



## ABSTRACT

### THE POPULARITY OF THE GREEK MODE IN AMERICAN ARCHITECTURE: 1820-1860

By

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This thesis investigates some of the possible reasons for the popularity of the Greek architectural forms in American buildings during the years 1820-1860.

Research consisted of an examination of such primary sources as architectural handbooks published in the United States during the period. Contemporary periodicals and other writings on the subject were also consulted. Secondary works on the topic were referred to for the purpose of obtaining general information about the various interpretations of the Greek mode in America. These were written between 1920 and 1970. Recent cultural histories were another part of the research.

The conclusions were reached by a comparison of the research materials in the light of the writer's extensive educational background and experience in the fields of design and architecture. The major findings of this study are that, first, Americans were conditioned to

classical architecture from Colonial times. Second, the neo-classical "revival" of the latter part of the eighteenth century was prominent in determining the direction of building design in the Early Republic. Third, the nationalistic spirit in the United States was important to the adoption of Roman, then Greek style forms as an expression of republicanism. Fourth, the arrival of professional architects, after 1789 from Europe, conversant with neo-classicism and the subsequent training of native designers by them set the pace for the Greek mode in architecture. Fifth, the guidebooks played a singular role in the popularizing of the style. Sixth, the notices and articles about classical art and architecture in periodicals were helpful to the cause of Greek Revival forms. Seventh, progress in building techniques assisted the proliferation of the style.

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Considered by today's standards of taste in architecture and design, the Greek Revival style of the early nineteenth century was awesome, formal, exceptionally dignified, and rather severe for a dwelling. It seemed quite suited to public buildings where grandeur, scale, and monumentality are desirable. One might even grant that it could symbolize the wealth and position of leaders in a community, a state, or a nation. But why the style was ever so popular among a sizable cross section of the population on farms, in villages, towns, and cities has remained somewhat of an enigma. Since the 1920's there has been an increasing number of works produced on the general subject of the Greek Revival style--misnomer though it is--and its implications and place in the American scene from about 1820 to 1860.

At first historians and architects treated this design form as an appendage to Colonial and Early Republican architecture. Gradually, however, it was realized that the Greek forms were more than an appendix to previous architectural expressions. The Greek Revival style became a recognized entity in American ante-bellum history causing various architects and historians to

discuss its merits. Critics and admirers agree that it was widely used as an architectural form in both public and domestic buildings. Accepting its popularity, no one author has attempted to fully investigate why the style was so popular during the first half of the nineteenth century.<sup>1</sup> This inquiry will be primarily devoted to an investigation of the possible reasons for the style's acceptance in America.

Ancient Greek design forms in architecture have been widely used in Western culture, principally by way of

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<sup>1</sup>Of the books written on or containing references to the Greek Revival style, three works are looked upon as authoritative on the subject. The first was Fiske Kimball's Domestic Architecture of the American Colonies and of the Early Republic first published in 1922. Kimball asserts that while the classical revival began abroad, it was Thomas Jefferson who was the leader of that revival in America and a sort of father of American architecture. Kimball believed that the whole classical revival after 1780 in America, including the Greek Revival of the post 1820 era, was rooted in the Renaissance and that a natural progression was occurring. The second book was a highly critical evaluation of American Colonial and post-Colonial architecture, Sticks and Stones, a Study of American Architecture and Civilization, by Lewis Mumford, (1924). He saw the classical revival before and after 1800 as a travesty, although he allowed that Jefferson's University of Virginia had merit. Form and function were Mumford's criteria in judging architecture. He found almost nothing worth while or meaningful in American architectural expression either before or after 1800. To him it was all founded on a classical myth. Talbot Hamlin's Greek Revival Architecture in America (1924) carried the theme that Jefferson's architectural forms marked the end of the old classicism and that the Greek Revival was the beginning of an American architectural expression--a working toward a native style. Hamlin's view was the newer approach. This view has tended to dominate many subsequent writings on the subject.

