection of individual members against each others' weaknesses; I mean the aggregated moral sentiment of the various members of such an Association, and its application to business relations with each other, as far as is considered by the majority to be practicable with reference to the proper balance of self-care in the individual. We cannot, of course, legislate with a view to personal foibles. In ordinary unofficial intercourse, the self-educated and self-made man in any profession may find various proper ways of rebuking the self-indulgent shiftlessness or superciliousness of the mere *dilettante*, and the man of transmitted advantages and of equal professional qualifications may also, without violation of propriety, employ counter methods to protect himself from the insolence of the mere superficial upstart and alert thrifty charlatan; but it is not, I think, the function of a professional body to correct the real or imagined misdeemeanors of the individual, unless they become practical obstacles to its progress as a body. * * * It is obviously unjust, however, that members who mean to be guided by the golden rule, should be put in a false and weak position as compared with those—with no greater natural or acquired elements of success—to whom self-interest is the first principle, and I believe, it would be found as practicable as it is certainly desirable that the By-Laws should render prominent the fact that the Institute recognizes and asserts its authority, * * * to insist on its members coming up to the inter-professional moral standard of the majority, and that the mere fact that it is known there is such a power, would have a most wholesome effect in inducing habits of recognition and respect in the younger members for the larger attainments and experience of their elders; in restraining the older members from injuring the younger ones, or worse still, perhaps, those as old as themselves, by an uncalled-for assumption of tutelage in small matters, implying deficiencies—which very likely do not exist—in important ones on the part of the tutored; in preventing rival competitors from resorting to underhanded measures, to underbidding, to public and private detraction and innuendo in reference to fellow-members, and in deterring members from the use of an intemperate tongue or pen, which can only destroy our respect for each other, and injure us with our employers, the Public." * * * [Remarks of the writer, read before the American Institute of Architects, June 2nd, 1868, previous to the passage of certain amendments to the By-Laws moved by him.]

* * * * * "We all feel, I presume, that the proper end and aim of this Institute, is not to appropriate its name and machinery for the uses of personal ambition and aggrandisement, but to administer its appliances strictly, impartially and impersonally in the interest of, primarily, Architectural Art and Science; secondarily, the profession representing that Art and Science; and thirdly, the Institute representing that profession; and as long as our Members energetically direct their corporate and individual influence to this aim, we shall not enquire whether they be old, middle-aged or young, whether their professional practice be embraced chiefly in the past or the present, whether it is looked for in the future, or whether it has been, is, or will be conjoined to non-Architectural practice (though the question of what is *not* Architectural practice is as old as Vitruvius), so long as that practice was or is honest. And if we examine the subject, we shall all feel also, I presume, that as individuals, we could work to this common end with much greater effect if we realize a common platform of professional principles, than if we do not know where we are standing relatively to our compeers.

* * * * * By professional principles, I do not mean any of the universal elements of Artistic and Constructional design appropriated piece-meal, according to their necessarily limited opportunities, and their necessarily narrow individualistic power of mental appropriation, as mediums of individual expression by the various provincialists of the Republic of Architectural Art in the different countries and ages of the world; I do not mean those elements which are to decide—or which it is assumed may be made to decide—whether, with reference to its uses, the European Cologne Cathedral discloses plan, outline, construction and beauty of higher rank than the Asiatic Shah Jehans' monument to its uses; whether Jewish Temple, or Romish St. Peter's, or Protestant St. Paul's, with reference to their respective uses, is the finest expression of the Building-Art; whether the Roman or mediæval Arch, with its power of resisting compression, expresses a safer and nobler principle of construction than the ancient lintel, resisting cross-strain, or the modern tie, that represents the tensile method. These are questions referable at the proper time to the mouth-pieces of the various sects into which Archeology, like Theology and Politics, is divided, and as we know that

of each other, of our clients and of mechanics.* We need adequate exhibitional, conservative, tuition and advertising appliances.† Among the many important lessons of our late war was this: that however necessary for the success of the nation, as a whole, was the volunteer spirit—however indispensable was the rank and file just recruited from the untrained civilians, the bulk of the nation—however exceptionally brilliant were the achievements of volunteer officers—it was men trained to their speciality in the National Military Academy, who became indispensable to the perfecting of the work to be done by the military power of the Government. It seems to me that more than in war, more than in literature, more than in the exact sciences, special academical influences are a desideratum in the arts, whether those termed fine,

* As to misunderstandings between architects and their co-professionals, their clients and the public, I refer every practitioner, assistant and student to his own experience *passim*, and as between them and the mechanics, I refer them to the following letter, published in the *New York Tribune* nearly two years ago:

THE CARPENTERS AND ARCHITECTS.

"To the Editor of the *Tribune* :

"SIR—My attention has been called to the following passage in an article on the labor movement in this morning's *Tribune*, the words being attributed to one among the speakers at a meeting of journeymen mechanics who have struck for higher wages:

"A striker, having responded with the objection that the journeymen carpenters might not be able to compete with employers who have established confidential relations with the architects, a speaker said 'If you cannot afford the usual percentage to the architect, find among yourselves a carpenter who has become skilled in architecture,'" &c., &c.

"I shall not stop to inquire whether the dishonorable practice implied in this speaker's remarks (equivalent to a lawyer's playing false with the client whom he professes to represent and serve), has not mainly grown up among just that class of mechanics who fancy, when they find themselves unsuccessful at their trade, that a few weeks' study of Nicholson will enable them to become 'skilled in architecture;' nor shall I under take to criticize severely its occasional adoption among young architects struggling for their bread in past years when, owing to the ignorance of the public in matters of art, their business principles were more apt to gather tone from Wall street than from a purer atmosphere.

"But, so far as the members of the now-existing American Institute of Architects are concerned, the stigma conveyed in the above is in theory, and, I hope, in practice, utterly without application. The following extract from Article IV. of the Constitution of the Institute shows its position in the premises:

"2. The condition of membership, as Fellow or Associate, shall be, the honorable practice of the profession, in accordance with the Constitution and By-Laws of the Institute.

"3. No member shall accept direct or indirect compensation for services rendered in the practice of his profession, other than the fees received from his client."

"With the right or wrong of the question between the employing and employed mechanics I have nothing to do here; but if the journeymen are, to whatever degree, in the right, I think it may be well for them to understand that, so far as concerns the Institute (comprising in its membership a majority of the regularly-trained architects of the country), they will find no obstacle in their way on account of their incompetency to furnish a sufficient bribe, or per centage as they call it, as hush-money to architects from whose designs they may work.

"NEW YORK, April 24, 1867."

"A. J. B.

† "To teach the general public that there is a controlling body of educated and intelligent men in the profession, able to give a reason for the faith that is in them, competent to speak with a prevailing weight of good sense upon questions which affect the architectural well-being of the community, and expecting to be recognized and trusted accordingly."

"Let us be heard from on all occasions of public interest. Let us seek every opportunity to enter the arena on all questions that arise, or that can be *made* to arise, touching the interests and the advancement of our art. Let the Institute be polemical, missionary and aggressive. Let her be on the alert to grasp every instrument, and to echo every cry."—[ARTHUR GILMAN, F.A.I.A.]

or those called useful and sometimes industrial. I use the terms as I find them; but, strictly speaking, the line of demarcation between the fine arts and the useful arts cannot be drawn. The modern landscape or portrait painter turns up his nose at any graphic presentation except an easel-picture; but Raphael and Michael Angelo painted walls and ceilings like our decorative painters; and why is not a broad plaster surface, nobly and tastefully decorated in fresco—why is not a spirited wood-cut, holding up for amusement, reprobation and amelioration the fashions, follies and vices of the Fifth Avenue or the Five Points—why is not a window or skylight, through the finely selected and harmonized stained glass of which the sunbeams pour, transmuted into rich mellow tints—why is not a neatly-lettered, carefully-shaded, symmetrically-spaced sign-board, pointing us to the desired bookseller's or baker's—why is not a well-executed piece of mosaic in our cabinet, or a well-cut cameo in our scarf, or a handsome example of marquetry under our feet—why is not a well-shaped, well-chased silver tea-pot or child's mug, designed for any trading firm in Broadway or Maiden Lane, by some anonymous art-workman—why is not the plank-clasping iron hinge that the mediæval artizan wrought for the church-door, or the scrolls and interlacements that he shaved and twisted from the mass of metal into the Parisian or Florentine balcony—why is not the firm, sharp-carved table or side-board or lounge from the cabinet-maker's, in Union Square, or a carpet or wall paper of good tint and pattern—why is not a well-set ring, whether from the finger of the mummy in the Pyramid of Cheops, or from the jeweler's around the corner; or a well-cut tumbler, whether from Murano or John Street; or a gracefully out-lined, well-enamelled, clay water-jug, whether from Majorca (Majolica as the Italians called it), or the Bowery; or a well-fitting man's coat or woman's robe of handsome, fair-colored material; or even a well-barberized head of hair—why is not any one of these a worthier and finer work of art than a bad, blotchy picture taken from the easel and hung up on the wall of an Academy? or why is not a plaster or *terre-cuite* figure or group, cleanly taken out of a perfect mould, and presenting the outlines of the Torso of the Vatican, or Venus of Milo, or Apollo Belvedere, as it first came, "a thing of beauty" and "a joy

forever"—from the hand of its master—why is it not a more estimable representative of pure, high art than a marble bust or group that look like petrified dough? But we need not ask why false estimates are made of such examples, and their true relative positions reversed. Let us rather picture to ourselves the well-ordered time when, by the practical and thorough application of science to agriculture, and by a hundred other means now unfolding or to be unfolded, the earth will yield with a thousand fold increase, and at comparatively costless rates, its returns to her children; and the now over-worked and comparatively unrecompensed laboring man, whether of the brain or hand, or both united, will be able to consign all his drudgery to machinery which the finger of a child can set in motion, and appropriate to his own uses his proper share of those appliances of comfort and luxury he has hitherto created without sharing; putting away, of necessity, his class-hate and jealousy of the aristocracy, because he will, himself, belong to it, and will realize that the exterior conditions of royalty and aristocracy are the proper due of all humanity, and that, at its apogee, society can be, and should be, satisfied with nothing less than the opportunity of such conditions for all its members. Of course, on the other hand, in such an era, a King of Scotland will be able to sing his Quair, and a King of Provence play his viol, and Louis XVI work at his locks and keys, and Louis Philippe's daughter be a sculptor, and Prince Rupert, or the Marquis of Worcester, or the Earl of Dundonald, follow the scope of their God-given genius, and live out their dominant inner-life as mechanics, without losing their reputation for common-sense and endangering their birth-rights.*

You need hardly be reminded that in considering and adjusting, (so far as is possible on one side) the relations of the profession with the public, it is necessary to keep constantly in view the fact that while Society and Government remain ever essentially the same, the modifications of both are constantly changing. There is a much wider gulf in respect to physical conditions, bearing on the development of Art, between this Country and the Republics of Greece, Rome and Venice, than in re-

* "The history of the mechanical arts is the most important branch of true philosophy."—LORD BACON.
 "The mechanism of the arts contains more true philosophy than the systems of philosophers."—LOCKE.

spect to moral conditions between it and the Countries of Modern Monarchical Europe.

