

annually. This does not include the purchase of new digests or text-books, but is needed merely to keep up the present sets as the new books are published.

HOW TO MAINTAIN IT.

Mr. Loveland says in his report that the expense of keeping up the library can be defrayed from fees earned by the clerk of the Court, and still leave a surplus to deposit in the Treasury of the United States. The table below shows the net surplus costs in cases collected by the clerk during the past eight years, after deducting all expenses of the clerk's office, including clerk hire, but does not include fees not in cases which heretofore have not been accounted for in the settlement of the clerk's accounts. The costs in cases collected have been as follows:

For year ending June 30, 1895.....	\$9,753 49
For year ending June 30, 1896.....	9,201 05
For year ending June 30, 1897.....	7,224 68
For year ending June 30, 1898.....	2,731 00
For year ending June 30, 1899.....	2,905 30
For year ending June 30, 1900.....	4,171 37

Total profit to the United States..\$35,988 89

To determine the actual moneys earned during this period there should be added fees not in cases, \$4,662 44, which makes a total of \$40,651 33, fees and emoluments earned by the clerk in the past eight years. In the future he must account for and pay into the treasury such fees and emoluments. To show that the business of this Court is increasing rather than decreasing the table below shows the number of cases filed in this Court each year from the fiscal year 1895:

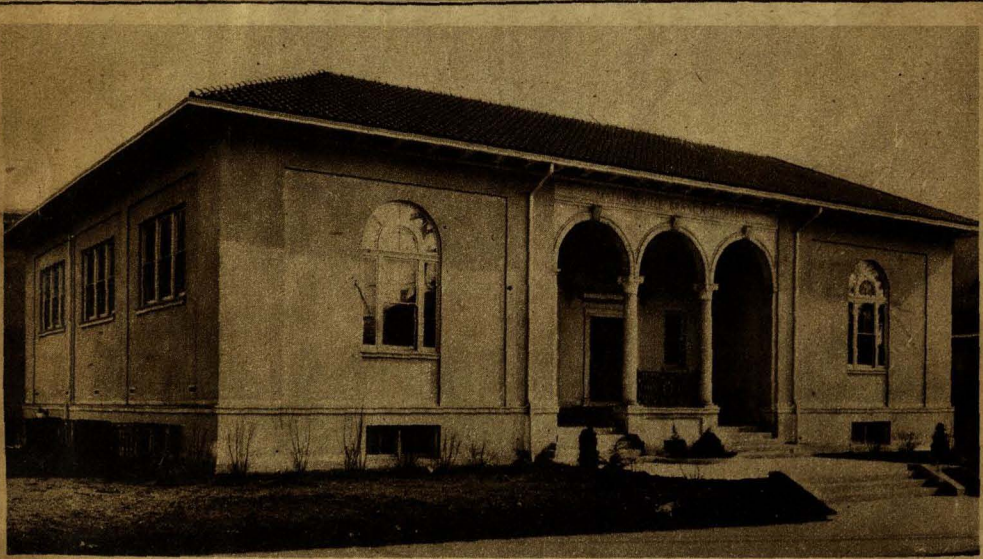
Cases.	
For the year ending June 30, 1895.....	108
For the year ending June 30, 1896.....	122
For the year ending June 30, 1897.....	80
For the year ending June 30, 1898.....	106
For the year ending June 30, 1899.....	107
For the year ending June 30, 1900.....	138

SELLS McGUFFEY LIBRARY TO FORD FOR \$3,000

Chillicothe, Ohio:—County Commissioner George J. Heinzelman, biggest man in poundage in Ross county and for years the champion collector of McGuffey Readers in this section of the state, is still heavy weight champion, but the volumes that he has fondled for thirty-eight years now repose in the library of Henry Ford, Detroit. While a guest in the Ford home, Heinzelman sold his collection of seventy volumes. The set includes issues from 1836 to 1901, with the second reader for 1836 missing. This particular book is most rare, and the only one known to be in existence is in the Congressional Library at Washington. Mr. Ford is supposed to have paid Heinzelman \$3,000 for the seventy-two volumes.