the old Roman adaptations. The Italian Renaissance marked the first widespread use of these elements in Modern Europe, and, over the centuries these architectural forms were widely employed. Although each country's expression of these motifs and forms bore a native stamp, the basic Greek and Roman content has been evident. The architectural and minor arts of the late eighteenth century strongly exhibited these elements because of the renewed interest in classical design spurred by the discovery of the ruins of Herculaneum and Pompeii and the measurement of Greek ruins in Greece itself by artists, architects, and interested young gentlemen taking the Grand Tour. Classical design was strong in Europe and in America. The orders of architecture, the Greek Doric, Ionic, and Corinthian along with the Roman versions of those orders plus the Tuscan and Roman composite forms were constantly used by the designers of buildings as well as furniture--frequently with contemporary variations in details.<sup>2</sup>

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<sup>2</sup>The history of the orders in Europe is curious. During the administration of Augustus, Vitruvius, a Roman architect, standardized the rules for reproducing the Greek orders. His work made Roman construction much swifter, aesthetically uniform, and aided the builders in the provinces who were not architects or professional designers. In the sixteenth century Andrea Palladio and Giacomo Barocchio Vignola rediscovered Vitruvius' rules. By means of numerous translations and publications their works became the ultimate authority for much of classic architecture and design until the end of the eighteenth century. Vitruvius' standardization of the classical architectural forms through Palladio, Vignola, Colin Campbell, and others became prototypes for most design in Europe and America.

The rise of scientific archaeology in Europe during the eighteenth century began to change the



The tradition of American building prior to the Revolutionary War had been based largely upon three

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situation. The buried city of Herculaneum was discovered in 1719; the actual excavation of it began in 1735. Pompeii was discovered in 1748 and excavated in 1755. The result of these two excavations caused European professionals and the amateur architects to re-evaluate the acceptance of Vitruvius' writings as well as those of the Italian Renaissance. Also, other ancient ruins were investigated at Palmyra and Baalbek in North Africa and at Athens in the Ottoman Empire. Consequently a number of books on the subject of ancient architecture and arts of Greece and Rome were published. Among these books were Johann Joachim Wincklemann's Observations on the Architecture of the Ancients (1760), James Stuart's and Nicholas Revett's Antiquities of Athens (1762), and Robert Adam's Ruins of the Emperor Diocletian (1764), and Charles-Louis Clerisseau's Les Monuments de Nîmes (1774). These publications made the study of classicism very popular. On the one hand, it was discovered that the strict rules of proportion by Vitruvius, Vignola, and Palladio were not absolutes. The evidence pointed to the fact that the ancients adapted proportion to the needs of the time and place. On the other hand, a strict imitation and adherence to the proportion and forms of the new books--a scientific approach--set in. The books became the authorities for ancient design. The freedom so important to the designers of the Renaissance, and later periods, was lost by those who embraced the academicism of Neo-classicism. Fortunately, architecture in America overcame this hurdle to a great extent.

The archaeological discoveries produced a new wave of classical architectural design in Europe, particularly in France and England. It is generally called the Neo-Classical Revival. During the latter part of the reign of Louis XV and the whole of Louis XVI's reign, France developed the style. At the time of the French Revolution and the first Empire (1789-1815) the emphasis shifted to an even purer expression of Greek and Roman design elements to which were added those of the ancient Egyptians. In England the neo-classical was widely popular under the influence of such architects as Robert and James Adam and John Nash in the second half of the eighteenth century. From 1800 to 1830, the English Regency period, the accent was on Grecian motifs as shown in the works of Sir John Soan, but eclecticism, so popular in the late eighteenth century, continued. Chinese, Gothic, and Italianate modes were also employed. The interest in Gothic architecture, had never really ceased in rural England. While the

factors. First, the colonists looked to England for style leadership. The Palladian forms were very popular in the mother country. Because formally trained architects were almost unknown in America, the sources of design were second hand. Books on architecture such as the Leoni Edition of Palladio's The Four Books of Architecture (London, 1715), Vignola's Rule of the Five Orders of Architecture (six editions, 1665-1729), William Adam's Vitruvius Scoticus (Edinburgh, 1750), Palladio Londonensis (London, 1734) by William Salmon, and Richard Morris' Select Architecture (London, 1757) were imported. Perhaps the most popular was James Gibbs' A Book of Architecture (London, 1728). Many buildings in America reflected the designs from the Gibbs' plates.