We live in an age of Sub-ocean Telegraphs, of Steam Locomotion and Pacific railways, of cast iron, steel and plate glass, of statistical research and record, of social and sanitary science, of universally diffused means and education. To crown all, we live in the age when it begins to be demanded by the common voice that the precepts of Christianity shall not only be taught in the letter, but carried out towards perfection in the spirit. We live in an age when "there is nothing covered that shall not be revealed, and hid that shall not be known;" when so much of history that was written contemporaneously—almost always at the cost of the public—in the small interests of evanescent power and individual vanity, jealousy and spite, is written over again in the supreme interests of Truth and the education and welfare of the whole community—its suppressed records unearthed, the destruction of its supposed monographs rendered happily nugatory by the duplicates and multiplicates, prepared by caution and foresight, its forgeries detected, its factitious prominences leveled, and its forced depressions brought duly to the surface. We live in the days when the Czar, peacefully, and the Great Republic, strifefully, decree Freedom throughout all classes and races within their borders; when the irresponsible Chief of the nation that was ancient in years, and yet no younger than to-day in development when Greece was still unborn, and centuries before the Saviour lived out the Golden Rule which Confucius had attempted to utter before him; when the "Son of Heaven" selects his untitled ambassador from a self-governing nation just born, and sends him to each of those Great Powers in that—to him—barbaric and almost fabulous West—hitherto ignored by his predecessors in a spirit of haughty exclusiveness. We live in the times when it is proposed to swing a bridge or dig a tunnel from the cliffs of England to the shores of France, binding old rivals together in the amenities of commerce and social intercourse; and already the vast halls in which the sagacious Ruler of the French displayed the products of all the emulative nations of the world, are fading into the receding background on which he found the fair precedents established by the wise and good husband of the English Queen. In our days, we

have no Shakespeare to exhaust all sentiment and nobility on the upper class type and confine his bourgeois or peasant simply to the low and grotesque (which imputes no blame to him individually; but rather to his age and country, of which—though at the same time one of the strongest and most permanent lights of universal literature—he was, as Victor Hugo is now, in regard to France, the especial and consummate product, and which of necessity he reflected in all their salient points,) but we have Balzac and Thackeray to lay bare the insufficiency of mere respectability and the rottenness of mere elegance, and we have Dickens to delineate the inherent nobility of the inner man under whatever disguises of circumstance. It is also to be noted that while the honors of the playwright of three centuries ago are posthumous, the newspaper reporter of to-day receives his as fast as he earns them; and that while the contemporary Lord Chancellor of the one bequeaths to the generations after him the literary fame which was fruitless for himself in life, the professed *litterateur*, contemporaneous with the other, comes fresh from the banquet at the Mansion House, where his brother Jew and host has been hob-nobbing with the Primate of the English Church and the representative of Islamism, to take his seat as Prime Minister at the Council Board of the Empire. In our days, too, the rich man does not let his constantly-accumulating fortune lie idle, and—it being impossible, so far as himself is concerned, to do more than the day-laborer does—that is, feed, clothe and roof himself and his dependents—bequeath needless sums to his descendents; but, while not forgetting the claims of kindred and personal friendship, he builds a Science and Art-Union, a University, or a colony of model dwelling houses, in his own life time; and thus, while realizing for himself that it is more blessed to give than to receive, secures for his beneficiaries the maximum benefit that results from his scheme being carried out by himself and not attempted by others who may misunderstand or misappropriate his appliances.

If, then, the architect would keep pace with his opportunities—if he would take his proper rank among the productive forces of his generation and country—if he would realize the rewards to which he is entitled, he must learn to read the lessons of archæology aright; he must form those local,

national and international professional ties, without which his mere individual force can work to but small account; he must learn to solve, with maximum success, the problem given him at the railroad station of St. Pancras, to unite the common sense of mediæval construction and the congruity and spiritedness of mediæval detail with the everyday wants of a vast modern multitude rushing past, in the full flood of day, not in “the dim religious light” of the past, but at the rate of fifty miles an hour. He must learn to unite the material common to both ages, with the long stretches of attenuated metal and the vast vaults of glass known only to our day; he must thoroughly understand how to minister not only to the elegance and luxury of the rich, but to the health and comfort of the poor; he must harmonize fancy with common sense, and expenditure with economy, and not frighten away his might-be clients to untrained men, less fitted to produce thorough works; he must accept his *role* in the programme of the age, and with legislators, capitalists and the self-educated among the proletarian class, do his part toward relieving Christendom of the disgrace of the reeking tenement-house alongside the palace. If he be of our own community, he must help still more to relieve the country of the stigma, cast upon it by Thomas Jefferson, that the genius of Architecture seems to have laid a curse on America—he must teach his extravagant compatriots to make the most of what they have, and of what they can afford to add, by compact, well-ordered arrangements, combining approximate perfection on a small scale, if need be, rather than to waste his time and throw away their own comfort in ambitious and fruitless efforts to get something for nothing, and to make up in quantity and bare-stretchers, alternating with streaks of luxury, for what they lack in quality and congruity. He must teach them how to practice the domiciliary economies of the old world, and live more comfortably and elegantly than they do now, in city structures that have but one roof and staircase to many separate houses; while, for the adjustment of urban needs with sylvan appetite, he must co-operate with the engineer and comprehensive gardner in what Horace Walpole calls “the art of creating landscape,” to produce around their cities, or even within them—as they cannot, for any length of time, leave exchange-office and shop—the

means whereby they may be assured daily the restoration of that corporal and mental equilibrium, without which, no labor can be wholesomely consummated.*

Ruskin somewhere says that he never met a pious thorough-going Christian who really esteemed Art—or something at least to that effect. You may say, “So much the worse for the Christian then.” And certainly it is so much the worse for him. For in ignoring art—the expression of the divine faculty which appropriates, assorts, and records God’s thousand gifts of beauty—in rejecting the pleasure and edification to be derived from art, in pretending to be more wrapt up in spiritual things than the Evangelist who speaks with due appreciation of “the temple, how it was adorned with goodly stones and gifts;” in merely patronizing, instead of venerating, the art-productive faculty, when Jehovah himself told the prophet and law-giver that he who would produce art at its best must be filled “with the spirit of God, in wisdom, and in understanding, and in knowledge, and in all manner of workmanship, to devise cunning works, to work in gold, and in silver, and in brass, and in cutting of stones to set them, and in carving of timber, to work in all manner of workmanship;” in doing thus, the religious person—let me rather say the pietist—is as stupid or blasphemous as if he were to ignore the sunset and the moonlight with which God lights up His heavens, and to despise the tender glories of those lilies of the field which Christ admired. And, if he were properly and evenly trained, he would account the throwing back of His gifts into God’s face as the extremest instance of that worst of deficiencies, inappreciativeness, and the blackest example of the black crime of ingratitude. I draw, for I think it much needed for practical purposes, a distinct line between religiousness and pietism; classing among the latter the sour-visaged, broad-phyllacteried people who think that laziness is divine abstraction; mistake the flabbiness of their unrecreated bodies for an outward sign of inward grace, and the indigestions and eructations of their ill-guided stomachs for the movement of the spirit; extract visions of fire and brimstone from their own conse-

* I purpose, if my engagements will allow, to give, in a future paper, a few instances collected from a dozen or so of examples of structures I have executed, looking toward improvement in the above-indicated directions; and of most of which I shall be able to speak confidently, as the latest of them have been tested for at least a dozen years.

quent feverish ill-temper, and imagine that by spending their far worse than useless lives on the top of a column,* or by holding their hands above their heads till they stiffen there,† that they “fulfill all righteousness;” and command the Kingdom of Heaven. They only give their neighbors the trouble and expense of climbing up or stooping down to them, and putting food into their mouths with one hand, while they hold their noses with the other, and keep a sharp look-out all the time against the saintly dirt and vermin. Even where the would-be Christian is of a better type, he frequently exemplifies the truth of what Emerson has somewhere said, substantially, to the effect that one can never do full justice to, or tell the whole truth of one thing without doing injustice to, and putting into a false position some other thing. Such is and has been the ill-balance of rights and interests in the past and present epochs of the world. In his zeal for what he supposes to be the religion of Christ he despises, or is indifferent to, everything below it, constantly—despite the warning of God uttered by the prophet—bringing vain oblations to the altar of a fruitless religion; and, with a *pseudo* holiness greater than his Master’s, refusing either to pipe or to dance; or, on the Sabbath day, to work good to others, and recuperate his own body, mind and spirit. Such men are not the lazy saints of the former category. Their out-branching vices are of another kind, though the inward root of bigotry is the same. They confound the fruitless, selfish revery of the mystic with the pre-abstraction that bears fruit in deeds. Friar Bacon to them is only a friar. They replace the quiet of the hermit’s cell by the cruel restlessness of the Inquisition. They rub their eyes with envious and malignant astonishment when they recognize in the perfect Chancellor of the Exchequer, and in the First Lord of the Treasury and Prime Minister, the student at whom they self-complacently smiled when, after long communion in his closet with the Saviour of men, he successfully carries into the highest plane of practice “the enthusiasm of humanity” he learnt by alternating its seclusion with his walks among men in their highways and byways. How almost incredible it is to learn that there were not wanting those who, when, three or four years ago

* As literally by Simon Stylites and others.

