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THE BOOKSHELF

THE STORY OF ARCHITECTURE IN AMERICA

By T. E. TALLMADGE

The character of this book by Mr. Tallmadge might be inferred from the word "Story" in the title. Basing his statements of what has happened upon facts, and of course taking an artist's liberty in the expression of personal opinions, the writer has gone further and caught something of the life which the architecture of any period must reflect. A technical book can perhaps set forth only visible forms, and allow the reader to deduce their meanings and causes; but a book also intended for non-technical readers must take one behind the scenes, perhaps dispelling some illusions, but at the same time pointing out the influences which contribute to the final work of art those attributes which gives it a meaning more personal than the abstract qualities sought for by the professional architect. In the "Story of Architecture in America" we find this ideal happily realized.

The chapter-headings, along with the author's parenthetical remarks, will suffice to indicate the subject matter. After a short introduction, he takes up "The Colonial Period (Architecture in the Spring-Time)," "The Post Colonial (The Private Property of Thomas Jefferson)," "The Greek Revival," in which all inhabitants of Ohio should be particularly interested, and "Spanish and Creole Architecture (Orchids and Gardenias in our Geranium Beds)." The next chapter, "The Parvenu Period (The Age of Innocence, or Where Ignorance Was Bliss)" is probably the most delightful one in the whole book, at least to one who enjoys an occasional laugh at the civilization often named after "the good but obvious Victoria." Although we of today are amused by the social and moral tastes, and horrified by the dull and usually jumbled buildings of that period, let us look back upon it kindly, for we are ourselves no doubt creating a good many things to be ridiculed by some later and more sophisticated age. After this sparkling comedy of the '70's comes "The Romanesque Revival," "Louis Sullivan and the Lost Cause," "Eclecticism (In Which the World is the Store House and Taste the Door Keeper)," and the last chapter, "Today and Tomorrow (In Which We Stand Upon a Peak)." There are also a number of quite good illustrations, indispensable to a book of this sort.

One who enjoys an occasional glance into the philosophy of the arts will doubtless find a number of statements of Mr. Tallmadge's personal beliefs, such as this one—" . . . architecture, it seems to me, is more like a series of vases, each filled at the river of life by human hands—a few exquisitely fashioned, many broken and rude, but each an expression of the hands that fashioned it and of the souls that conceived it." Speaking of our hopes for the future, he says, ". . . And now the bells and the voices that sang the requiem of a bloody and restless past have rung in with greater shouting a new era, an era which will see with other wonders America in the fullness of her destiny; and who shall say she will not be en-

throned in an architecture with which neither the glory of the Periclean Age nor the ecstasy of the thirteenth century can compare?" Should this not be a challenge to anyone who feels the thrill of possible achievement?

HARLEY J. MCKEE,
Department of Architecture.

DYNASTY

By CLARENCE BUDINGTON KELLAND

This new novel by a well-known author made its debut as a serial in one of the popular weekly magazines and was later published in book form by Harper Brothers.

It is a drama of business, big business in fact, yet it takes place in a small town with all the intimacy and lack of secrets that is found only in this type of community. It is the story of the rise of a drinking, carousing laboring man to the executive head of a concern which under his guiding hand grows to an enormous size. It is the story of a man's lust for power at the expense of anything or anybody who got in his way. Hyram Bond was not a cruel man, he merely set about to build a big business and if it was necessary to remove a competitor from the way he considered buying him out and if this was practical he did so, otherwise he crushed him.

The story opens with Amassa P. Worthington, the town's richest and most respected citizen, confronted with a mob of laborers on strike. This business of his, in whose mills over half the town's population was employed, had been inherited by him from his father who had built it, and with it had come the social position of his family. Not having an aggressive character, he had not tried to enlarge the business but had been satisfied to keep it going as it was. Now he was confronted with a situation entirely new to him and besides feeling a great affront to his dignity he had no idea of how to cope with this turn of affairs. He tried ordering them haughtily to go about their business but this only served further to enrage the men.

It is here that Hyram Bond enters the picture. With a none too savory reputation among the people of the community he was nevertheless respected or rather held in awe by his fellow townsmen because of his enormous stature and also his keen mind. He had been forced to leave college after his first year there, having gotten into some difficulty the exact character of which was not known by the townspeople. He had been turned out by his family and had earned his living until the time of the strike as a foreman in the Worthington Mills.

He is thirty years old at the time of the strike and his desire for power has begun to manifest itself. Upon seeing his employer in a quandary as to how to deal with the strikers he steps forward and escorts the wealthy gentleman into the office. Here he offers his services to Amassa and is accepted, more as a watch dog than anything else, and he steadily works his way into the old man's confidence until he has almost complete control

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of the Worthington interests. And here begins his fight for power.

Apparently unconscious of the monetary returns he builds a gigantic monument of business. He makes his employer immensely wealthy and gains more and more power for himself.

Upon this plot the author enlarges, weaving a tale of business, love, hate, and power—most of all power. It is a wonderful story containing several very interesting and strong characters. It is a story which grips the reader in its fascinating clutches and yet is not violent in the ordinary sense of the word. Taking everything into consideration this is one of the best novels that we have read in the past few years.—R. M. E.