The second major influence upon pre-Revolutionary building design was the number of building handbooks that were brought to America by emigrating builders, joiners, and other skilled workmen. Among these volumes were

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Gothic revival began to show itself in fashionable circles about 1750, it became the rage in the second quarter of the nineteenth century under the influence of architect A. W. N. Pugin and William Morris the art critic. Gothic, Greek, and Italian styles competed in England as they did to some extent in America. But the people of the United States favored the Grecian style over the others for much of the early nineteenth century. See Talbot Hamlin, Greek Revival Architecture in America, Being An Account of Important Trends in American Architecture and American Life Prior to the War Between the States (New York: Dover Publications, Inc., 1964); and T. W. West, A History of Architecture in England, 2nd ed. (New York: David McKay Company, Inc., 1966); and others.

William Salmon's The City and Country Builder's and Workingman's Treasury of Designs (London, 1740), the Builder's Jewel (London, 1741) by Batty Langley, The British Architect (London, 1745) by Abraham Swan, and Rural Architecture by Richard Morris. The British-trained craftsmen contributed to the "English look" of American structures.

Finally, except for buildings which were designed by the rare trained architect or a very skilled amateur, native or foreign born, architectural style in Colonial America depended upon the ability of local builders and craftsmen to adapt the English modes to the new environment. Local construction customs and material resources contributed to a certain indigenous quality in architecture. After the Revolution, the traditional method of producing American architecture continued. However, other elements were introduced. These were the desire for a more national architectural style and the influx of trained architects who could produce it.

The post-Revolutionary War period, 1780-1820, was the time of a "national consciousness" in architecture as well as in the political, social, and economic spheres of American life. Broadly speaking, it was an era in which persons attempted to establish a more republican and American building style. The federal period witnessed a national effort toward architectural style direction. This

endeavor was a part of a larger whole wherein the newly united states were occupied with the task of launching a new way of life.

Life in the United States began to be altered in many ways. Changes were reflected in the style of architecture because new public and private needs arose. The nation was expanding physically and economically. A construction spree was under way. The resulting buildings reflected the spirit of the new Republic.

The movement toward national consciousness in architecture became associated with classical forms. For instance, Philadelphia's The Weekly Magazine of Original Essays, Fugitive Pieces and Interesting Intelligence, for February 3, 1798 noted that "Wednesday morning [December 20, 1797] the workmen at the new Bank of the United States struck their scaffolding, and unfolded the novel and enchanting scene of a truly Grecian edifice, composed of American white marble." In reality the building was remotely Grecian. The bank reflected the designer's familiarity with the traditional New England eighteenth-century Palladian form with columns. The significance of the article was that it won praise for its native designer.

As this is the first finished building of any consequence, wherein true taste and knowledge had been displayed in this country, it is a pleasing task to inform its inhabitants, that the architect is an

American, and was born in the state of Massachusetts [sic].<sup>3</sup>

The writer concluded that he was glad that the true ancient principles were followed in the design of the bank. It is to be wondered what the same writer said later in 1798 about the style of Benjamin H. Latrobe's Bank of Pennsylvania which was a truer example of the Grecian style. This bank was designed with the functions of banking clearly stated in the plan and its execution.

Philadelphia was the metropolis in the nation at the time and its architectural leadership was shown frequently not only in actual construction but in nationalistic architectural comment. In the November 14, 1814 issue of The Portfolio, a Philadelphia magazine, there appeared a rather long article on the subject of architecture. The author took great pains to analyze this subject. He considered that Greek architecture, was "the standard of excellence" and that it was obviously not a passing fad. It had, after all, endured for two thousand years.<sup>4</sup> He saw that Greek forms not only fulfilled the need of following what he termed "certain principles of

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<sup>3</sup>Vol. I (February 3, 1798). Printed and published by James Watters & Co., p. 8. The designer was Samuel Blodgett who was born in Vermont, not Massachusetts.

