

# HUMANITIES

MAY/JUNE 1995

VOLUME 16/NUMBER 3

1995 JEFFERSON LECTURER



VINCENT SCULLY

1995 JEFFERSON LECTURER



VINCENT SCULLY

Vincent Scully, 1995 Jefferson Lecturer in the Humanities. —©Mark Ferri Photography.

## Humanities

A bimonthly review published by the National Endowment for the Humanities.

**Chairman:** Sheldon Hackney

**Director of Communications Policy:** Gary L. Krull

**Editor:** Mary Lou Beatty

**Assistant Editors:** Constance Burr  
Ellen Marsh

**Writer-Editor:** Amy Lifson

**Editorial Assistants:** Nicole L. Ashby  
Meredith Hindley  
Steven Snodgrass

**Editorial Board:** George F. Farr, Jr.,  
Guinevere Griest, James Herbert,  
Stephen M. Ross, Marsha Semmel,  
Carole Watson

**Marketing Director:** Joy Evans

**Design:** Crabtree & Jemison, Inc.

The opinions expressed in *Humanities* are those of the authors and do not necessarily reflect Endowment policy. Material appearing in this publication, except for that already copyrighted, may be freely reproduced. Please notify the editor in advance so that appropriate credit can be given. *Humanities* (ISSN 0018-7526) is published bimonthly by the National Endowment for the Humanities, 1100 Pennsylvania Avenue, N.W., Washington, D.C. 20506. Telephone: 202/606-8435; fax: 202/606-8240.

Second-class postage paid at Washington, D.C., and additional mailing offices. **Postmaster:** Send address changes to United States Government Printing Office, Superintendent of Documents, Washington, D.C. 20402. **New subscriptions and renewals:** U.S. Government Printing Office, Superintendent of Documents, P.O. Box 371954, Pittsburgh, PA 15250-7954. Annual subscription rate: \$15.00 domestic, \$18.75 foreign. Two years: \$30.00, \$37.50. For subscription questions or problems, telephone: 202/512-2303; fax: 202/512-2233.

## EDITOR'S NOTE

### Vincent Scully

Before David McCullough became an eminent historian, he was a student of Vincent Scully's at Yale. Scully, he says, looking back four decades, is "one of the great teachers in the history of Yale—" he interrupts himself—"one of the great teachers in the history of the country."

McCullough describes a moment in the classroom: "As the last seats fill, he comes into the lecture hall with a curious lunging stride, makes a few introductory remarks in a tense, rather nondescript voice. Then the lights go out as a huge slide is projected on a wall-sized screen. At this point, standing alone in the dark with a ten-foot pointer, his silhouette suddenly diminished beneath the immense screen, Scully takes command. The voice, now strong, slightly theatrical, unleashes what one friend called 'a musical avalanche of picture-making words.'"

Generations of Yale University students were to come under the spell of the classroom Scully, who is this year's Jefferson Lecturer in the Humanities. McCullough was one, the architect Robert M. Stern another, Andres Duany and Elizabeth Plater-Zyberk another, Maya Linn another, critic Paul Goldberger still another. The list is long.

Scully has been officially retired since 1991—Sterling Professor Emeritus of the History of Art—but the retirement is illusory. He teaches a lecture course at Yale each fall and at the University of Miami in the spring; earlier this year he carried his theories on art and architecture to scientists at California Institute of Technology. The lessons change, he freely admits. It is a learning process for himself as well.

Scully has belonged to Yale, in a sense, all his life. He was a townie from New Haven who entered college on scholarship when he was sixteen—an "outsider" then, as he described himself, who waited tables for extra money. He was graduated with a B.A. in English in 1940, served as a Marine in Europe and the Pacific in World War II, and then returned to Yale. He began studying literature, but turned to art and architecture as "something real," and went on to earn his master's and Ph.D.

He also began to teach and write. Twice he has been named to *Time's* list of the "Ten Outstanding American College Teachers." He has written seventeen books, from *The Shingle Style* in 1955 through *American Architecture and Urbanism* in 1969 and *The Earth, the Temple, and the Gods* in 1979 to *Architecture: The Natural and the Manmade* in 1991.

A recurring theme has been what Scully sees as the fraying of community life in America through arrogance or indifference—an architectural hubris, for example, that creates a hulking Boston City Hall "tearing the city's very heart to pieces" or a worship of the automobile that permits an I-95 to devastate the East Coast, "destroying communities all along the way, pitilessly." He holds architecture responsible for restoring the community to civility. It can be accomplished, as he sees it, when architects acknowledge that the environment that a building serves is as important as the building itself.

—Mary Lou Beatty



## THE 1995 JEFFERSON LECTURE

- 4 A Conversation with. . .** Art historian Vincent Scully discusses architecture and civility with Chairman Sheldon Hackney.
- 11 Putting Architecture in Its Place** Scully's passionate scholarship bears the imprint of art and literature.  
*By Esther da Costa Meyer*
- 12 Classroom Vignette: An Appreciation** Recalling Scully's electrifying classes at Yale. *By Paul Goldberger*
- 16 Excerpts: Scully in His Own Words** Passages from some of Scully's seventeen books, among them *The Earth, the Temple, and the Gods*, *The Shingle Style*, and *Architecture: The Natural and the Manmade*.
- 20 The Seal** A rare encounter on Long Island Sound. *By Vincent Scully*



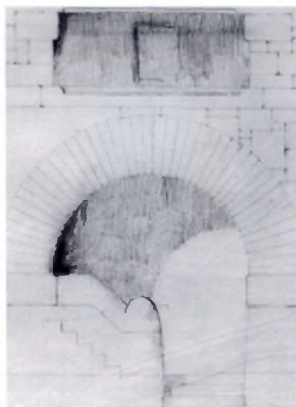
Page 4



Page 22

## AROUND THE NATION

- 50 Picturing L.A.: The Family Album** Images of ethnic communities expand a library's archive. *By Meredith Hindley*
- 50 State by State** Exhibitions, lectures, films, chautauquas, conferences.  
*Compiled by Nicole Ashby*
- 54 National History Day** High school contestants write about conflict and compromise.



Page 32

## OTHER FEATURES

- 22 A Stolen Past** Long-lost photographs of the building of New York City's subway bring back an era. *By Hayes Jackson*
- 28 Master Builders: The Guastavinos** How an ancient Catalan vaulting system shaped American architecture.  
*By Constance Burr*
- 32 The Legacy of Henry Hobson Richardson** He introduced the arches, towers, and turrets of Romanesque Revival to America.  
*By Maggie Riechers*

## DEPARTMENTS

- 27 Noteworthy**  
*By Amy Lifson*
- 36 Calendar**  
*By Steven Snodgrass*

## THE GUIDE

- 38 Deadlines**

# The Civilizing Force of Architecture

---

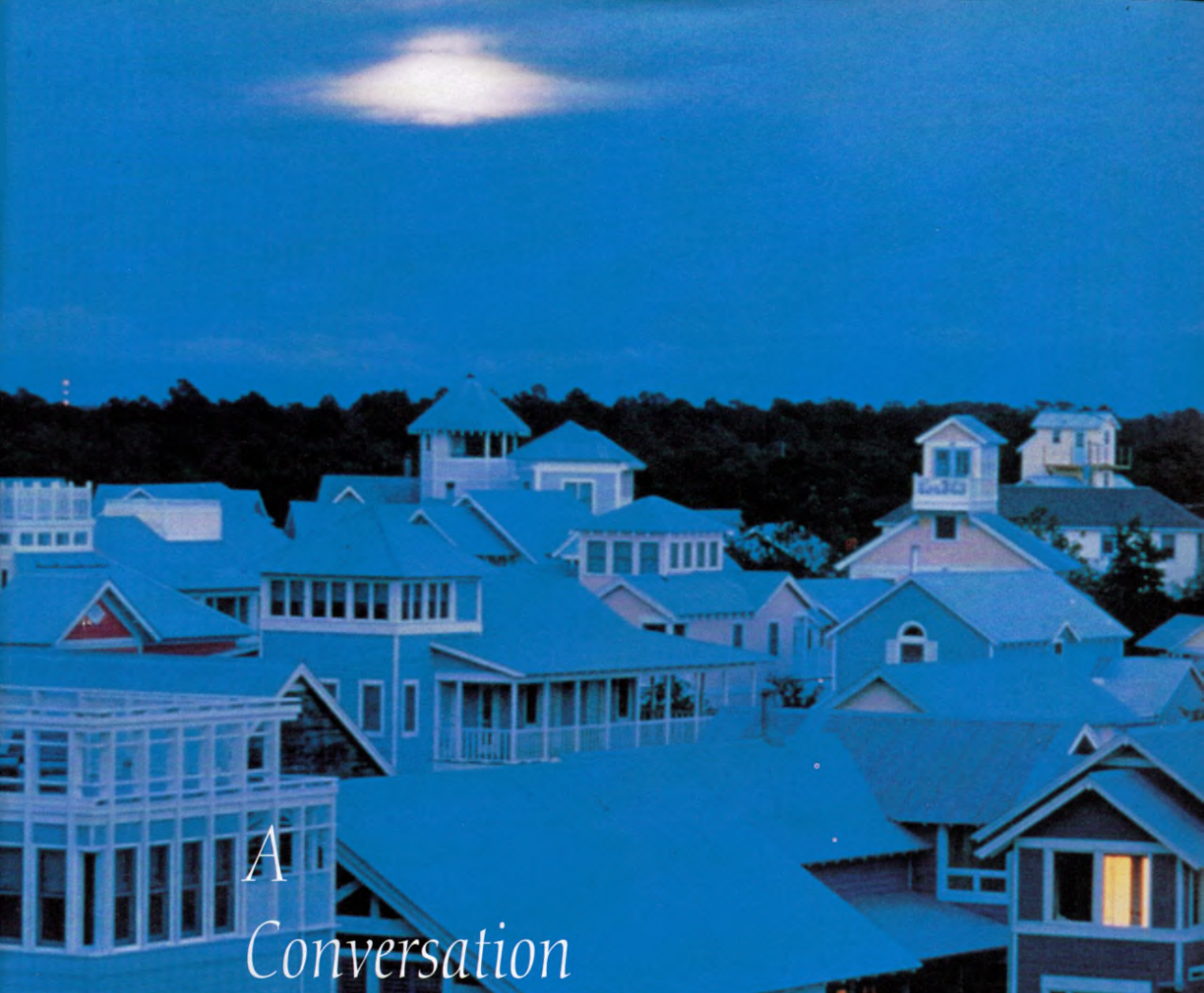
When Endowment  
Chairman

Sheldon Hackney  
spoke with art histo-  
rian Vincent Scully,  
they talked about the  
power of architecture  
to civilize people.

Scully, the 1995  
Jefferson Lecturer  
in the Humanities,  
is the author of seven-  
teen books, among  
them *Architecture:  
The Natural and  
the Manmade*.



*Ambrogio Lorenzetti. Allegory of Good Government: The Effects of Good Government in the City and the Country (detail); 1338-40. Fresco. Sala della Pace, Palazzo Pubblico, Siena.*



A  
Conversation  
with  
Vincent  
Scully

Courtesy of Vincent Scully

*Seaside, Florida. 1980 ff. Architects, Andres Duany and Elizabeth Plater-Zyberk.*

SHELDON HACKNEY: One of the continuous themes in your work seems to be the idea that buildings mediate between human beings and the natural world.

VINCENT SCULLY: There's a long pre-Greek and non-Greek tradition—for example, pre-Columbian architecture—in which manmade forms are as much as possible made to imitate, to echo, the forms of the landscape.

We see that beautifully in Teotihuacán, but everywhere in fact. We see it in pueblo architecture, as at Taos, for example. It goes right through to the ziggurats of Mesopotamia, to the pyramids of Egypt, and so on. The Greeks changed that. The Greek temple is the first of mankind's monumental buildings which fundamentally contrasts with the shapes of nature.

HACKNEY: Exactly.

SCULLY: You start to get that typically Greek tragic tension between nature's law, which is immutable, and human wish, which is boundless. In that relationship, the wonderful,





luminous tension of classical thought takes form. A human voice comes into what becomes a dialogue rather than a communal chant, you might say.

The columns do call up images of human beings, the archaic ones especially. Each set of columns seems to have the character of the divinity as you can imagine it in that place. At the same time, the shape of the temple is in a way so much that of the Greek phalanx—the solid, geometric, ordered body of human beings which works its will upon other human beings by its discipline and cohesion.

I often quote Tyrtaeus about that. As you know, the Spartans were having trouble in one of their endless wars with the Messenians and they imported Tyrtaeus, an Ionian poet from the islands, to teach them, apparently, to march in step, to march to music. He wrote wonderful poetry which we still have, which is just full of the sound of clashing arms:

*Kai poda parpodì theis ep aspidos  
aspid ereisos*

*En de Lophon te lopho kai kyneen  
kynee*

*Kai sternon sternò, peplemenoos andri  
mecheste*

I find that very moving, it sounds the way the great archaic columns are.

Hackney: Rhythmic and arrayed.

Scully: Yes. And also awesome, physical, *dangerous*.

Hackney: Can you read a culture's fundamental values and commitments in its architecture?

Scully: All my life I've thought so. It's just this basic, simple, primitive idea of the relationship of the natural to the manmade, in the way different cultures handle that. You read their sense of their own identity, who they think they are, what they think they are, what they think about their relationship to fate, to nature, to nature's law—all of those things. Those great early civilizations, the Mesopotamian cities and the wonderful Egyptian agribusiness—you see them determining to make the manmade order work. Not having the sacred mountains there, they built their own. They shaped nature to their own will: In Mesopotamia it is the image of heroic kingship, the character of the king, the Gilgamesh who climbs the mountain and represents his people to the gods. The whole body of the ziggurat is jagged, aggressive, and active, like the city, always at war. Whereas, at Gizeh, the Egyptian transforms the sacred mountain into the rays of the sun and so harnesses nature's major power by magic, by science, just as he had harnessed the Nile.

Hackney: And Chartres?

Scully: Well, Chartres—you know, one of the things that has interested me in the last twenty years or so is Freud—Freud's early criticism, especially the way it's embodied in *The Interpretation of Dreams*, in which he talks about the way he believes the dream work functions. He sees the forms that the dream work makes as visual, pictorial. If the dream breaks down, then you have nightmare and the destruction of sleep and the destruction of human health, even human life. So, dreams are the forms that humanity absolutely has to shape. The process whereby Freud says they are made I found very valuable. He says the first thing that happens is condensation—a condensation of things previously believed to be absolutely the opposite of each other—in order to make a new unity.

If you stop to think, just in terms of the Western tradition of the greatest works of architecture—if you start with the Parthenon, it is a condensation between Doric and Ionic temples. It's got the double rows of columns and the eight columns across the front of Ionic temples, and it's drawn very tautly into a condensed, active Doric body. There never was such a condensation before. It was a new unity.

In Hagia Sofia, its counterpart at the end of antiquity, you have the condensation between the basilican modes of church building: the long, horizontal, axial extension of view from the entrance to the altar combined with the opposite, the central-plan



SHELDON HACKNEY







Paestum. Second Temple of Hera.

—Courtesy of Vincent Scully

domed type—Old St. Peter's and San Vitale in Ravenna—condensed, as it were. And then you come to Chartres, which unleashed this torrent.

Actually, the very first work I did as a graduate student at Yale arose from the previous work of the French scholars, especially Henri Focillon, who had remade the Yale history of art depart-

very first graduate year. And feeling guilty, I went and read the text they'd been studying that day, which was Bony. It really excited me. The very first work I did as a graduate student was to try to extend it to the Gothic wall, to the development of Gothic architecture in the twelfth and early thirteenth centuries—I think with some success.

I got a Fulbright, and my original grant was to go to France. But the department wanted me to stay another year, and I did. In the meantime I decided, like

so many Americans after World War II, that I wanted to go to Italy. I thank heaven that I did. All my work on Greek temples and medieval and Renaissance cities grew out of that trip. Thirty years later, I came back to those studies in France and picked the theme up. In a book I brought out in 1991, called *Architecture: The Natural and the Manmade*, I published

"The shape of the temple is in a way so much that of the Greek phalanx—the solid, geometric, ordered body of human beings which works its will upon other human beings by its discipline and cohesion."

"There's a long pre-Greek and non-Greek tradition . . . in which manmade forms are as much as possible made to imitate, to echo, the forms of the landscape. We see that beautifully in Teotihuacán."

ment. One of the most distinguished of the Focillonistes was Jean Bony, who taught in England for a long time, and who wrote a wonderful article called *La Technique normande du mur épais à l'époque romane* on the Norman technique of thick wall construction in the Romanesque period. I missed a class of Sumner Crosby's, who had been a student of Henri Focillon at Yale, in my







"The whole thing rises up and opens up into the vault, and you feel it rising like a tree."

*Chartres. Cathedral.  
Choir, ambulatory.*

two long chapters basically growing out of that work, on the structure of the Gothic wall.

My point is that this thick-wall technique, so-called, that Bony isolated for the Romanesque and which I tried to apply to the Gothic, is paralleled by a so-called thin-wall technique, which produces places like Paris, in the late twelfth century. Chartres combines the two. It brings these two opposites of the twelfth century together to make the new unity, which is what used to be called High Gothic architecture.

The other thing that is quite Freudian is the concept of displacement, and that's what Chartres does: All of a sudden the way the piers are constructed at Chartres, you can only read them lifting up, rising up. You don't feel compression coming down. They go up through the capitals at the level of the grand arcades. The whole thing rises up and opens up into the vault, and you feel it rising like a tree, the way the romantics thought of it later. That's a displacement of our vision of statics and of our relation to physical bodies. Here I agree with the nineteenth-century and early twentieth-century psychologists. We experience physical bodies empathetically. We read them in terms of our own body standing in space, subject to laws of overturn and counterthrust and feeling that weight in our own bodies. I'm convinced that we perceive works of art in part that way. Empathetically, we can only read Chartres as lifting up.

Hackney: Yes.

Scully: But on the other hand, the other thing that Chartres has is its great big heavy piers, which is the first time that those are used in Gothic architecture, because when Suger at St. Denis "started" Gothic architecture, the main point was to have the thinnest possible columns, just as thin as he could make them. The columns

of the ambulatory are so thin at St. Denis that in the nineteenth century the engineers—even though they had stood by that time for all those centuries—thought they couldn't possibly stand much longer, and they encased them in concrete. Even in concrete, as we see them today, even with that envelope, they look unbelievably thin.

Well, that was canonical for Gothic architecture right up through Paris, when this great architect of Chartres turned it right around. He brought in those great heavy piers with the thick *cantonnées* columns around them, and all of a sudden the Ile de France got what it had never had before: a great school of Romanesque architecture—a school that was now, however, all Gothic, interwoven, skeletal structure.

Hackney: Are all great leaps forward in architecture condensations?

Scully: I wonder if they're not. Take Frank Lloyd Wright. His own house in Oak Park of 1889 with its frontal gable is a clear condensation of three different houses by Bruce Price at Tuxedo



*Frank Lloyd Wright House, Oak Park, Illinois. 1889.*

Wright combines architectural features with "clear geometric intensity."

Venturi: "He began to put things together out of the past, to condense things again."



*Chestnut Hill House, Pennsylvania. 1965.*



Park, New York—houses of 1885, '86, which had been published in several places and which were clearly available to Wright. In fact, the way he modifies them, it's clear that he saw the perspective of one out of Price's office that appeared in a magazine called *Building*.

Wright takes features from each one of them and he combines them with an intensity, the clear geometric intensity that he always had. Wright is a perfect example.

I might say that Robert Venturi is another. It was at that moment in late modern architecture—when the idea was that you weren't condensing anything, you were inventing—he began to put things together out of the past, to condense things again.

Hackney: But Wright offers another example. He strove to fit his buildings and houses into the terrain so that one felt that you were living in nature.

Scully: That's right. Wright, of course—how inadequate these labels are—Wright, after all, is a romantic, and he is the product of the romanticism of the nineteenth century; but it's not that simple.

Romanticism, of course, very consciously tried to revive the idea of the building echoing the landscape. But then, as Wright gets into it, I don't think there's any doubt that he feels the much more ancient, primordial meaning. His interest in Maya architecture, especially right in the beginning, indicates that. His interest in Bruce Price at Tuxedo, and especially Price's drawings, gives him an interest in the Maya. In fact, Price based Lorillard's own house on the Temple of the Moon at Palenque. You can see it: There it is, including a true arch in the middle, which at Palenque was caused by erosion of the Maya concrete mass, which didn't have a true arch in it at all.

Wright goes right to that. That's what he wants, that's what he sees. And then he himself uses it in other works, clearly in his serpent doorways, in mask doorways at the Charnley house, and in the Winslow house, which is his first great statement of independence after he leaves Louis Sullivan—there it is. The Maya doorways were right there. While, behind

it, there's a Brunelleschian colonnade at minuscule scale.

Here in the rain of the last two weeks, I've been going repeatedly just up the road to the Millard house, and there it is in its wet jungle with the trees all over it; and I'm sorry to say, with the plastic sheet on the roof, which is required from the leaking that's been going on.

Hackney: Oh, my goodness.

Scully: Well, Wright's houses did leak often anyway, and in this rain, they can't help it.