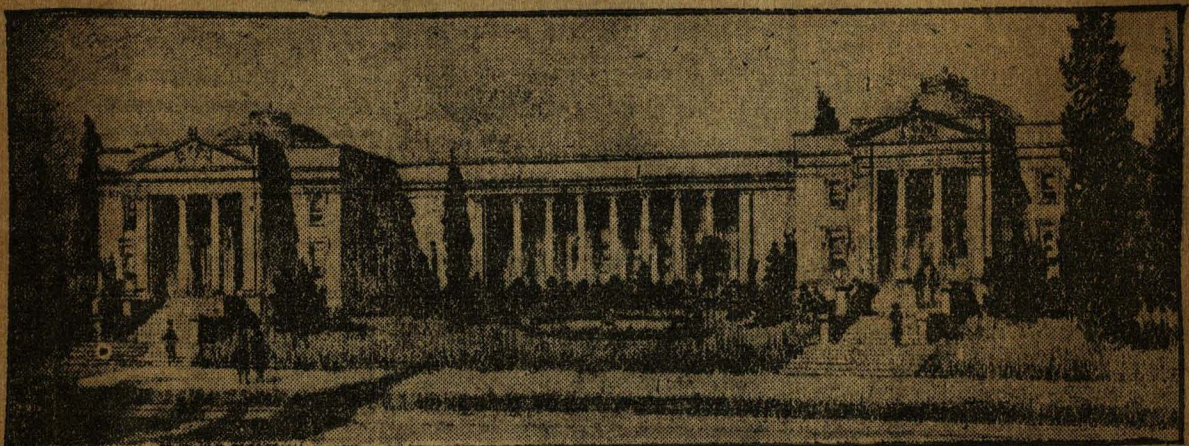
APRIL 9, 1926

The National Library in Paris contains the oldest map of the heavens, made in China in 600 B. C., and showing 1,400 stars.



Madisonville Branch, Cincinnati Public Library.

ADDITION TO VAN WORMER LIBRARY AT UNIVERSITY WOULD MORE THAN DOUBLE ITS PRESENT CAPACITY



The pictures herewith reproduced show the proposed addition to the Van Wormer library of the University of Cincinnati. At a meeting of the Board of Directors of the University of Cincinnati, land south of the Van Wormer library was reserved

for building space to extend the present capacity of the library, and for the use of the Graduate school, under Dean Louis T. More. Sketches of the proposed addition were drawn by Daniel Cook, professor of art in the College of Engineering and Commerce.

The present library is taxed to capacity with approximately 99,000 books. The library also houses the office of Dr. William T. Semple, professor of classics. Dr. Semple carries on his research work in this library.

Q. Did Franklin invent an implement for reaching books on high shelves?—D. L. A.

A. He devised an article for this purpose. A long wooden handle had two hinged clasps affixed. They were controlled by a pull of the strings in the hand.

The Mercantile Library

The Young Men's Mercantile Library, oldest public institution in Cincinnati, is in a class with the Art Museum in not serving the city as much as it might because it doesn't tell the public about itself.

The library is one of the most pleasant places in Cincinnati for reading. There's plenty of room, and real daylight and fresh air enters by many windows, on three sides. The library is on the eleventh floor, and the views of the city and the river are immense.

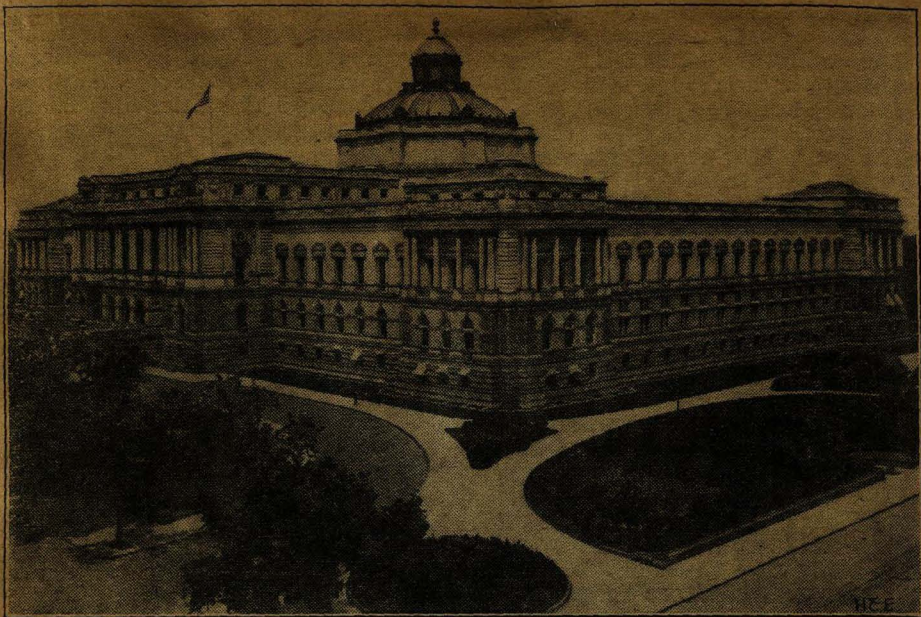
About the books: The collection is choice and extensive. Departments of general fiction and biography are especially complete. New books of sure merit are purchased right away.

Yet the average daily circulation of books is 100, and usually there are more chairs empty than occupied. For hours at a time the librarians will be alone.

This condition would cease if the library systematically informed the public of its contents.

How many public libraries are there in the United States?

There are now about 4,570 public, society and school libraries in the United States.



