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A PLEA FOR THE ACQUISITION OF A REPLICA OF MONSIEUR BIGOT'S MODEL OF ROME

IN this number of the Journal, our Paris correspondent will be found to have sent us a most interesting letter, in which he recounts the whole history of M. Bigot's now-famous relief of Imperial Rome. This matter has already been brought to the attention of art-lovers in this country, but there is a special need for once again emphasizing the exceptional value of this work.

At the present moment, M. Alaux informs us that the bronze cast destined for the Sorbonne in Paris is now in process, its execution having been provided for by the Chamber of Deputies, which voted the sum of eighty thousand francs for the purpose. We learn that the Italian government is also endeavoring to arrange for the purchase of a replica.

The present moment is therefore not only auspicious—it is imperative. M. Bigot's work constitutes one of the most remarkable documents ever prepared. One example, at least, should be acquired for the United States. It would be a deplora-

ble loss were this country to be deprived of the advantages of a work, the value of which to students can scarcely be overestimated. Indeed, it hardly seems possible that we would even be willing to content ourselves with merely a single example. There should be several, located at central points, so that the entire student world might have easy access to a document which is at once a mighty lesson in history, in architecture, and in archæology.

What finer thing could be done by the architects of America than to inaugurate and participate in a public subscription, whereby a sum approximating twenty-five thousand dollars might be raised for the purchase of the cast, and its presentation to the American people? It might be possible to exhibit this remarkable work at the Panama Exposition, and to then house it permanently in the National Museum at Washington. It is sincerely to be hoped that the matter may become the subject of discussion at the Convention. The question is an urgent one.

FROM AN UNEXPECTED SOURCE

IN the June number of the *Architectural Review* (necessity compels us to explain that the apparent lapse of time is not due to any delay in observation but to one of publication), there

appears an editorial dealing with several features of architectural competitions.

One is almost at a loss to understand whether this is a serious contribution, or whether, following a well-known custom

IN MEMORIAM

WILLIAM P. P. LONGFELLOW

DIED AUGUST 3, 1913

IT IS fitting that the passing from our midst of Mr. William Longfellow, the first editor of the earliest journal of our profession, *The American Architect*, should call forth some recognition of the pioneer work which he so well accomplished, and of the debt which, in other ways, the profession owes to this quiet scholar. In these days of haste and bustle it is well, indeed, to be reminded of the patient, painstaking, and modest student whose unobtrusive influence was of a kind of which the profession stands greatly in need. We have all too few scholarly men in our ranks.

The amount of Mr. Longfellow's work was not large. His somewhat delicate health, and his unwillingness to put forth anything which had not received the fullest study, together with the entire lack of that aggressiveness which makes for recognition, precluded extensive accomplishment. On the other hand, whatever he did was well done and had a delicacy of finish which gave point to the justness of his critical judgment.

Though trained as an architect, and practising for a time, it is his literary work which is of most importance and by which he will be remembered. But the little which he did as an architect showed the same refinement and the same good taste and careful study which characterized his literary work. Of his few buildings, perhaps the most successful was Dr. Wadsworth's house on Boylston Street in Boston, which has already disappeared before the march of those changes which are so constant in all our cities.

William Pitt Preble Longfellow graduated from Harvard College in 1855.

Determining to be an architect, he entered the Lawrence Scientific School of Harvard University in 1857, for the study of engineering, for no schools of architecture then existed in America. The names of William L. B. Jenney, of Chicago, Professor Ware, and other architects will be found on the rolls of the Lawrence Scientific School at about this period.

After graduating two years later with highest honors, Mr. Longfellow entered the office of Edward Cabot, of Boston. Later on, with the advice and assistance of his uncle, the poet, he went to Europe. For a time he held a position in the office of the Supervising Architect of the Treasury Department, in Washington. He then had a brief period of independent practice as an architect and, in 1868-9 was secretary of the Boston Society of Architects, which had been founded the previous year. In 1871-2 he was again in Europe, and, on his return, continued to practise until 1875, when he was asked by Mr. Osgood, the publisher, to assume the editorship of *The American Architect*, then about to be founded.

Under his able editorship the new journal at once took high rank, and the leading articles, which for five years he continued to write, on a variety of subjects connected with current architecture and with the principles of architectural design, went far to give it that character of literary excellence and sound judgment which for so long distinguished it, and which won for the new journal a position of authority generally recognized by the press of the country.

In the early days of the Department of Architecture at the Massachusetts Insti-

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tute of Technology, shortly indeed after its foundation by Professor Ware, Mr. Longfellow acted as his substitute for a brief period while he was in Europe. It seemed natural, therefore, that when, in 1881, Professor Ware was called to New York to start the School of Architecture at Columbia University, Mr. Longfellow should be asked to take his place at the Institute of Technology. But this work did not prove congenial, and was relinquished after a year in order that he might devote all his time to the direction of the School of Drawing and Painting connected with the Boston Museum of Fine Arts, a position in which he followed Mr. Ware more effectively. He was at this time made a trustee of the museum, a position he continued to hold for more than twenty-five years, and when he finally relinquished it, to the great regret of the trustees, they warmly expressed their appreciation of the work to which he had brought such efficient devotion.

His lectures on perspective, before the students of the School of Drawing and Painting, formed the basis of the admirable little book which he later published on this subject, while the substance of some of his lectures on Decorative Design appeared in magazine articles published at this time or subsequently, and which, in clear and scholarly fashion, laid down fundamental principles of design. Keeness of artistic perception, sound critical judgment, clearness of statement, and accuracy of scholarship characterized all that he wrote, and these same qualities fitted him admirably for such service as that of chairman of the Jury of Fine Arts, a position which he filled at the World's Fair in Chicago in 1893.

His most considerable work was "A Cyclopedic of Works of Architecture of Italy, Greece and the Levant" which he

edited for the Messrs. Scribner, and for which he wrote many of the articles. For this work he was peculiarly well fitted by his natural gifts, by training, and by his repeated journeys and sojournings in Europe, through which his natural sensitiveness to all that was best in the fine arts had been constantly quickened.

Out of his work for this cyclopedia grew the delightful little volume which, in brief compass, gives us of the best which he had to give, the collection of historical essays on architecture called "The Column and The Arch."

The peculiarly delicate quality of Mr. Longfellow's modest personality and his sensitiveness to all that was finest in the arts of design—in painting, sculpture, and architecture—will perhaps be farther appreciated when one adds that he was a musician of some attainment and even wrote musical compositions.

The regard in which he was held by those who were privileged to know him and his work most nearly may perhaps be best summed up by the resolutions recently passed by the Boston Society of Architects.

"The Boston Society of Architects, having lost, by the death of W. P. P. Longfellow, one of its most distinguished members, desires to place on record its high opinion of his lovable character and of his services to the profession. As first editor of *The American Architect* he gave to its pages a character of refinement and a literary excellence which professional journals too often lack, and his works, "The Column and The Arch," "A Cyclopedic of Works of Architecture in Italy, Greece and the Levant," not to mention such occasional essays as that on "The Greek Vase," unsurpassed in its kind, form an enduring monument to his memory. His delicate health and too modest disposition prevented the general knowledge of his qualities being at all proportioned to their excellence; but to those who were privileged to enjoy his friendship, the intercourse with so cultivated and well-balanced a mind will ever remain a treasured memory,"

H. LANGFORD WARREN (F).