But in there, you can see it. It is a Maya ruin in the rain forest. It has a deeply moving, primitive, wet, moldy earth . . . humus . . . power that's wonderful, inimitable. Because it does evoke the Maya it has enormous associational resonance. Much of its power comes from that very relationship, which I think Wright was wrong to deny, as he normally did. It was in reality a resource, not a crutch.

Hackney: Meanwhile, Sullivan was taking architecture in a different direction?

Scully: Sullivan remains a great enigma. Although he was heroized in the high modern movement as a proto-modernist, a functionalist, it isn't that simple. For example, there's no question that his ornament was more important to him than anything else. The modernist historians like Giedion, and even Philip Johnson himself in an article back in the fifties, deplored the ornament. They said it was bad taste and that it was "a nineteenth-century holdover." But clearly to Sullivan, everything was in it. He used it in the way the nineteenth century always had said ornament should be used; that is to say, he decorated construction; he didn't construct decoration. He's so powerful because he understands that basic cubical building type, basically an Italian palazzo, which Chicago construction created in the Loop. He saw that. And he saw how, *with* his ornament, he could enhance that, he could give it a power, a presence, and he does.

Hackney: Yes.

Scully: So he is not constructing decoration, like some of the late modern buildings of the fifties and sixties that tear the environment apart. Boston City Hall is a good example, and many others, which really are decoration constructed, with no fundamental type underneath that can get along with the other types to make a city.

Hackney: Is that why you don't like the International School?

Scully: My students say that when I'm talking about it, I sound like a prisoner in the old Stalinist trials. That is to say, I'm always apologizing for my past because, you see, I love modern architecture. I love Corbusier, especially early Corbusier. And who does not? But you have to bear two things in mind. The architecture was wonderful, but the urbanism was terrible.

When you have modern architecture with traditional urbanism, which you get, say, in Miami Beach, there is order because there are clearly defined streets and blocks of buildings that get along with other blocks to make a community. The buildings get along with each other lawfully the way people have to do in a community. However, when you get Corbusier's ideas of how the city should be rebuilt—or, even worse, Hilbersheimer's ideas—then you get all that order destroyed. The street goes, human scale goes, pedestrian scale goes, variety goes—everything goes. You have the terrible deserts that the centers of American cities were turned into during redevelopment for the free passage of the automobile. Our cities lie destroyed all around us. And, of course, as the cities were destroyed, the terrible thing in American society and politics is that the communities of the center of the city were destroyed with them. They tended to be viable, low-income communities. You can trace the route of I-95 right down the East Coast of the United States from Boston to Miami, and you can watch it destroying communities all along the way, pitilessly.

It happened in New Haven. That's what drew me—after years of preoccupation with things everywhere

*continued on page 42*





—Photo by T. Charles Erikson, courtesy of Yale University

*Putting*  
VINCENT  
*Architecture*  
SCULLY  
*In Its Place*

IT IS HARD INDEED to summarize or even put into words what Vincent Scully has meant to those of us who had the privilege of studying with him. There are so many different facets to his personality: Scully the teacher, the scholar, the writer, the preservationist, and the critic of modern architecture. As a former student of his, I must begin with Scully the lecturer, because that is primarily how he is known to tens of thousands of students who have studied at Yale, his alma mater, where he taught for forty-eight years.



## THE TEACHER

Vince, as he is universally known on campus, always leaves a powerful and indelible impact on his audiences. His classrooms are usually so packed that his listeners are united by a feeling of expectation even before he arrives. Gripping and passionate, challenging and humorous by turns, his lectures shattered forever the bloodless art history to which we were accustomed, and make the past come alive, palpably, before our eyes. Our horizons were expanded beyond measure. We have all found ourselves, at one time or other, far afield in different countries, gazing in rapt attention at buildings which he had so vividly and unforgettably described in his courses—a Palladian villa, a Greek temple, a pre-Columbian pyramid—and missing the voice that makes them speak to us in a distant classroom.

Although Scully never repeated his lectures, there were recurring characters and incidents that often reappeared to our great delight. All of us had our favorites. Among my own, I would have to single out Vauban, the great seventeenth-century French military genius, with whom Scully shared a strong affinity. He would analyze the way Vauban's fortifications were designed to absorb and thus minimize artillery attacks, the sleek elegance of their design, as well as their strategic position in French territory. As the words gained momentum, one felt the excitement mount towards an impending denouement. Then towards the end of the hour, we would suddenly see slides of the military museum at Dunkirk showing the arrival of the allied forces during D day. And Scully would explain how the French troops flooded the

moats in Vauban's forts in the northwestern corner of France, in order to check the advance of the Nazis. Weaving past and present together, he would thus involve all his students in the very fabric of history. And I remember the sense of bitter disappointment that everyone felt when the lecture ended and we had to cascade down to earth, against our wishes. We wanted to remain forever on Vincent Scully's magic carpet, where Vauban's forts were forever foiling Hitler's troops.

This was one of the things that made his courses unique—we were never allowed to dwell exclusively on the high points of ages past. Always, he brought us back to the present, to the splendors and miseries of contemporary society, to its failures and responsibilities.

Another unusual characteristic of his teaching was his ability to synchronize so perfectly with his students and their ever-changing world. Controversial or sensitive issues never scared him: he faced them head on. In fact, whenever there were critical incidents that divided the academic community, whether they had to do with politics, or with scholarship, one could always count on Vincent Scully to address them in his lectures—his tribunal, so to speak. He stood up for all the causes that were worthwhile. Teaching was not divorced from everyday life but a form of reconciling past and present, of using the classroom to accept the challenges of the modern world. Empathy, as several critics have noted, is one of Scully's great and unusual qualities, empathy with artists and architects long gone, as well as empathy with the waves of successive

*Continued on page 40*

C L A

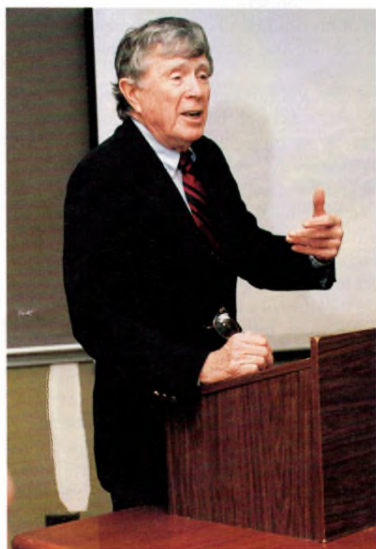


V I C

*"As they, in their writing, had celebrated at once the flux and flow which characterized modern times and the compulsion toward unity which is the democratic will, so he, in his architecture, sought to make the images of flow a fact."*



## SSRROOM



—Photos by Bob Paz, courtesy of California Institute of Technology

## NETTE

**I**FIRST HEARD VINCENT SCULLY SPEAK when I was sixteen years old, an eager high school junior making his first exploratory visit to Yale. A friend had said that since I was interested in architecture I should try to look in at one of the lectures of this architectural history professor who was said to be—well, no one knew quite how to characterize him, but my friend said I would not regret it.

That was nearly thirty years ago, and the moment remains with me still. A darkened auditorium, creaking seats, an oversized screen on which were projected vast images, two at a time, of the work of Frank Lloyd Wright. Prancing back and forth on a small platform in front of the screen was a man of average height and build who held in his hand a huge pointer, the size of a broomstick, with which he banged the screen each time his voice mounted to a crescendo, which was almost every sentence. He was never still, except for an occasional moment when he would



*The notion that an architect might be discussed by comparing him to a literary figure rather than to another architect was a stunning revelation to me, an instant introduction to the belief that underlies all that Vincent Scully has said and written in his long and extraordinary career . . .*

stop his prancing to pause at the lectum and read a quote, perhaps from Wallace Stevens. And then he would begin again to move, speaking not from notes but from the slides and, it would seem, from his very soul. He talked about Wright not in the dry manner of an art historian, but almost as preacher might speak of God: with a combination of awe, passion, and respect. He compared Wright to Melville, he compared him to Whitman, he compared him to Mark Twain. "As they, in their writing, had celebrated at once the flux and flow which characterized modern times and the compulsion toward unity which is the democratic will, so he, in his architecture, sought to make the images of flow a fact, to celebrate continuous space, and to bring all together into shapes which were unified by his will," is how Scully tied Wright to these writers in print, in words not dissimilar from the ones he used on the lecture platform.

The notion that an architect might be discussed by comparing him to a literary figure rather than to another architect was a stunning revelation to me, an instant introduction to the belief that underlies all that Vincent Scully has said and written in his long and extraordinary career, which is that architecture is a part of the larger culture, and that its meaning comes from its connections to that larger culture.

I walked out of that room determined to go to Yale, and to hear Scully again—which I did for four consecutive years, during which I probably sat in that auditorium another two hundred times, taking his celebrated Introduction to Modern Architecture course once for credit and three more times as an auditor. I did this partly to learn, and partly to wallow in words and rhythms that I loved hearing repeated, again and again. His lectures were not unlike a favorite piece of music, and when you are twenty years old you believe that any piece of music worth hearing at all is worth hearing until the grooves of the record are worn thin with repetition.

Of course hearing Scully year after year wasn't really like repeating a record because the lectures were never precisely the same. Scully, the utter opposite of those tenured professors who repeat their lecture notes until they are yellow with age, would re-invent his course each year, shaping it to respond to new architecture he had seen and new thoughts he was having about architecture he had known all his life. Some of the changes were subtle, a gradual evolution in thinking; others were more dramatic, such as his virtual renunciation of the heroic aspirations of the International Style in the mid-1960's. This is a professor who changed his mind, and often changed it very publicly; the heroes of his youth, or at least some of them, became the villains of his middle age. The brave new world that modern architects were going to bequeath to us after World War II, a world that Scully championed in the 1950's, is a

world he began to question seriously by the mid-1960's, and he shared all of his doubts, all of his agonizing, about the future of architecture and urbanism with the students who were his audience.

By 1966, when Robert Venturi's great *Complexity and Contradiction in Architecture* was published, a work that would have a profound influence on architectural thought over the next generation, Vince Scully's evolution was nearly complete: from young and passionate defender of the architect as existential hero to middle-aged, and equally passionate, defender of the virtues of community, of the value of history, of the notion of architecture as a gentle and civilizing force for continuity over time. He no longer believed, as he has for so long, that it was the duty of each generation of architects to reinvent the world anew; indeed, he came to see a moral imperative in architecture doing precisely the opposite, in "constructing relationships across time," as he wrote in 1969. "Since civilization is based largely upon the capacity of human beings to remember, the architect builds visible history," Scully continued. "For this reason, art history ought to be able to help him if he will let it do so, because it will cause him to focus on new things, to value more things, and, most of all, to sense and to love their relationships to each other and to the multilevel life of humanity."

Scully was the first architecture historian to see the significance of Robert Venturi's writing and thinking (with an assist, it should be said, from Robert A. M. Stern, the architect and Scully protégé who was at the Yale School of Architecture in the mid-1960s). Without hesitation he proclaimed *Complexity and Contradiction*, in an introduction, as "the most important writing on architecture since Le Corbusier's *Vers une Architecture*, of 1923." That statement was vintage Scully: a startling, almost brazen observation that seemed more than a little extreme, shocked fellow scholars—and turned out, in the end, to be completely plausible.

So it has been with so much that Scully has written and said, from his rejection of conventional urban renewal ("cataclysmic, automotive and suburban," and in his mind there could not be three more negative adjectives) to his realization that the architecture of the Indian pueblos of the Southwest could be understood only as part of an interlocking system consisting of the mountains behind these ancient buildings and the dances that were performed in front of them. ("There they still call to the sacred mountains around them and set up a beautifully direct relation between man-made and natural forms, which patterns of the dances in the plazas before them complete," he wrote of the pueblos.) Scully's insights on the architecture of the pueblos, which received its most complete elucidation in his 1975 book *Pueblo: Mountain, Village, Dance*, was in many ways an extension of the work he had done more than a decade before on Greek temples. In *The Earth, the Temple and the Gods*, published in 1962, he



wrote that the temples, too, could be understood only in terms of the landscape in which they were set, and could not be considered as pure, isolated objects. "The Greek architect therefore dealt with forms both natural and constructed," Scully wrote. "With them he celebrated his three deathless themes, the sanctity of the earth, the tragic stature of mortal life upon the earth, and the whole nature of those recognitions of the facts of existence which are the gods."

It is a form of scholarship that deals, firmly and unapologetically, in empathy. Scully is no Professor Feelgood, his notion of empathy is not a matter of celebrating easy feelings, but of probing deeply into the painful, even tragic relationships between people and the things they build. Scully's writing is political, psychological, and historical, he studies architecture to gain insight into culture, and he studies culture to gain insight into architecture. His writing has the occasional weakness of vast, sweeping generalizations, and from time to time these have tended to infuriate more traditional scholars, including many of his colleagues at Yale, where he has always tended to elicit strong opinion. But never has Scully failed to be true to his precepts, which he has rarely expressed more concisely than in an essay in 1969 in which he wrote that art history must be "conservative, experimental, and ethical." It is a stunning trio of words, remarkable in their combination. You want to say it again and again, to celebrate the exquisite balance of ideas and principles inherent in it. Scully is conservative, since understanding and honoring the great work of the past is central to his very being, at the same time he is determinedly experimental, since for him, the very point of honoring the past is to allow it to unleash the new ideas in the present; and he is profoundly ethical, believing that the noblest mission of architectural history is to encourage the building of civilized communities.

Vincent Scully was born in New Haven on August 21, 1920, and while he has traveled continually around the world, it is to New Haven that he has always come home. It is New Haven, too, that he has written about more extensively than any other city, that has been his touchstone, that has bestowed upon him a curious combination of sophistication and provincialness, since he seems forever to think as someone who comes from a small and graspable city, even as he delves deeply into the delights and mysteries of more complicated places. His father was a Chevrolet dealer and the president of the local board of aldermen. Scully entered Yale as a townie on scholarship in 1936, majoring in English. He returned to Yale in 1945 and turned to art history after spending several years in the Marines because, he once told an interviewer, "When the war was over I wanted to do something specific, to pour myself into something real, not anything so allusive as literature. Art seemed solid." He received his Ph.D. from Yale in 1949, and a few years later he published what is still viewed by scholars as one of the essential works of twentieth-century architectural history, *The Shingle Style*, the book that named and almost singlehandedly revived a whole type of late nineteenth-century American domestic architecture of wood. Immediately after he received his doctorate he began to teach art and architectural history at Yale, and he continued to do so for more than forty years, until 1991, when the uni-

versity peevishly refused to waive its retirement age of seventy for him, even though Federal law would make such mandatory, age-induced retirements illegal only a year later. He stepped down, or sideways, to an emeritus position, continuing to teach at Yale part-time, and moved with his wife, the art historian Catherine Lynn, to Coral Gables, where he began a second part-time career teaching at the University of Miami.

Scully's final lecture as a regular faculty member at Yale in April, 1991, was an extraordinary occasion, and it tells us much about the role he has played in worlds that go far beyond academe. Scully himself planned it only as the last session in his history of modern architecture course, with the subject new towns in France. Unbeknownst to him, the auditorium was filled with literally dozens of his former students and admirers who had conspired to slip quietly into New Haven as a surprise, operating on the premise that there was no better way to pay tribute to his role in their lives than to make themselves, for this one final time, his students. Philip Johnson, Robert Stern, Kevin Roche, Cesar Pelli, Leon Krier, Andres Duany, and Maya Lin were among the luminaries who had returned to New Haven, a group that, as the *New York Times* late wrote in a front-page report on the event, "more or less constituted the course title, Modern Architecture."

Scully was startled to see the famous faces scattered among the several hundred undergraduates in the auditorium, and momentarily lost his composure. "It's very hard to begin," he said. But a minute later the lights went down, the slides came on, and the extraordinary dance of words and images began. It was in one sense like every other Scully lecture, which was exactly how everyone wanted it—nothing would be less like Scully than to have prepared some mawkish summary talk as a farewell—but of course it ended with a standing ovation, after which the group of visitors adjourned for lunch and toasts to Scully's favorite Irish bar a couple of blocks from campus, which had never before closed for a private party, but said it would be willing to do so for him. The tributes went on into the afternoon, and they touched on Scully's writing, but seemed to dwell even more on his influence as a moral figure. "In some deep, nefarious way we all want to please Vince," said Stern of his fellow architects, and others poke of how profoundly Vince's teaching had affected generations of Yale students who did not go into architecture at all, but encountered in Scully's class their first, and in some cases their only, experience of connecting to the notion that aesthetics could matter. Great as Scully's influence on architects was, perhaps his influence on bankers and lawyers was just as important.

One of the simplest and most moving tributes came from David Childs, architect of several of Skidmore, Owings & Merrill's largest recent projects, who had been called away to Brussels, but sent the following words to be read: "Thirty years ago a sophomore pre-med student went to listen to a 53b lecture. One hour later, he decide to switch to a major in architecture. Thank you for changing my life." □

*Paul Goldberger, chief cultural correspondent for the New York Times, has won a Pulitzer Prize for his architectural criticism.*



As the Parthenon rises toward the sea and the sky it indeed seems to imbue the human act with nature's force. The temple seems to be taking wing, moving forward out of the great

the eye is carried by them to definite landscape objects far away, to hill lines one behind the other, leaping in great stages beyond the plain and the sea. Aigina and the cone of

## THE EARTH, THE TEMPLE, AND THE GODS

hollow formed by Hymettos, Pentelikon, and Parnes, lifting and soaring across space despite its weight, the stones themselves rising as one toward horizons far beyond Salamis. The ptera now become true wings for their "eagle," spanning vast distances, but this occurs because

Zeus Panhellenios lie across the gulf to the south, with the mountains of the Peloponnisos rising behind them. Beyond Salamis itself even distant Acrocorinth may sometimes be seen. Now the temple makes one fully see that landscape—so unlike Sparta's landlocked, mountain-stunned Laconia—



*The Parthenon, Athens.*

# Scully in His Own Words



*Courtesy of Vincent Scully*

*Taos, New Mexico.*

## PUEBLO: MOUNTAIN, VILLAGE, DANCE

It is reality the Pueblos are after, so that they are in fact realistic, not idealistic. They are American empiricists, hopeful, reasonable,

and hard. Something true and clear, massively unsentimental, runs through all their works, and this is, at bottom, the relationship between men and nature that they embody and reveal. In this they occupy a clear position in relation to the fundamental problem of human life: how to get along—which means in the end how to live and die—with the natural world and its laws. It is the fundamental architectural

question as well, because the environment inhabited by human beings is created partly by nature and partly by themselves. All human construction involves a relationship between the natural and the man-made. That relationship physically shapes the human cultural environment. In historical terms, the character of that relationship is a major indication of the character of a culture as a whole. It tells us how the human beings who made it thought of themselves in relation to the rest of creation. Are they, in their view, unique in the scheme of things, or have they no such conception? Do their buildings contrast with the forms of the earth or echo them?

—*Pueblo: Mountain, Village, Dance* (Chicago and London, The University of Chicago Press, 1972, 1975, 1989)



through which the citizens of Athens were encouraged to daring thought and action in the world: that landscape so complete and expansive but still so measured, definite, scaled to human size, and focused by the sacred forms. In that landscape, "ageless and unwearied," the Parthenon united the power of the place with that of its state and formed the measure for them both. A bounded body, it yet controlled the whole.

—*The Earth, the Temple, and the Gods: Greek Sacred Architecture*. (New Haven: Yale University Press, 1962. Rev. ed. 1979.)

Andrea Palladio is the simplest of great architects and one of the most subtle. Among those—Brunelleschi, Bramante, Michelangelo, Vignola—who first shaped the memory of antiquity to Renaissance ends, it was Palladio who best achieved the new union between the classical and the vernacular traditions upon which the modern architecture of western Europe came most to depend. In the broadest sense, it was the Palladian concordance between opposites, as a scholastic philosopher would have called it, or the condensation of apparent irreconcilables, to use Freud's term for the same thing, that made modern European architecture a viable way of building, capable of shaping cities that are at once symbolically resonant and expressive of good sense.

The downtown streets of late nineteenth-century America, from which the skyscrapers sprang, would not have been formed as they were if Palladio had never built his palaces in Vicenza. Without his Palazzo Valmarana, Louis Sullivan's Wainwright Building in St. Louis, the archetype of the office building defining the street, would surely have had a different and probably much less definite skyscraper form.

Palladio's villas—his country houses—have exerted an even broader influence and one much more protracted in time. Their example has been

especially persistent in the English-speaking countries:

first in England, beginning with

## THE VILLAS OF PALLADIO

Inigo Jones early in the seventeenth century, and then in America, where Thomas Jefferson firmly fixed the most pervasive private and public symbols of the United States upon a Palladian villa mode.

From Monticello to the University of Virginia, Jefferson set himself to work directly with the Palladian condensation of vernacular and classical forms, in this case with a colonial vernacular and a renewed classical order and, indeed, with the classical Orders themselves. Jefferson's instinct was exactly right, because Palladio's villas are the most eloquent of all his work in celebrating that vital union.

### *Villa Almerico Capra (La Rotonda)*

The most human thing about La Rotonda is its stance. It is poised above the slope like a human being fronting the void. It rests on the earth in the gentlest possible way, as if just starting up from it. It is four-square and strong but devoid of aggression, and it stands in nature probably more like a Greek temple, more calmly and bravely, than any other building since antiquity has done. It is the best of mankind, the noblest, not destroying the natural world but completing it.