One of the World's Greatest Libraries

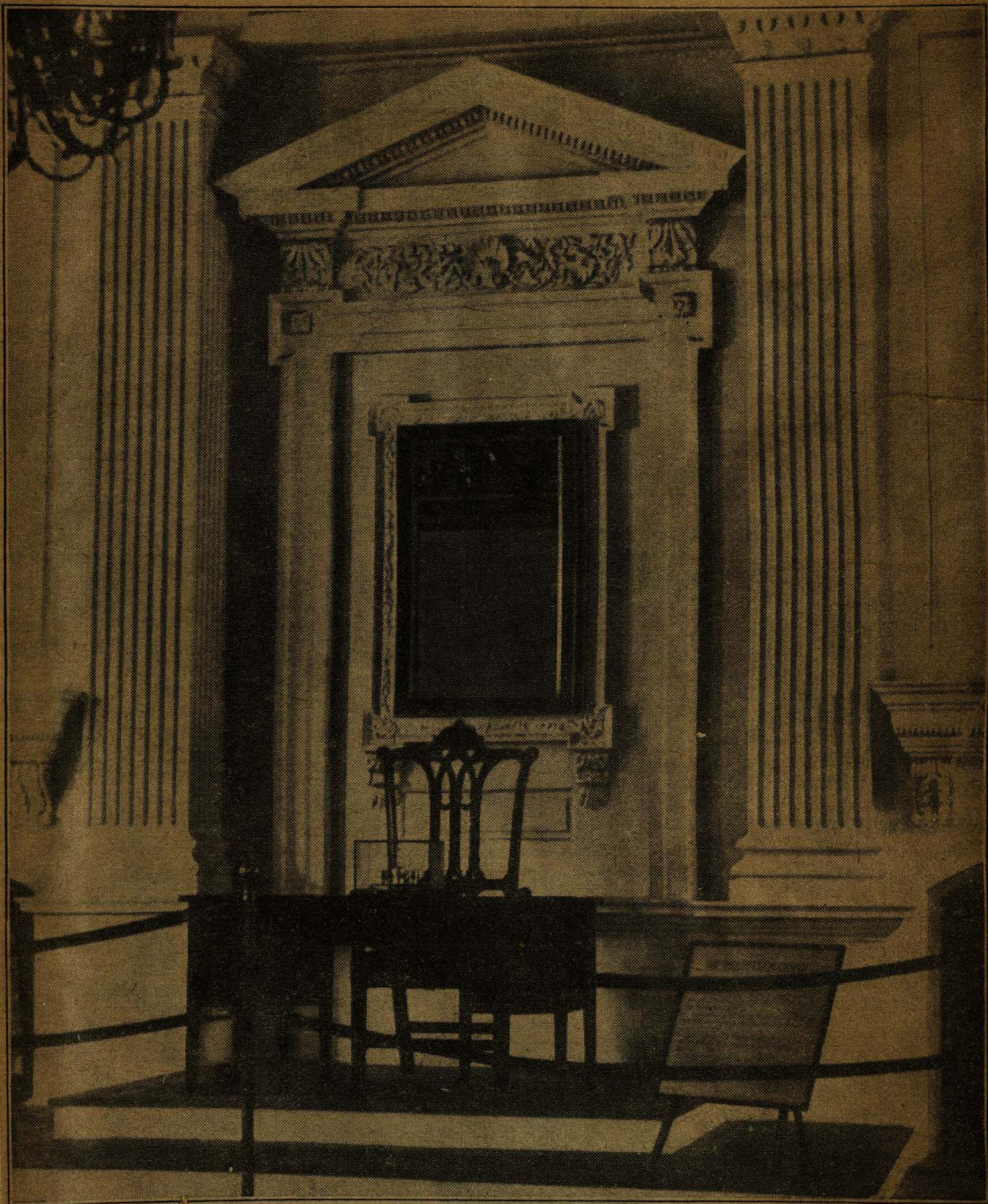
In the Shadow of the CAPITOL

Not many Americans are aware that the Library of Congress at Washington is one of the world's greatest libraries. There is a popular idea that this institution is for the exclusive use of the Congress whose name it appropriates. Though as a general rule books may be borrowed only by members of Congress and high government officials, anyone may consult the reference material there. Its 125 miles of shelves contain nearly 3,600,000 volumes*. In addition, there are 1,000,000 manuscripts, 1,000,000 music compositions and nearly 500,000 miscellaneous manuscripts, prints and maps. There is to be found literature and newspapers in almost every language. It contains the greatest Chinese library outside of China—109,000 volumes. Among its manuscripts of historic value are the Declaration of Independence and the Constitution of the United States. Until a few years ago these precious documents were hidden from sight in fire-proof vaults. Now they repose in a permanent sanctuary on the second floor of the library (see front cover). The documents have been treated to preserve them so far as possible from deterioration due to light and age. The Constitution, which takes up five pages, is enshrined in an exhibition case pat-

terned after a desk of the Colonial period. Above it hangs the Declaration of Independence. Though this bears the date of July 4, 1776, it is really the copy that was signed on Aug. 2 of that year. The original which passed the Continental Congress on the former date was not preserved. The copy is in one large single sheet. Ultimately a score of other historic documents will be included in the library's display.

Though the Library of Congress, architecturally speaking, may not be the handsomest building in Washington (the Pan-American building usually being accorded that honor) the rich interior decorations of the former make it one of the most elaborate buildings in the capital. The central stair hall, 72 feet high, is considered the most magnificent of its kind. The reading room, 100 feet in diameter and 125 feet high, is a marvel of richness. On the ground floor is the Copyright Office (which requires the deposit at the library of two copies of every copyrighted work), a reading room for the blind and special reading rooms for members of Congress. A cable mechanism delivers books from the stacks to the reading rooms and, through an underground tunnel, to the Capitol itself. Founded in 1800, the library has twice suffered from fire—in 1814 when the British burned the Capitol and again in 1851. Today the library is worth about \$10,000,000. But the investment is a good one if we accept Wordsworth's words graven in the library:

Dreams, books, are each a world; and books,
we know,
Are a substantial world, both pure and good.