† As is literally done with many still more tortuous self-inflictions, by members of many religious sects in Asia.

the Herbert Spencer testimonial was being collected, refused to contribute, on the ground that if he could not support himself he ought to fall, which is equivalent—to borrow an illustration from mythology—to saying that because both hands of Atlas are required to grasp the world, and his whole muscular system to upbear it, he should be denied the vantage of mere standing room. With reference to the past, there is no more ungrateful and detestable dogma than that which avers that if a man cannot look after his interests he cannot be trusted to look after those of other people. Against its turpitude there cries out abhorrently the memory of every unfeeling lawyer who has upheld the majesty and sacredness of the statute in behalf of the widow, the orphan and the comfortless, against the despoiler in his high place; of every bare-footed priest, who, with no other shield than his upheld palm, has interposed the awful symbols of the Church between the hunted wretch clinging to the steps of the sanctuary and the mailed hand and sword and coronetted tabard of the lawless pursuer;—of every physician that has left the rich patient to his easily bought tendance and hurried without fee to the straw pallet of the beggar and the poisonous chamber of the pestilence-stricken;—of every soldier who has led the forlorn hope of his country into the jaws of death, or stood at his solitary post of imminent danger without flinching;—of every inventor, or writer, or artist, who, in his garret, in poverty, and often in despair, under the disabling imputation of eccentricity, perhaps of insanity, has taken the risk of failure at every stage—and of that terrible failure at the last stage—in the elaboration of some great work which, if perfected, was to give convenience and comfort, or great thoughts, or useful information, or not less useful amusement, or an ever presentable object of beauty, to millions;—of every forgotten woman who has rejected the proffer of riches and place and great household honors as of no account in the question of the bestowal of her affections;—of every unnamed, common, Pompeian sentinel, who has hollowed the encrusting ashes of Vesuvius with the outlines of his body sooner than leave his post of duty;—of every Lancashire weaver who has dispensed from his gaunt hand the half crust to his sad wife and hungry children, sooner than have the whole loaf, at the cost of betraying the interests of the far off strangers he will never know;—of every

little Casabianca who—his immature intellect preventing him from harmonizing the unforeseen necessities of the case with his conscience—has let the flames devour his tender young body sooner than break his word to his father not to leave the spot assigned him. History writes the names of such in legions; and yet, perhaps, as Pascal says, the noblest and most self-sacrificial lives are unwritten. But we should be untrue to the future if we were to accept this practical dishabilitation of the higher life as otherwise than temporary, and if we were to neglect any opportunity for introducing an improved state of things. The discipline of privation and suffering is good for the teacher just so far as it illuminates and moves him. Beyond that point, the moment that it becomes a scourge to warp and sour his high-strung nature, it is an unmitigated curse, disintegrating and consuming the teacher, and reacting, in a flood of ten thousand fold increase, among the taught. How aptly Ruskin sets this truth forth when, showing what influence Turner might have had if circumstances had been propitious instead of unfavorable for him. But we live not as those without hope, for we remember who it was that said, “Verily, I say unto you, That there be some of them that stand here, which shall not taste of death, till they have seen the kingdom of God come *with power.*”

It is seldom, however, that all the error is on one side of a question. Luther said that most people, in their acceptance of truth, are like a drunken man on horseback; if he be straightened up on one side, he falls over, limp and helpless, on the other. It behoves all professional men, and particularly the professors of the various arts and sciences, to find out why it is that the mercantile and trading class, the middle-men of society, who stand between the producer and consumer, and thus have a most important influence for good or ill on the fortunes of all classes in a community—why it is that they are so prone to look askance on them whenever their aptitude for the everyday, current affairs of life come up as a practical question. Artists have a quick eye for what so many of them profess to regard as the meanness, sordidness and inappreciation of the trading-class. But we may be sure that the latter are not altogether blind to equal faults on the artistic side. Have they not grounds for thinking artists, as a class, much more conceited, jealous,

improvident and impracticable than themselves? Is it not common to find professionalists, of all kinds, speaking as if the Jacques Coeur's and Thomas Gresham's of our own time were bad men, simply because they have made large fortunes by their own exertions? They seem to take it for granted that fortunes can be made *only* by following the dictates of the lower instincts. It does not seem to occur to them that there is a money-making faculty and a money-keeping temperament as inherent and as estimable, in the right balance of all things, as the gift for poetry or music. I do not need to be told by Washington Irving that John Jacob Astor showed many of the traits that are characteristic of a great general. (By the way, I believe my authority is good for stating that Astor gave at least half the credit of his financial successes to his wife's advice in business matters.) Any perceptive person may, in contact with a self-made millionaire, detect for himself that there are about the very large money-maker the unmistakable signs of true genius—none the less genius because it is a financial one, and accustomed to work outside the professional field—theological, artistic, legal, scientific, literary or what not—to which the term is almost always restricted. The money-getter and keeper, like every other specialist, including the religious one, has his peculiar weaknesses, vanities and sins, but that has nothing to do with the present question. Such men, when they touch anything, turn it into gold, just as inevitably as the poet and musician turn words and sounds into rhythm and melody. And no one of them can explain or transmit the secret of his power. They all talk bunglingly, when they are questioned, of will, perseverance, energy; but these are simply universal availabilities, which, with stomachs and bread, they can no more afford to go without than less exceptional people. But the particular faculty which colors and dominates their life is simply a gift of the Creator, inexplicable to the possessor or to others, and untransmissible. Bulwer says, truly, that "money is character." We are told that Homer was a blind beggar. So are all people, in one sense, from the king to the crossing-sweeper; and it is possible, though very improbable, that this Homeric tradition, so far as the mendicancy is concerned, is true in the most literal sense—though, if he could not see, there is some excuse for his

being a beggar. But as he belongs to the prehistoric period—so far as details and figures are in question—he is not fairly available as an instance. Virgil and Horace seem to have managed matters quite as comfortably for themselves in the commonly trod valley, at the foot of Parnassus, as in their solitary vigils on its summit. Dante's property was confiscated, and he was banished in the midst of violent political troubles: but not before he had proved himself as practicable as others, in current affairs, by discharging, with distinction, high civic and ambassadorial functions. If Shakespeare had been an improvident, impecunious man, would he have been principal owner of the Globe Theatre, and would he have enjoyed his *otium cum dignitate* at his manor of New Place? Milton, in his continental tour, and in one "handsome garden-house" after another in London, managed his small patrimony and literary earnings well, and filled with such signal ability the office of Secretary for Foreign Affairs to the Protector and the Council of State, throughout their term of power, that he was not only retained by Richard Cromwell and the Rump Parliament, but, on the Restoration, was invited to continue in office by the very King whose father his political writings, more than perhaps most other agencies, had helped to send to the headman's block. Humboldt and Gœthe won titles and corresponding substantial honors in courts while standing on the tip of contemporary, poetical and scientific fame. To the Raphaels, Titians, Rubenses, Reynoldses, Wests, Turners, Scheffers; to the Palladios, Wrens, Chamberses, to the Thorwaldsens and Canovas who accumulated material wealth, I need only allude. Can you give me any brighter names than all these?

The world has, in fact, received its impressions of the impracticability and improvidence of genius, not from the most brilliant examples, but from the inferior multitude of the class; and one reason—among others inculcating the public—of the unsuccess of professional men, particularly of those connected with science and art, in affairs of everyday business, is that they themselves, accept the current impressions on these topics, being generally as ignorant as the public in the details of history and biography; and start in life with the ridiculous idea that it is beneath the dignity of genius (which they have not yet proved that they possess), to

share the success of dollars and cents with the wholesale or retail tradesman. Yet Count Bismarck is a manufacturer, as well as somewhat of a genius in the way of crown-destroying and king-making, and, though the Duke of Argyle has proved himself entitled to the honors of philosophy and literature, he puts his younger sons into trades. Nor did Garibaldi, seemingly, lose any of his genius—on the contrary, perhaps, he educated it—by dipping and moulding candles on Staten Island. It is, indeed, impossible for a well-balanced and well-trained mind to despise the financial question. Such a mind recognizes that money is one of the irreversible powers of society; at least as great a power as birth, physical strength and health, talent, education, feminine beauty, affection; and will no more leave the factor out of account in summing up the forces it must collect for the battle of life, than a medical man will ignore the stomach in an estimate of the condition of the body. In fact the artist, and particularly the architect, with his often very large fiduciary relations with his clients, should employ the mercantile element as freely as the merchant and shopkeeper, with this difference, that instead of letting it become his master, he should use it as his servant. When he allows it to dominate his arrangements, he is apt to be more stupid and more stingy—more penny-wise and pound-foolish—than non-professional persons. How absurdly, for instance, it now reads, in the early transactions of the Royal Society of England, to find that when Sir Isaac Newton (then plain Mr.), begged to be excused, on account of his poverty, from paying his dues, he came very near being lost to science—so far at least as his connection with the Royal Society could help him, and he attributed a great part of his achievements to its appliances having been within his reach—through the objections raised against his being exempted by several stupid—or jealous, or both—male Malaprops of the Council Board.