Its language is deceptively simple and precise. It is clear, speaking with firm, human parts of speech in blocks, cylinders, triangles, columns, walls, windows, and arches. It is also intelligently ambiguous, at once dense and open, undefended and invulnerable.

—*The Villas of Palladio* (with Philip Trager. New York: Little, Brown & Company, 1986)



*La Rotonda, Vicenza, Italy.*



## ARCHITECTURE: THE NATURAL AND THE MANMADE

During the late Middle Ages, European urbanism, more or less continuous as an architectural environment since antiquity, took on a new burst of life. That revival was in large measure an Italian achievement, though its influence soon radiated, with its banking, to the north. Through it, Italy not only reinvigorated the town but also revived the Classical landscape and eventually reinvented the garden as a major architectural form. We begin with the city of Florence in the thirteenth century, closely packed north and south of the Arno within its high and thin medieval walls. Outside them, the lovely landscape of Tuscany mounds up in verdant hills, turning soft and blue in the distance while, just north of the town, the higher spines of the Apennines begin to rise.

Deep in the body of the city, its most important building was planted, like a seed from which all the rest grew. This was the Baptis-

tery, where nameless souls were brought, through baptism, into the Christian community that made the town. The building is a shape that was to become central to all Florentine art. It is a polygonal block, a domed volume, a massive body set in an urban square just large enough to contain it as within a

stage. It was built in the eleventh century, but already, by the late thirteenth, the Florentines wished to believe that it was of late Antique construction and had thus been there since time immemorial. Later, early in the fifteenth century, Brunelleschi, the inventor of one-point perspective, was to do what was apparently his very first perspective study precisely of this building as it was seen from the door of the cathedral in front of it and, thus, as a solid body set in an urban niche, a stage of space.

—*Architecture: The Natural and the Manmade* (New York: St. Martin's Press, 1991)



*Florence. Cathedral and baptistery.*



*M. F. Stoughton House, Cambridge, Massachusetts.*

### THE SHINGLE STYLE

Democratic, agrarian, utilitarian, and preoccupied with American framing techniques, the builders of the stick style broke with the grand styles of the past and absorbed influences from the comparable wooden styles of Switzerland and Japan. Most of all, they brought the long and complex development of Renaissance design to a close and opened the field to new invention along nineteenth-century American lines.

—*The Shingle Style: Architectural Theory and Design from Richardson to the Origins of Wright*. (New Haven: Yale University Press, 1955)

### THE SHINGLE STYLE TODAY

Indeed, the Shingle Style developed so quickly and richly in the hands of its architects that it must be regarded as having tapped some fundamental items of American belief: in intellectual pluralism, for example, wherein many divergent attitudes and influences are supposed to merge into an integrated but not "exclusive" whole: in cultural democracy, through which artistic meaning is supposed to be extracted from common forms serving everyday needs at modest scale . . . One should add to all this

the perhaps paradoxical but equally essential American determination to be protected against the continent's aggressive climate, which is to be achieved by the creation of deeply sheltering, well-heated, well-cooled interior spaces, sheathed in an impenetrable weather seal. Many American buildings of various periods have represented some of these beliefs and desires; the Shingle Style embodied them all.

—*The Shingle Style Today, or, The Historian's Revenge* (New York: George Braziller, 1974)



*Medox and Fields Development, Bridgehampton, New York.*



Wright was an architect, and there were certain solid things that he loved. First, he loved the land. An examination of his work must lead us to believe that he loved it not

## FRANK LLOYD WRIGHT

in Whitman's way, primarily as a vast setting for the display of one's own questionable virility, but for itself, in its variety and its fact . . . Such projection of the individual into the necessity for making many and massive identifications with the world was itself appropriate and special to Wright's time. In the end he built almost everywhere on the North American continent without relinquishing his attempt to celebrate in architectural

form the specific landscapes with which he happened to be involved. Characteristically, he attempted this

through methods which

related in principle to those which had been pursued in Bronze Age Crete, in Japan, and in pre-Columbian America, and he admitted his admiration for the architecture of those cultures. He disliked the Hellenic way and its principles, which he refused to regard as architectural. That is, he tried, though in abstract form, to echo the shapes and dominant rhythms of the



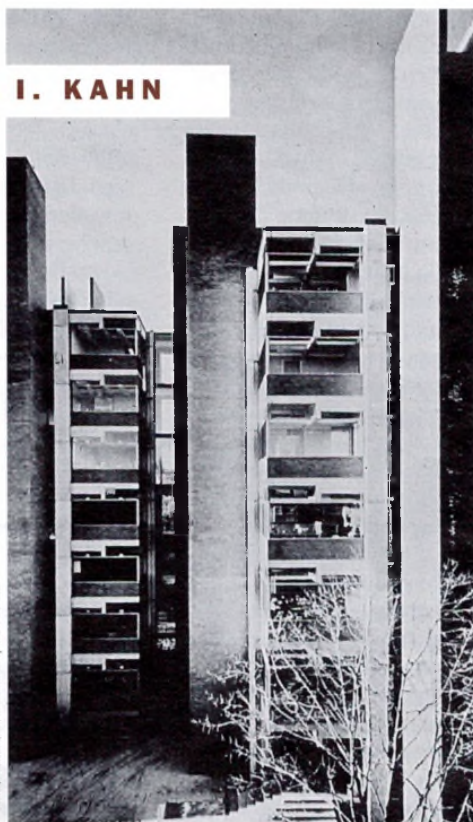
*Taliesin West.*

landscape in which his buildings were set. He avoided introducing into that landscape that especially lucid image of human isolation in the world which was one of the elements of Greek architectural expression and

which only a few modern architects of a later generation, most particularly Le Corbusier, have understood.

—Frank Lloyd Wright (New York: George Braziller, Inc., 1960).

## LOUIS I. KAHN



*Richards Medical Research Building, University of Pennsylvania.*

Is Form, "dream-inspired," really Memory at the last? Is it in some way always pre-existent, a necessary stored pattern (fed by the experiences of the individual mind, not from a "collective unconscious") without which the transformations suggested by new particulars and fresh experiences have nothing to work upon, nowhere to begin, and so cannot create? It may be so for Kahn. It would appear to have been so for Wright and Le Corbusier . . . The memories of all three have eventually gone deep, and note should especially be taken of the fact that they are the strongest architects, not the weakest: the "Form-givers," as they have been called, not the Form-takers. One can envisage certain historical difficulties if the concept is carried far enough back in time, but such can undoubtedly be answered. It is probable that this is the way the mind creates, the way things come to be. One minor point seems clear: that to make anything in architecture, which has always been a large-hearted art, it is necessary to have loved something first.

—Louis I. Kahn (New York: George Braziller, Inc., 1962)



# THE SEAL



he journeys that change us most need not be long ones. For many years now I've been rowing on Long Island

Sound, day in, day out, winter and summer, in all weathers. It sounds a little repetitive, but each trip is special; the light is always different so that the water is never the same two days running, and though the setting is hardly more than suburban, it is still the "salt, immortal sea" to which you give yourself each day and from which, as if reborn, you return.

The Branford coast off which I row is, I think, the most beautiful part of the Sound. An outcrop of yellow granite, not seen again until the Hudson's Palisades, pushed out into the water and shaped an incomparable seascape of rocky headlands, reefs and islands from Short Beach to the Thimbles. Pawson Park, where I live in a heavily overbuilt shack, lies on the bank of the Branford River just at the point where that considerable stream, choked with boats in summer, flows out past its salt marsh into Branford Harbor, which, in turn, opens to the reaches of the Sound.

In summer, when my neighbors can see their way clear to assembling our communal dock, I row a sixteen-foot plywood dory called a Gloucester Gull.

In winter, though, the dock is dismantled despite my opposition, and I usually row a seven-foot, nine-inch pram, which I can drag across the beach at most tides. To go from the Gull to the pram is like exchanging a Bugatti for an old Chevrolet, in terms of the way the whole machine works from your body to the oars to the boat in the water. Still, the pram has a wonderful sense of volume, just big enough to keep you afloat, and it is so rocked up fore and aft that it can spin around its center axis like a top if you want it

to. Moreover, when the river and the harbor freeze, which they tend to do for six weeks or so each year, I can stick the nose of the pram in the trunk of the car and go find open water with it, and that is the way I came to find the seal, or he came to find me.

I realize that a seal is no big deal in a lot of places, certainly not up north or in California, but, while seals have surely been observed in Long Island Sound, many people have lived all their lives on the shore there without ever seeing one; I never knew anybody who did. Besides, as far as I am concerned, I had rowed for years and years and had never once seen anything whatever come out of the sea. It's true enough that the bunkers splash upriver in their season, and the blues roil the surface when they feed, and the fishermen pull up plenty of lobsters and net shoals of mackerel in good years, but otherwise the only free, living beings to be seen out there are the birds.

There are hundreds of ducks in the river, living their lovely family life (the men go away for the summer), and heron fish along the banks, while swans sail by in ballet formation or go booming overhead like bombers, their long necks stretched out, looking much too ungainly to fly. The gulls are everywhere, barking and crying; their neurotic one-year-olds perch hunched on every bollard, calling for their mummies, while their fathers go curving down the wind, or, sometimes, lie drowned in the water, their heads drawn down to their feet by a fishhook. The terns come along in May and claim one rocky island in the harbor, above which they do their vertical mating dance and dive-bomb anything else that passes by.

It's the cormorants I like best. Those archaic snakebirds arrive from the south sometime in April, flying in low, long, wavering lines like smoke over the water, and then break into file to

mount, one after the other, up and up like climbing a flight of aerial stairs, while all the gulls, for whose instruction I am sure the whole show is intended, crowd every islet below them and scream and scream.

Soon everything settles down, and the cormorants and the gulls share the islands, from which the gulls scavenge the surface of the sea and the cormorants plumb its depth, emerging to stretch their leathery-looking wings to dry, so becoming, right now, alive, Alcam's ancient Doric "tribes of pinion-stretching birds" of halcyon days on the water.

But the only thing I normally ever see coming up out of the sea itself is the snaky head of one of those cormorants after a dive. That's why it was so strange to see the seal. It appeared on one of the really cold days in January when there is no wind at all and the sea is utterly still and close to freezing, almost white in color, like the gray-white clouds it reflects. Sea and sky seem to merge on those days, and you row along in the absolute silence of nowhere. On a day like that you can be led by the stillness to row far out, and you don't think much about how cold the water is. The more you row, I have found, the less you swim or even touch the water. You are accustomed to being on it, not of it, and you begin to understand why so many of the old sailors couldn't swim at all. It is another element. The archetypal roles of swimmer and boatmen are different.

A long way out in the Sound beyond Clam Island, which lies about midway between Short Beach and the Thimbles, a splendidly crafted shaft of masonry lifts out of the water in one smooth rush of converging profiles. It supports Branford Light, and its foundations are solidly fixed on a shoal only a few feet below the surface. On that day I rowed slowly toward it across the milky expanse, sometimes sculling forward

BY  
VINCENT SCULLY

so that I could watch it approach. Then, just as I came close to it, the tide turned (or so it seemed to me) and began to run out, riffling over the reef and running, as you always feel it in the Sound, not just away from shore but out past Long Island toward the open ocean. I felt that pull; it is a deep and mythical one, and just as I leaned back on my oars against it I caught a movement in the water out of the corner of my eye.

At first I thought it was a dog swimming, that itself a disconcerting image for the brain to record out there. And it did look a lot like a spaniel, with its smooth round head and gentle, round brown eyes. Then I realized that it was a seal, and spoke to it, whereupon it swam as if to intercept the boat, looking at me askance all the while. Suddenly it dived, and I had only time to think how solid the surface of the water looked once again when it reared up right beside the boat, startling the hell out of me and, apparently, out of itself as well, because it said something like "Wagh!" which is what I was saying too, and arched up, as big as a house and, looking me right in the eye, dived and disappeared.

Right at that moment I was seized with a kind of awe, even with what I think they call an existential dread. It was brought on in part by that curious sense of the violation of the surface of the sea, but even more by a shocking awareness of that creature with a mind like mine and, clearly enough, with some of my own anxieties, diving down into the elemental darkness,

down where the ancient appetites swim and where, just beyond Block Island, the Great White himself awaits, specially programmed by a benevolent Nature to prey on the warm-blooded mammals who have returned to the sea.

I felt, too, that I had received some sort of message, one which I couldn't quite read but which, God forgive me, was more pressing that I was prepared to deal with at the moment. The messenger might also capsize the boat; he looked as big as it was; the water was freezing; I had to get back to land. And what if he's one of those leopard seals after all, I thought, the kind that skin those penguins? So I started to row in, feeling that I should stay out there, that I was failing some test rather definitively. Anyway, I started in, and in a moment he broke water about fifteen yards behind me. And there he stayed, and followed me in. He would disappear and I would think, This time he will come up under the boat. But he always reappeared in the same place. If I stopped and called—which I



Courtesy of Vincent Scully

did many times urging him both to come nearer and to keep well away—he stopped, too. But mostly I rowed, not liking myself very much, and he followed all the way to Clam Island, at least an hour's row. Then he was gone. I felt more than bereft, as if I had lost an important chance, but to do exactly what I didn't know.

I pulled the pram up on the beach and looked back out across the freezing water, where there

was nothing. So I left the boat and drove in to Bud's Fish Market at the crossroads in Indian Neck and bought a big plastic sack of Portuguese sardines and went back and rowed out again, slowly, in the gathering darkness, all the way. I felt that I was floating above the uttermost depths, and I waited for something unimaginable to breach the surface from below. But nothing happened. Nothing met me. He wasn't there anymore, or if he was, he'd had enough of me. A little bit of a breeze came up, and I rested on the oars and sat with the pram rocking a little and thought of him swimming there out in the dark. I thought about his courage.

Later I looked him up in the *Encyclopedia Britannica* and found that he was probably a Common Seal, not quite the length of the pram. I told a friend about this and she said, "Yes, and he went down, looked you up, and found that you were probably a Common Man." □

—Used with permission of Architectural Digest ©1985,  
The Conde Nast Publications. All rights reserved.



RARE GLASS  
NEGATIVES,  
SMUGGLED OUT BY  
A PHOTOGRAPHER,  
SURVIVE TO TELL US  
ABOUT THE  
GIGANTIC  
UNDERTAKING  
THAT WAS THE  
NEW YORK SUBWAY.

When people think about the New York City subway, they might not regard it as a vehicle for gaining historical insight. They might not realize that it is an organic, moving—and yes, still working—link to the city's past.

Begun in the late nineteenth century, the subway's construction was a pioneering urban transportation project that would change the face of New York City. In the ensuing years, the subway has played a central role in the city's social, economic, cultural, and political life. Today it is one of the largest and most complex urban mass transit systems in the world.

It is this history that the New York Transit Museum has set out to preserve. Located in Brooklyn in an authentic 1930s subway station, it is one of the few museums dedicated to telling the story of urban mass transit. Across the street from the museum, in the basement of the New York City Transit Authority's office building, are the institution's archives. The Transit Authority's official repository and holder of the most extensive collection of public transportation documents in the United States, the archives include more than 150,000 photographic prints and glass and film negatives that document the planning, construction, and maintenance of the subway.

These are the most heavily used materials in the archival collection, but until recently, a significant portion of them were off-



1903: Interborough Rapid Transit (IRT) subway construction at 23rd Street and Fourth Avenue.

OPPOSITE: The "cut-and-cover" method shows in this tunnel at 42nd Street west of Fifth Avenue. April 14, 1902.

limits to researchers. The glass negatives came from the Lundin Collection named for a zealous photographer who spirited them away and saved them from destruction. They are some of the earliest items in the archive, but being too fragile to be handled, they were unavailable to the public. Now thanks to an NEH grant, the museum is in the process of duplicating, printing, and cataloging 3,240 Lundin negatives, making them accessible to researchers.

The Lundin negatives were originally part of a collection of at least 40,000 photographs

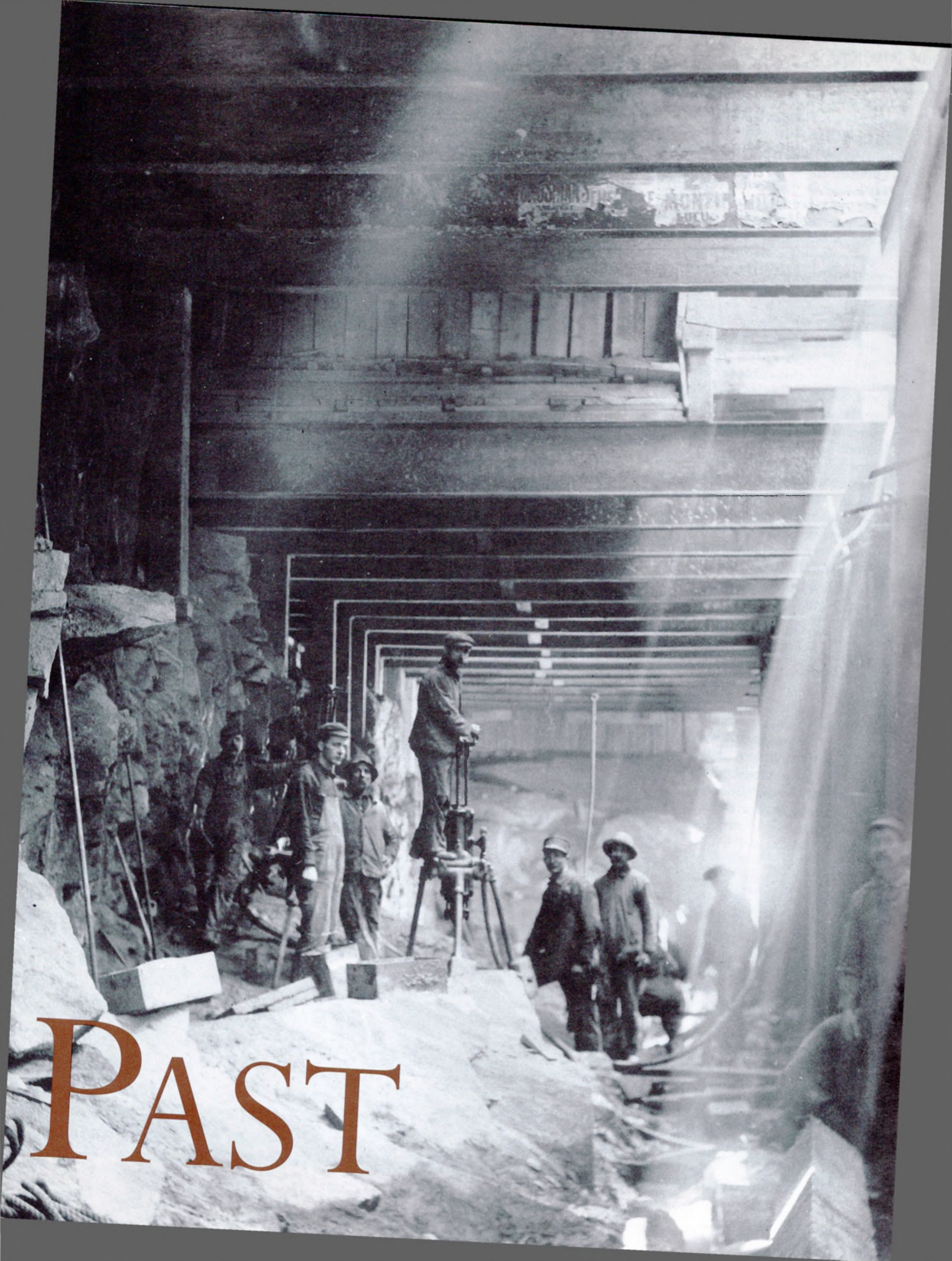
that were taken to document building the New York City subway system. In its earliest days, the subway consisted of the Interborough Rapid Transit System (IRT) and the Brooklyn-Manhattan Transit Company (BMT), which were later absorbed into the city-owned Independent Subway (IND). As building got underway for these two lines, the managing companies were well aware of how much their work would disrupt life in the city. Fearful of lawsuits from individuals and businesses who would claim that construction damaged their property, the IRT and BMT companies had their photographers document all above-ground streets and businesses that lay along future subway lines and power supply systems. As construction proceeded, the photographers continued their work, shooting both the above- and below-ground progress.

Taken as a whole, these images provide a detailed study of the methods used to build

BY HAYES JACKSON

# A STOLEN





PAST



the subway, as well as a record of the neighborhoods in which it was built. The primary purpose of these photos was to fight future litigation, but as Kathleen Collins, the New York City Transit Museum's archivist, explains, "The men taking these pictures knew they were involved in something remarkable. They had this new, very capable method of documenting things, and for their own sense of importance, they wanted to show how it was built and its progress."

The Lundin Collection negatives were taken from the late 1890s to the 1930s, most of them during the first two decades of this century. Covering a wide variety of locales and images, most of the photographs focus on subway construction and its power supply and efforts to relocate the existing city infrastructure—its sewer, water, and gas pipes. Among the images that appear most consistently are subway workers and supervisors, construction tools and equipment, tunnel excavation, and cut-and-cover digging operations in the middle of busy city streets. About 40 percent of the images are of Manhattan, and almost all of the rest are of the Bronx, Queens, and Brooklyn.