Two Historic Documents Enshrined

(See Page 6)

H. Armstrong Roberts

* JUNE 30, 1928



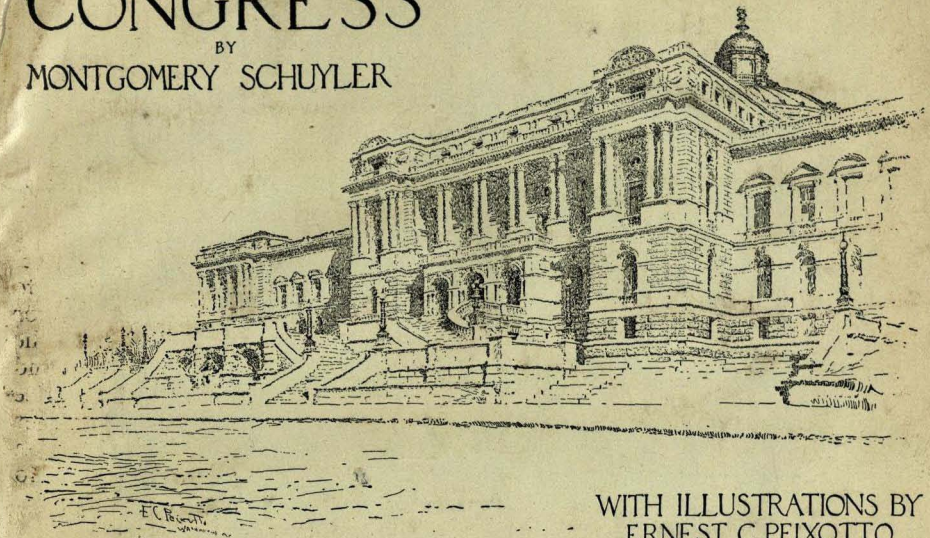
THE LIBRARY AT MIAMI COLLEGE, Oxford, Ohio, shown above, has storage space for 325,000 volumes. The main study room, shown below, has seats for 235 students and in other rooms seating accommodations for 265 more readers. The university has 1,685 students enrolled.