<sup>4</sup>[George Tucker], "Thoughts of a Hermit. For the Portfolio on Architecture," The Portfolio, New Series IV, No. 5 (November, 1814), 559.

utility and convenience, which [were] regulated by the uniform laws of matter" but that the results were the same.<sup>5</sup> He meant that there had to be standards of proportion and form. This was not the only reason for the rightness of the Greek style. It was its beauty which set it apart as something to be admired for its innate good taste. Greek architecture was the happy mean between excesses.<sup>6</sup> He raised the question of the suitability of the continued employment of these forms seeing that there were other forms not even touched upon by the ancients. "The cause is to be found, partly in the influence of habit, and partly in our veneration for antiquity and authority. While the intrinsic beauty and utility of the Grecian architecture form the groundwork of its ascendancy, these serve to make it perfect and complete."<sup>7</sup> He continued with the observation that Americans were so imbued with the standards of Greek forms as models of perfection that any attempt to depart from those basic principles would be disastrous. Besides, the great effort needed to acquire the necessary understanding of the Greek rules of architecture made the trained man stand out from "the common mass of mankind."<sup>8</sup> It was, therefore, the duty of those so educated to set the example. The conclusion was that the Grecian form would probably remain until "some moral

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<sup>5</sup>Ibid., p. 560.

<sup>6</sup>Ibid., pp. 561-63.

<sup>7</sup>Ibid., p. 565.

<sup>8</sup>Ibid., p. 568.

convulsion shall sweep away in one common ruin, civilized man and the works he has created."<sup>9</sup> In 1815 The Analectic Magazine published an "Original" article entitled "Remarks on the Progress and Present State of the Fine Arts in the United States." It was noted that the architecture of the nation was in poor taste, but that it was improving especially in the cities. There was "the grandeur and beauty of Grecian simplicity" to be appreciated in contemporary buildings. Good architecture was important in a nation. "There is scarcely any single circumstance which contributes more powerfully towards elevating the reputation of any people, than the grandeur of public edifices; nor is there any way in which a republican government can with so much propriety display its munificence."<sup>10</sup> Fine civic buildings were the people's birthright. How a patrimony could be established was a question which was already being answered.

Charles Bulfinch (1763-1844) and Thomas Jefferson (1743-1826) had prepared the way for a vigorous continuation of classical architecture.<sup>11</sup> Each had proved his ability

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<sup>9</sup>Ibid., p. 569.

<sup>10</sup>The Analectic Magazine, VI [old series] (November, 1815), p. 374.

<sup>11</sup>For a detailed analysis and description of Bulfinch and Jefferson and their architectural accomplishments see Hamlin, Greek Revival Architecture, chapter 1, and Fiske Kimball, Domestic Architecture of the American

to influence architectural design. Both had added to their architectural knowledge in Europe. Charles Bulfinch of Boston returned from England in 1786 fresh with memories of the classical revival there. Thomas Jefferson arrived from France, shortly after, dedicated to the French ideals of Neo-classicism but at the same time retaining his belief in Palladian correctness. That is to say that, even though his building designs were conceived with contemporary function uppermost in his mind, the integration of plan and elevation were carefully combined so that classical detail, columns, entablatures, and the other parts, retained a definite fidelity to ancient models. They became integrated within the structure. Bulfinch, however, interpreted classical elements freely. The results were inclined to be decorative--surface ornament on a more traditional under-structure. Both of them so influenced the direction of Federal style architecture that they have been regarded as the leaders of two schools of design exposition.

Bulfinch and Jefferson seemed to agree upon some similar architectural characteristics such as the rectangular plan with or without a portico. In dwellings the rotunda was employed more often by Jefferson than it was by Bulfinch. Each used curved room plans regardless of the fact that the exterior was rectangular and an elliptical

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Colonies and of the Early Republic (New York: Dover Publications, Inc., 1966); the section entitled "Houses of the Early Republic" is especially helpful.



or bowed shape was not even hinted at from the outside. Conveniences and privacy were strong considerations in the plan of their houses. Their public buildings were also functional. In facade composition both used the central motif--a well defined portico or entrance, careful symmetry, and simpler, well defined masses. Bulfinch's structures usually appear to be lighter in scale than those of Jefferson.