So much for the impression as to the inevitable co-incident of the professional faculty with imprudence and impracticability. Now let us look at the imputation of excessive conceit and jealousy. We do, indeed, sometimes find some feasible project, which, if carried out comprehensively, on common-sense principles, would ensure great benefit to art, and due reward to its workers, put *hors du combat*

by the untimely self-projection of some person who fancies that fervor of imagination can supply in art, any more than in trade, the place of adequate training, and spasmodic overflow of vitality fulfill the elaborate functions of conscientious, painstaking drudgery; and who rushes, all exposed, into the arena which study and experience enter only with cautious step and with full equipments. But there are many reasons, both within and outside of professional ones, why we should hear of the charge of conceit with distrust. It is sometimes employed as an easy method for those within any circle of rights to keep out others who have equal or superior claims there. It is a common resort of those who are seeking to defraud another of his dues, to endeavor, by such crimination, to create an atmosphere which will prevent him from having an opportunity to affirm his claims. Again: even if it be granted that professionalists exhibit more of the mental conditions in question than non-professionalists, it is to be noted extenuatingly that ordinary vocations do not necessarily or ordinarily come in contact with their roots, capital being the controller of commercial and financial pursuits; while applied specialties—which depend, primarily, on the personal presentation of their appliers—necessarily do come in contact with them. So that of both—but especially of the first—it may, perhaps, be said with entire justice, that the difference between the professional and the non-professional man, in regard to it, is rather apparent than real. The non-professional man deals with affairs which are common to ninety men out of a hundred; while the professional man deals in a specialty which is not, technically, understood by one person in a hundred; and, if his specialty belong to one of the fine arts, or to a yet unapplied science, by not one person in five thousand, although every individual in that five thousand really possesses a practical, every day and every hour interest in its technicalities. In the fulfillment of his mission, therefore, it becomes necessary, in his intercourse with the public, for a professionalist to be constantly making explanations and demanding the attention and interest of his auditors; and, in doing so he must, either openly or secretly, exhibit a self-assertion quite beyond the standard which his interlocutors find it necessary to adopt in business. The more honest and free-spoken he is, the

more self-assertive and conceited he consequently appears, where his vocation is in question. Thus the professionalist gets the reputation of being conceited, partly because the non-professionalist honestly thinks him so, and partly because the latter adds to his belief the opportunity it gives for revenge against that occult superiority in the other—often united with inferior exteriors—which it is not possible, altogether, to overlook. Far from being too conceited in his specialistic relations with the public, the professionalist, as a rule, is not sufficiently assertive of his specialty; or, as outsiders consider it—failing to disconnect the gem from the casket—of himself. There is much need, among specialists, of that self-assertive faculty, which has enabled “the man who can,” in the old World, to make himself and his family royal. It is the key to executiveness, lifting the science and the art from sterile theory and passivity into that field in which it is to fulfill its logical mission of benefitting mankind; and the usual want of it in a democratic community was felt, with great severity, and at enormous cost, in the first epoch of the late war. What avails the preacher’s gift, if Boanerges be silent, or the physiologist’s deductions, or social statist’s figures, if they be not utilized in teaching men and women how to guide their bodies and make them meet temples, as St. Paul says, for the Holy Spirit? What avails it for Lord Chancellor Melbourne to say that the laws of England, in regard to women, are a disgrace to any statute book, if he does not make his opinion felt? If we architects can show people of moderate means, but inherited luxuriousness, how to house themselves elegantly, at half their present rates, and capitalists how to make a good investment for themselves which will, at the same time, enable the poor to live under comfortable, wholesome roofs, instead of breathing an atmosphere of sewers and cess-pools—and which will thus destroy the districts where pestilence and death are generated and sent abroad to the dwellings of their better-conditioned neighbors—are we innocent of a share in the folly and guilt of such a state of things, unless we cry aloud for our specialty? Of all the forces now at work in the world for the amelioration of Society, there are none more powerful for good than the constructionist, whether of houses and schools, of farms and pleasure-grounds, or of sewers and rail-

roads. If, indeed, the specialist carries his assertiveness outside of his specialty, and into the ordinary conjunctions of society, the sooner he is made to feel his bad taste the better. But when he carries it disproportionately into his relations with his fellow-specialists and presumable peers, it becomes a solecism, and practically a crime, which no associative body can afford to overlook, for a long time, without eminent danger of demoralization and disintegration. In searching the records of professional societies, it is wonderful to find how, almost invariably, those members who are recognized within the organization as the most conceited, who are perpetually keeping it in hot water and on the brink of disintegration, through their morbid vanity and overbearing methods, are the accidental men—those who have stepped into somebody else’s shoes, made empty by withdrawal, or death, or some other sudden reversal of conditions. Does this so much accustom them to expect something for nothing, and to appropriate the belongings of other people, that they lose the faculty of original productiveness; and not only can never house themselves after, except in playing the cuckoo, and robbing some better bird of its nest, but become still further incapacitated for associative amenities in the bad necessity they are under of keeping up appearances by throwing out the rightful owner’s eggs? Or is it that, fearing scrutiny of the practice, they have built on this accidental antecedent, with its more or less occasional questionable episodes or with all its bolsterings up by strength not their own, but for which they have, nevertheless, intrigued to secure the credit, they strive to usurp a vantage ground which they suppose will lift them above the level of investigation, and endeavor to frighten off too close attention, by playing the bully? Whatever it be, it is notable, in searching the records of Art Societies—and I suppose of others—that any tendency toward scrutiny on the part of their associates, was apt to drive that class, just typified, into segregation, in which it was, doubtless, generally found well to let them remain, until, at least, they showed trustworthy indications of a change of heart and methods.

I wish I could speak as respects the jealousy attributed to artists in a manner as palliative as that in which the imputation of undue conceit can fairly be met. It is however impossible, in the in-

terest of Truth, to do so. Jealousy is their master vice, and has done more to bring Art into disrepute than all their worldly improvidence, or anything else in the world; for while not one person in a thousand is really competent to criticize a work of high art in detail, (though there are very few, even of the lowest and most uncultured, on whom its *tout ensemble* does not have an effect), every child has moral instinct sufficient to detect the expression of jealousy, and (perhaps this is on the whole an offset to their credit,) artists have not generally the faculty of concealing, or wishing to conceal, their feelings. The root of this evil of jealousy lies very deep, and its branches ramify into every nook and corner of that activity which specially develops itself through the intellect, but, nowhere do they yield such rank fruitage as in the practice of Art. The vices of pietism are blacker and more fatal, those of respectability more hardening and hopeless, but neither class is so conspicuous and so destructive of usefulness. It is their jealousy of each other more than aught else—more even than the inappreciation and distrust of the public—more even than their own too common deficiency in the administrative faculty—that has prevented artists from taking common grounds, like the other forces of Society, and thus putting themselves into a position for self-sustaining action and defence.

The world is blamed for killing its prophets, but it is always their fellow-prophets, and even generally the smaller ones, that lead the homicidal mob. It is not the public that persecutes genius. On the contrary, they admire and follow it, sometimes with only too great docility, when once they recognize it; and make demigods of its possessors. It is the high priest in power who makes a catspaw of the military and civil executive to erect the tree on which the Son of God is crucified. It is always some Calvin who sends the Husses, the Savonarolas, the Servetuses—or whatever other good curer of souls or bodies—to the stake; and if you will take the trouble to search the records deep enough, you will find—I venture to say invariably—that the Confucius, the Socrates, the Cicero, the Boethius, Dante, Columbus or Galileo of his age is neglected, starved, exiled, poisoned, dungeoned, burnt, only when there are cliques of the small fry of his own sort at the bottom of the movement

against him. Even if it be only a waif among the multitude who answers when he is asked why he should ostracize Aristides, or a common soldier who spits in the face of the helpless English king on his way to the block, you may be tolerably sure that the dirty response and the dirty act have been taught him by some jealous intriguer behind him.

The conductors of the material interests of the world tacitly agree to forbear their personal vanities and bury their personal spites, on one common ground, on which, without professing any higher rule than the ordinary one of trade, *viz.*, to buy as cheap and sell as dear as they can, they may operate for their individual good; and the necessary labors of the field, the workshop, the exchange and the clearing-house go on uninterruptedly. That is: people of current affairs, by whom the successive myriads of the earth are fed, clothed, housed and warmed, tacitly or avowedly—generally the former, their *forte* not being verbiage—agree to devote a certain small per-centage of their individual means and opportunities to forecast, organization and administration *pro bono publico*. Thus, at a very small cost, they work to their own profit; and, as all expenditure finds its way, through whatever channels, back into God's treasury, they work for each other even without meaning it.

And what do those do for each other who bear the lamp of knowledge? Have I overstated it in the words I used a few moments ago? If one wants to acquire a high idea of intellectual fraternalism and charity, let him listen to Eusebius upbraiding the infidelity of the philosopher alike of the Lyceum, the Academy, or the Stoa; let him listen to the scientist with his counter-charge of superstition against the divine, or the lawyer declaiming against the empiricism of the medical man, and exclaim, with Squeers, "there's richness!" When any one of half a dozen inventors—all in different places and without pre-acquaintance or pre-concert—discovers in the fulness of its time something until then occult in nature or art, and learns that the others have simultaneously discovered it—as might be predicated by those of more than specialitistic attainments—he is ready to cut off the heads of all the others, or, failing in that, to cut off his own for very spite. Whereas, if they would all exchange and rectify their impressions, they would come to an agreement in details and

gain the confidence of the world by a united front, instead of distrust, by lacking, cohesion. The opportunity of quacks, the discomfiture of the legitimate prescriber, and the curse of the invalid is that "doctors differ." So too "they that serve the altar should live by the altar," but priest assails presbyter with text, and presbyter retorts with sermon; then their bishop anathematizes both, and the squire and yeoman smile, and put the "young Levite" behind their chairs with his crust of bread, after he has gone through the formality of blessing their own meat; while the nobility, having the field of the female peasantry for the work of the buttery and scullery, and wishing to retain their trained services, get Elizabeth and the Commons to unite with them in enacting that "no clergyman presume to marry a servant girl without the consent of her master or mistress." And did not the *litterateur* perpetuate the privations of Grub Street for himself, when publicly and blatantly insisting, under the influence of revenge or rivalry, that it was a good enough lodging place for his fellow?*

In short, I think it is impossible for any one who sufficiently examines the records of the subject, to avoid the conclusion that the disproportionately small influence hitherto wielded by the professedly intellectual classes in western civilization, with the qualified exception of that of France, and particularly the weakness of Art, is to be mainly attributed, not to the deficiencies of the public, but to the vices of its professors; and for my own part I make no question that the first outside step to Art's legitimate place among the most powerful and benign of the practical agents of

* In the recent debates, in the English House of Lords, on the propriety of investing with the peerage persons who shall have distinguished themselves in various professions, including those of literature, art and science, the Marquis of Salisbury, who, for many years of his life, before coming to his inherited honors, had, owing to a family estrangement, earned his living as a *litterateur*, expressed himself, contrary to the general voice of the House, somewhat in opposition to the admission of the class of which he had himself been a distinguished composer. Was it because his affiliation with professional men had made him so well acquainted with their class foibles that their class virtues were overlooked, and his respect for them as a body blotted out? It is true that the possession of inherited honors often induces indifference to or contempt of those that are self-acquired or self-acquirable; and, in the present instance, the idiosyncrasies of the debater might induce the literary clique to assign his attitude to their spontaneous action; but it is seldom that an able and conscientious man permits temper to interfere in the deliberate and stated practice of his most important functions.