The IRT and BMT company photographers used large-format cameras and followed surveying team guidelines, which resulted in eight-by-ten-inch glass plate negatives that produce finely detailed glimpses of the past. The photographers continued to use glass plate negatives well after the development of modern film-based negatives, because the older format provided sharper detail and a finer image. "Although they're expensive, the glass negative is really the best quality image," explains Collins. "That particular emulsion was very fine. If we took a thirty-five-millimeter negative of that same scene today, the detail wouldn't be as good."

For modern-day historians, the decision to use glass negatives was a providential one. Glass negatives are far more stable than film negatives, and they hold up better under extreme tem-

peratures. Consequently, while fragile, the negatives that survived are in excellent condition. In addition, they were thoroughly labelled at the time they were taken, eliminating much guesswork for present-day scholars. Even in cases where city street names have changed, these photo captions still make it relatively easy to identify their subject matter.

In fact, the negatives are so sharp that one can discern tiny but important details on buildings and in street scenes. Everything from signs and prices in store windows to contemporary clothing and hairstyles to early transportation and building methods are visible. Aspects of twentieth-century life not normally associated with subway construction are also apparent in the negatives. As Collins explains, construction sites and scaffolding have been natural places to mount advertising posters. These posters appear frequently in the Lundin negatives, and they can even be used to trace the early days of vaudeville in Times Square.

Taken as a whole, the Lundin images provide rare and valuable glimpses of New York's architectural, urban, and social history. The negatives show details of the city's street life, trans-

portation, commerce and fashion, and they convey information about early labor practices, work conditions, and construction methods.

The Transit Museum Archives acquired the Lundin negatives in 1990. The story behind their acquisition is as revealing as the stories told by the negatives themselves. The collection is named for Wigorot Lundin, a photographer who worked for the New York City Board of Transportation, the agency that oversaw the subway system before that job was taken over by the Transit Authority in 1953. Lundin was one of the hundreds of photographers who took pictures of the subway during its construction, and some of the images in the collection represent his work.

In 1949 or 50, while Lundin was working at the Board of Transportation, he learned that the agency planned to give away the tens of thousands of glass and film negatives that documented the construction and maintenance of the subway system. A subway buff who recognized the value of these negatives, Lundin took it upon himself to save what he could of the collection.

Over the course of several months, Lundin smuggled home—on the sub-





way, of course—more than 4,000 of these negatives. In his basement darkroom he made prints from some of the negatives, all of which he indexed and then stored safely. He took with him a wide variety of images, all of which are rich in detail and information. Still, there's no denying that Lundin stole the negatives from his employers. Luckily, a thief can sometimes be a historian's best friend. As Collins says, "We only wish he had stolen more."

In 1950 a Board of Transportation official who was also a member of the New-York Historical Society gave that organization the agency's 40,000 glass and film negatives and 60,000 corresponding photographic prints. After

they received the negatives, the Historical Society showed little interest in them. They were stored in an outdoor shed and then destroyed during the 1960s. By the 1980s, the Historical Society's photographic prints still had not been made available to researchers, and according to the Transit Museum, the quality of these prints suffers in comparison to those made from the Lundin collection negatives.

There is no known duplication between the New-York Historical Society subway photographs and the Lundin negatives. Consequently, the glass negatives that Lundin smuggled home are the only images that remain from the earliest documentation of one

of New York City's greatest public works projects. For that reason, preservation and duplication of these prints is important. Because Lundin was able to smuggle home only a small percentage of the existing negatives, there are gaps in his collection. Still, as the variety of the surviving negatives attests, Lundin chose well.

In 1990 Wigorot Lundin's son was settling his father's estate and was looking for a new home for the 4,000 glass negatives sitting in his basement. Several historical institutions expressed interest in housing the pieces, but they were ultimately turned over to the Transit Museum. The museum set about indexing and resleeving the nega-

tives, and once that process was complete, the next step was to duplicate the negatives so that they would be accessible to the public.

In 1992, the museum received a \$20,000 grant from the New York State Program for the Preservation and Conservation of Library Research materials to begin duplicating a small portion of the Lundin collection. This first grant allowed the museum to copy and print 760 of the earliest Lundin glass negatives, a process that has served as a model for the current grant.

Glass negatives do not deteriorate significantly, and because Wigorot Lundin treated those he smuggled home with great care, the Lundin negatives are for the most part in excellent condition. "I don't know why, after all they've been through," says Collins. "It just goes to show you that this was a sturdy process. And even though the negatives have held up well through the better part of this century, they are still too fragile—and valuable—to be handled by researchers.

"Because of the need to preserve the negatives from harm, we didn't give any access to this part of the collection," explains Collins. "At the same time, we couldn't even send the negatives out to be printed because they could have been dropped or broken." The problem facing the Transit Museum was how to make the Lundin Collection accessible to the wide variety of people who want to use it.

The solution was provided by Chicago Albumen Works, a Massachusetts company that specializes in reproducing historical negatives. The



*Fourth Avenue and 11th Street, May 22, 1906. Whitney's Lunch Room advertises "regular dinner" at twenty-five cents and "special lunch" at fifteen cents. The shop sign next door reads "Coal, Wood, Ice"—staple products of a bygone era.*

*LEFT: Construction at Fourth Avenue and 42nd Street, July 25, 1900.*

*RIGHT: Horse-drawn cabs line up by a hotel entrance on 42nd Street at Grand Central Terminal. May 27, 1910.*





firm handled the duplication of the first 760 Lundin negatives and will oversee the copying of the remaining 3,240 pieces. The first step in the process involves making an eight-by-ten-inch archival interpositive of the original

most critical part of the process," Collins says, because this is the information that researchers will use when searching through the collection.

All along, the Transit Museum's goal has been to make the Lundin Collec-

pictures whose set designers conducted research at the archives. While working on his recent documentary series, *Baseball*, Ken Burns visited the museum looking for photographs of trolleys near Ebbett's Field to illustrate

the Brooklyn Dodgers and their original name—the Trolley Dodgers.

In addition to their historical and artistic value, the photographs and negatives serve a practical purpose. Transit Authority engineers, for example, often come to the archives to find out how the subway's old structural elements were built. The photographs also prove invaluable to people restoring old buildings. "I'm sure that the people who took these pictures never thought that architectural historians would be able to find destroyed buildings by looking at these pictures," says Collins.

Prints from the Lundin negatives will appear in upcoming Transit Museum exhibitions. For example, "Steel, Stone, and Backbone: Building the New York City Subway System," an exhibition also funded by an NEH grant,

will be on display this fall.

Once the glass negatives have been duplicated and cataloged, they will remain together as a separate collection within the museum archives. But Kathleen Collins and her colleagues will still have plenty to do. With the Lundin Collection housed and preserved, they will turn their attention to the museum's other 150,000 prints and negatives. These pieces document subsequent subway construction, and the work of cataloging them has only just begun. □

*Hayes Jackson is a free-lance writer in New York City.*

*The New York Transit Museum received \$99,334 from the Division of Preservation and Access to preserve and annotate duplicate glass negatives and \$32,250 from the Museum Program of the Division of Public Programs to support an exhibition on building the New York subway system.*



*Construction of the IRT at Union Square (14th Street and Broadway). October 20, 1903.*

eight-by-ten-inch negative. In turn, that interpositive is used to make a four-by-five-inch reduced duplicate negative. Finally, an eight-by-ten-inch reference print is made from the reduced negative that results in a photographic print of excellent quality. The duplicate negative makes a print that looks identical to the original print to the unaided eye.

This photographic print will be used by researchers at the museum, while the original negative is safely stored. "The negative is the most important piece," Collins explains. "It's the original image. We can make as many prints as we like, as long as we have the negative."

After the museum receives the duplicated materials from Chicago Albumen Works, the archivists annotate and identify the information written on each item. Next they analyze these new prints according to their subject content and enter this information onto GENCAT, a database management system. "The subject analysis is the labor intensive part and the

tion available to a new audience. "The NEH grant will provide access, rather than simply rescue the negatives," says Collins. In 1992, approximately twenty to thirty researchers used the archives each month. Today, roughly 230 people use it each month, both in person and by phone.

Many of the researchers are subway historians or buffs, but Collins is quick to point out that the collection's influence extends far beyond that group. "A third of our researchers are not interested in the subways," she says. "They're looking for something else, and they come to a collection that was made to document construction of the subway to find it."

Everyone from set designers to architectural historians to family researchers looking for old homes have researched the archives. Almost every film set in New York uses the Transit Museum, even if the movie has subways or buses in a fleeting scene. *Forrest Gump*, *Quiz Show*, and *A Bronx Tale* are three recent



## SEVENTY HOURS IN 1870

The Washburn family had seven remarkable sons: Israel became governor of Maine; Algernon was a bank president; Elihu served as a congressman from Illinois, secretary of state under President Grant, and minister to France; Cadwallader became governor of Wisconsin and founded Gold Medal Flour; Charles served as minister to Paraguay; Samuel was a Navy captain in the Civil War; and William became a U.S. senator and founded the Minneapolis and St. Louis Railroad.

The parents, Israel and Martha Washburn, lived at Norlands, the family farm in Livermore Falls in northern Maine. That farm, now the Washburn/ Norlands Humanities Center, is undergoing restoration with the help of an NEH Challenge Grant. Each summer, another layer is removed from the house and the beautiful original stencil work is painstakingly restored, while visitors watch the progress.

Throughout the restoration, the humanities center, with the restored village library, farmer's cottage, and school house, houses fourteen live-ins a year.

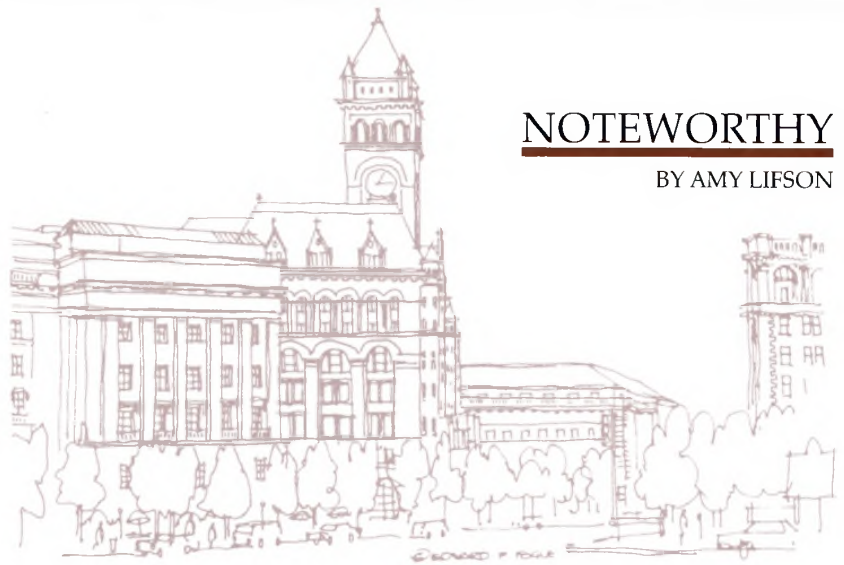
"They arrive on Friday, and for seventy hours everything is done exactly as it would have been in 1870," says project director Billie Gammon. During their weekend at Norlands, participants are given the name of an actual person from Livermore Falls in 1870, and find out as much as possible about his or her life.

The village's cemetery, archives, and the Washburn journals are main resources. "The journals tell us everything. We know what people were talking about, what they were eating, what they were saying about their neighbors," says Gammon.

It seems only fitting that a house from which so much history was born is also the site of a yearly conference on nineteenth-century New England. This year's conference focuses on migrations in and out of New England—migrations of people, crops, ideas, and more—and takes place at the Washburn/Norlands Humanities Center on June 8, 9, and 10.



*Harvest time at Norlands.*



## GET THEM TALKING

Six projects have been funded in the first round of the Special Competition for the National Conversation. These projects will bring the Conversation to forty-two cities in twenty-one states:

**Arizona Humanities Council.** \$37,000 to support conversations in six communities throughout the state on the topic of "Immigrant Culture, Values, and Identity in Arizona." The conversations will address foundations of cultural values and identity; the effect of the immigrant experience on individual values and identity; and the effect of immigrant experience on community values and identity.

**Colorado Endowment for the Humanities.** \$60,000 for an ongoing project, "Conversations 2000." Working with local libraries, community organizations, museums, and colleges the project will consist of town meetings and seminar-style conversations in five Colorado communities. Clay Jenkinson, Frankel winner and portrayer of Thomas Jefferson, is the lead scholar for the project, and will open each community program.

**Field Museum of Natural History.** \$40,000 for a series of twelve conversations to include panel discussions of fifteen to twenty people and conversations open to the public. Chicago's Field Museum plans to take an anthropological approach to the questions of

## NOTEWORTHY

BY AMY LIFSON

culture and will produce educational materials, a monograph, a cable-ready video, and a newsletter for future public programs.

**Great Books Foundation.** \$95,000 for "A Gathering of Equals"—a project in collaboration with the Philadelphia, Chicago, and San Francisco Great Books councils to initiate 259 conversations over a six-month period. Texts include the Declaration of Independence, the Federalist, speeches by Abraham Lincoln, writings by Alexis de Tocqueville, and contemporary works. The project plans outreach to 21,000 high school teachers and librarians to encourage them in conducting their own conversations in schools and libraries around the country.

**Minnesota Center for the Book.** \$65,000 for a series of study circle conversations on three topics—uprooted communities, learning communities, and vocal communities—in seven geographic areas of Minnesota. A study circle consists of a small group of people who meet to study and discuss topics of common interest. The project will use an electronic bulletin board and Internet connection to facilitate communication.

**Phi Theta Kappa.** \$60,000 to the international honor society for 1,200 community colleges, in conjunction with the Community College Humanities Association, to conduct a series of national, regional, and local conversations on American pluralism and identity. The project includes forty community conversations and training for further conversations through community colleges. □



# MASTER





# BUILDERS

BY CONSTANCE BURR

GRAND CENTRAL STATION, CARNEGIE HALL,  
THE OLD PENN STATION...THEY OWE THEIR  
LOFTY PRESENCE TO A FAMILY  
NAMED GUASTAVINO.

## VAULTED CEILINGS

and domes crown the soaring spaces of nineteenth and early twentieth-century railroad stations, libraries, churches, and banks. Many of them landmarks, more than 1,100 of these buildings have a little-known feature in common: vaults of thin, laminated terra-cotta tiles set in layers of mortar, an ancient Catalan tiling system of exceptional strength and versatility.

The masonry technique that would shape American architecture by making these spacial effects possible was brought to this country by a Spanish immigrant, the architect and builder Rafael Guastavino (1842-1908).

Guastavino left his native Valencia to study architecture in Barcelona, where he built factories, houses, and theaters, developed fireproofing innovations, and perfected traditional cohesive masonry for modern use. When he embarked on his career, there were no books on the subject of any value to him, although the system, thought to have been of Moorish origin, had been widely used in Spain and around the Mediterranean since the Middle Ages. In a city "where tiles are more in use than in the rest of the world," he wrote, the professors at the Academy of Barcelona paid scant attention to the style, "notwithstanding the fact that they were constantly walking over floors constructed by this system."

Searching for a broader market and better mortars, Guastavino arrived in New York City in 1881 with his youngest son Rafael. He established a tile vaulting firm in Manhattan. In 1885 Guastavino obtained the first of twenty-five patents on age-old Catalan devices—tiled floor and ceiling vaults, partitions, and stairs—probably because of his new mortars. A savvy marketer, he advertised a wide range of buildings using this construc-

OYSTER BAR, GRAND  
CENTRAL STATION.



tion, promoting the superior acoustics, elegance, and economy.

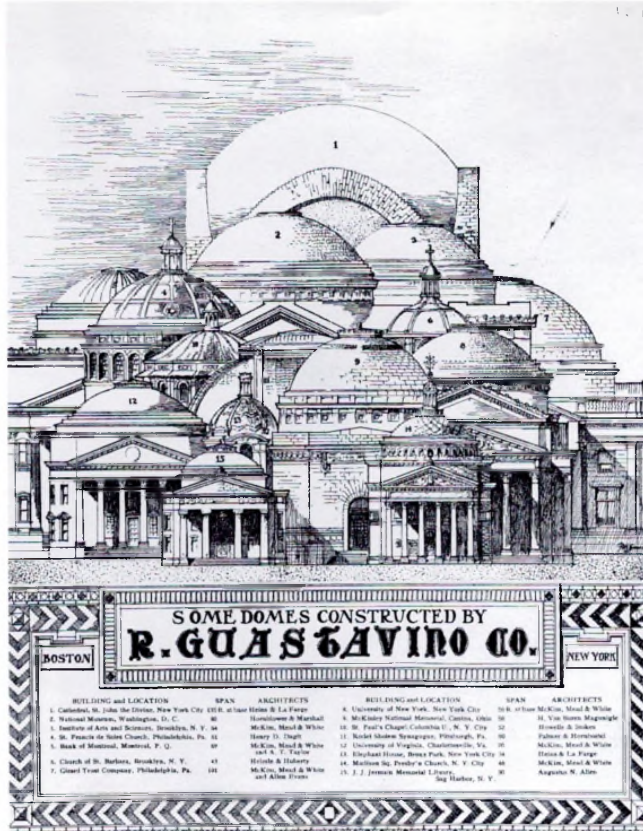
It is hardly possible for a New Yorker *not* to have walked under Guastavino tile vaults and through the monumental spaces they create—almost miraculously—without support. Among the city's estimated 300 structures that contain them are: Grand Central Station, Carnegie Hall, the Metropolitan Museum of Art, the Frick, the Cloisters, the Museum of Natural History, the Cathedral of St. John the Divine, the Great Hall at Ellis Island, the Biltmore and Plaza hotels, the U.S. Custom House, Washington Square's Memorial Arch, and Grant's Tomb. Commuters may also encounter the vaults at subway stops, bridges, and tunnels.

To gain clients' confidence in his unorthodox import, Guastavino proclaimed the safety of the tiles, staging demonstrations and tests that confirmed their strength and durability. In a test in 1897, he built an 11-by-14-foot span laid with three courses of tiles that supported a fifty-ton load. City inspectors built a fire that reached 2,500 degrees beneath the space; after several hours, they found no perceptible difference in the vault. Lightweight, fire resistant, and nearly indestructible, tile vaults compare favorably, pound for pound, with steel beams.

In 1889 he incorporated his enterprise as the Guastavino Fireproof Construction Company and was working with the architectural firm of McKim, Mead and White, which would use the method—called timbrel or Catalan vaults, or the Guastavino system—in most of its public buildings. It was this collaboration in constructing the Boston Public Library that gave Guastavino a national reputation. By 1891 his company had offices in New York, Boston, Providence, Chicago, and Milwaukee.

Guastavino's 1892 book, *Essay on the Theory and History of Cohesive Construction*, details the system's uses and advantages. He designed the Spanish Pavilion at the 1893 World's Columbian Exposition in Chicago, where he judged international architecture and gave a lecture on the superiority of cohesive masonry over steel, which was printed in *American Architect and Building News* (26 August 1893).

At the turn of the century, Guastavino and his son were also working with such leading architects as Richard Morris Hunt, Cass Gilbert, Bertram Goodhue, and Ralph Adams Cram, who used timbrel vaults in civic, commercial, religious, and residential buildings. Just after 1900 the Guastavinos set up a



IN THIS 1915 ADVERTISEMENT, THE GUASTAVINO COMPANY LISTS SOME OF ITS DOMES, FROM NEW YORK CITY'S CATHEDRAL OF SAINT JOHN THE DIVINE TO THE ELEPHANT HOUSE AT THE BRONX ZOO.

manufacturing plant in Woburn, Massachusetts, where they developed structural, decorative, and acoustical tiles.

Rafael I died after a brief illness at his estate in North Carolina, but since his son expertly carried on the business, many were unaware that there were actually two different Guastavinos. Rafael II (1872-1950), also an innovator, devised new patents that kept the company viable. By World War II, Guastavino vaulting graced major buildings in forty-one states and territories, five Canadian provinces, and ten other countries.

The Guastavinos built domes in such state capitals as Louisiana, Massachusetts, Nebraska, and West Virginia; a half-dozen Federal Reserve banks; and at least twenty railroad stations. Their vaults adorn the campuses of Columbia, Duke, Har-

vard, Princeton, the University of Chicago, the University of Virginia, West Point, Yale, and some forty other educational institutions. The Supreme Court building and the Natural History Museum in Washington, D.C., the Museum of Fine Arts in Minneapolis, Philadelphia's Franklin Institute, the Walters Art Gallery in Baltimore, Cleveland's City Hall, Pittsburgh's Buhl Planetarium, Detroit's Municipal Building, The Breakers of Newport, even the portico over Plymouth Rock—all have Guastavino vaulting, though few recognize his signature.

"It's a story from our past that is largely forgotten," says independent scholar Peter Austin, who has been researching Guastavino sites and documents for fifteen years. "Guastavino arrived in this country when the increasing professional status of the architect set up a barrier between architect and contractor," he states. "Since Guastavino was using a building system that only he understood, he was forced to become a contractor. Generally a contractor's name is not on a building, so his work was anonymous."