Bulfinch and his contemporaries, Asher Benjamin and the gifted carpenter and wood carver Samuel McIntire of Salem, Massachusetts, worked in much the same vein. There is little question but that Bulfinch set the pace.<sup>12</sup> The designs of all three, Bulfinch, Benjamin, and McIntire, were strongly influenced in surface detail by the work of the English architects Robert and James Adam. Their existant structures bear the unmistakable Adam imprint of delicate ornaments and the over-all appearances of lightness in the total design of the structures. In residences, Bulfinch's Montpelier, Thomaston, Maine (1793) and the first Harrison Gray Otis House (1796-97) in Boston show the master's touch. McIntire is best known for his interiors and delicate exterior ornaments. The Pingree House, Salem (1804-05) indicates the calibre of his exterior

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<sup>12</sup>Samuel M. Green, American Art, A Historical Survey (New York: The Ronald Press Company, 1966), p. 114.

architectural work. Asher Benjamin is perhaps remembered most for his influential builders' handbooks.

Thomas Jefferson's interest in classical architectural forms was broadened and reinforced when he was minister to France. While in France he designed, in collaboration with Clerisseau, the Capitol at Richmond, Virginia (1784). The building had a very classical appearance because it was based upon the Maison Carrée at Nîmes in France. Between 1793 and 1809 he was engaged in the reconstruction of Monticello, his ideal of the proper country house. His French experience and his natural interest in scientific and mechanical devices aided him in planning a very liveable house; convenience and privacy became major concerns for him. He also had a strong personal approach to design. The result was well thought out solutions to the functions of buildings that he designed no matter how classically correct he made them.

Jefferson personally supervised the construction of his works. This added to their individuality. There can be no doubt that the influence of Jefferson was felt on southern architecture. He led the way to a pre-dominantly strict neo-classical architecture. As President his influence was extended to the nation because of his concern for quality architecture in Washington, D.C. This was shown in his appointment of Benjamin H. Latrobe as Surveyor of public buildings of the United States in 1803.

Benjamin H. Latrobe (1764-1820), an immigrant architect, contributed enormously to the professional quality of classical design. He was particularly influential in two major areas of architectural development--through his own commissions and as the master of William Strickland and Robert Mills, two great Greek Revival architects. In his own work, Latrobe leaned less toward Palladianism and more in the direction of a symplified classical style. He took many commissions in such cities as Philadelphia, Pittsburg, Baltimore, Washington, and New Orleans. Because of his creative designs and their wide distribution in the country, he effectively bridged the early search for a national architectural expression and the realization of the Greek revival; the form which came to dominate the nation later. He was a leader in the newer approach to the design of public buildings, churches, and homes. America needed the services of trained architects if the enormous task of civic, ecclesiastical, and domestic building was to be accomplished. Latrobe's heritage was expanded by those who studied under him or who admired his buildings.

Robert Mills (1781-1855) and William Strickland (1788-1854), two native professional architects, were important figures in the spreading of the Greek mode. Both men completed commissions for public buildings, banks, and dwellings in many important areas of the United States before 1820. They continued their work to the 1850's.

Robert Mills was employed in many parts of the South where many of his houses as well as his designs for civic and college buildings were erected. The Records Office at Charleston (1822-27) and the Chapel and Ivy Hall at the University of Georgia at Athens (1837) were among his admired works. Strickland's first important building was the Second Bank of the United States (Customs House), Philadelphia (1818-1824). He was busy in such diverse places as New Orleans (the U.S. Mint and other buildings) and at Nashville, Tennessee as the architect for the State Capitol (1845-1859).

Professionals set the pace in terms of quality design, but the role of the builders' guides continued to occupy a prominent place in American architecture. The guidebooks were referred to not only by housewrights and carpenters but by anyone interested in building a home. These books functioned much like present-day shelter magazines. The architects could not be everywhere at once, nor could they meet the rapidly growing demand for building designs. Much of the nation still depended upon the master-builder and the amateur designers for style and construction supervision. These men relied upon the handbooks for guidance. The challenge of evolving an American building style was met in large measure in the traditional way.