NOVEMBER 6, 1927

THE NEW LIBRARY OF CONGRESS

BY
MONTGOMERY SCHUYLER

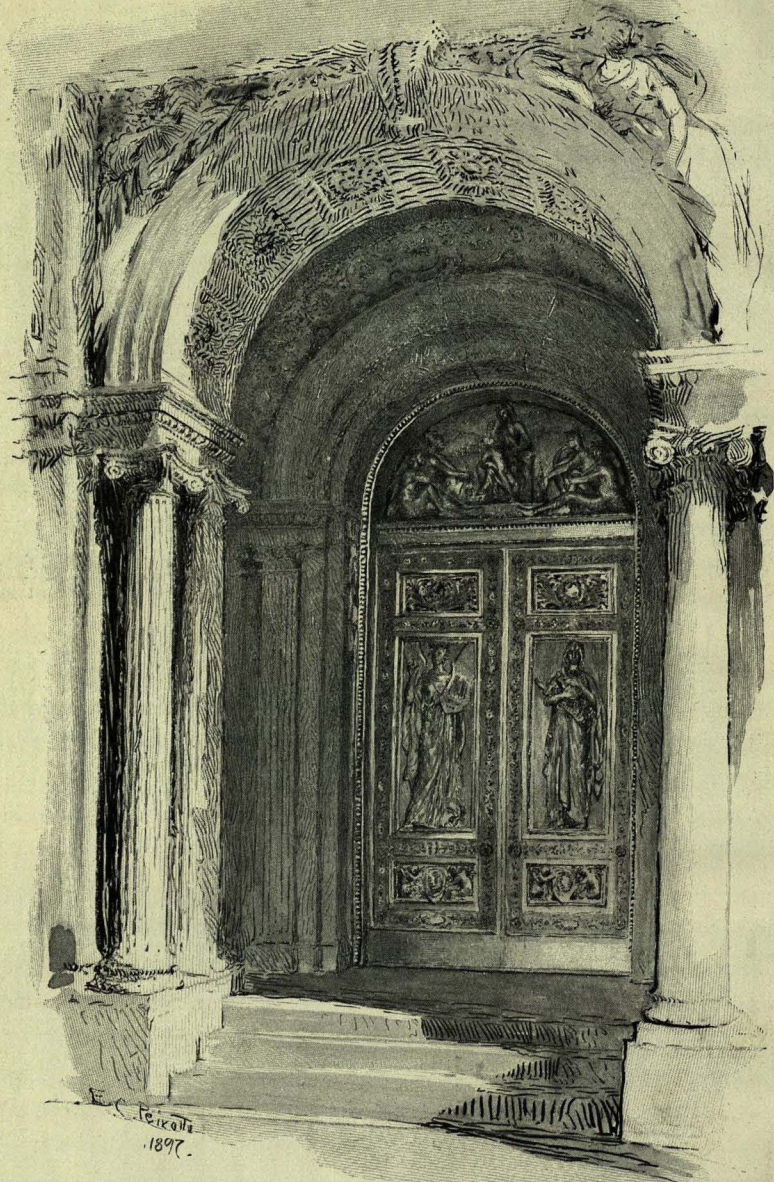


WITH ILLUSTRATIONS BY
ERNEST C. PEIXOTTO

IT is doubtless fair to assume that, up to the completion of the new building for the Library of Congress, the prevailing impression concerning it, throughout the country at large, was that it was mainly noteworthy, artistically, by reason of the sculptural and pictorial decoration that had been applied to it. The impression was natural, was indeed inevitable, seeing that the public knowledge was derived from fragmentary illustrations and descriptions of the decorations. But if one wishes to arrive at an understanding of the latest and most creditable achievement of the United States in public architecture, it is necessary that this impression should be dispelled at the outset, that it should be understood that the whole is greater than any of the parts. The most successful of the decorations acquire an enhanced value from the contribution they make to the success of a building which would be noteworthy and distinguished if it had no other ornament than the architectural exposition of the structure, nay, if it were reduced to the anatomical scheme—the “bones” of the design.

This has been the result of a singularly deliberate evolution. It was quite a quar-

ter of a century ago, in 1872 namely, that it became evident that the Library of Congress had already begun to outgrow the capacity of its quarters in the capitol, and that the lack of accommodation threatened a progressive diminution of its utility in proportion to the increase in its bulk. It was at that time that it was urged that the plans for the new building, of which the need was manifest, should be obtained through competition, and the firm of Smithmeyer & Pelz was formed, in a certain degree, *ad hoc*. In 1873 the first competition was held, and the plan of the firm was adopted. But this result, fortunately as it has turned out, was rather the beginning than the end of the architectural contest. The formal award ushered in what the architects themselves described as a “running competition” lasting over eight years, and enlisting altogether some forty competitors, several of them formidable. The first design had been in the Italian Renaissance, in which the work is executed, a style naturally chosen for its conformity to the public architecture of Washington and especially to the architecture of the capitol, with its incorporation of the various modes of



One of the Three Main Entrance Ways, showing the Bronze Sculptured Doors by Olin L. Warner.



Mosaic Corridor at the Right of the Main Entrance Hall.

classic, from the Colonial to the Greek revival, which the new building was to confront. But the Gothic revival was then at its height, and in 1875 the Library Committee demanded of the architects a design in Gothic. Two years later the Library Committee had become impressed with the possibilities of the French Renaissance and ordered a design in that, with reference to another site then contemplated. By this time Richardson had begun to impress the country with the personal power of design which inevitably came to be confounded with the eligibility of the style which he had chosen, and the next demand of the committee was for a Romanesque design. This having been complied with, the desire of the committee to prove all things issued in a requisition

for some German Renaissance. The design which filled this requisition is noteworthy for the first appearance of the scheme of a reading-room, which has since been developed into the actual rotunda. Finally, in 1880, in another, but this time a limited competition, which the inaction of Congress brought to nothing, the architects reverted to the Italian Renaissance of their first design, in a series of drawings in which the scheme of the existing structure is complete. Another revision, by request, in 1882, of the Gothic plan of 1875, the results of which were embodied in a new set of plans and a bill, commended itself to the Senate, but failed to placate the House. Meanwhile, the senior member of the firm had traversed Europe and America to study public

libraries. In 1886 the result of these studies was embodied in a plan which was adopted by Congress, and ordered to be carried into execution. Two years later Congress reversed this action, put the Chief of the Engineers of the Army in charge of the work, and directed him to prepare plans that could be executed for \$4,000,000, in addition to what had already been appropriated. General Casey was too wise to avail himself of the opportunity offered to him to discard the labors of his predecessors. He discharged one of the authors of the plans, but retained the other to make them conform to the statutory limitation of cost, which was purely arbitrary and founded upon no consideration. The reduction to a Procrustean limit was effected, as it had to be, by sheer surgery, being the amputation of the curtain-wall on the long fronts by the space containing five of the seven openings in each wing, and the conversion of a parallelogram, 464 by 333 feet, virtually to a square of the latter dimension. While thus complying with the law, he resubmitted as an alternative the plans adopted by Congress, omitting two book-stacks crossing the court from east to west, and four radiating from the diagonal faces of the central octagon, which provided accommodation ultimately but not immediately necessary for the expansion of the library, and reducing the estimated cost of execution to five millions and a half, as against four for the hopeless mutilation he had been instructed to inflict. The comparison settled the question, and Congress ordered the execution of the design already once adopted, deprived only of what could afterward be added, but not shorn of its fair proportions.