By the way, an amendment was offered to the proposed law, that persons distinguished for commercial successes should be added to the list. It may sound oddly to the dwellers in our mercantile Gotham, but any one familiar with the feelings that control the different classes in England will probably compromise his judgment very little by predicting that the mercantile clause, if it pass at all, will do so only after more opposition than that called forth by any other part of the bill. Even a Rothschild is allowed only the lowest rung on the ladder of the peerage. And yet a peer will take an actress for his wife, provided she be fit to fill the position with becoming dignity, while a city tradesman, greatly her inferior in the drawing-room, would consider such an alliance beneath him.

current society, is the organization of its scattered intellectual forces, while the first essential inside step is for Artists to rid themselves of the impracticable prominence of their special foibles and vices, the chief of them—I will say for practical purposes the only one—being their jealousy of each other. I say the only one, because it is possible to meet their general improvidence and lack of worldly forecast by exceptional cases among themselves, and by particular methods; but to secure these conditions, a common ground, free from impracticable excess of jealousy, is absolutely essential. Coupled with this dominant vice, their virtues avail little for the furthering of that coming of the kingdom of which Art is the visible expression; for it is even as the apostle said, "whosoever shall keep the whole law, and yet offend in one point, he is guilty of all." The generosity and single-heartedness of Artists as a class is proverbial—only too proverbial, because any one with such a reputation is put in a false and weak position in this work-a-day world. And it is questionable whether the Jews, the Quakers, or any other body who, by internal organization, provide for their poor and unfortunate, so heartily and freely fulfill their obligations in this regard, as actors do. Even if it be true—and it is not established by anything further than common report, which, proceeding from the classes most addicted to concealment and hypocrisy, should be received with great caution—that this class of Artists is more profligate than the mass of the Community, it is not, from a Christian point of view, permissible for those clad merely in the wrappings of respectability, or croaking out of the gloom of dyspeptic pietism, to cast the first stone at her whom the Lord acquits of her conventional crimes, in that she has "loved much."

But the fact remains that, notwithstanding the practical forces of a specialty can only be fully comprehended in all their current changes and accretions by the specialists themselves, the public, no matter how stupid and ignorant it may be on art matters, has a practical faculty which enables it to detect, almost at a glance, the moral bearings of whatever case is presented to it. Within their own assigned circle of self-interest, non-professionals are, perhaps, more strictly stupid and selfish than professionalists; but, outside of it, their moral vision is, on the whole, full as clear. The fact that they recognize their own ignorance in intellectual

specialties—though they may not like to be told of it on improper occasions—while the professed specialist avowedly or tacitly assumes infallibility, within his particular sphere, although he may, in reality, display within it both ignorance and stupidity to a notable extent, gives the former a great moral advantage over the latter. A person educated only to trade may not be able to tell bad art from good; or, having a natural gift of discrimination in æsthetics, he may still be unable to give a reason for the faith that is in him; but he will none the less readily recognize the traits of shiftlessness and jealousy in the artist; and he may none the less have a secret but potential feeling—which Michael Angelo expressed in words—that noble art can spring only from noble men; and, failing the noble men, he will accept, on sound commercial principles, the general and inexpensive conclusion that, as he cannot be assured of getting noble art, he will, at least, have it low-priced.* How, in fine, can the public sympathize with and support the cause of an art, when its own professors not only will not uphold each other, but often do all they can to destroy each other's influence, and, with that, their common cause?

It is impossible, in taking a comprehensive survey of our art—or of any art—in *esse* or *in posse*,

* By the way, how not uncommon it is to find that men whom the general community know only as money-makers in commerce or some other quickly-paying pursuit, are, on their withdrawal or partial withdrawal from exclusive business ties, discovered to have been all the while careful selectors of libraries of general or special literature, or of galleries of fine art. And it is notable that the sons and grandsons of such men, very commonly devote themselves, either as professionalists or amateurs, to intellectual and æsthetical pursuits; which, of itself, should suffice, particularly in a country without primogeniture and entail, and in which the fluctuations of trade are so rapid, to induce their fathers and grandfathers to take the bull by the horns in good time, and endow the institutions which are to secure their descendants the training essential to paying success among accredited practitioners.

It is the instinct of society to thrust the individual into one rut and to ignore his claim to any other; but the time comes when, like Charlemagne refusing to give up the pen and book entirely to the plough, the overgrown retailer, weary of his narrow horizon, though all between it and his grasp be of gold, and sighing for new worlds to conquer, offers five or six millions to be allowed the privilege of managing affairs for a short term on a nationally comprehensive basis, and tries to accommodate the narrow quarters which suffice for his individual wants into the enlarged appliances of a museum of art. There is many a man, known to the public only as the financial operator of vast and successful railroad, telegraphic or real-estate enterprises, who sighs for the quiet study and obscure practice of his early days, and finds his real life among the furrows of his hidden-away farm, the flowers of his conservatory, or the secret shelves of his mineralogical numismatical or entomological cabinet. Richelieu's verse-making was, according to his private confession, more after his own heart than the vast interests of that *ego et rex* *meum* policy which, avoiding the shoals of Woolsey's career, he borrowed from him. It is not generally known, but it is true, that some of the most admired articles, both in prose and verse, current in our magazine-literature, are, in reality, the anonymous contributions of men now or lately in the National Councils of the Cabinet, the Bench, the Field, or the Ambassadorial List; and it may, almost, be accepted as a measure alike of the honesty and the ability of the generals and their lieutenants when the cessation of the late war left unoccupied—no matter which side they were on—that they now help to fill the president's, the professor's, or the director's chair, the lyceum platform, and the magazine or journalistic staff.

to forego the question of duration. Judging by permanency—a very important, if not the most important element in greatness—the prominent organizers and administrators of Western civilization, whatever the reason may be, do not seem to have had the faculty of producing such stable organisms and systems as those of the Asiatic provinces of the world. Peter the Great's work is, in the history of nations, but a thing of yesterday, and the not very distant future will, probably, prove that he made a great, and perhaps fatal, mistake in planting his capital on the icy shore of the Neva instead of a thousand miles nearer the Bosphorus, commanding the existing trade of Europe and Asia, and the future commerce of those empires which are destined to grow up, not only on old sites along the southern shore of the Mediterranean, but in the yet unexplored interior of Africa. Unless, indeed, he proposed the comparative isolation of the north, for only the opportunity it would afford his successors to collect their forces before putting them forth in full. The few hundred years of Cæsar's empire can hardly be called a success. Those of Alexander and Charlemagne perished with them, even although that which the last delegated to the Church remained; nor did Constantine manage much better. It is just a thousand years ago since Alfred—the best of all the kings called Great—was doffing the youth's frock for the warrior's mail; and already the propriety of continuing his trial by jury is beginning to be questioned by his insular and American descendants. Nor can the Three Kingdoms and British Empire of Victoria fairly be called the England of William the Conqueror, though the most sagacious of all modern oligarchies certainly form—in spirit, if not now largely by lineal descent—a sufficiently distinct connecting-link between the epochs of the two sovereigns. And, as a rule, the modern Charleses, and Othos, and Louises, of Spain, and Germany and France, seem purposely to have squared their transactions to no higher standard than that prompted by the saying of the the most prominent of the last: "After me, the deluge." The Papacy, indeed, has seemed to catch something of the aspect of that eternity with which it has professed to deal. The Successor of St. Peter still sits, triple-crowned, in his pontifical throne, like the free-hearted, fearless old infidel

Boniface in his, with his crook of discipline in one hand and the cross of benediction in the other; and if, instead of warding off the death-dealing buffet with one hand, while the other drags him, with his blinded eyes to the horse's tail, to his own dungeon of St. Angelo, or to Avignon or Paris, or props up his corpse, for posthumous trial, on the charge of every possible and conceivable crime, the emissary of the French monarch plants guards around the Vatican, it is only because it is felt that the Holy Father can enforce nothing with his crook, while the inherent virtue of the Christ-symbolizing cross remains, whether or not the hand that upholds it bears the signet-ring of temporal power; and, because the humanitarian spirit of the civic and military power of this generation is averse to unnecessary crimination and violence. But probably there are few, either of the wildest or most credulous of the College of Cardinals, but know that neither bull of excommunication, nor pastoral call to Œcumenical Council will secure to the Pope's successors, if any, other than the untemporal power of spiritual princes of the church.