While English architecture books and handbooks continued to be employed, Americans began to produce their

own. Among the earliest were those by Asher Benjamin (1773-1845) of Hartland, Connecticut and Boston who worked as a housewright in both areas as well as in Vermont. He wrote seven guidebooks. The first one, The Country Builder's Assistant: Containing a Collection of New Designs of Carpentry and Architecture, was published in 1797.<sup>13</sup>

Benjamin's books are very interesting because they mirror the architectural trends in New England. For example, The American Builder's Companion, 1827 edition, included a section on the Georgian and Federal styles' Roman order, and the details of it, as well as various adaptations of the order.<sup>14</sup> More importantly, this edition included a part on "Grecian architecture" which was not included in previous editions. The illustrations showed the method of drawing and fabricating the Greek Doric and Ionic orders. There was even a comparison of the Roman and Greek orders in one plate, indicating that the two forms were commonly recognized to be different from each other. Thus, by 1827 one of the most influential guidebook authors

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<sup>13</sup>Asher Benjamin, "Introduction to the Dover Edition," The American Builder's Companion, Dover Reprint of the Sixth Edition (New York: Dover Publications, Inc., 1969), p. 21.

<sup>14</sup>Asher Benjamin, The American Builder's Companion or, a System of Architecture Particularly Adapted to the Present Style of Building (6th ed. rev. and enlarged; Boston: R. P. & C. Williams, 1827).

was marking the increasing popularity of the Greek design forms in American architecture.

Because Benjamin's books were such an influence in New England, they became a means of spreading the classical style in the west. New Englanders settling in the Northwest territory brought Benjamin's books with them. The variety in Greek Revival building styles in areas such as Ohio and Michigan was partly the result of Benjamin's insistence that his drawing details could be adapted to the particular situation. Proportions given in his books could be altered as necessary. Though Greek in inspiration, American architecture adapted its forms to its needs.

A formally trained architect, John Haviland (1792-1832), also made a significant contribution to American handbooks and the spread of neo-classicism. Born in England and a student of James Elmes of London, he was well educated in architecture. Coming to Philadelphia in 1816, his influence was widely felt in that city and in the northeastern United States.<sup>15</sup> His guide, The Practical Builder's Assistant, published in Philadelphia between 1818-1821, was a three volume work.<sup>16</sup> Its contents on

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<sup>15</sup>Hamlin, Greek Revival Architecture, p. 68ff.

<sup>16</sup>Authored with Hugh Bridport, published in Philadelphia by John Bioren and the authors, 1818-21. The volume referred to in this paper is the second edition with John Haviland as sole author and published in Baltimore by

architectural construction were based primarily upon the work of the Englishman Peter Nicholson. In contrast to previous American handbooks, Haviland's book contained a preponderance of text. What engravings there were emphasized Greek and Roman measured details taken from a copy of Vitruvius. Haviland added some of his own adaptations. His section on the comparison of the Greek and Roman orders offered the average building, carpenter, and home owner a selection of styles. His other book, An Improved and Enlarged Edition of Biddle's The Young Carpenter's Assistant (1837), was strongly Greek in design character. Haviland's own designs in the book showed great skill.

Regardless of what architects and authors of guidebooks may have wished to promote in the way of design, the ultimate acceptance of these concepts had to emanate from the populace if there was to be a lasting expression. The popularity of an architectural style, then, as now, was not the result of a simple cause and effect circumstance with definite beginnings and abrupt endings. It was something which grew downward from the taste setters and at the same time pulsed upwards from the public. If the two

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Fielding Lucas, Jr., 1830. Full title: The Practical Builder's Assistant, for the Use of Carpenters, Masons, Plasterers, Cabinet-Makers and Carvers, with Drawings Selected From a Variety of Beautiful Examples, From the Antique: Together with a Number of Original Designs With Their Plans, Elevations and Sections.

growths met, a popular style was created. It could last only as long as it was nourished from both sources.