The long delay thus outlined, vexatious as it may have been to everybody concerned, was in its actual results a "a wise cunctation." Undoubtedly the building gets the benefit of the successive revisions forced upon its architects by their own increasing knowledge, as well as by their fear of what the running competition might bring forth. It was necessary to their success that their building should be, first of all, a library, since among their critics were not only their competitors and the "man in the street," in Congress assembled, but also the first of experts from the utilita-

rian point of view—the Librarian of Congress. It is familiar knowledge that there are two kinds of library buildings: architects' libraries and librarians' libraries. The former are embodied in building materials, and of them librarians at their conferences and in their organs are wont to speak scornfully. The latter are mainly libraries of the mind, evolved from theory and professional experience, but which their authors are helpless to carry farther. If one of them, even with the assistance of Professor Huxley's "honest bricklayer," should manage to get his conception into palpable and durable form, it is safe to say that he would give the architects their entire revenge. And yet the germ and prototype of the Library of Congress are in fact a librarian's library. For Sir Anthony Panizzi was undisputedly the author of the plan for the rotunda of the national library of Great Britain, which after forty years reappears, still recognizable, in spite of so much modification and development, in the national library of the United States. The general disposition of the reading-room of the British Museum commended itself at once as the most eligible for the convenient administration of a great library. This is the more remarkable because the structure was in origin not at all an abstract conception, but a mere makeshift. The occasion of it was the occurrence in the British Museum of a large courtyard, reserved by the architect for a garden, but offering, if it were roofed over, accommodation for the collection of books for which no quarters had been provided, and offering these, if the circle inscribed in the square of the court were contracted so as to leave a free space all around, without too serious interference with the other purposes of the building.

Such was the genesis of the "dome of Bloomsbury." The radical difference between itself and the new product of evolution from it is that the earlier building is not, and that the later is, monumentally conceived. As a matter of mere mensuration, the rotunda of the British Museum is the second in the world, second—and second only by some two feet in diameter—to that of the Pantheon, and greater by about the same difference than those of St. Peter's and of Florence; whereas the



E. C. Paxton
1897

The Main Hall and the Grand Stairway.

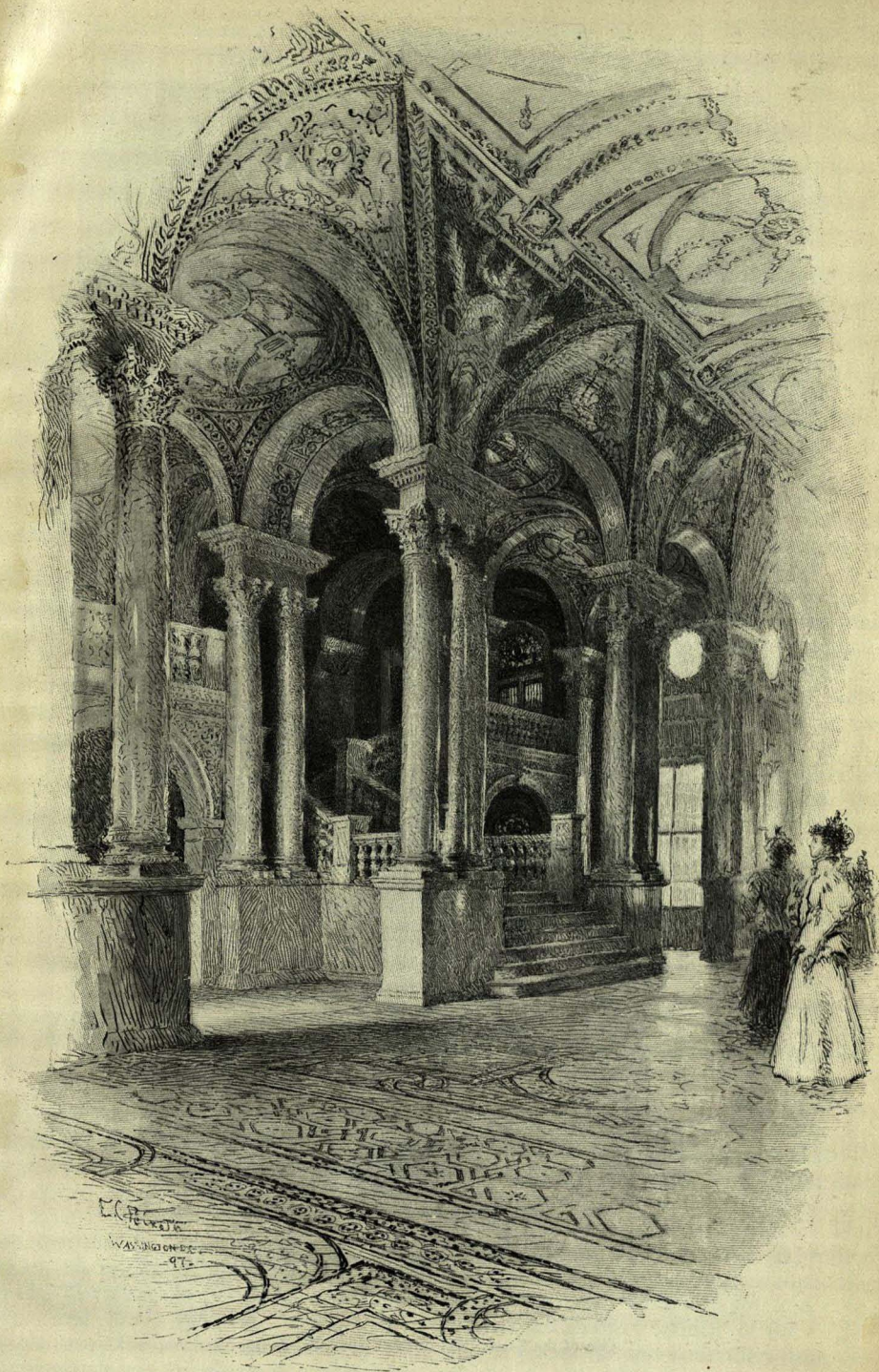
dome of the rotunda in the Library of Congress, if it had been completed in masonry according to the design for the execution of which mechanical provision is made in its substructure, would have been the seventh, coming between St. Paul's and St. Sophia's. But architecturally the dome of Bloomsbury can scarcely be said to count at all among the famous cupolas, having, indeed, no exterior, and being within, in its structural system of cast iron and brick-work, only the mechanical supply of a practical need, not the solution of an architectural problem. The respectable Mr. Sidney Smirke, F.R.I.B.A., who carried out Panizzi's suggestion for the rotunda, has not been ranked with Michelangelo and Brunelleschi, although he has built a bigger dome than either. His work is manifestly not in the same class. As manifestly that of Messrs. Smithmeyer & Pelz is in the same class, and appeals and is entitled to the same kind of consideration.