Austin is making an inventory of the 75-cubic-foot archive of the Guastavino Fireproof Construction Company at the Avery Architectural and Fine Arts Library of Columbia University. The late art historian George R. Collins, an authority on Guastavino, arranged for the firm's corporate files to be given to Columbia in 1963, shortly after the Woburn plant closed. The collection documents each building project, providing records of existing buildings and those demolished from 1881 to 1962. With an NEH grant, it is now being inventoried, 1,700 drawings pre-

served, and 600 records describing them cataloged online in the Visual Materials (VIM) format of the Research Libraries Information Network (RLIN). A parent record will be created, the collection rehoused in archival folders, and a detailed finding aid completed.

"I'm from Asheville, North Carolina, where Guastavino lived for eight years and is buried," Austin says. "He came to work on Biltmore House, the Vanderbilt château, and settled in nearby Black Mountain in 1895, perhaps partly because of the area's rich clay. Guastavino owned 600 acres of land, built an estate and a kiln, and ran the business, directing crews in Boston and New York. He also helped build Asheville's St. Lawrence Catholic Church.

"I was attracted to this church because I sensed it was different, with tile structures everywhere—floors, ceilings, staircases, walls, and a vast herringbone dome. One day I got into a tower that had been left unfinished. There was a staircase, a Catalan staircase that had never had treads put on. You had only these wonderful arcs—curved shapes made of thin tile forms, none over two inches thick—carrying the staircase up into the belfry. I was entranced. It was unlike anything I had ever been exposed to. From that day on, I knew I had to understand how the system worked.

"In the late 1970s there was little knowledge of Guastavino in the area, so I began to dig around," Austin continues. "I found papers from Guastavino's estate that were in people's hands in Asheville. I was shown drawings on linen of St. John the Divine, blueprints of a proposed riding hall at West Point by McKim, Mead and White—any number of things that were in people's basements or folded up in a cupboard."

Austin pursued his topic locally and at Columbia, obtaining grants from the North Carolina Humanities Council for lecturing on Guastavino, and from the Mary Duke Biddle and Graham Foundations to begin describing the archive.

Collins's treatise on Guastavino, "The Transfer of Thin Masonry from Spain to America" (1968), was Austin's main resource. According to Collins, there is "not only something spectacular and gravity-defying about these vaults—but also an air of mystery as to precisely how and why they function as they do, and whether a precise theory can be evolved to explain and/or calculate them structurally."

In distinguishing the timbrel from the more familiar stone masonry vault, he says, "The fabric of the vault is composed not of conventional wedge-shaped voussoirs, arranged radially, but of broad thin terra-cotta tiles that are laid 'flat' with the curve of the vault, usually in two or more layers." When laminated, they "cover or 'break' the joints of adjacent layers. . . . The tiles are simply 'stuck' together by a mortar so tenacious that tiles will ordinarily break or split before the mortar parts." The mortar acts as a thick blanket, comprising about 50 percent of the masonry, with the tiles functioning as aggregate. Adhesion, rather than gravity-produced friction, is the stabilizing device.

In his writings Guastavino was clearly partial to domed Byzantine, Moorish, and Persian styles. "Based on a non-Western construction, these spaces look very different from most Western buildings," Austin says. "Persian vaulting in mosques and marketplaces look very similar. In one way, that's what led Guastavino to succeed: He was able to produce these opulent interiors, which were also fireproof and very strong. His exotic product, based on fragile-looking tiles, was virtually imperishable."

Once constructed, a timbrel vault can be pierced with sizable holes without endangering stability. In 1892 a building

block weighing two tons accidentally plunged through the lower-story vaults of the Boston Public Library from a height of forty feet. It caused a hole, which was merely patched, but no collapse. Reported in the press, the incident became a company marketing tool.

Nearly a century later, the buildings at Ellis Island were restored after decades of decay. Guastavino's Great Hall, the immigrants' processing and waiting room, an imposing 189 feet long and 102 feet wide, with a 60-foot-high vaulted ceiling, was among them. "In the course of the current restoration, the ceiling only needed seventeen new tiles out of 28,282," records the National Building Museum's *Blueprints* (Spring 1990).

In 1909 Rafael II supervised the firm's largest dome, with a diameter of 132 feet, in New York's Cathedral of St. John the Divine. Workers installed each day's eighteen-inch ring, advancing the masonry away from the walls while standing on the previous day's work—150 feet above the stone floor. A miscalculation could have led to their deaths, but the work was completed without incident. With no scaffolding, supporting beams, or buttresses, it was proclaimed an engineering masterpiece. "Disaster Defied on the Cathedral Dome," headlined the *New York Herald* on September 19. Conceived as temporary until the cathedral could afford to build a spire, the dome remains, with no plans for replacement.

The vaulting system flourished on American soil. By adapting a vernacular building process with improved technology and mass production, the company could realize virtually any architectural style. To a large extent, wrote Collins, Guastavino made possible the widespread Gothic Revival in America, as well as neo-Renaissance, Romanesque, and Byzantine styles.

"Because Catalan vaults are part of the grandeur of nineteenth-century American architecture, there is great interest in the archive in Spain, too," says project director Angela Giral, director of the Avery Architectural and Fine Arts Library, who happens to be Spanish born. "The project manifests so splendidly the cross-fertilization between Hispanic and American cultures."

In spite of its broad application, utility, and beauty, Guastavino vaulting is no longer used. The system was eclipsed by the rise of the rectilinear International Style, the use of reinforced concrete, the difficulty of calculating the method's soundness—although no Guastavino work has ever collapsed—and mounting labor costs.

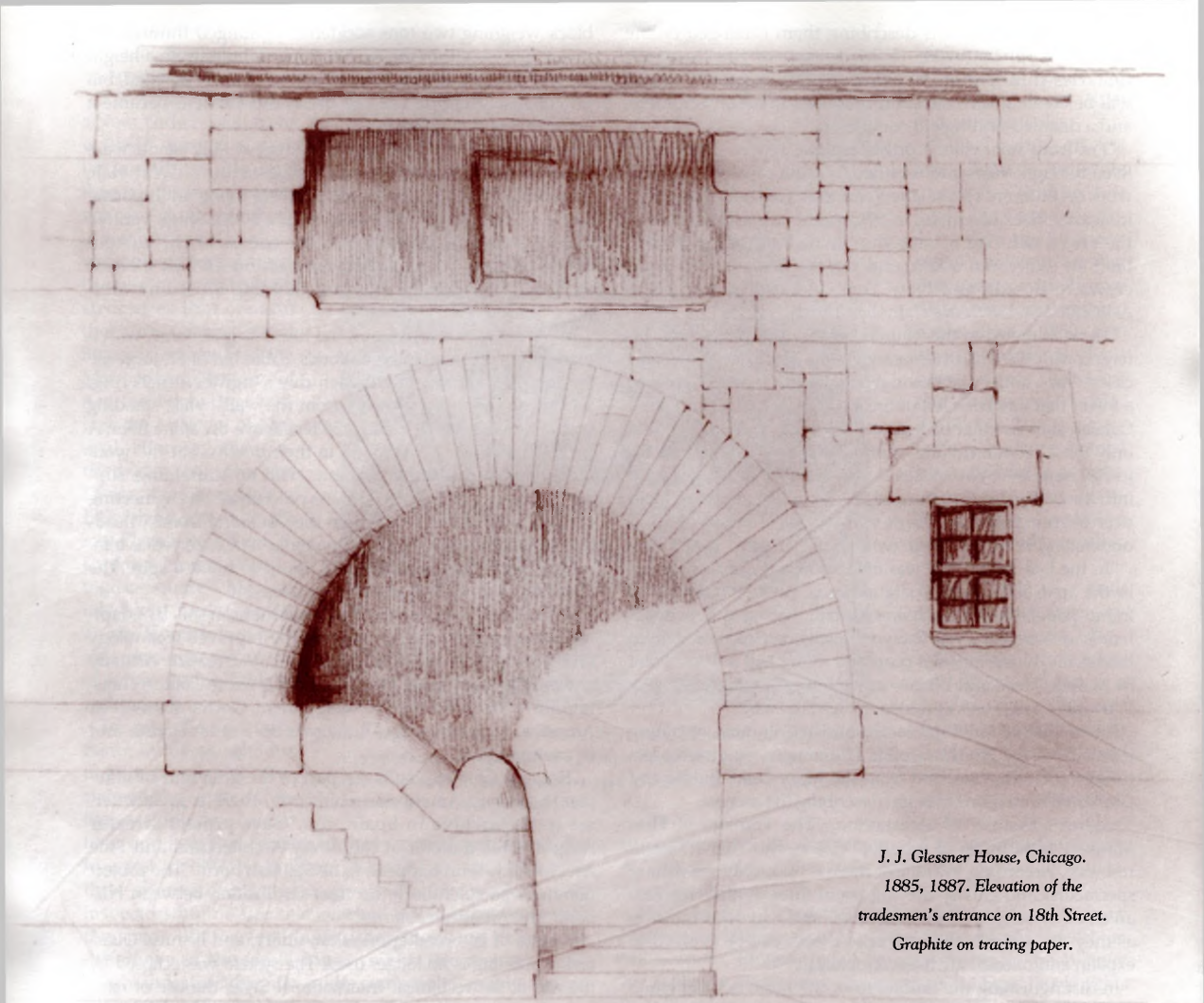
Guastavino's celestial domes and the archives are an affirmation of the large span, grand scale architecture of our built environment before the steel frame and skyscraper. They suggest the value society placed on spaces for commerce and ritual, and show how architects, builders, clients, and engineers came together to create them. In the view of José García, professor of architecture at Ohio's Miami University, "the buildings are the vaults. If you take them away, the building is diminished enormously. So in a way, the architects were working for Guastavino—and not the other way around." □

---

Constance Burr is assistant editor of *Humanities* magazine.

Columbia University received \$159,630 from the Division of Preservation and Access to preserve the records of the Guastavino Fireproof Construction Company.





*J. J. Glessner House, Chicago.  
1885, 1887. Elevation of the  
tradesmen's entrance on 18th Street.  
Graphite on tracing paper.*

# THE LEGACY OF H. H. RICHARDSON

*By Maggie Riechers*

—Photos from Houghton Library, Harvard University



# AMONG THE GIANTS OF 19TH CENTURY AMERICAN ARCHITECTURE, HENRY HOBSON RICHARDSON STANDS OUT AS ONE OF THE MOST INFLUENTIAL IN THE HISTORY OF AMERICAN DESIGN.

Consider the scope of his work, to name just a few: Trinity Church in Boston, the Allegheny County Courthouse and Jail in Pittsburgh, Glessner House in Chicago, and a complex of buildings in North Easton, Massachusetts, including a library, town hall, railroad station, and gate lodge.

Richardson introduced Romanesque Revival to the United States and was the first to develop a personal design style which he applied to a wide range of public and private commissions during his relatively short professional life. His buildings were characterized by large rounded arches, stone masonry, towers, and turrets, and they were massive in size. He also introduced the use of wood shingles in his smaller private commissions.

When Richardson died in 1886 of Bright's disease, a kidney ailment, he had completed or had in the works roughly one hundred fifty projects, and was well known throughout the country. In fact, a year before his death, when seventy-five architects were asked to name the ten best buildings in America, they included five Richardson projects. During the last quarter of the nineteenth century, libraries, town halls, commercial buildings, and colleges throughout the country were designed in derivative "Richardson Romanesque."

The legacy of the man is left behind in his buildings and in his own drawings and sketches and in a large collection of photographs of buildings in the United States, Europe, and the Near East that Richardson amassed during his professional life.

"Richardson left few polemical writings, and the amount of correspondence is slight," says Mary Daniels, Librarian, Special Collections of the Harvard University's Frances Loeb

Library in the Graduate School of Design, which houses Richardson's photograph collections as well as the books from his personal library. "The man is his work, which is documented through the drawings, the photographs he admired and collected, and the books in his library."

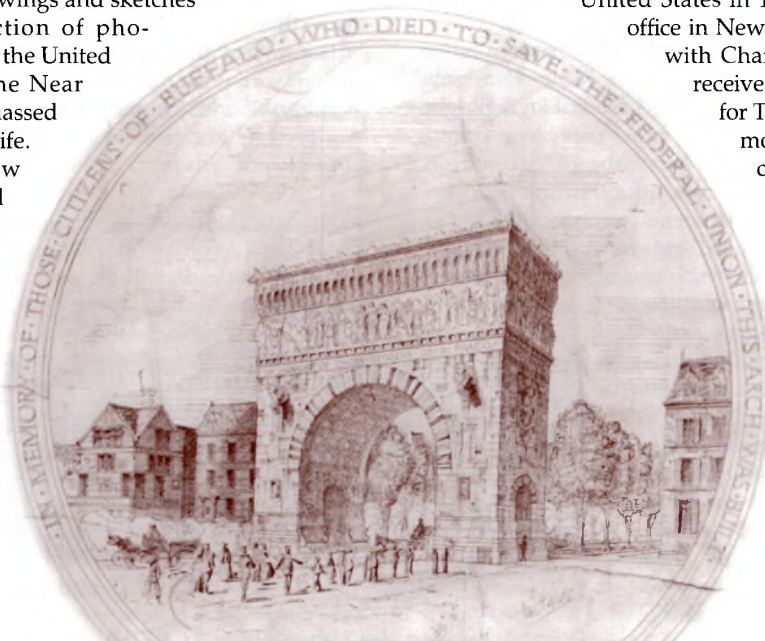
Along with the Richardson photographs and library, Harvard's Houghton Library is also keeper of 5,015 original drawings and sketches of Richardson's. With support from NEH, both libraries have begun an ambitious project of preserving and cataloging the drawings and photographs, which in both cases are in fragile condition and as such, have not been widely available for public use.

"Richardson's archive of drawings is in heavy demand nationwide," says Anne Anninger, the Houghton Library's Philip Hofer Curator of Printing and Graphic Arts, "but nearly inaccessible due to its extremely fragile condition and format."

"Along with the materials at the Loeb Library, these works represent an unparalleled source for the study of Richardson and his influence on the development of American architecture."

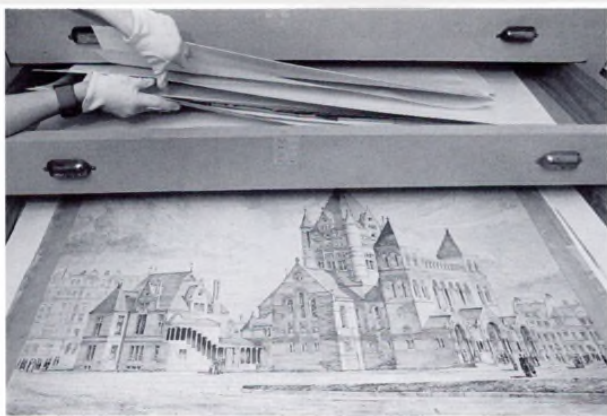
Born and raised in Louisiana, Richardson attended Harvard College and was the second American to enroll in the Ecole des Beaux-Arts in Paris. He returned to the United States in 1866 and opened a small office in New York City in partnership with Charles Gambrell. In 1872 he received the design commission for Trinity Church and in 1874 moved to Brookline, Massachusetts, because of the large number of commissions he received in New England.

The following years were busy and successful, with Richardson receiving commissions in New



Civil War Memorial project, Buffalo, New York. 1874-76. Brown ink, graphite on drawing paper mounted on cardboard. This was not built, but the Washington Square Arch in New York City, designed by Stanford White, is a direct descendant. White probably executed this drawing while working for Richardson's firm.





—Photo by Kris Snibbe

*In March the Richardson drawings were moved from acidic wooden drawers to new metal cabinets. The drawing shown is of Trinity Church, Boston.*

England and the Midwest. When his ill health caused his premature death at age forty-eight, a group of his business associates formed the firm of Shepley Rutand & Coolidge to complete twenty-five of his unfinished projects. Shortly thereafter, George Foster Shepley married Richardson's daughter and Charles A. Coolidge married Shepley's sister. Today, the successor firm, Shepley Bulfinch Richardson and Abbott, remains in practice in Boston and is the oldest American firm in continuous practice.

"The combination of family responsibility, corporate stability, and a sense of Richardson's place in American design accounted in large part for the preservation of his archives," says Anninger. "At a time when most architectural records were routinely discarded, Richardson's were saved and eventually offered to Harvard, where their significance was immediately recognized."

In 1936 Charles Coolidge donated Richardson's photograph albums and library to Harvard; in 1942 Henry Richardson Shepley, grandson of the architect, followed with the drawings. In 1975, another grandson, Joseph Richardson, added a sketchbook, ten photographs, and some correspondence to the materials.

"These archives represent the single richest concentration of original resources for the study of H. H. Richardson," says Anninger. "Unlike Louis Sullivan and Frank Lloyd Wright, the architects with whom he is most often compared, Richardson left no body of theoretical or analytical texts."

The archive of drawings documents the design process of Richardson's firm. It includes design sketches, preliminary drawings to scale, presentation renderings, project drawings, and drawings of ornamental details and furnishings for one hundred twenty-three projects, including some of the architect's most admired works: Trinity Church; the Glessner House; Sever and Austin Halls at Harvard; the Allegheny Court House; the Marshall Field Wholesale Store; the Cincinnati Chamber of Commerce; the Thomas Crane Library in Quincy, Massachusetts; the Winn Memorial Library in Woburn, Massachusetts;

the Ames Town Hall in North Easton; and the State Capitol in Albany.

The collection includes four hundred eighty-five pieces on Trinity Church alone, ranging from sketches to working drawings. The set of drawings from the Allegheny Courthouse complex, which Richardson said he was most proud of, includes over two hundred sixty-five drawings of the courthouse and sixty-three of the jail.

"What is amazing about the collection," says Anninger, "is seeing the process of design from early jotted down ideas on pieces of blue office stationery to the evolution of the finished watercolor drawings which have great beauty."

"More than the beauty of a single drawing, however, is the opportunity to see the entire process, the continuum of a project," she says.

The Trinity Church group of drawings provides a glimpse into the design and construction process. For example, the original tower that Richardson wanted to construct was too heavy for the landfilled site the church is built on. Four different kinds of towers were proposed and there are thirty sketches of the tower alone.

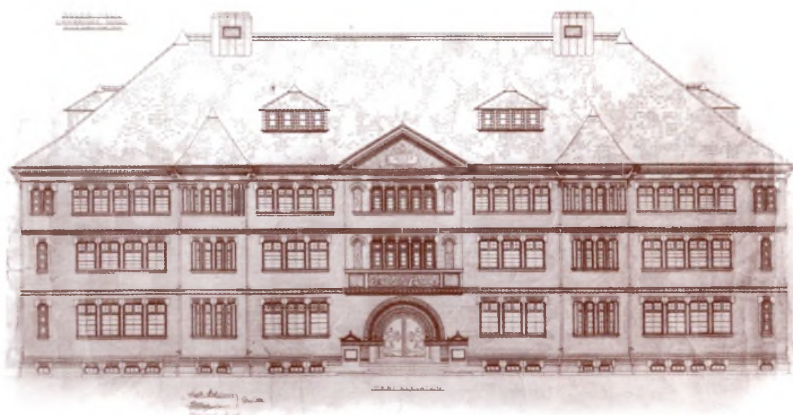
There are also three hundred drawings of small details such as gables, parts of the facade, tops of the smaller towers. Larger drawings include the main plan of the nave and the plans for setting the foundation. The collection includes seventy-three working drawings used on-site during the construction of the church.

The collection is a valuable resource for students, faculty, and scholars of architecture. Over the years, it has also formed the basis of several museum exhibitions, including at the Museum of Modern Art in New York, the Fogg Art Museum at Harvard, and the Smithsonian Institution in Washington, D.C.

The drawings are not important just for their artistic, historic, and educational value, however. They also provide a practical purpose for today's architects involved in renovating or preserving Richardson's buildings.

"They are invaluable for anyone doing a renovation," says Ardys Kozbial, architectural records cataloger at the Houghton Library. "Part of the goal of the project is to make them more accessible."

The original drawings were used in connection with preservation work done on Trinity Church, Union Station in New London, Connecticut, and the Cheney Building in Hartford, Connecticut. Recently, copies of construction drawings were



*Sever Hall, Harvard University. 1878-80. West elevation, ink on paper mounted on linen.*



used to settle legal claims arising from the Hancock Tower on the footings on Trinity Church.

Although librarians have kept a complete inventory of the drawings, they have been stored in wooden boxes and in folders smaller than the drawings. Acid from the wooden boxes has damaged the drawings, and edges in the too-small folders have torn or become worn. The drawings have also been subject to grime, abrasion, and multiple foldings.

As a result of their fragile condition, Anninger has reluctantly turned down many requests to see the original materials. Now, with the NEH grant, the staff and consultants are working full speed to restore the archive, to put it on state-of-the-art microfilm, replacing the older, grainy film it is now stored on, and to make a complete inventory of the archive available online. It will be available through the Online Computer Library Center and the Research Libraries Information Network.

Anninger is excited because the project accomplishes two goals: the restoration of the drawings and greater access to them.

"The drawings will be restored and properly housed and should remain in good condition for a long time," she says. "Before, research had been hampered. Now, especially with the state-of-the-art microfilm, researchers can browse through and study the drawings. With the entire archive cataloged online, they also have a chance to see the whole collection."

At the Loeb Library, the staff is working on preserving the collection of thirty-six hundred photographs which Richardson had assembled into fifty-three albums. Richardson arranged the prints by building type, materials, and/or geographic region. Although the majority of the photographs were acquired in the 1870s and 1880s, some date from the 1850s and 1860s.