It is not possible to assess all of the probable influences upon popular taste in architecture. The pro-classical leanings of such men as Jefferson and the professional architects working in the nation were reflected in the many buildings and dwellings erected. This was one source of inspiration to the populace. The handbooks were another. However, there were some subtle currents in American life which affected the acceptance of the classical modes as suitable expressions of republicanism.

The people of the United States seem to have been culturally uncertain. There were few precedents to follow. The ancient Greek and Roman Republics served as a model, but only in the broadest sense. Because few Americans felt able to create a wholly native architectural expression, the building designs of the ancients seemed to be more suited to republican sentiments than European aristocratic styles.

James Fenimore Cooper in his novel, Home as Found (1838) illustrated a common attitude toward architectural style in ante-bellum America. The Effinghams had returned to their native shores after a lengthy absence. While they were in Europe, Mr. Effingham had instructed his nephew to have his country house remodeled. The young John Effingham saw to it that "Templeton" was transformed into a Gothic-like structure. This was becoming a fashionable mode among



some of the affluent. Aristabulus Bragg, an enterprising provincial lawyer and agent of the Effingham estate, came to the New York town residence of the family on the pretext of seeing the elder Mr. Effingham. His real purpose was to court favor with the eligible daughter. To her, Bragg was beneath her station. Aristabulus was admitted, however. In the course of a strained conversation, the subject of the country house was brought up. Bragg expressed the local views on the reconstruction.

We consider it denationalized, Miss Effingham, there is nothing like it, west of Albany at least. . . . though most people think that the Grecian or Roman architecture, which is so much in use in America, would be more republican. But Mr. John Effingham is not much of a Republican.<sup>17</sup>

Another comment upon the state of domestic architecture was made in a book review of James Gallier's The American Builder's General Price Book and Estimator. The article was attributed to H. R. Cleveland.<sup>18</sup> He believed that dwelling design was in a very unsettled condition. Homes should offer an interior of comfort and convenience which must be of more moment than "extreme symmetry or

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<sup>17</sup>James Fenimore Cooper, Home As Found, Mohawk Edition (New York: G. P. Putnam's Sons, The Riverside Press, 1896), p. 13. The novel was originally published in Philadelphia by Lea & Blanchard, 2 vols., 1838.

<sup>18</sup>[H. R. Cleveland], a review of The American Builder's General Price Book and Estimator by James Gallier, in The North American Review, XLIII (October, 1836).

elegance."<sup>19</sup> He observed that everyone must have a palace, large or small--even if it was only ten feet square--in order to give credence to the idea of republican equality.<sup>20</sup> Noting that the countryside architecture was much given over to the Grecian temple form, he considered the whole idea as incongruous when made of wood, and, besides, columns were costly. For him the "English Cottage Style" was the best for rural America because it was more suited to the land, the climate, and for "our taste in ornamental gardening."<sup>21</sup> He did grant that the Greek style was suitable for public building, but houses were to live in; they were not monuments. But it was obvious by this time that many Americans preferred living in houses of Grecian inspiration.

The Greek Revival style maintained its popularity to the middle of the century, even beyond it. Professional architects contributed much to that continuation of the mode. These men kept the Greek style before the public which was delighted by the architecture.

It is not possible to include the names of all the architects who worked in the Grecian mode, however a few others besides Mills and Strickland deserve mention in connection with the professional contribution to the dissemination of Greek Revival architecture. Among them

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<sup>19</sup>Ibid., p. 381.

<sup>20</sup>Ibid., p. 382.

<sup>21</sup>Ibid., p. 383.

are Ithiel Town (1784-1844) and Isaiah Rogers (1800-1869). From the New York based firm of Town and Davis emanated many designs for buildings and residences throughout the country. Town was the more famous member of the firm. He was responsible for many proto-type residences particularly in New England. The Bowers House, Northhampton, Massachusetts (1825) and the Russell House in Middletown, Connecticut (1828) are usually cited as the prime examples which were copied in the North. The Bowers House with its two story porticoed central portion flanked by colonnaded single story wings was frequently adapted in the Northwest Territory by less skilled designers. Town's contribution to civic structure design was his state capitol buildings at New Haven, Connecticut (1827-1831), Raleigh, North Carolina (1833-1840), and the old Indiana State Capitol at Indianapolis (1832-1835).

