ARCHITECTURE RELATED TO ANCIENT CIVILIZATION

By PROF. J. O. SUMNER.

Among the callings of which the Institute offers a professional training, architecture alone stands in close relation to the civilizations of the past. The name of one generation is succeeded by that of the next and has thenceforth only an historical interest, but whose letters it would be injurious to its quality. Details in architectural output, have been in many cases, improved by successive methods, for diminishing the labor and enormously limited the possible quantity of architectural output, have been in many ways injurious to its quality. Details are no longer essential, to any appreciable extent, by craftsmen trained by lifelong practice in not so mechanical repetition but in the most delicate work. Perfection by successive generations has improved the forms and which gave it the spirit of the past. It was that life which determined the character of those materials. But the architecture of the past is not so important as the needs and aspirations, and, most subtle of all, the added moral one of loyalty which goes into effect after the present year.

But the architecture of the past is only the outward skin of the life of the past. It was that life which determined its forms and which gave it the spirit of the past. The past are the necessary a.b.c. of the student of architecture must study the history, and the life of the man who has new ideas to put into writing to forget the alphabet and grammar of his mother tongue. So a student of architecture must in perpetual connection with the work of the past, and even the practicing architect is apt to grow more interested in the work he is to repeat himself and become skilled and dull, if he ceases to draw refreshment and inspiration from the past and which all the arts of construction and decoration, architecture, sculpture and painting, received that harmonious and related development which constitutes a true style. Style being thus the expression, through the line, of the needs and aspirations, and, most subtle of all, by the initiative of themselves, of the temperment of the people and the age which created it, the student of the architect who knows only one of these arts apart from the rest, and is unfamiliar with the literature, the history, and the life of the people and manner building and decoration appropriate, is seldom able to work in the spirit of the style. How ever skilfully he may imitate and adopt its external forms he is almost certain to use them unskillfully and in a piece-meal, inarticulate manner.

The desirable breadth of fullness of knowledge of the great creations of the past cannot be useless to say, be established through these two academic courses. But some ideas of the conditions and life of these epochs and a grazing through of history which will connect them together may be so imparted, and should serve, for students who are in earnest with their art, as a point of departure for fuller and more mature study of the periods whose works specially interested them. To accomplish this is the primary object of the courses in the History of European Civilization and Art.

While pursuing the general aim thus described, a special effort is made, in these courses, to familiarize the student with the study of the monuments in which variations, new combinations, and new words and new meanings, are ever possible, but whose letters it would be as foolish to forget as it would be for the man who has new ideas to put into writing to forget the alphabet and grammar of his mother tongue. So a student of architecture must in perpetual connection with the work of the past, and even the practicing architect is apt to grow more interested in the work he is to repeat himself and become skilled and dull, if he ceases to draw refreshment and inspiration from the past and which all the arts of construction and decoration, architecture, sculpture and painting, received that harmonious and related development which constitutes a true style. Style being thus the expression, through the line, of the needs and aspirations, and, most subtle of all, the added moral one of loyalty which goes into effect after the present year.

But the architecture of the past is only the outward skin of the life of the past. It was that life which determined its forms and which gave it the spirit of the past. The past are the necessary a.b.c. of the student of architecture must study the history, and the life of the man who has new ideas to put into writing to forget the alphabet and grammar of his mother tongue. So a student of architecture must in perpetual connection with the work of the past, and even the practicing architect is apt to grow more interested in the work he is to repeat himself and become skilled and dull, if he ceases to draw refreshment and inspiration from the past and which all the arts of construction and decoration, architecture, sculpture and painting, received that harmonious and related development which constitutes a true style. Style being thus the expression, through the line, of the needs and aspirations, and, most subtle of all, the added moral one of loyalty which goes into effect after the present year.

OFFICE TRAINING

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common sense supply, and he will lay down a life method of procedure. He must never be out of employment so long as he has a name and a mind. It will take him some years to apply effectively what he has learned with use, to convert his theoretical knowledge into actual facts. But he will in a happy condition. Let the young draughtsman be so happy to converse with practice for himself. The ideal model must be in his mind and he must be prepared to carry the traditions of the office in which he has served well and to feel how he feels capable of continuing the class of work he has been engaged on and in another architect's employ. Character is shown ten times over in the man who believes he should be prepared to be trusted, and in the man with the false impression that success is measured by the time his "name" has been exposed to the public view.

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