Contrast with this transitoriness of the Western organizations the permanency of most of the great empires of the East. It may be said that Assyria and Egypt are things of the past, like the empires of Rome and Athens—for Athens was Greece till Philip and his son arose in Macedon—and that the Turk, essentially Oriental, though geographically European, after but a few hundred years of existence, watches anxiously over the "Siek Man," for whose dismemberment the Great Powers are waiting. But the Turk, like all exotics, lives under the consuming ban of a false position; while Egypt, as an active power, lasted thousands of years; and we know that in all Europe there is no pyramid nor pylon which, like those that cast their shadows on the Nile, will outlive its activity for other thousands; nor any sphynx, looking forth, with unfathomable eyes, to æons beyond them all. The Persian, of to-day, is the nearly full-blooded descendant of, and lives under the same laws and customs as his progenitor, who invaded Judæa or the Peloponnesus; and the modern Hindoo, whether under Great Mogul, or rajah, or British rule, speaks practically the same dialects, wears the like dress, drinks out of the like gourd, and prepares his

equally simple food in the like utensils that his ancestors used when, thousands of years ago, they laved themselves in the same holy Ganges. And when we come to where the ocean bars the farthest East, and carries the earth beneath her waves to what we call the West, we shall see a land in whose streets and shops, palaces and houses, temples and exchanges, canals and aqueducts, mulberry groves and rice-fields, (if the ancient ancestors of the modern ancestors worshipped in every house-porch, were to revisit their old haunts, they would see all things just as they were when, in ages pre-historic to our Western annalists,) they mingled their evanescent presence in the phantasmagoria of "the singular mess we agree to call life." Is it chance that has made this wonderful people—whom, in our ignorance, conceit and half-barbarism, emulating their own, we have hitherto despised, as they have us—is it chance that has made them the senior among the nations? "The fool hath said in his heart, 'there is no God.'" No man or woman of perception, discrimination and organizing faculty believes in chance. He may and ought to believe that interior capacity avails nothing without providential opportunity; and, if well constituted and balanced, the more he learns and accomplishes, the more humble he will feel; for the more he will discover that, so far as first principles are concerned, he knows absolutely nothing; while, so far as strength is concerned, that it is given to him day by day; and the more he mingles in and observes, the more he will realize that his unplaced brother, with a conscience and a true heart, may have more talent, more energy and be, in all respects, a greater man than the placed Caesar without the first-named moral qualities. But he knows that the permanency of a weighty and vast structure can be established only on wide, skilfully laid and costly foundations; and that system and success are the products only of forethought and organization. Order is heaven's first law, and all discord springs from the lack of pre-arrangement. There is no railroad accident which does not come of weakness or crime. It is not accident, but an exhausted or dishonest workman, or middleman, or contractor, who casts or sells, or lays the rail, which every year sends thousands in anguish to untimely graves. So if we find a nation that has out-lived all other

nations, and which, with a population comprising a third part of the human race, supported within a territory about the size of our own, gives contentment to its educated men, and imbues even its lowest social dregs with such devotion to its soil that, dying away from it, they make it part of their religion to be carried back for burial, it will be well to ask by what means this prodigy has been accomplished. We shall be just as foolish to judge such a nation by its coolie emigration as we should be to judge of the Currans, Burkes, O'Connells, or Wellingtons, by the just-landed peasantry who have escaped from the evils of Ireland, in search of work and wages. The more the subject is investigated, the more firm, I think, will be the conviction that the secret of the indestructibility of the Chinese Empire lies in the fact that, while the elements of physical force, necessary in any autonomy, have been by no means disregarded, there was, in the to us, pre-historic ages of the country—the very title-pages of the literary relics of Confucius show that they are only transcriptions and re-affirmations of old axioms—a forecasting and organizing activity, individual or co-operative, sufficient to mould the empire to its purposes throughout its historic period, and to preserve it virtually intact; absorbing, instead of being absorbed, by foreign conquest and foreign dynasties. It is true that the consideration of other elements, characteristic of the whole East, should not be lost sight of in an exhaustive examination of this question, but it will serve no immediate practical purpose to enter on them here. And, independent of them, the affirmation of the most important element in the indestructibility of Chinese institutions would still, I think, be that their spirit as well as letter provides for the education, organization and utilization of all the current talent of the country. There is, therefore, little room for that discontent of merit which creates the "dangerous classes" of other communities, and is constantly inducing ruptures and crises. Where all the rising talent of a country, irrespective of birth or wealth, is preparing for competitive examination, under Government auspices, as a sure step toward congenial occupation, in its natural dominant place in the community, there is no disposition or leisure for it to write inflammatory books on "*Les Crimes des Rois*"—as if all unroyal people were immaculate—and there is no opportu-

nity for demagogues to ply their selfish arts.*

The Chinese Empire, in short, has practically, for thousands of years, and no matter with what conjunctions of imperialism, which to our democratic eyes seem incongruous with national happiness, fulfilled what Napoleon said he was trying to do, viz.: opened a career to talent, irrespective of contingencies. And the introduction of the same essential characteristic of democracy, finding its ultimatum in the election of the Sovereign Pontiff and Cardinals, is the secret of the comparative longevity of the Papacy. So, also, with the Order of the Jesuits and other some-time successful European powers—no matter with what real or apparent despotisms they may have been accompanied.

It may be said that permanency is not desirable unless accompanied by Christianity, freedom and the highest civilization. I answer that in the first place, the natural practicing Christian, mentioned by St. Paul, may be nearer heaven than the professing *pseudo* one. We have read the lives of saints and popes; we remember that it was the Archbishop of Paris who, from his parliamentary seat, moved, in the French revolution, for a decree of the non-existence of God; and we, Protestants, see our own reverend Stigginases and Cream Cheeses, whether so-called "orthodox" or "liberal," all around us. In the second place, without accepting Machiavelli's *dictum* that permanence in Government, under whatever form, is better than unstable freedom, it seems impossible to deny that the highest civilization is incompatible with perpetual dislocation and rupture. And, as regards the imputation that the Chinese fall behind us in civilization, I have only to remind you that they retort that the Western peoples do not really enjoy a culture as complete as their own.

Neither do I overlook—however high their literature and minor arts may stand—that, scaled by a Western standard, their fine art, particularly so far as architecture is concerned, seems to our eyes to be particularly meagre and unpurposeful. I have, however, been told by experts that—however contemptible the jinglings and tappings of the musicians, who accompany their jugglers, may appear to us—their system of musical notation is superior to ours; and, if I remember rightly, Sir William

* "What torrents of human blood has the restless ambition of mortals shed, and in what complicated distress has the discontent of powerful individuals involved a great part of their species!"—*Dr. Priestly*.

Chambers, who had lived in China and studied their architecture, speaks of its capabilities, in the hands of an expert, with evident satisfaction, though seemingly conscious that whatever he said would be accepted under protest. It is not impossible either that Hawthorne's probably half-earnest suggestion that a dwelling-house (whatever the case with public buildings), should be built so slightly that it might, after a very few years, and without due reproach for unnecessary extravagance, be destroyed with all its accumulations of emanations from destructive atmospherical agencies, may have an element of propriety in it, at least for dwellings in Southern climates, and for hospitals everywhere; and that the Chinese have practically developed this propriety; while, in not developing it, we have not necessarily shown ourselves the wiser and more cultured of the two.

Moreover, the counter argument does not, on any of these grounds, touch the real question. The granting that Chinese civilization, as crystallized and stamped by the hands of its organizers, is inferior to ours, grants nothing. That fact or hypothesis does not invalidate the other fact that civilization, at its crises, whether on a lower or higher stage, requires a like organizing process for permanent purposes. Neither, because it did not perhaps provide for change in detail, and readjustment and improvement in the gross, does it follow that a like inductility need characterize other organizations, looking also towards permanency.

Let us suppose that by the aid of history and collocation, a point has been reached in which it is possible, by comparing all the recorded experience of the past, and by the exercise of a sufficient forecast, to acquire such a broad conception of general principles that rules may be framed to include all possible variations of development in a far-stretching future. Let us suppose that all now apparently conflicting science is adjusted and harmonized, from that which includes the Creator and Preserver of all Life, to that which, under the microscope, unfolds new worlds to our admiration in every trivial particle of every-day matter, and shows how recuperation, strength and sweetness may be elaborated from the refuse of the processes of animal digestion and absorption. Let us suppose that readjusted Science is vitalized into new Art; for science, though all important as an enlightener and as the

foundation for a superstructure, is, while unapplied, a mere inert mass of tradition and tabulation, utterly useless in the procession of civilization, until Art, through Labor and Effort, those precious ordinations of divine wisdom and beneficence, breathes into it the breath of life, and educes from it that which is to nourish the muscle, brain and spirit of the world. Let us suppose that the hour has struck when the man whose assigned speciality is government, will be ashamed if manual labor has not, in the interest of his bodily and mental health, absorbed an hour or two of his day; (*) and when he whose self-assumed specialty is manual labor will, after his five or six hours of toil—all that will be necessary for support as for health—eat his fill from his service of silver and take his pleasure among his fellows without the necessity of currying consideration from them by borrowing, like the jackdaw, the trappings of some other specialist higher in the vanished feudal scale.

Let us suppose that the physical or metaphysical scientist and philosopher will pursue his congenial employment of interpreting the secrets of Nature as fast as she unfolds them to his scrutiny, without the demoralizing terror of the stake and the empty garner of his eyes; and that the high artist and the minor artist will each pursue convergent and beneficent labors without betraying and uptripping each other. Let us suppose it recognized that the wholesome idea of shelter for the more exquisite sex, and of domestic privacy for both sexes, involved in the harem system, may be divorced from its logical excess of polygamy; and that the crushed and impotent foot of the Chinese lady may be suffered to track out its destiny in whatever sphere it finds normal strength and unforced leisure to enter.

Let us suppose that we have reached a point in the conduct of the world when such frightful anomalies as an atheistical priest, a corruptible judge, a physician who counts preventible pain as nothing, will be impossible; when the statesman and diplomatist and captain will be able to stand by hitherto abstract philosophy, and hitherto im-

(*) "I see the goodness of God in placing us in a world where Labor alone can keep us alive. * * * Man owes his growth, his energy, chiefly to the striving of the will—that conflict with difficulty which we call Effort. * * * Manual labor is a school, in which men are placed to get energy of purpose and character. * * * The material world does much for the mind by its beauty and order; but it does much more for our minds by the pain it inflicts—by its obstinate resistance, which nothing but patient toil can overcome—by its vast forces, which nothing but unremitting skill and effort can turn to our use—by its perils, which demand continual vigilance, and by its tendency to decay."—*Dr. Chan-ning.*

practicable Golden Rules, without being stared at and consigned to the limbo of dreamers who, by some chance, have found their way into the wrong place; and when even the Civilizer, beneficent as he has been, and worthy of the laurel, but to whom the weak and wicked are mere stumbling-blocks to be weeded up and cast aside, shall make way with obeisance for him who, without fear of his Master's cross, preaches the gospel to the poor, and opens up paths by which the harlot and the publican may work their way to restitution.