"The photographs are significant for several reasons," says Daniels. "They show Richardson's interest in historical forms and were working references for his own works. They were also practical visual sources for the architects and assistants in his office.

"And, they also demonstrate a new technique—photography—being used to document projects he was interested in. This use of photographic documentation indicates acceptance of a new technological expression."

The photographs are of a wide range of buildings, with heavy emphasis on French, Italian, and Spanish structures and include a variety of buildings from the Romanesque, Gothic, and Renaissance periods.

"The collection includes photos from almost any city in France, from the well-known Notre Dame to small buildings in provincial cities to notable Romanesque structures such as the Church of St. Trophime at Arles," says Daniels.

The photographs were taken by both commercial studios and notable photographers of the period, such as Charles Negre and Roger Fenton. Richardson hung many of the photos he collected on the walls of his design studio, indicating, perhaps, the importance he placed on them for inspiration. A correspondent for *American Architect and Building News* visited Richardson's Brookline studio in 1884 and described the scene this way:

"Your eyes are arrested by the choice collection of photographs of mediæval and other architecture which cover every available wall space, so that the student, when wearied with his pencil, may refresh his vision and mind by a study of what is around him."

Trinity Church, Boston.

1872-77. Perspective

of the west facade,

graphite on tracing paper.

Probably drawn by

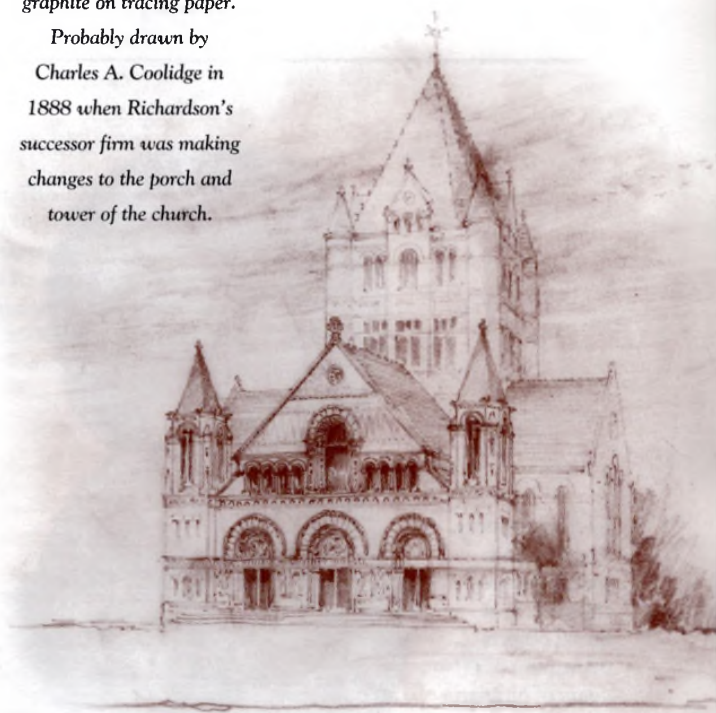
Charles A. Coolidge in

1888 when Richardson's

successor firm was making

changes to the porch and

tower of the church.



To Daniels, preserving albums is critical for their continued use as a resource for biographers, architectural historians, art historians, and students of photography. Although they have been noted and inventoried, like the drawings, they are little used because of their physical deterioration and poor access.

To remedy the situation, the photographs will be removed from their original mountings which are disintegrating and, as such, have made the albums so fragile it has become impossible to even flip through them. The albums are being disassembled and the photographs cleaned before being inserted in protective Mylar sleeves and filed in acid-free storage boxes. The prints will also be photocopied for quick reference and will be cataloged for online use. In addition, one album will be completely restored and rebound as an example of the collection's original appearance.

Daniels, like Anninger, is thrilled to have the archives restored and made available to researchers.

"I lapse into generalities and somewhat cosmic statements when I talk about Richardson's importance, but he is truly the most notable and influential architect of the nineteenth century," says Daniels. "His use of materials, ability to bring a variety of adaptations to the American form, the breadth of buildings he designed—private, public, commercial—all made him tremendously important." □

---

Maggie Riechers is a writer based in the Washington, D.C., area.

To preserve and provide access to the Henry Hobson Richardson Collection, Harvard University received \$329,550 from the Division of Preservation and Access.



# Calendar

MAY ♦ JUNE

BY STEVEN SNODGRASS

Jewelry, pottery, eggshell-thin painted ware, statuary, and burial objects document 3,500 years of Nubian culture and history in "Ancient Nubia: Egypt's Rival in Africa." The traveling exhibition, organized by the University of Pennsylvania's University Museum of Archaeology and Anthropology, opens May 24 at the National Museum of African Art in Washington, D.C.

—University Museum of Archaeology and Anthropology



Musicologist Rebecca Harris-Warrick and the Genesee Baroque Chamber Players introduce audiences to six instruments of the seventeenth and eighteenth centuries and describe the contexts in which they were used in "Rediscovering a Musical Heritage," produced by the New York State Early Music Association. The lecture-demonstration will be presented on May 14 in Seneca Falls, New York, and will travel to eight other sites in New York and Pennsylvania.



—New York State Early Music Association



—photo by Michael Crummett, courtesy of Western Heritage Center

"Our Place in the West: Places, Pasts, and Images of the Yellowstone Valley, 1880 to 1940" explores the history of the Yellowstone Valley and the cultural heritage of its people. The Western Heritage Center exhibition includes a Crow brush arbor, a rural post office, a Cheyenne tipi, a homestead shack, a sheep wagon, an irrigation headgate, and this dude ranch interior.



## ENDOWMENT EXHIBITIONS



—Little River band of Ottawa Indians

"Anishinabek: The People of This Place," a new permanent exhibition opening June 1 at the Public Museum of Grand Rapids, tells the story of western Michigan's Ottawa, Potawatomi, and Chippewa Indians, who negotiated in the 1800s to remain in their homelands. "Anishinabek" includes family photographs, oral histories, and objects important to the cultures of these three tribes.



*Out of Ireland*, a documentary by Academy Award-winning filmmaker Paul Wagner, airs Wednesday, June 7, on PBS. The film looks at Irish immigration to America through photographs, newsreels, interviews with historians and writers, songs of immigration, and letters written by eight immigrants. The film was produced by American Focus, Inc.

—Ulster Museum



# DEADLINES DEADLINES DEADLINES

## DIVISION OF EDUCATION PROGRAMS *James C. Herbert, Director • 606-8373*

Area code for all telephone numbers is 202.

	Deadline	Projects beginning
Higher Education in the Humanities • <i>Lyn Maxwell White 606-8380</i>		
Humanities Focus Grants . . . . .	September 15, 1995	January 1996
National Projects and Other Institutional Projects . . . . .	October 1, 1995	April 1996
Elementary and Secondary Education in the Humanities • <i>Bruce Robinson 606-8377</i>		
Humanities Focus Grants . . . . .	September 15, 1995	January 1996
National Projects and Other Institutional Projects . . . . .	October 1, 1995	April 1996
Integrated Projects • <i>Susan Greenstein 606-8384</i>		
Science and Humanities . . . . .	February 1, 1996	October 1996
Summer Seminars for College Teachers • <i>Joel Schwartz 606-8463</i>		
Participants . . . . .	March 1, 1996	Summer 1996
Directors . . . . .	March 1, 1996	Summer 1997
Summer Seminars for School Teachers • <i>Michael Hall 606-8463</i>		
Participants . . . . .	March 1, 1996	Summer 1996
Directors . . . . .	March 1, 1996	Summer 1997

## DIVISION OF PRESERVATION AND ACCESS *George F. Farr, Jr., Director • 606-8570*

	Deadline	Projects beginning
Library and Archival Preservation/Access Projects/Guides . . . . . <i>Barbara Paulson/Karen Jefferson/Charles Kolb 606-8570</i>	July 1, 1995	May 1996
National Heritage Preservation Program • <i>Laura Word/Richard Rose 606-8570</i> . . . . .	July 1, 1995	May 1996
U. S. Newspaper Program • <i>Jeffrey Field 606-8570</i> . . . . .	July 1, 1995	May 1996

## DIVISION OF PUBLIC PROGRAMS *Marsha Semmel, Director • 606-8267*

	Deadline	Projects beginning
Humanities Projects in Media • <i>James Dougherty 606-8278</i> . . . . .	October 1, 1995	May 1996
Humanities Projects in Museums and Historical Organizations • <i>Nancy Davis 606-8284</i> . . . . .	June 2, 1995	January 1996
Special Projects • <i>Timothy Meagher 606-8272</i> . . . . .	November 1, 1995	May 1996
Special Competition: The National Conversation • <i>Timothy Meagher 606-8272</i> . . . . .	July 28, 1995	January 1996
Humanities Projects in Libraries • <i>Thomas Phelps 606-8271</i>		
Planning and Implementation . . . . .	July 15, 1995	January 1996



# DEADLINES DEADLINES DEADLINES

## DIVISION OF RESEARCH PROGRAMS *Guinevere L. Griest, Director • 606-8200*

Area code for all telephone numbers is 202.	Deadline	Projects beginning
Fellowships for University Teachers • <i>Maben D. Herring 606-8466</i> .....	May 1, 1995	January 1, 1996
Fellowships for College Teachers and Independent Scholars • <i>Joseph B. Neville 606-8467</i> ...	May 1, 1995	January 1, 1996
Summer Stipends • <i>Thomas O'Brien 606-8551</i> .....	October 1, 1995	May 1, 1996
Faculty Graduate Study Program for Historically Black Colleges and Universities .....	March 15, 1996	September 1, 1997
<i>Maben D. Herring 606-8466</i>		
Editions • <i>Douglas Arnold 606-8207</i> .....	July 1, 1995	May 1, 1996
Translations • <i>Kathryn G. Hansen 606-8207</i> .....	July 1, 1995	May 1, 1996
Subventions • <i>Margot Backas 606-8207</i> .....	February 1, 1996	September 1, 1996
Reference Materials • <i>Martha B. Chomiak / Michael Poliakoff 606-8358</i> .....	November 1, 1995	September 1, 1996
Basic Research Projects • <i>David Wise 606-8210</i> .....	March 15, 1996	January 1, 1997
Archaeology Projects • <i>Bonnie Magness-Gardiner 606-8210</i> .....	October 1, 1995	May 1, 1996
Humanities Studies of Science and Technology • <i>Daniel Jones 606-8210</i> .....	October 1, 1995	May 1, 1996
Conferences • <i>David Coder 606-8210</i> .....	May 15, 1995	January 1, 1996
Centers for Advanced Study • <i>Christine Kalke 606-8359</i> .....	October 1, 1995	September 1, 1996
International Research Organizations • <i>Christine Kalke 606-8359</i> .....	October 1, 1995	September 1, 1996
Dissertation Grants • <i>Kathleen Mitchell 606-8465</i> .....	October 16, 1995	May 1, 1996

## FEDERAL/STATE PARTNERSHIP *Carole Watson, Director • 606-8254*

Each state humanities council establishes its own grant guidelines and application deadlines.

## OFFICE OF CHALLENGE GRANTS *Stephen M. Ross, Director • 606-8309*

	Deadline	Projects beginning
All applications should be submitted to the Office of Challenge Grants .....	May 1, 1996	December 1996

To receive guidelines for any NEH program, contact the Office of Publications and Public Affairs at 202/606-8400. Guidelines are available at least two months in advance of application deadlines.

Telecommunications device for the deaf: 202/606-8282.



generations of students in the academy.

But there was much more to Scully than the legendary lectures. We graduate students were always learning how to teach from him. He was, so to speak, under constant observation. Whenever students stood in need of correction in a public forum, a graduate seminar for example, Scully always did so with unfailing courtesy: The student's dignity as a human being was untouched by any failure on an academic level. Perhaps he never realized how much his acts outside the classroom were being studied and imitated. The way he talked to those who sought him out for help; his code of ethics; his treatment of his peers: none of this was lost on generations of graduate students eager to learn how to carry themselves in a profession where few academics take the time to instruct us in pedagogy. He left us a blueprint and a code of conduct for the future.

#### THE SCHOLAR

One of the distinctive traits of Scully's idiosyncratic art history—apart from his powerful historic imagination—is his uncanny eye for form. It is a rare gift, and one, strangely enough, that is more common among artists than among art historians. He never forgets a fine piece of architecture. Scully is a phenomenologist, for whom forms know no past or present but are always in constant dialogue with each other. But he also possesses a resilient, vitalist streak that leads him to seek out heroic forms rather than, say, graceful ones. He is a strong

reader of forms, as we would say in today's jargon.

It was Vincent Scully's concern for the urban fabric that prompted his critique of the International Style's hero-architect. And yet Scully is coming out of the same source or at least its American variant: the hero-art historian, in the tradition of Emerson and Thoreau, and of the rugged individualism of Frank Furness, Henry Hobson Richardson and Frank Lloyd Wright in architecture. It is a great tradition, and one that demands guts as well as originality, insight as well as vision. Scully—Heaven forgive me—has something of the lapsed modernist. And it is precisely his former love and understanding of the International Style that makes him such a powerful connoisseur interlocutor of the great modernists. When he speaks of Le Corbusier or of Mies van der Rohe, he does so with such passion that one cannot help admiring their work while deploring their urban politics and blatant disregard for contextuality.

#### THE WRITER

The books and publications of Vincent Scully cover several cultures and centuries. It is impossible to appraise them all here. *The Earth, the Temple and the Gods* revolutionized the way scholars thought about the relationship between the sacred architecture of the Greeks and their environment. Or rather, the art historians never thought about landscape at all except as a neutral and indifferent backdrop to the temples. But Vincent Scully weaned them from this reductionist and isolationist attitude, and

showed how in the siting of their temples, the ancient architects let themselves be guided by the visual cues embodied in the surrounding mountains. The power of place invested the temples with a mantic force that yoked architecture and landscape into a forceful and indivisible whole. He pursued a similar line of thought in *Pueblo*, where, however, the relationship between architecture and landscape took a different path. Unlike Greece, where only the sacred buildings remain, in the American Southwest, several native American nations have survived—Pueblo, Hopi, Navajos, Apaches—and Scully studied the architectural forms not only in relation to landscape but also to the human rituals and ceremonies that continue an unbroken tradition.

But it was primarily in American architecture that Scully left his mark. He rewrote virtually single handedly the history of American architecture, and in so doing helped shape its future. His works on the Shingle Style, and on Frank Lloyd Wright, as well as his writings on Louis Kahn and Robert Venturi are all major achievements in scholarship and in sheer sensitivity to architectural form. If I had to select one text, it would be *American Architecture and Urbanism*, the most passionate and the most movingly lyrical of Scully's books, and the one that best deserves to be ranked with the great tradition of Matthew Arnold, Walter Pater, and, above all, Ruskin. Scully is a great prose stylist. His writing, like theirs, bears the unmis-

*Scully is a  
phenomenologist,  
for whom forms know  
no past or present  
but are always in constant  
dialogue with each  
other. But he also  
possesses a resilient,  
vitalist streak that leads  
him to seek out heroic  
forms rather than, say,  
graceful ones.*



takable imprint of both art and literature. He could write the way an impressionist painted, and suggest space and light with a few deft, well-placed touches: no one before had ever described the coasts of Massachusetts and Maine as the place "where the old houses weathered silver, floating like dreams forever in the cool fogs off the sea." Or he could dramatize the effects of the phrase by pulling out all the stops, as in his expressionist description of an aspect of the University of Pennsylvania's library (1880) by Frank Furness—"an inspired iron stair which gets smaller as it turns up the consistent volume of the stair well and finally, like a demented ladder, pierces the roof as a baroque saint the heavens." Ekphrasis, never too popular with architectural historians, is here pushed to new emotional heights. To my mind, this is the best and most beautiful book ever written on American architecture. It brings together the vernacular and the monumental, the patrician and the Native American under the scrutiny of the same sympathetic eye, and the same strong-willed compelling narrative. It is not just that he manages, with his peculiar and incomparable alchemy, to transmute art history into literature, but he sustains our interest from beginning to end, in one long breath-taking tour de force.

#### THE PRESERVATIONIST

Vincent Scully taught us how to care for the historical city, that perpetually endangered species, which he once described as the

most precious and fragile part of our cultural heritage. During redevelopment, in the sixties, entire neighborhoods were razed to make room for the highways that tore the urban fabric up into marooned and meaningless fragments that were left to fend for themselves. As city after city, like his own native New Haven, was brutally ravaged by the combined evils of ignorance, indifference, and greed, Scully began to change his focus from the single architectural monument to the urban context. It is for this reason that his writings and lectures are salvation-bent: They have a tone of urgency about them, and exact a strong sense of commitment from us. He himself continues to campaign ceaselessly on behalf of preservation, and of cherished buildings threatened by demolition.

Since his retirement, he alternates between teaching at Yale and at the School of Architecture of the University of Miami, where he has collaborated with his former students Andres Duany and Elizabeth Plater-Zyberg, among others. It is no accident that Scully should have so unerringly chosen Miami. Like Los Angeles, but with less violence and more consistency, Miami has become a real laboratory: Its urban issues, from building codes to master plans, are being followed with great interest by planners all over the world. The possibility of designing for—and giving expression to—the multi-ethnic society of the future is here being given its strongest and most challenging shape.

#### THE CRITIC

In half a century of teaching and writing, he has met and befriended all of America's foremost architects and critics, from Frank Lloyd Wright and Philip Johnson, to Louis Kahn and Robert Venturi. He has also had a formative impact on younger designers, notably on the sculptor Maya Lin who was his student at Yale. His numerous writings and lectures have made him virtually the most important interlocutor of American architecture of the past fifty years.

Finally, it is wonderfully appropriate to see the highest award of the National Endowment for the Humanities go to a man who has understood and written about Jefferson so movingly. Scully, after all, sees architecture much the way Jefferson did, as a form of practicing democracy. It is only fitting that he be rewarded for the many years of courage and dedication to the cause of teaching, scholarship, and preservation. Vincent Scully has always stood for a different and more compassionate America, where those who have are not afraid of sharing, where education for all is valued as an inalienable right, and where cities are cherished as the repository of collective memory, not as pockets of poverty to which we consign the poor. We need him more than ever—passionate, militant, lion-hearted—as a new century looms on the horizon, and the country hardens into harsher and less pliable molds. □

*Esther da Costa Meyer is an assistant professor of history of art at Yale University.*

*He could write the way  
an impressionist painted,  
and suggest space and  
light with a few deft,  
well-placed touches:  
no one before had ever  
described the coasts of  
Massachusetts and Maine  
as the place "where  
the old houses weathered  
silver, floating like  
dreams forever in the cool  
fogs off the sea."*





Drawing by Charnay of the Temple of the Moon, Palenque.

—Courtesy of Vincent Scully

*continued from page 10*

else—finally drew me into a realization of responsibility that all of us have to save our cities before this insane preoccupation with the automobile destroys them for all time.

**Hackney:** Are they salvageable, the cities?

**Scully:** I think they are. Let's put it this way. Where you have a viable economic base and a base in jobs—where the money is—the city can be saved.

The movement right now that calls itself the New Urbanism—and of which the most important people are certainly Andres Duany and his wife Elizabeth Plater-Zyberk in Miami, and Peter Calthorpe along with Stephanos Polyzoides and his wife Elizabeth Moule on the West Coast—that movement, though it's interested in the city and wants to work there, has really been able to affect things in the suburbs. It's been able, especially in the work of Duany and Plater-Zyberk, to begin to remake the suburbs into towns that make sense and can discipline the automobile. The best example of that is Seaside on the Florida panhandle for the idealistic developer, Robert Davis. That little town has become almost the logo of Florida and it has created an image of community that everybody seems to want. Apparently almost everybody wants to live like that. It is the American dream after all: a single-family house in Our Town.

In any event, that's where the money is right now; in the suburb, and so work can be done there. But when you get into the center city, where it apparently has to be a government commitment to effect change, that's where the government has not yet made the necessary commitment. And the old types of projects, those International-style high rises that were built a generation ago, are literally being blown up or torn down everywhere because they proved to be unlivable and destructive of community values. They created a social wasteland, now a desert.

You know, the only people in America who really have ever wanted to live in apartments have been the rich, because in a sense the rich don't need community. If you have money,

you're sheltered from a lot of things. The poor need community, but the rich have shown that they like it when they can get it. For example, Windsor, north of Vero Beach, by Duany and Plater-Zyberk, is as rich a development as you can imagine. It's got two polo fields. They were intended, I think, for Prince Charles to play and practice on. And there are houses available around a splendid golf course or along the ocean beach or on the inland waterway, but there are also house sites available in a tightly gridded town right in the middle. Every client so far has chosen to build in the tightly gridded town.

