

dream of what creation in the widest sense will come to mean.

There is still hope, she says, of the coming true of your dreams and mine. Of better things. There will be men who can remember their dreams, who can dream without sleeping. They may not have will enough to create instead of dreaming, but the serpent said that every dream could be willed into a creation by those strong enough to believe in it. There have come those who bind reeds together, making lovely patterns of sound and raising her soul to things for which she has no words. And those who make forms of clay; those who think in numbers; those who watch the sky at night and give names to the stars. And Tubal who made the wheel for her and saved her so much labor. And Enoch who walks on the hills and hears the Voice continually, and has given up his will to do the will of the Voice, and has some of the Voice's greatness. When such as these come to her there is not the weariness of hearing over and over again the same old idle stories of children and of pride, but always some new wonder, or some new hope; something to live for. They never want to die because they are always learning and always creating either things or wisdom, or at least dreaming of them.

This magnificent motif of the woman and mother, the giver of life, the prophetic and creative force, lends unity to the whole event. But this motif has to emerge, it must be said, from a vast quantity of talk; and it must be said, too, that what does most to establish in our imaginations its moving eloquence is not the dramatist's control of the scene but Mr. Simonson's design for it:

At the back a dun stretch of cloud, shutting down upon a low vista of evening light, faintly golden and crimson. On the ground, rocks, each one of them a few hard, flat angular surfaces, lying about everywhere and shutting the paths in. At the sides the foolish, crude hurdles that the man has made of wood. Adam leans and digs in the ground. Eve—in heavier clothing than the directions call for, and not at her wheel—sits to one side among the rocks, moving the slow pestle around the mortar. Her still and ancient figure sits there, the heavy folds of her mantle running from her head down to the ground, like a sibyl's; the mass of it is the color of the stone in the mortar where she grinds her sons' bread. And what gives that sudden beautiful power to her words is the unity of her figure with that hard and enduring world about her; the unity of her life and thoughts with those rocks that are like the first crystals to be achieved in nature, and with that angularity of sky above them; a world that has willed and labored and cleaved and strained its way and come at last to beginnings of idea and form.

STARK YOUNG.

## Somewhere a Lonely Bird

Somewhere a lonely bird makes incoherence lovelier  
Than song of knitted gold:

O I have never heard  
Slim water beating in white-birch thicket  
Or deftly-syllabled sin; bird  
So frail, so fugitive, controlled!

I will not speak, nor the shadow of my listening  
Affront your loneliness.  
Let me the rather go  
To mine, the agony of stammered words  
Your wild dark throat can hardly guess,  
Your wild dark music never, never know.

JOSEPH AUSLANDER.

## Daniel H. Burnham

*Daniel H. Burnham, Architect; Planner of Cities, by Charles Moore. Boston: Houghton and Mifflin Co. \$20.*

THE rise and progress of American architecture during the last half-century constitute a study of exceeding interest, by reason both of the circumstances and the personalities which it brings into view. One does not have to be very old to remember a time when our architecture was a subject of not unmerited derision and even contempt in the eyes of competent critics, both at home and abroad. The upward movement, which began to assume importance in the years following the Centennial Exhibition at Philadelphia in 1876, was largely due to a comparatively small number of men of remarkable ability and force of character, comprising among others, such names as the Upjohns, father and son, Thomas U. Walter, James Renwick, Henry Hobson Richardson, Richard M. Hunt, and Peter B. Wight, who is still living, the Dean of American architects today. All of these men were concerned in the earlier part of the movement of revival and rehabilitation of their art after the artistically dark days of the mid-century period. A later group of men of equal distinction, building upon the foundations laid by these pioneers, several of this group having been pupils of the elder men and younger contemporaries of their later years, carried on the work of architectural reform and lived to develop American architecture into the splendid and vital art which today elicits the admiration of foreign critics and sometimes their enthusiastic praise.

As the first period of revival, though it did not begin with the Philadelphia Centennial, was greatly helped and stimulated by it, so the second period was in like manner marked by the tremendously stimulating influence of the Columbian World's Fair at Chicago in 1893. Two of the most conspicuous names in this later phase of the upward movement are those of Charles F. McKim and Daniel H. Burnham, intimate friends and associates in many important enterprises, and of neither could the life-work be recounted without frequent mention of the other. Of these two, McKim was preëminently the artist, the man of polished culture, of exquisite taste; Burnham the man of action, of big views, practical and forceful, lacking the advantages of a university education and of foreign travel and study in his formative years, but possessed of rare judgment, strong initiative, a keen appreciation of the abilities of others and a remarkable capacity for assimilating the influences of his later travels and associations. His practice from insignificant beginnings developed into what was probably the largest in the United States; the list of the buildings designed by him and the successive firms of which he was the senior and directing member, is astonishingly long, and represents an accomplishment in the number, variety, cost and importance of buildings erected, greater than that of any other American office, unless it be possibly that of McKim, Mead and White. Until the later years of his career Burnham's greatest contribution to American architecture was in the field of commercial buildings, chiefly though not exclusively at Chicago; during the later years his greatest service was in the field of great collaborative enterprises and city-planning.