What might not organization secure for the future in such an epoch? *Ex Oriente lux.* It is the East which has supplied the world with all its yet recognized prophets; and on her steadfast mountains and in her ancient vallies we find also the chief exemplar of far-reaching organization. And by so much as the West has gained over her in Science, in acceptance of the the corner-stone she rejected, by so much ought our new organization to transcend hers in opportunities for moral administration, and for the wholesome development of outward life, through its only possible channel of expression, Art. For Art is to man what Nature is to God—the one and only theatre of visible expression. The Saviour's sermons and parables, which are all he chose to leave of himself, and that too in the hands of men too spiritually immature during his incarnation to comprehend him—but who are nevertheless sufficient witness that he lived in flesh up to his preaching and fulfilled all righteousness, were, so far as their structure is concerned, simply works of Rhetorical Art. Indeed, all activation of life is simply art; and the kernel of truth in the impracticability of the student who considers himself consecrated to High Art alone, is not without its ground of defence in that he knows he records—or tries to record—life at its maximum; and fears to desecrate it by mingling its gold with what he records as inferior—because utilitarian—clay.

And what might not Art accomplish during the administration of an epoch organized under the full light of these latter days? Freed from its extraneous drawbacks, at one with the public heart, dealing only with those inherent difficulties with which the Creator has beneficently charged everything which is worth subjugating and possessing, elaborating its utilities and its beauties under the conditions of requisite education, appreciation and

opportunity, what might it not accomplish, provided its professors are worthy of their vocation, and walk abreast of their generation?

When, with reference to Art, a great modern master of Architecture says, with emphasis, (as we remember in some translations lately given to us by our fellow-member, Mr. Wight,) that its principles remain for ever the same, he at the same time affirms, as an equal truth, that nevertheless we moderns cannot produce art, parallel with the age, unless we accept and include as elemental in our designs the latest discoveries of theoretical science and the last developments of industrial art; and quotes with approval the words of Quatremère de Quincy, to the effect that nothing occurs twice in the same manner; and that those circumstances, whether ancient or modern, which have caused the arts to flourish, cannot occur again, but that others must be developed. These utterances are but the expression of the recognition, applied to one element, of the same truth, embodied in the scriptural utterance, and applicable to all things in the Universe, that "there is nothing new under the sun," in essence, while at the same time "all things become new," in manifestation.* In recognition of these truths, and of the conviction that it is wiser to make use of the accumulated experience of the past, as far as it may be found capable of enlightening our present conditions, than in experimentally going over well-established grounds, I have thought it well, in the interest of our Association, to collect the foregoing information relative to the modern administration of the arts, and chiefly of our special art, for your convenience, and it is not for the purpose of fatiguing you that I beg you to notice dates and sequences, inclusions and omissions.

Nor have I taken up your time to step into fields which, at first glance, may not appear relevant to my subject, for any other reason than that, for our practical purposes, it seems to me that this treatment is a desideratum, and that there is no other way in which the subject can be handled with the care and respect it deserves. Science perceives and tabulates, Art feels and formulates, true History records both the inception and the fruition of the accomplished fact; and, in doing so, it in reality

* "The old order changeth, yielding place to new;
And God fulfills Himself in many ways,
Lest one good custom should corrupt the world."

writes the history, not simply of science and art, but of mankind. For the truth is that when written history comes to be *bona fide* history, it will be nothing more nor less than a narrative of the progress made by different communities toward the subjugation of the physical and moral inertia of the globe; and the episodes of kings and emperors, as of democratic demagogues, will simply—except in so far as from personal weight of character they demand elaboration—serve for chronological purposes, and for the central point in speaking of governmental relations. It is not probable that extensive communities will ever, in the conduct of their specialties, active or passive, be able to dispense with leaders; but when we find the shrewdest emperors of the present day spending much of their time in trying to accommodate imperialism to democracy; when we find the Orleans heir to the French throne setting forth the advantages and necessity of education and co-operation to the laboring multitudes, and building up the future of governments on that foundation,* we can hardly err in predicting that the would-be Cæsars of the future will inevitably be denounced and promptly suppressed, as selfish and impudent charlatans; this will be done quietly and undistressfully, without the revengeful, stupid, reactionizing and therefore self-destructive reprisals of the bourgeois and proletarian classes, as in the French revolutions heretofore. For, thanks to the progress of applied science and appreciated art, and to their own more than now practical culture, the oligarchies will have learnt that the bounties of Nature are so manifold and reproductive that a share in them, at their best, by those hitherto excluded from participation, will in no wise invalidate or diminish the portion which is all that they themselves can practically assimilate; and, on the other hand, the lower classes will have learnt, thanks to their previous education and comparative leisure, to accept their rights without feeling moved to show forth the airs of the snob or the insolence and brutality of the upstart. There will be, in short, what that great man Kossuth said there has never yet been, practically speaking—a Christian community; and the Seven Dials, the *Cité* and the Five Points, which at present all have their comparative aristocracies and democracies, as much

as Belgravia, the Faubourg St. Germain and the Fifth Avenue, will have disappeared.

Those who have hitherto devoted themselves to science and art have in general failed to appreciate what may be called the domestic and moral relations of their specialties; while a perception of this fact, combined with the ignorance of the multitude and the bigotry of pietistic people, have prevented the latter two divisions from recognizing the comfort and salvation which are always to be found in Science and Art, by those who thoroughly believe in an all-intelligent, all-benevolent Creator, are not afraid of His ever-present manifestations, and have their eyes sufficiently opened to recognize His every day revelations. Hence the practical stupidity, incompetency and weakness of all the parties in question; hence the divorce of Science and Art from Daily Practice and from Religion; and hence the necessity of clarifying the general atmosphere and securing co-operation in the special forces of society, preparatory to their general harmonizing, and the universal good result that would follow.

For it is not that merely architecture requires its forces to co-operate. All other agencies of civilization require the same. The building-art certainly represents, at any stage of its development, one of the original disintegrable wants of man, and, at its height, one of the chief agents of æsthetical happiness and principal exponents and monuments of refined civilization, so that it would be difficult to exaggerate its claims to exhaustive study and illustration under any of its aspects. But it is not because the subject of the right practice of architecture is so much more important than other specialties in the syllabus of Christian civilization, that we need to discuss our specialty in all its bearings. It is simply because we are its custodians, and cannot do it or ourselves anything like justice, without this thorough handling.

Observe, for instance, that in the formative processes of the French Academy, under Louis XIV., separate appliances were assigned to Painting and Sculpture first in order, to various other Sciences and Arts next, and to Architecture last—observe that in all the modern instances I have given you, the principal plastic arts, when assigned their rank in the nomenclature of administrative systems, are invariably classified as to order of precedence, as—1st, Painting; 2nd, Sculpture; 3rd, Architecture;

* It is understood that a volume of the kind indicated is now in press, written by the Count of Paris.

while among the Greeks and Egyptians everything indicates that the order was exactly the reverse, and you will be likely to ask yourself the cause of, and the possible remedy for, the evident fact disclosed—namely, that the more modern professors of the non-utilitarian arts are jealous of ours. Observe how crudely comprehensive is the scheme of Charles I. of England, with its jumble of “arts, sciences, languages, mathematics, painting, sculpture, architecture, riding, fortifications, antiquities, medals, &c.,” compared with the scientific and measurably specialistic processes of organization of the French Academy—though the initiation of each occurred with but the difference of a few months between them—and you will be likely to apprehend that with scientific and artistic bodies, as with everything else, organization and administration command success; while confusion, inattention, and non-action can only produce partial or complete failure. Observe that though *belles lettres*, inscriptions, and medals are included in these and other schemes, “the art preservative of all arts,” is everywhere omitted; while there is not a trace of the system, characteristic equally of the apogee of Greek and of mediæval architectural art, by which every workman, alike on temple and cathedral, was made a partner in its renown; when to every mason was assigned, according to his capacity, the responsibility more largely shared by the sculptor; when every carpenter and metal-worker felt that on his individual artistic feeling and mechanical dexterity the presiding architect relied for the interpretation of his design, and the proprietor and the public knew just where to assign the modicum of reputation, with its accompanying material profits, to which each individual was justly entitled. Then compare this with what we can see under our own eyes. What extensive public work of combined art in this city would probably receive the most votes as on the whole the most satisfactory? Probably the Central Park, a monument of co-operation for a great practical purpose in æsthetic science and art. To whom will the next age assign the credit for this most creditable product of American art?—the initiators who prophesied its necessity and uses—the public, whose generous instincts ordered, sanctioned and sustained it—the Commissioners, who administered it—the various designers, who projected it—the superintendent, whose arduous

and delicate task it was to mould its working processes, and to harmonize the diverse and easily discordant elements of its complex principal working stages—or the corps of engineers, gardeners, and architects who brought out its masses and elaborated its detail? Will it not have learnt to distribute the credit among the different workers, according to the mark they made, and thank Providence that the necessities of co-operation were so strong as to render possible, for a long enough period, that sufficient harmony for practical purposes which is so rare among artists—to destroy the sordid schemes of politicians and other adverse possibilities, and to secure to our own and future generations so valuable a boon?