**Hackney:** That's very interesting.

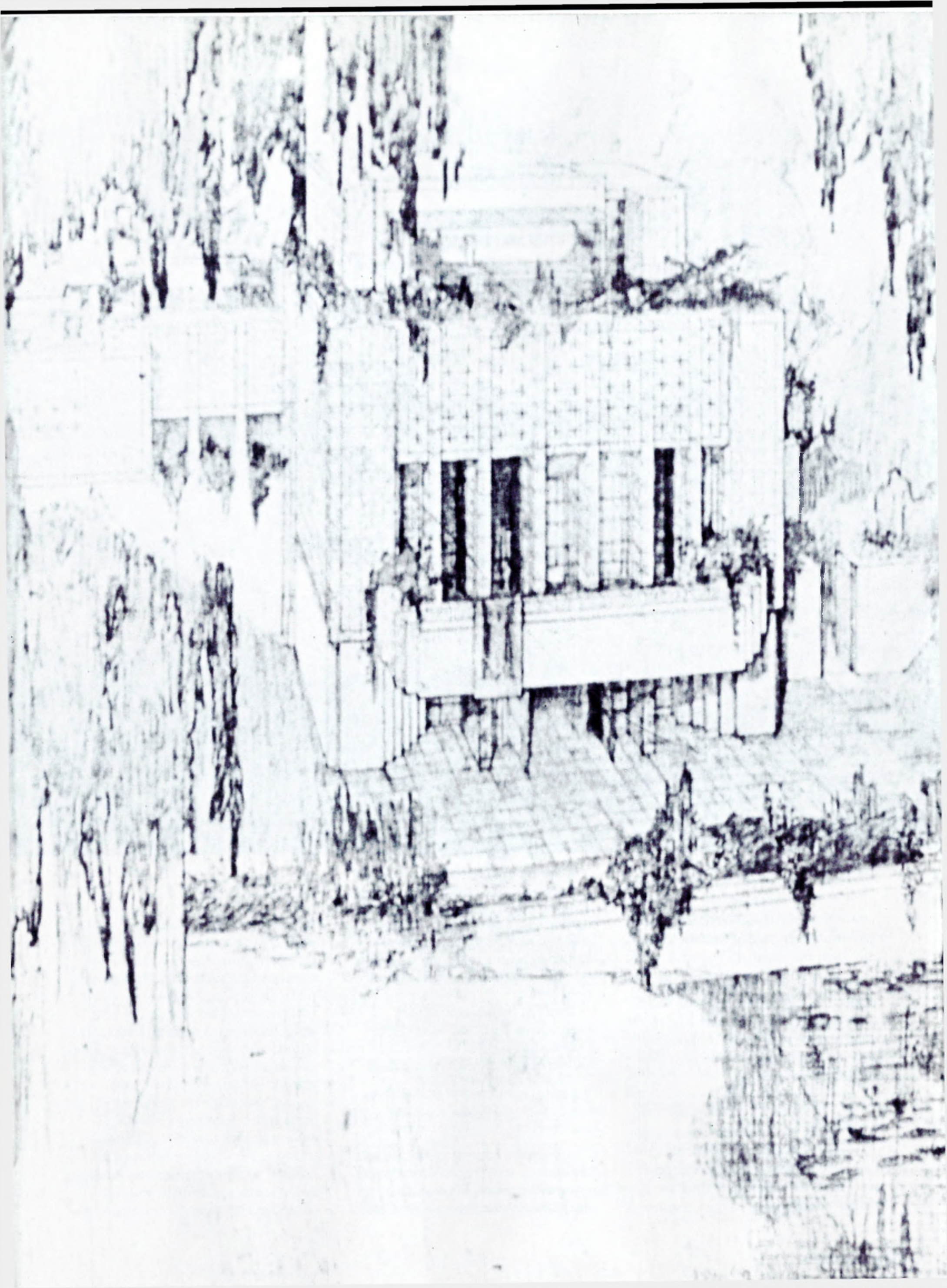
**Scully:** Yes. The rich, who can choose, are choosing community or its image. It's deeply seated in human beings. That's what we've lost in America. We've come apart. Our community is torn apart.

One of the worst things were those freeways that destroyed community. When you take I-95 right to its conclusion, right down into Miami, its very last act before it subsides down into U.S. 1 again is that it destroys Overtown, which was a stable, longstanding African-American community right in the heart of Miami. And when people's environments are destroyed—when their street pattern is gone, when their churches are gone, when the neighborhood bar is gone—when all of that's gone and you've got just the piers of the freeway, people go mad. They are driven mad, because the community really does mediate between the individual and nature's implacable laws. I might add that Caro solidly documented all that in his study of Robert Moses and his community-breaking expressways. People

"It is a Maya ruin in the rain forest. It has a deeply moving, primitive, wet, moldy earth . . . humus . . . power that's wonderful, inimitable."

*Frank Lloyd Wright.  
Millard House,  
Pasadena, California, 1923.*









who have been disoriented in this way are emotionally disenfranchised from the American dream.

Hackney: There are paradoxical urges in human nature. We all want to be—especially Americans, in our culture—we want to be individuals. That is, different from everyone and set apart and special.

Scully: At the same time, we want to be protected.

Hackney: Protected, right, and connected. We want to belong, and we want also to have the freedom not to belong.

Scully: That's right. That's the very basis of Greek thought. The Greeks wanted to belong to the old religion of the earth, and they wanted to be buried in the breast of the goddess in the Tholos tomb. At the same time, they wanted to be kings like their Hittite cousins, they wanted to be conquerors, and out of that comes Agamemnon.

Hackney: That's right. So, how does architecture in America solve that problem, or urbanism, I should rather say?

Scully: Again, I don't know. One solution leads to another problem. We are, as you pointed out, so various, so ambiguous in our desires, so contradic-

tory in our ways of thought, that the great thing about art is—and I think it's especially true of modern art—is its very ambiguity, its difficulty, its multiplicity of meanings. That is the thing that has infuriated so many people about modern art or about the reality of modern times, because they want a simple answer. They want one clear answer: "This is right and that's wrong." But all the way through, in literature and in art there is no single answer. Art mirrors that ambiguity.

One of the wonderful things that Focillon wrote sixty or more years ago is that meanings drain in and out of works of art. As the generations go





—Courtesy of Duany Plater-Zyberk

Seaside, Florida.

The planned town of Seaside, Florida: "In terms of community, it's clear that you have to formulate laws. That's what a lot of architects don't like."

"Hitchcock . . . says of Hittorf's fine buildings shaping the Etoile that they are in fact 'only building, not architecture.'"

Gehry: "Architecture for him is exploring the cutting edge of human ambiguity and the devil take the hindmost."



—Courtesy of Vincent Scully

Place de l'Etoile and Arc de Triomphe, Paris, France.



—© Tim Street-Porter/Esto

Frank Gehry. Gehry House, Santa Monica, California.

on, they read the same works of art differently.

Hackney: Absolutely.

Scully: They read them according to their own needs. At the present time, that view of meaning seems much more true in terms of the way the human mind works than does, say, the more classical aesthetics of somebody like Panofsky, who felt that you could unpeel all the layers of meaning until you got down to the root meaning, the generating idea, the static core.

However, to take another point in terms of community, it's clear that you have to formulate laws. That's what a lot of architects don't like, and they tend to characterize work that defers to such considerations as "building, not architecture." Frank Gehry says something of the sort. Architecture for him is exploring the cutting edge of human ambiguity and the devil take the hindmost, even though his work is normally quite contextual, and gets along surprisingly well with what's around it. Nevertheless, you see what I mean.

Hackney: Yes.

Scully: And the old aestheticians, like the modernists, like really my master in these studies, Henry-Russell Hitch-

cock, in his great book, *Modern Architecture, Romanticism, and Reintegration*, of 1929 says of Hittorf's fine buildings shaping the Etoile that they are in fact "only building, not architecture." You see what he means in terms of the cutting edge of humanist exploration. But in terms of the human environment, it makes no sense at all.

The most important architecture—in my view, the most important, though there's no need to draw invidious comparisons—is the kind of architecture which is created by urban law and makes environments possible for people to live together. That's exactly what Duany and Plater-Zyberk do. They write the codes. Much of the mythology around Frank Lloyd Wright was about how he would despise the local codes and he'd always break them, and he'd be shown to be right. That's a fairly silly mythology. What so many of us would like to do now is to write the proper laws. When you think about it, it's clear that the law is the basic thing that makes it possible for human beings to live together. Only through law can we live together without fear of each other and act together in order—as the Pueblos of



"Our cities lie destroyed all around us. And, of course, as the cities were destroyed, the terrible thing in American society and politics is that the communities of the center of the city were destroyed with them."



New Haven, Connecticut. Oak Street connector. 1960s.

—Photo by Steve Dornell

the Southwest with their great dances believe—to affect nature a little bit.

Hackney: That may be the bigger responsibility for architecture: to mediate between individuals.

Scully: I think without question. That's the basic problem of the city, isn't it? And it's the basis of community after all.

Hackney: Absolutely right. As I travel around talking about one of the NEH projects that I'm most interested in, which is a national conversation about what we share as Americans, what brings us together, what holds us together, I detect in people a huge sense that society is atomizing, and the bonds of allegiance of one to another are fraying.

There are forces that are pushing us apart and are isolating us. As you say, community is made by common understandings, and we need to refresh our understanding about how we live together.

Scully: Right. I think so many Americans do realize that. Without question, I think the ever increasing power of the National Trust for Historic Preservation is a very good example of that, because it's based on law. People who attack preservation always attack it saying, "That's bad law. That's a law of taking. You can't do it."

Hackney: The role of taking is coming back to the fore.

Scully: That's right, of course. The political power which has grown up around preservation is something to be reckoned with, and I think may go a long way toward rehabilitating our cities, because so far it's been supported by conservatives and liberals alike.

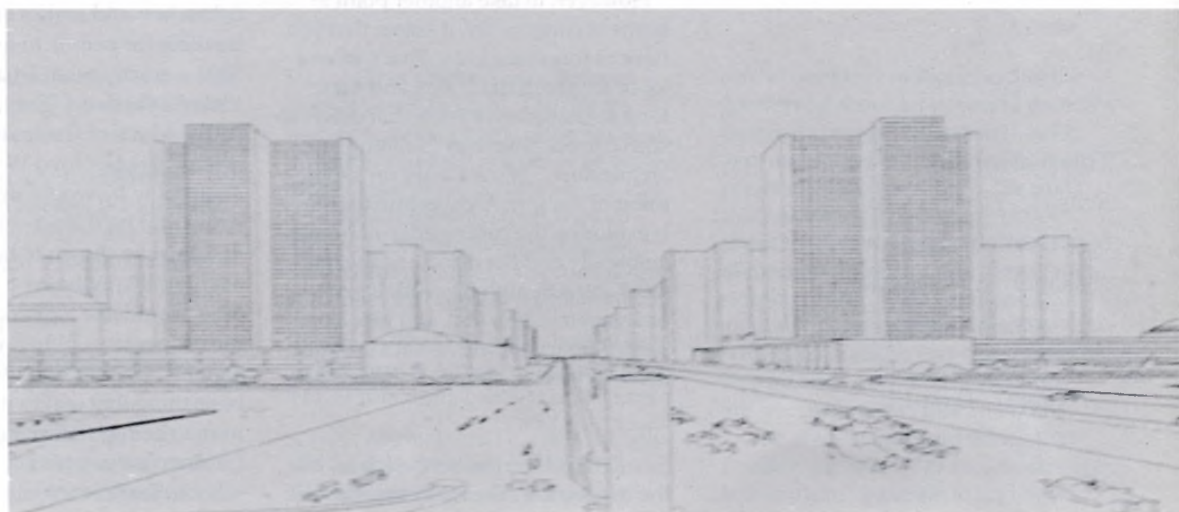
Hackney: What criteria would you use in deciding what's to be preserved and what's not?

Scully: Ah, that's a very interesting question. I used to say when I was fighting redevelopment, "We've got to try to save everything, because the forces to destroy it are so strong that we're always going to lose a lot of battles. We'd better try to save as much as we can to save a part." It's like asking, "What do you think about censorship?" Almost your very first answer is, "I don't want any censorship. I don't want any kind of it, ever." Then you think about it and it's not that simple.

Hackney: Right, exactly.

Scully: My instinct, of course—and I am a profoundly conservative person—my instinct is still to try to save everything. On the other hand, take New Haven.

The New Haven City Hall was first built in 1859, and it's a very important



Le Corbusier. Ideal City for Three Million. 1922.

—Courtesy of Vincent Scully



"It is still, I think, to be decided in history whether the automobile and civilization as we know it—by which we mean the culture of cities—can coexist."



*World Financial Center, New York City.*

building. It's the very first impressive building that the city itself—as against the Protestant establishment of Yale and the churches—built. It built it right there in the first decades of railroadism and immigration and factories and so on. It's a real image of the growing new multiethnic democracy of the United States. But here is this great big hulking form that bursts in among the beautiful white colonial houses that shape the square, that shape New Haven's great Green. And so what would I have said then? I'd probably have said, "Keep that thing out of here. It's destroying the scale of the place."

The problem of growth is always there. You ask, "When is the city finished?" And you'd say, "Well, downtown New York, the skyscrapers at the tip of Manhattan, they should have ended before Chase Manhattan got in there, before the International Style with its slabs, which cast all the old wonderful spires and mountains into question and changed the scale into a kind of hulking thing." The World Trade Center is another. Then along comes Battery Park City, by Cooper, Eckstut, Pelli, and so on, which I think is one of the great triumphs of modern urbanism. It not only locks into the old street pattern and the building alignment of the tip of Manhattan but also tries to recreate the old pyramidal

grouping of the pre-International skyscrapers by drawing the World Trade Center towers into some kind of decent dialogue again. So it's hard to know when things are ended. You think it's over, you think it's ruined, and all of a sudden it takes on another lease on life.

However, one principle is certainly the control of the automobile. This goes right to the heart of the American experience because along with the single-family house, the other thing that everybody was taught to believe he had a right to was the automobile.

It is still, I think, to be decided in history whether the automobile and civilization as we know it—by which we mean the culture of cities—can coexist. Because the automobile has shown us that if we design only for the automobile, we smash every kind of decent urban grouping that there is, whether it's in the center of the city or in the suburbs. We cannot get rid of the automobile in most places in the foreseeable future, but we can learn how to design against it, to discipline it, to make it serve us, not us it.

In Florida, there are lots of communities trying to imitate Seaside. They try to use the vernacular architecture, the white picket fences, which are a way to define the street, and so on. But in almost every instance they

don't succeed because they can't or won't control the width of the roads, which are normally much too wide, so that all sense of community disappears. And, once more, the road, the car, takes over.

The car, you know, has strange psychological effects on us. One of the major ones is that in the car, we don't feel that we have any community responsibility at all. We feel free. We feel alone.

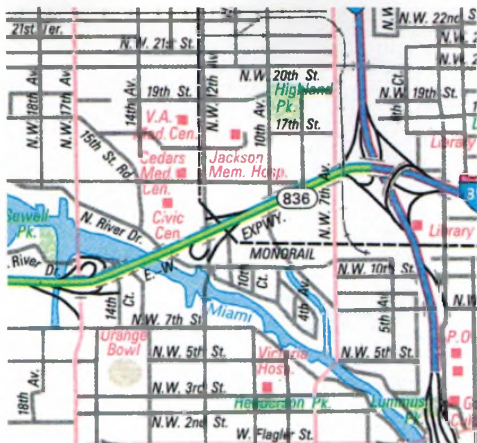
Hackney: And you're encapsulated.

Scully: You're all by yourself in a perfectly controlled environment, but all sense of community is lost. We forget that if the community didn't build roads and provide police and signage and everything, we couldn't move around in the car at all.

There was a wonderful cartoon in the *New Yorker* many years ago where a gentle fellow is about to climb into his car in the garage. He starts the motor. His face begins to change. The garage door opens. His face turns animal. The car roars out and he's a werewolf. It's that savage territoriality and aggressiveness that the automobile seems to build.

Hackney: I think that's right. In my simplistic layman's way, I've divided American cities up into two kinds: the





—© Rand McNally

## The Orange Bowl in Miami:

"The thing is set down right in the middle of the grid.... Everybody's gone in ten minutes because everybody goes a different way."

ways out of the big parking lots, that's where you get the traffic jams.

It's a good example of how the automobile doesn't know what's good for itself. To design for its apparent wants is the wrong way out—you have to control its needs—as we do those of individuals in society. We have got to develop our public transportation.

Clearly, I think government

priorities are going to have to change a whole lot over the next ten to twenty years, or everything's going to be absolutely out of hand.

Hackney: Let me go off in a slightly different direction. It has to do with monuments. I guess the easiest way to get at it is to notice the contrast between the Washington Monument and the Vietnam Memorial. That raises the question of the relationship between monuments and the culture. Has something changed in America that is reflected in the difference between the older monuments and the Vietnam Memorial?

Scully: When you stop to think about it, the Vietnam Memorial and the Washington Monument have one thing very much in common, and it is that they are both curiously minimalist. They are one very simple shape embodying one very simple idea. What does the obelisk have to do with Washington? On the face of it, nothing. The obelisk is the symbol of the sun god Ra, and it was built in Egypt to point to him. And yet somehow that pure aspiration, that untouchable probity that has come to be the enduring myth of George Washington: his force, his power, his noble classical presence that astounded Europe, is there. It's wonderful.

And the Vietnam Memorial, it seems to me, turned out to be a really magical image—did it not?—because of the way it has touched the hearts of so many millions of people, and especially those of the veterans in whose honor it was built—and this despite the opposition of those who called it the black gash of shame. The truly terrible thing for Viet-

automobile cities—Los Angeles, Dallas to some extent, Houston, some others—versus the mainly older cities that were built before.

Scully: That's right, the cities that have resisted it. For all its faults, New York is one of the greatest examples still. And in a sense, Chicago, at least in the Loop.

In Los Angeles the towns themselves try to control the automobile to varying degrees. Pasadena and San Marino, for example—and it's clear that it happens where the neighborhood has some political clout—is full of bumps in the road. We can't do that in Connecticut. But they do here.

Hackney: Speed bumps, you mean.

Scully: Yes. The fancier the neighborhood, the more speed bumps.

Hackney: And that changes the whole nature of the community.

Scully: The cars have to crawl. And why not? It's only for a few minutes. You're not going anywhere at that speed. There is no reason why all streets have to be traversed at enormous velocities.

My wife, Catherine Lynn, fought heroically to save the Merritt Parkway. The Department of Transportation couldn't conceive of the idea that everybody doesn't have a right to drive at seventy miles an hour in his own private automobile through Connecticut to New York. That's ridiculous. If they would enforce the old speed limit on the Merritt—which was for a long time at forty-five and then fifty—they could take those cars without danger.

Hackney: It's a wonderful roadway. You're right; she's right.

Scully: It's absolutely insane when you think of all the alternatives we have in Connecticut—you think of the Hovercraft, for example, that we could have going up and down the Sound, how delightful it would be to climb on in New Haven on a Hovercraft, and be down to New York in an hour or so. All over the world they do that, where they have this kind of waterway. Of course, we used to have the legendary steamers that went from Boston to New York when I was a boy. We'd see them going down the Sound. It was lovely. All that's gone in favor of this obsession with the automobile.

Hackney: Yes, and with speed in getting there.

Scully: Right. In the long run, you have to have alternate roads and you have to filter, and the good old grids which everybody filters is a splendid urban instrument.

The setting of the Orange Bowl in Miami is the grand example of that. The thing is set down right in the middle of the grid. There's no particular parking around it, there are no special autoways. You can go to it on public transportation or walk, or you drive a car and park in somebody's front yard. And when you and all those other eighty thousand, or how many people they are, are let out all together, everybody's gone in ten minutes because everybody goes a different way and goes through a different yard and gets his car. Up in Joe Robbie stadium, a brand new stadium up there in the north, which is organized in relation to the throughways and with just a few





Maya Lin. Vietnam Veterans Memorial. Washington, D.C.

—Photo by Maya Lin

"When you go along the wall with these thousands and thousands of people looking for the names and then you and they reach out and touch them, the dead are brought back into the community."

nam veterans was that so many of them felt that their country didn't value what they'd done, and in fact regarded them as brutal for having done it, and they felt cast out of American society. In this memorial, when you go along the wall with these thousands and thousands of people looking for the names and then you and they reach out and touch them, the dead are brought back into the community. They are resurrected as members of a living community that values them. Nothing could be more moving.

Hackney: I don't think anybody, any American can go there without being moved by it.

Scully: And one wonderful idea Maya Lin had was not to list the names alphabetically, but to list them chronologically, as they died, so that there are few at the beginning, and then we are led down step by step into the dark depths of the war and there are more and more dead. Then it starts to dwindle off, and begins to move up to the light, and then it ends, and there's the Washington Monument pointing to the sky. It's really beyond belief.

Hackney: That's exactly right.

Scully: Maya Lin is really one of the wonders. She was a student of mine at Yale.

Hackney: You're proud of her, I would think.

Scully: Yes. She was only twenty years old, standing up to that inquisition she was subjected to in Washington, and pulling it off and making it be done exactly the way she wanted it. It's amazing. A whim of iron.

Hackney: That's right, and the persistence of the artistic vision.

Scully: Absolutely. She never, never compromised it, never. □



# PICTURING L.A.: THE FAMILY ALBUM

**W**e are filling in the neighborhoods of Los Angeles," is the way Carolyn Kozo Cole describes a five-year project at the Los Angeles Public Library. Cole, senior librarian, has actively worked since 1990 to expand the library's archives to include photographs of Los Angeles' ethnic communities. The library's collection contained more than 2.5 million images, but no photographs depicting southern California's diverse ethnic population.

There are plenty of neighborhoods to be filled in—take South Central Los Angeles. Central Avenue is not just the scene of the 1965 and 1992 riots. During the 1940s, Watts was a west-coast jazz mecca—an area with a community vocabulary of nightclubs, good times, and a street culture of swells.