Of certain phases of the career of this really extraordinary man Mr. Charles Moore of Washington has presented an interesting picture and record in two

handsome volumes under the title *Daniel H. Burnham, Architect, Planner of Cities*. The first three chapters treat fully of his ancestry, briefly of his youth and the early practice of his profession. By far the greater part of the remaining twenty-three chapters is devoted to his great civic and collaborative enterprises, beginning with the Columbian Fair at Chicago in 1893. The impression one derives from the record as here presented is that of a very moderate and ordinary accomplishment outside of these greater enterprises. The story of his office practice in general and of the stages by which he rose, without academic training, with little inspiration from foreign travel until his later years, from the position of a successful but by no means notably conspicuous architect to that of a leader in his profession—this would doubtless have been a most interesting and enlightening story; but of all this there is only the barest suggestion in these pages.

As a matter of fact, Burnham's general practice was remarkably extensive and varied, and forms by itself an important chapter in the history of the evolution of American architecture during the period of twenty years from 1890 to 1910. At the beginning of this period the condition of American architecture was one of promise rather than of achievement. With the death of Mr. H. H. Richardson in 1886 the "Richardsonian Romanesque" movement, from which some critics had hoped great results in the evolution of a new "American Style," had sunk into anaemia and final death. There had been, however, a notable awakening of artistic interest and a distinct advance in the national taste since 1876. Students had been flocking back from the ateliers of the Paris School of Fine Arts; several schools of architecture in the Eastern States were developing thoroughgoing systems of technical and artistic training and supplying the rapidly increasing demand for competent draftsmen, and business prosperity, expanding commerce and increasing population were calling for a great activity in building. The development of the elevator and of fireproof construction had made possible the erection of the first "skyscrapers" of nine or ten stories; Moore tells us that Burnham & Root's "Rookery" in Chicago was the first building to be called by that name. The invention of metallic-frame construction, the greatest single advance in the building-art since the day of the Gothic cathedrals, occurred in the first years of this twenty-year period. Burnham & Root's Masonic Temple at Chicago, of twenty-six stories, completed in 1891, was at that time the highest inhabited building in the world.

It was in that year that the Chicago Fair was born, an enterprise and an achievement which exercised a more powerful influence on American architecture than even the Philadelphia Exhibition of sixteen years earlier. For the first time millions of Americans beheld the splendors and learned the possibilities of monumental neo-classic architecture, of impressive buildings artistically grouped, of landscape art brought into the service of architecture, of the beauty of harmonious masses, and of the results of decorative painting and sculpture applied to the adornment of buildings and landscapes. It brought together in artistic collaboration the most distinguished architects of the East and Middle West. It afforded opportunities for monumental, free expression to architects who had studied the great historic monuments of their art and had in them something of the divine fire of a creative imagination. It lifted architecture out of its too narrow servitude to purely practical and commercial ends and revealed it as an art of inspiration and beauty. From this time on our architecture

advanced rapidly alike in construction, planning and decoration; it took on a new dignity in the public estimation as an artistic profession and not a mere business, a branch of building or engineering. New names appeared of men who rose rapidly to distinction, and architects and firms that had long been honorably known advanced to positions of conspicuous leadership. The American Institute of Architects spread its chapters through the country and became increasingly influential in promoting high standards of design and practice. With the disappearance of the Richardsonian traditions of design the neo-classic or Renaissance styles came increasingly into favor for the more public and monumental classes of buildings, and in modified versions for commercial architecture as well, though for certain classes of ecclesiastic and educational edifices the Gothic styles were employed. Our own early architecture of the Colonial and early Republican periods began to be appreciated and studied and applied with success especially to domestic architecture.

In all this advance Mr. Burnham bore a notable part. The Columbian Fair was the agent of his artistic awakening and afforded the opportunity for the full exercise of his powers. While he designed none of its buildings, while the general scheme of its arrangement was due to his partner Root (who did not, however, live to see it carried out), and while the landscape design was the work of the great Olmsted, Burnham was really the controlling spirit of the whole. Mr. Moore has done rightly in emphasizing this chapter of Burnham's activity and life. But after the completion of this work and before his engagement in 1901 as a member of the Washington Park Improvement Commission, Burnham continued his general practice with increasing distinction and, recognized now as one of our foremost architects, was making his contribution to the advancement of American architecture, particularly in the field of commercial edifices. With the opening of the new century he entered on a new stage of his practice. Not only was he receiving commissions for an increasing proportion of buildings of great cost and importance, but his Columbian Fair experience was bearing fruit in his appointment on various civic park enterprises in Chicago and elsewhere, of which much the most important was that of the improvement of the park system of Washington. Other enterprises of similar character which occupied the later years of his life were the Civic Center for Cleveland; the replanning of San Francisco after the earthquake; the replanning of Manila and Baguio in the Philippines, and the great scheme for the improvement of Chicago. In the first two (Washington and Cleveland) he was associated with others; the last four were almost entirely his own work, except, of course, for the collaboration of assistants of his own choosing and under his direction. The conflicts and controversies which these enterprises involved with politicians and legislators destitute of any appreciation of art, as well as with diverse interests and honest differences of opinion and judgment, particularly in the Washington business in which he and McKim labored together with marvelous zeal and persistence; his collaboration with McKim and Millet for the establishment and financing of the American Academy of Fine Arts and his interest in the proposed cathedral at Washington, are graphically set forth in Mr. Moore's pages. Burnham lived to see the Washington plan accepted as his part carried out and the Chicago and Manila plans well on their way to complete realization.

Mr. Moore's account of that phase of Burnham's life which was concerned in these great public enterprises is