A modern library, upon the plan devised for the British Museum and developed in the Library of Congress, when reduced to its simplest expression, consists of a centre and radii—a "hub and spokes." No extensive attempt has thus far been made at the architectural articulation of this skeleton, although it presents a problem as obvious as it obviously is arduous. In the British Museum the subordinate magazines for books are not disposed, but merely occur as spaces have accrued. The developed design for the Library of Congress, adopted in 1886, shows a book-stack radiating from every face of the central octagon, except the two in the shorter axis of the building reserved for the entrances, the two on the longer axis being extended to the enclosing parallelogram and crossed midway between the rotunda and the outer wall by two others, likewise extended to the limits of the court, while shorter stacks diverge from the four diagonal faces. All these but the two main stacks actually built were omitted in order to conform to the reduced estimate of cost, although some additional storage was provided by the conversion into a book-stack of the arm opposite the main entrance, originally reserved for a subordinate entrance. General Casey also submitted a provision for the ulterior, if not the ultimate, needs of the library in

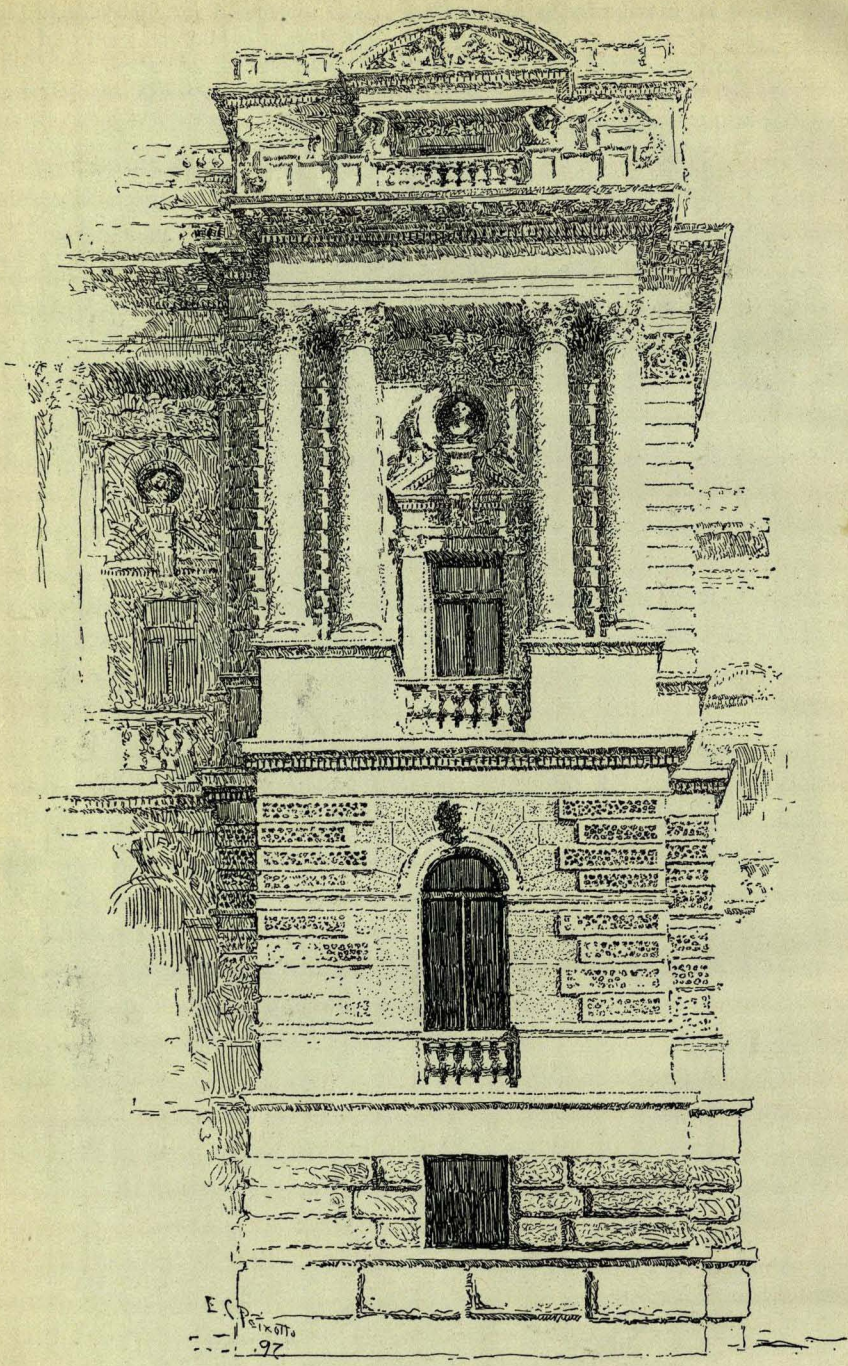
low magazines arranged in the four courts, a disposition that would offer the least obstruction to the effective lighting of the rotunda, but that would obscure the logic and the symmetry of the conception and impair the architectural organism. Practically, the question of additional accommodation is postponed for at least a generation, or until the library is doubled, since shelf-room for 1,560,000 volumes is provided in the rotunda, the stacks, and the enclosing parallelogram.