Images of Watts' past and those of other ethnic communities were few and far between in the library's collection. "Whenever I did an exhibition, I had to go begging in the community for ethnic photographs," says Cole. "I knew that we just didn't have enough." As a fourth-generation photographer, Cole recognized that family photo albums represented a rich

THE DER HAGOPIAN  
FAMILY IN HUSENIK,  
HISTORIC ARMENIA,  
IN 1892. FORTY DE-  
SCENDANTS OF THIS  
FAMILY NOW LIVE IN  
LOS ANGELES.

*Continued on page 52*

ALABAMA-ALASKA-ARIZONA-ARKANSAS-CALIFORNIA-COLORADO-CONNECTICUT-DELAWARE-FLORIDA-GEORGIA

## STATE-BY-STATE

COMPILED BY NICOLE L. ASHBY

**CALIFORNIA**—May 7 will be Photo Day for the Jewish community as part of "Shades of L.A.," a visual ethnic and cultural history documentation project of the Los Angeles Public Library. Community members are invited to bring family photographs for discussion, interpretation, and selection for photographers to copy on site at the Central Library for the archives. Other photo days scheduled this year will involve Armenian, Israeli, Arab, Iranian, and Turkish communities, continuing in 1996 with Southeast Asia and Central America. The project, which includes a community history program, began in 1991 by documenting African and Native Americans. For information, call 213/228-7416.

On May 22 at the Stage Door Theater

in San Francisco, "Hecuba and History" will conclude the humanities discussions accompanying the American Conservatory Theater's 1994-95 mainstage series. The program will explore the moral, historical, and political threads of Euripides' classic drama in light of recent world events. For information, call 415/834-3200.

"No Laughing Matter: Political Cartoonists on the Environment," an exhibition exploring how politically inspired art shapes awareness and concern for the environment, runs from May 9 through June 11 at the Sonoma County Museum. Call 707/579-1500 for information.

**DELAWARE**—"The American Weave: An Exploration of Pluralism," a ten-

part film, lecture, and discussion series, concludes with *Come See the Paradise*, a film on the internment of Japanese Americans after Pearl Harbor, on May 2, and *The Wedding Banquet* on May 9. Both films will be shown in the Memorial Hall at the First and Central Presbyterian Church of Wilmington. The series is sponsored by Pacem In Terris as part of its commitment to breaking down stereotypes and increasing mutual understanding across racial and cultural lines. The programs support the National Conversation project in Dover, Hockessin, Georgetown, and Wilmington. For information, call 302/656-2721.

Other programs are: "The Effect of Economic Development on Women





—Courtesy of Los Angeles Public Library

AWAII-IDAHO-ILLINOIS-INDIANA-IOWA-KANSAS-KENTUCKY-LOUISIANA-MAINE-MARYLAND-MASSACHUSETTS

in the 1990s," May 11; "Our Amish Neighbors," May 17; "Women in American Politics: Autobiographies and Reflections," May 22; and "John Wayne and the American Cult of Violence," May 30.

"Boat People, Guest Workers, and Illegal Aliens: The Challenge to Democracies" will be the subject of a speakers bureau presentation on June 2. For information, call 302/239-4005.

Also of note: "Storyline," which received an NEH Exemplary Award, is a radio call-in book discussion program that airs on WHY-91 FM the last Tuesday of every month from 8 to 9 p.m. "Storyline" is currently focusing on contemporary women's literature. *The Left Hand of Darkness*, by Ursula LeGuin, is scheduled for May 30, and *A Weave of Women*, by Esther M. Broner, for June 27. For information, call 215/923-2774.

**GEORGIA**—NEH/National History Day is sponsoring a three-week summer institute beginning June 26 at Furman University in Greenville, South Carolina, on the relationship between southern women and the law. Featuring legal and women's history scholars, the program will emphasize the influence of the law in the lives of black and white southern women during the nineteenth and twentieth centuries. Cosponsored by the History Teaching Alliance, the institute is open to middle and high school teachers in North and South Carolina, Georgia, and Tennessee. For information, call 803/244-7156.

**HAWAII**—The University of Hawai'i at Manoa is sponsoring "Living and Dying in Buddhist Cultures" for health care and gerontology professionals and the public. A series of lec-

tures and forums in May and June will examine the ethical patterns of life and death in the Buddhist traditions of East and Southeast Asia.

Another forum series, "Italian Journeys: From Italy, North America and Hawai'i," beginning in June, explores the history of Italy's contributions to world culture.

Continuing: "Into the Marketplace: Hawai'i's Twentieth-Century Working Class Women" at the East Hawai'i Cultural Center includes an exhibition, film series, and presentations of oral histories of working women. For more information, call 808/732-5402.

**ILLINOIS**—Robert Wiebe, professor of history at Northwestern University, will give the Second Annual Governor's Lecture in the Humanities, "America's Democratic Promise: A Historian's View," on May 17 at the gover-



source of material. In 1990, Cole started the nonprofit group, Photo Friends of the Los Angeles Public Library, with the intent of collecting such images. The results of their labors is "Shades of L.A.: A Search for Visual Ethnic History," a project devoted to broadening the ethnic representation in the archives of the City of Los Angeles' library. The project is funded by the California Council for the Humanities and a number of corporate sponsors.

Over the past five years, Photo Friends has expanded the library's collection through a series of "photo days." On designated days, people are invited to bring their family albums and personal collections to sites in the community. Trained interns and volunteers meet with the community members and select photographs for copying on-site by professional photographers. During the first phase of the project, approximately 1,500 images were selected from the African-American community. Aided by 300 volunteers, more than 5,000 photos of Los Angeles ethnic communities have been added to the library's col-

lection since 1990. The images are currently being put into a computer data-base to provide easy access.

May 7 will be Jewish photo day and July 30, Israeli photo day. Other photo days are planned for the Arab, Iranian, and Turkish communities this year. Photo Friends plans to collect images from the Southeast Asian and Central American communities next. Past photo days were held in Los Angeles communities with roots in Mexican, Chinese, Japanese, Korean, Filipino, Pacific Islander, and Native American cultures. During March, a photo day was held in the Armenian community.

Cole notes that one of the side effects of "Shades of L.A." is the way it has brought normally disparate people and communities together. "People share their secrets when showing their pictures—about a brother who died too young or other family stories," says Cole. "There's really a lot of bonding going on."

For more information on the Shades of L.A. project call the Los Angeles Public Library at 213-288-7416. □

MICHIGAN-MINNESOTA-MISSISSIPPI-MISSOURI-MONTANA-NEBRASKA-NEVADA-NEW HAMPSHIRE-NE

nor's mansion in Springfield.

On May 16 an *E Pluribus Unum* Town Meeting for the National Conversation project will be held at the Chicago Historical Society.

On June 22 the Historical Society of Quincy and Adams County presents "Mr. Dooley's Straight Talk on Imperialism," based on the Irish-American character created by Peter Dunne. For information, call 312/422-5580.

Conclusions: The lecture series on "Religion and Culture in Contemporary Society" will end May 12 at Loyola University; call 312/508-3445. May 15 will be the last session for the "Sixteenth Annual Quad Cities CommUniversity" at Saint Ambrose University, examining theology and the church, humanities and arts, personal enrichment, and international studies; call 319/383-8758. "Quad Cities Creative Writing Conference" will end its community workshop for writers at Black

Hawk College on May 21; call 309/796-1311. "Intersession 1995" will conclude discussions of *Preparing for the 21st Century* by Yale historian Paul Kennedy on June 15 at Sangamon State University; call 217/786-6646.

Ongoing: The "Evolution of Little Egypt" examines the cultural geography and history of southeastern Illinois, particularly Richard County, through a traveling exhibit, articles, and regional oral histories. For information, call 618/395-3893.

**IOWA**—Two Iowa communities will discuss the work-in-progress, "Oscar Wilde: An Evening Alone," on May 18 at the MacNider Museum in Mason City, and May 20-21 at the Hearst Center for the Arts in Cedar Falls. The one-man play developed by writer/actor Robert Coyle examines the work and life of the Irish author. Humanities scholars will guide discussions. On

May 23 *The Canterville Ghost*, a film based on Wilde's work, will be shown at the Hearst Center for the Arts in Cedar Falls. To reserve seating in Mason City, call 515/421-3666; in Cedar Falls, 319/273-8641.

"A Celebration of Iowa's History of Diversity," a one-day conference sponsored by the Iowa Civil Rights Commission, will explore the history of five ethnic groups—Asians, Blacks, Native Americans, Europeans, and Hispanics—on May 12 at the Holiday Inn in Des Moines. For more information, call 800/457-4416 or 515/281-8086.

The State Historical Society of Iowa, in conjunction with other statewide cultural organizations, will present the "Iowa Heritage Expo '95" June 9-10. It offers more than sixty workshops in genealogy/library/archives, museums, formal papers and book discussions, historic preservation, history education, cultural resource management,



and planning for the state's sesquicentennial in 1996. For more information, call 515/281-5229.

**MARYLAND**—The "Traditional Asian Music Lecture/Concert Series" begins May 13 at Towson State University.

The exhibition, "African-American Children's Literature: Prism of Black History and Culture," continues through June 18 at the Banneker-Douglass Museum. Other exhibitions are "Daughter of Zion: Henrietta Szold and American Jewish Womanhood" at the Jewish Historical Society of Maryland in Baltimore and "Wheels of Fortune—Wye Mills Golden Age" in Wye Mills. For information, call 410/625-4830.

**MASSACHUSETTS**—A three-year library program, "Different People, Different Places: Native Americans, Europeans, and the Environments They Created," will conclude June 23-24 with a "Gathering of Readers" at Franklin Pierce College in Rindge, New Hampshire. A three-state effort involving the Maine and New Hampshire councils, the program is designed to explore the historical and literary themes of encounter and conflict, dominance and resistance as they relate to contemporary issues in the United States. The gathering will feature Native American writer Michael Dorris; Ruth Behar, a Cuban-born anthropologist at the University of Michigan; and Itabari Njeri, a Caribbean and African-American writer. By the end of June, the program will air in sixty-six sites in Massa-

chusetts, twenty in New Hampshire, and twenty in Maine. For information, call 413/536-1385.

**MISSISSIPPI**—Maya Angelou will perform on June 2 at the Natchez Municipal Auditorium during the Natchez Literary Celebration as part of the five-year program, "King Cotton: Its Enduring Literary Legacy." The lecture series runs June 1-3 with presentations by internationally known scholars and writers at numerous sites. For more information, call 601/446-5874 or 601/442-9111.

For the official opening of the new public library, "The Library and Its Community: A Symposium and Exhibition" will take place at the Library of Hattiesburg, Petal, and Forrest County June 9. The project focuses on the community's participation in planning and building a new public library. Call 601/582-2898 for more information.

Also of note: A four-week seminar sponsored by the Mississippi Association of Historians for social studies and literature teachers will begin June 12. For information, call 601/968-2191.

**MISSOURI**—The "Missouri Chautauqua: Visions of America" will feature costumed scholars in each of the following communities: June 5-10 in Highland, Illinois; June 12-17 in Savannah, Missouri; June 19-24 in Mexico, Missouri; and June 26-July 1 in Bonne Terre, Missouri. The program offers a historical perspective on what it means to be an American, with portrayals of William Jennings



—Photo by Steve Dumas

**MAYA ANGELOU WILL BE ONE OF THE LECTURERS AT THE NATCHEZ LITERARY CELEBRATION.**

Bryan, Andrew Carnegie, W. E. B. DuBois, Elizabeth Cady Stanton, and Rabbi Isaac Wise, who organized Reform Judaism in America. For information, call 314/621-7705.

**NEBRASKA**—"The Shadow of Violence: Unconsidered Perspectives," a year-long faculty-student symposium, will conclude May 18 at Hastings College. The symposium discusses crime and violence, specifically in rural areas, with the participation of a historian, sociologist, diplomat, and philosopher.

The Mari Sandoz Heritage Society presents its annual conference June 3 on the work of the Sand Hills author, focusing on her book, *Slogum House*. Phyllis Stone will speak on "Lifestyles of Lakota Sioux Women" at the day-long conference, and Anita Sue Clement will discuss "Women at Home." A photographic exhibit, "Women at Work: Nebraska, 1880-1940," will accompany the conference. For more information, call 402/74-2131.

**NEW JERSEY**—In its first year of operation, the New Jersey Teacher Institute will sponsor the first of five week-long residential seminars for K-12 teachers and educators beginning May 7. Seminars continue in June, August, October, and November. Topics include: The Individual and Community in America; Worlds Apart: American Cities and Suburbs; Religious Diversity in America; New Jersey's History: The Barrel Tapped at Both Ends; and Holding Up Half the World: Women and Community. For information, call 609/695-4838.



—Courtesy of Missouri Humanities Council

**MISSOURIANS WAIT FOR A CHAUTAUQUA TO BEGIN.**



# NATIONAL HISTORY DAY

BY NICOLE L. ASHBY

**T**HE FIFTIETH ANNIVERSARY of the end of World War II will draw attention as student finalists from the fifty states and the District of Columbia gather at the University of Maryland June 11-15 to compete for prizes in the twenty-first annual National History Day competition.

The Hawai'i, Nevada, Utah, and Georgia Humanities Councils are among the sponsoring organizations.

The contest is intended to stimulate excellence in historical research and analysis and foster teacher-student partnerships. The preparation for this year's competition involved field trips to the Washington Navy Yard, the Pentagon, the National Archives, and the Library of Congress.

The topic is "Conflict and Compromise in History."

"I have confidence that in looking at the conflict in our history young people will understand there is always some sort of compromise needed to secure peace, civil liberties, and civil rights," says Cathy Gorn, associate executive director of National History Day.

From the first contest in 1974, which drew 129 students, National History Day has grown to involve more than 450,000 students annually. The program began as a regional competition at Case Western Reserve University in Cleveland, and with funding from the National Endowment for the

Humanities, expanded to Iowa, Indiana, Kentucky, and beyond. Its founder, David Van Tassel, won a Charles Frankel Prize from the Endowment in 1990 for his work.

Case Western Reserve continues to play a sponsoring role and offers a four-year \$60,000 scholarship annually. Students compete for medals and money prizes of \$1,000, \$500, and \$250 for first, second, and third place in seven categories in the junior division (grades six through eight) and in the senior division (grades nine through twelve.) Categories range from historical paper to individual and group performances.

Gorn recalls a student who won first place for his historical paper. The student was a below-average student attending what she described as one of the "toughest" high schools in Cleveland.

"His teacher got him involved," says Gorn. "The theme was 'The Individual in History.' He chose Garrett Morgan, the African American who invented the stoplight and gas mask, and who was also from Cleveland. He was excited because it was someone from his own background and he went on to win first place. That's part of the success of National History Day. It shows kids they can think, they can come up with their own ideas, and they can feel very good about the knowledge they've gained." □



—Courtesy of National History Day

FIRST PLACE, JUNIOR GROUP PERFORMANCE,  
1994 NATIONAL HISTORY DAY.

PENNSYLVANIA-RHODE ISLAND-SOUTH CAROLINA-SOUTH DAKOTA-TENNESSEE-TEXAS-UTAH-VERMONT

**NEW YORK**—Eric Foner, professor of American history at Columbia University, will be honored June 5 as the 1995 Scholar of the Year. At an awards ceremony he will lecture on "Who is an American?" An NEH fellowship is among many of his honors, and his latest book, *America's Reconstruction: People and Politics after the Civil War* is due out this year. The winners of the Council's 1995 Young Scholars Contest and the Project of the Year Award also will be honored at the June 5 ceremony. For information, call 212/233-1131.

**NORTH CAROLINA**—A two-day symposium at the Diggs Gallery of Winston-Salem State University will explore "Call and Response: African-American Artists in a Global Dialogue" on June 2-3. For more information, call 910/750-2458.

**OHIO**—Scholars and audiences will discuss translation issues after perfor-

mances May 12-14 of the contemporary Russian play, *Behind the Mirror*, by dramatist Elena Gremina. The program will take place at the Youngstown State University campus. For more information, call 614/461-7802.

**OKLAHOMA**—The Great Plains Chautauqua will visit two communities in June, featuring Gilded Age writers Mark Twain, Kate Chopin, Jack London, and Native American writer and activist Zitkala-Sa: June 2-6 at the Marland Mansion grounds in Ponca City, and June 9-13 in Woodward. For information, call 405/235-0280.

**RHODE ISLAND**—The University of Rhode Island's Graduate School of Oceanography will pair a humanities scholar with a scientist for the lecture series "Rivers and Ponds: The Romance and the Reality." Scheduled for Sunday afternoons throughout the

spring, the series explores images of water in literature and through a scientific lens. Among the lectures, "An Oasis Known as Walden's Pond" will look at Thoreau's retreat as a historic symbol and an ecologically threatened site. For additional information, call 401/273-2250.

**SOUTH CAROLINA**—NEH Chairman Sheldon Hackney will be the opening day speaker for the 1995 Spoleto Festival at the College of Charleston on May 25. As part of the festival, the symposium, "What is the Role of the Arts and Humanities in Shaping Public Policy?" will highlight current trends in the arts and humanities. Panelists include Clement Price, professor of American and African-American history at Rutgers University; Joseph Riley, mayor of Charleston; Alexander Sanders, president of the College of Charleston; and Daniel Ritter, counsel



to the U.S. Senate Subcommittee on Education, Arts and Humanities. For more information, call 803/722-2764.

**SOUTH DAKOTA**—A May 8 chautauqua presentation on the "Daughters of Dakota" features scholar Sally Roesch-Wagner, who has edited several books containing stories by women pioneers in South Dakota, particularly in Mobridge.

"Ethnic Diversity and Heritage in South Dakota" will be the focus of a teachers' institute June 11-24. Teachers will spend the first week at South Dakota State University and continue the following week at Sinte Gleska University, a travel college on the Rosebud Reservation, exploring specifically Native American culture. For information, call 605/688-6113.

**VERMONT**—"The Writing Life" is a book discussion program for prison inmates at the St. Johnsbury Correctional Facility. *The Home Place*, by Marilyn Nelson Wanick, which looks at the theme of family, will be the topic May 4. The National Book Foundation developed the program and the reading list of National Book award winners.

*Calvin Coolidge: More Than Two Words*, written and performed by Jim Cooke, will be given May 3 at the Bailey Club in Newbury. On May 4 the first of three parts of *Meet Eleanor Roosevelt*, a look at the early life of the First Lady, will be given at St. Michael's College-St. Edmund's in Colchester. Part two examines Roosevelt as First Lady and part three, her political involvement following the death of FDR. Ted Zalewski will present the one-man show "Teddy Roosevelt: Mind, Body, and Spirit" May 10 at the Burlington Baptist Church and June 7 at the Dorset Church vestry.

Concluding: At the Woodstock Area Senior Center, the book discussion series, "Canadian Literature I," will end May 11. "Meanings of the Land," which studies environment and rural life values, will conclude May 17 at the Grand Isle Community Library in South Hero. "Family: A Window to China," another book discussion series, ends May 25 at the Dailey Memorial Library in Derby. For information, call 802/888-3183.

**WASHINGTON**—The Seattle Symphony will host "Creative Impulse: Dialogues with Composers and Conductors" on May 4 with conductor

Gerard Schwarz and composer Bright Sheng. The lecture explores the creative process of composing and interpreting music. For information, call 206/443-4740.

On May 9 "Immigration and Migration" will be the focus of the "Power of Language: Writers of Color Reading Series," featuring writers Fatima Lim Wilson, Omar Castaneda, Vinh Do, and moderator Ferdinand De Leon. The series continues on June 14 with "Mixed Race/Cross-Racial Issues" with authors Mira Shimabukuro, Scott Watanabe, Anne Xuan Clark, Nancy Rawles, and moderator Barbara Thomas. Call 206/329-1225 for more information.

The exhibition, "Visions of Love and Life: Pre-Raphaelite Art from the Birmingham Collection, England," concludes lectures, discussions, and performances May 7 at the Seattle Art Museum. Call 206/654-3100. An ongoing exhibition, "Seattle's Changing Built Environment," at the Museum of History and Industry, looks at the impact of architecture in Seattle and King county. For information, call 206/324-1126. □



DANTE GABRIEL ROSSETTI, *PROSERPINE*, AT THE SEATTLE ART MUSEUM.



## "Psst. The answer is Humanities."

Join the growing number of *Humanities* subscribers today, and get a year's subscription (six bimonthly issues) for only \$15 or two years for only \$30.

Company or Individual name

Address

City, State, ZIP code

Daytime phone, including area code

- ☐ Check payable to the Superintendent of Documents
- ☐ GPO deposit account
- ☐ VISA or MasterCard

Account No./Expiration date

Signature

5/94

### MAIL TO:

New Orders  
Superintendent of Documents  
P.O. Box 371954  
Pittsburgh, PA 15250-7954  
or FAX (202) 512-2233

ORDER PROCESSING CODE:

5494



NATIONAL ENDOWMENT  
FOR THE HUMANITIES  
1100 Pennsylvania Avenue, NW  
Washington, D.C. 20506

*Official Business*  
*Penalty for Private Use, \$300.00*  
ISSN 0018-7526

SECOND CLASS MAIL  
POSTAGE & FEES PAID  
NATIONAL ENDOWMENT  
FOR THE HUMANITIES  
PUB. NO. 187526