We have seen that the existing European Academies of Art, whether inclusive or exclusive of Architecture, are invariably the product of royal patronage, and that a considerable portion of their strength is derived from Government. Whether or not Governmental intervention would be desirable in this country, does not, at first glance, appear. As Sovereignty is here vested in the whole voting population, of whatever social condition, and not in an individual representing the head of that family of the nation which is of the highest social (springing out of the highest military) caste; as, moreover, Government officials are the servants, and not, as abroad, the masters of the people, it is certain that when, if ever, our people will it, the resources of the Government will be applied to the development of a high-class Architecture. Meanwhile, whether the political and social elements of the community are for or against the possibilities of High Art, has often been a question among impartial inquirers, who are supposed to be able to judge, independently, of prepossessions of nationality and other conditions. Unlike the chief government officials of Europe, who, as a rule, or until very recently, at least—have been taken from the topmost social-class, the high officials of this country—however able in their specialties—have very seldom any available artistic culture; and, as a usual thing, are deficient in, or reticent of, even the superficial general culture which might otherwise form a *pseudo* guide for them in artistic matters. If the United States Senate undertake to discuss

art, perhaps only one or two men, among all the members, show that they intelligently appreciate what they are talking about. So too, to leave official ranks, the absence here of a permanent, formulated aristocracy in social life—hitherto the chief and almost only patrons of art—opens another question. But surely if the whole mass of a population can be educated up to an appreciative point in art-feeling, as we know is the case in France as regards the graphic and minor decorative arts; in Germany as regards music; and in Italy as regards, particularly, the last, and generally other fields—we may safely predicate the possibility of a like culture for our own community, and we can hardly doubt that possessing in diffusion, as it does, the political sovereignty and the pecuniary means of the country, there must be a ground-work for National Art, much more trustworthy for permanent purposes than if that sovereignty were vested in one individual, who may happen to have but poorly developed æsthetic instincts, and that means and education in one man out of five thousand. That art was ignored or despised and hated in Old England, and refused admittance in New England, when the bourgeois Puritans got the upper hand of the oligarchy, temporarily, in England, and permanently in her American Colonies, proves nothing against the morals, the common-sense or the political principles of the former, but only that they were not educated in æsthetic principles; and were, owing to the conditions of their age and class, sour, narrow-minded and fanatical. Pericles was a republican, but he was as much of an artist and gentleman as Charles I., or Louis XIV., or the present Emperor of Brazil, or Kings of Bavaria and Sweden. And, simply because he was the presiding officer of a people who were, above all, permeated with the spirit of beauty and art, and sat daily at table, giving and receiving culture, with men whose families, the most influential in the State, had brought them up to the practice of art, he has come down to us with a renown which really belongs not particularly to him as an individual, but to his time and country. Moreover, when one says that there is no aristocracy here, one simply means that there is no legal oligarchy. But, leaving out of consideration the considerable numbers of people in the community descended from prominent colonial families, or imported, at all times

since the first settlement of the country till now, from the younger members of the nobility, and from the gentry and *haute bourgeoisie* of Europe, there is, besides, wherever a man or woman inheriting the blood and temperament of two or three consecutive generations of well-educated people is found, the material for a completed aristocrat, with the faculty of enjoying and appropriating art in the concrete, even if without the genius and special training which enables one to criticize art in the abstract. For the Hindoo Brahmin or Chinese gentleman whose genealogical tree carries him down to a root that sprang up three or four thousand years ago, or the Italian prince who claims lineage from the Cæsars, gains nothing in the way of transmitted polish and receptivity over the Englishman whose ancestor only came in with the Bastard; or, over the Hapsburg of a few years ago, or the Russian of yesterday. It takes only three generations to make a gentleman; and, when the clay is exceptionally fine, prosperity and self-education may mould one out of the rough, even in a single life-time. So that the objection of the want of an art-assimilative class—and of a large one in the not distant future—is, it seems to me, more nominal than real. And though I hope that our Association will never throw an obstacle in the way of—but, on the contrary, will ever give all encouragement and facility to—any new Giotto, Palladio or Inigo Jones, because he has been a herd-boy, or a mechanic, or will ever justly incur the imputation that has been sometimes directed against the Royal Academy in London, of being an institution which overlooks merit where it is unallied to aristocratic prestige,* (and our efforts, lately, have been to prevent such tendencies,) it must be a satisfaction to those who realize that, as a rule, the best work, other things

* I do not know whether anything practical ever came of the suggestion made some years ago by a Royal Commission appointed to consider the best means of improving the Royal Academy in London, viz.: that a grade of "Art-workmen, of distinguished eminence," should be incorporated in the membership; but I do not believe modern art will attain its rightful proportions and influence until the recognition embodied in that suggestion becomes universal. Another suggestion of the same commission is, also, worthy of consideration, viz.: that the Associates, as well as the Fellows, "should have a vote in the governing body." A recent expression of sympathy and friendliness, adopted by this Chapter, in relation to the just-formed "New York Draughtsmen's Association," sufficiently indicates the feeling of our body on such questions. It may be, indeed, that both the English art-workmen and the young gentlemen of the Association just-named may prefer—and very properly—to be entirely independent, and to discuss their own interests and relations, with a freedom which might be compromised by too close official association with societies governed by practising principals, but no harm can, and much good may, come of friendly intercourse between all in any way concerned in the practice of the arts.

being equal, is likely to be produced by those who have had the best educational antecedents, whether ante-natal or post-natal, to observe that our rising architects largely belong to this class of inheritors of receptivity and culture. In looking over the list of professional members of our Institute, many of the family names are recognized as those which are eminent in the several fields of intellectual, mercantile and other social activities; and if there be some, not to the manor born, without any such local distinction, perhaps, if we went back far enough, we might find, as the English Parliamentary Committee a few years ago did, that the cobbler at his last is, in reality, the heir of Earl Warwick, the king-maker.

Our Association thus has a considerable modicum of the element which tells for what may be called private missionary purposes, while it also represents the equally powerful element of the highest architectural reputation in the country. And American architecture will have for its patrons not a numerically insignificant fraction of the population, consisting of royalty and five or six orders of nobility, together with such of a *haut bourgeoisie* as can, by force of exceptional wealth or talent, hang on to their skirts; while beneath it are various lower grades of *bourgeoisie* and a vast sub-structure of peasantry, who—the last at least—have not, in the social systems hitherto prevalent, been supposed to have any right of assimilation whatever to the heretofore luxury of art; but it will have a constituency composed of one class before the law, few of its members very poor individually; and possessing, in co-operation, an elasticity of capacity for the application of capital, equal to the demands of the largest projects that look at once toward the increase of that capital, and to the amelioration of the community through the medium of the industrial or fine arts. As nearly all its members, too, will have, as now, at least an elementary general education, they will be eligible for just such art-education—along with other branches of an extended practical curriculum—as its responsible repositories can contrive to dispense to them. And this dispensation of art-culture will not only be returned to its dispensers with interest, in the shape of employment—the results of which will again react for the gratification and education of the whole community—

but, if we prove ourselves worthy of the confidence of our employers, it may conduce to still greater results for the benefit of the profession. For as all the members of the community, of eligible age and sex, (and, before long, it is likely that both sexes will be eligible,) will, as now, be possessed of sovereignty, and, as now, be very conscious of and apt to use it, they will only need to express their wishes, collectively and decidedly, for governmental intervention in any cause they support, to have them obeyed; and if the recognized professors of our own science and art—as of any other demanding, for maximum surety of qualification, equally careful, laborious and costly study of principles and details in theory and practice—should decide that governmental intervention is desirable, in the way, for instance, of nationally systematized architectural education and conservation, or of the formal credentializing of properly trained aspirants to practice, (and the government, in its public works, and as the official representative of the community in international display of art products—*vide* the late French Exposition—has itself a large interest in the matter), we should, to have our desires met, only need to appeal to fellow-citizens already trained to a capacity for appreciating the merits of the case.

To our Association then, it seems to me, may be most fittingly applied some words of President Lincoln, who, after a brief and yet exhaustive examination* of an officer of the Sanitary Commission, as to the *personelle*, antecedents, and probable intentions of that body, said in substance: "You've a pretty good set of men, and I guess they want to do about what's right, as far as they know how, but tell 'em, if you think best, that though I am not now disposed, like some of my friends, to think the Sanitary Committee the fifth wheel of a coach, or that they have backers who want to get hold of the government, I think that even in these revolutionary times they had better remember that the same people who trust them so much in hot blood, will some day hold them responsible in cold blood for everything they do. At the same time what you say is true: as long as they keep good friends with the People, the Government will have to keep friends with *them*."

* Part of it in the nature of cross-questioning, *apropos* of what he thought ill-judged and high-handed methods of displacing a routine government official for one of the Commission's selection.

ERRATA.

In consequence of the sudden and severe illness of the author, before the proof-sheets were finally corrected, the following, together with some unimportant typographical errors, have crept into the foregoing publication:

- Page 69—Second column, third line—"Benthamite" not "Benthanite."
" 69—Second column, last line—"Sorbonne" not "Sarbonne."
" 70—Second column, twenty-fourth line—"Vasari" not "Vasar."
" 70—Foot note—"non morire" not "nou marire."
" 76—Second column, sixth line—"Discourses" not "discoveries."
" 86—Second column, thirteenth line—"interchangeable" not "inchangeable."
" 86—Foot note, "though exceptionally not so elegantly," not "though exceptionally as elegantly."
" 97—First column, first line—"there" not "their."
" 98—First column, fifth line from bottom—"prevision" not "provision."
" 98—Second column, sixth line—for "make up for high culture" read "makes up, &c."
" 99—First column, first line—"for art" not "by art."
" 105—First column, sixth line—after "reference has also been made" add "in the British Institute."
" 110—Second column, tenth line—omit "but."
" 110—Second column, thirteenth line from bottom—"bare stretches," not "bare-stretchers."
" 110—Second column, last line—read as follows; "leave exchange, office and shop."
" 111—First column, eighth line from bottom—"with," not "among."
" 111—Foot note—"paper," not "payer."
" 112—First column, eleventh line—supply "own" between "his" and "interests."
" 116—Second column, fifth line from bottom—"specialistic," not "specialitistic."
" 117—First column, twelfth line—"flower," not "field."
" 118—Foot note, fourth line from bottom—"whom," not "when."
" 119—Second column, ninth and thirteenth lines—leave out the parentheses.
" 121—Second column, twenty-sixth line—"before," not "of."
" 122—First column, nineteenth line—insert "and" before "in acceptance."
" 122—First column, thirtieth line—read "in the flesh."
" 123—First column, eleventh line—"for central points," not "for the central point."