The exterior architecture consists of outer walls of this enclosure and of cupola, which is visible from every point of view which commands the building as a whole. The cupola is, in fact, the only external indication of the radical idea of the structure. The façades necessarily mask rather than express the "true inwardness" of the design; but, thanks to the insistent emergence of the central feature, they express that they mask it. Nor, indeed, is this enclosure so irrelevant as it seems to the radical idea. A central reading-room, with radiating repositories of books, makes no provision for special collections with subordinate centres of administration, such as the library of the Smithsonian Institution, the Toner collection, and the collection of Washingtoniana. Neither does it provide for the exhibition of the works of graphic art which accrue to the national library under the law, and which require the ample wall-spaces which the radial plan does not in itself furnish. These requisites can be most naturally, as well as most conveniently, supplied in the outlying dependencies which surround the library proper, and extend to the limits of the site.

A mass of granite 470 by 340 feet is necessarily impressive through mere magnitude, even when it confronts across a narrow strip of park the 800-foot façade of the capitol. To preserve the impressiveness of these dimensions while avoiding monotony, to attain variety without loss of dignity, was the problem of the designers, and the success of their dispositions to this end has been generally recognized. The vertical division is into two nearly equal parts, but the obvious threat that a house thus divided will appear to be divided against itself, has been defeated by the subdivision of the lower half and by the clear predominance of the upper, emphasized by the in-



The Mezzanine Staircase, showing the Mosaic Work and the Pompeian Decoration of the Ceiling.



One of the Seven Bays of the Central Pavilion.



The Library Building, Looking East.

introduction of the order at the angles and at the centre of the entrance front. In this order the architects have done a needful service by restoring the scale of the public architecture of the capitol. It is one of the noteworthy services they have rendered, and one of the benefits the building has derived from the influence of the capitol, a sense of the proximity of which to the completed work evidently abode with them throughout the preparation of the design. The necessity of conforming to it vindicates in the first place their choice of a style, and in the second place the scale and disposition of their features, and the result is one for which we not only owe gratitude to the designers of the library, but which forms another of our obligations to the series of architects of the capitol, from Thornton to Walter. In spite of the evident faults of that building, the architectural baselessness of the cupola, and the fact that it does not crown the edifice, but only the "elevations" of the edifice, its succeeding designers have respected their respective predecessors and kept an effective unity in the series of transitions from the Old World gentility of the Colonial centre to the fully developed Greek revival of the wings. Not the least of the malefactions of Mr. Mullett was that he disregarded the scale to which his predecessors had adhered, and in the featureless expanses of the State, War, and Navy building reduced to a single story the architectural unit of the order which was to be seen in conjunction with the ample portico of the White House and the colossal colonnades of the Treas-

ury. After this assertion of nonconformity, it seemed out of the question that any of his successors should make him to be regretted; but one or more of them have achieved that difficult feat in the design of the Washington Post Office, which can scarcely be said, architecturally, to have any scale at all, and which is of a rasping incongruity with every other national building. The order of the pavilions of the library conforms to Walter's work in the wings of the capitol as Walter conformed to Latrobe's in the central portico, the slight difference in scale not counting as a discrepancy, while this difference makes the later order more exactly proportionate to the building to which it is applied. Upon the whole, the effect of it is excellent, that of the doubled columns of the central pavilion particularly, for the single columns of the terminal pavilions, detached as they are, look inadequately slender. In any case, the applied order is an enrichment of masses which without it would be effective and telling by dint of their distribution and division, and their careful and successful modelling. The terminal pavilions so fortify the walls they frame that one is tempted to borrow from military architecture and call them bastions. The order, standing upon its own projecting base, adorns but does not disguise the starkness of the mass, carefully kept and even emphasized in the treatment of the angle. This is detached and continued from the ground to the summit, and seems to call for the punctuating "load," in the form of a statue, which it has not yet received.