The name of Isaiah Rogers and the word hotel are synonymous in ante-bellum America. His first major hotel commission was the Tremont House in Boston (1828-1829). This hotel served as a proto-type for hotels across the nation because of its convenient plan and its Grecian facades. Rogers received numerous offers for his services around the United States which he accepted. He was perhaps America's first "hotel architect."

Hotels, most frequently in the Greek mode, were a force in the style's popularity. Because Americans travelled so much, hotels became necessary to American

life and influenced living standards. They were a sort of testing laboratory for new conveniences such as water closets and central heating which became common place in domestic structure later. Transient America was educated to new standards of living by observing and using the many gadgets and conveniences in hotels.<sup>23</sup>

James Gallier (1789-1868) deserves mention for two reasons. He was the author of an invaluable handbook and one of the practioners of the Greek Revival in the deep South, Gallier's The American Builder's General Price Book and Estimator (1833) was important for its exhaustive detail on the pricing out of buildings.<sup>24</sup> It was a boon to builders, carpenters, and architects. Gallier, an Irish born and educated architect, was amazed at the rather unbusinesslike cost estimating prevalent in New York. His well organized Price Book was probably an attempt to correct the situation. He remained in New York about two years. He then left for the Gulf Coast areas, particularly at Mobile, Alabama and New Orleans. There, he was active in the design of Greek Revival houses and civic architecture. He was joined by James H. Dakin and his brother Charles B. Dakin and, a partnership was formed. This

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<sup>23</sup>Daniel J. Boorstin, The Americans: The National Experience (New York: Vintage Books, Random House, 1965), pp. 136-37.

<sup>24</sup>(New York: Stanley & Co., Publishers, 1833). Gallier arrived in America in 1832.

arrangement did not last and Gallier went it alone. Gallier's son, James, Jr., took over his father's practice when the elder was lost at sea in 1868. Gallier, Sr., and the Dakins were instrumental in bringing New York Greek Revival architecture, and other styles as well, to the Gulf Coast.

It is apparent that practicing architects who undertook commissions in a number of cities and states were making a sizeable contribution to the spread of Greek Revival style buildings and the popularity of the mode. Other professionals added their share not only by designing buildings but also by publishing books. The 1830's witnessed the publication of a number of books in which professional qualities were more evident in the architectural books published for the use of the carpenter-builder and the general public than previously. No longer was the compiling of guidebooks left to the enterprising master-builder. Trained architects realized the opportunity to profit from such ventures. They also knew that they could never handle the demand for building designs. Time, and sometimes distance, made it impossible to meet the needs of all the would-be clients who appealed to them. Books filled the gap caused by a shortage of trained men.

Minard Lafever of New York (1798-1854) was a prolific author of handbooks. Strangely, these publications had far reaching influences in promoting the Grecian mode from the East to the West, yet the bulk of

Lafever's building designs, aside from the books, were in the Gothic idiom, not the Greek. His classical buildings were primarily the work of his early years as an architect. Part of the answer to this paradox lies in the fact that many of his personal clients were church groups. The Gothic mode began to be preferred for ecclesiastical buildings, especially at this time in the East. His The Modern Builder's Guide, was first published in 1833.<sup>25</sup> It was the result of his conviction that his earlier work The Young Builder's General Instructor, published in 1829, was not as accurate and professional as it should have been. Like most American handbooks of this period, it was a free borrowing from the English publications, especially in the matter of the illustrations which concerned the orders and the details of ancient structures. In almost every case, he or his assistant, James H. Dakin, copied the English engravings. From their copies new ones were made. In the first edition appropriate credits were given. His text on the orders was from "Stewart's [sic] Antiquities of Athens [Stuart and Revett]," the "Glossary of Technical Terms" and other technical data were from Nicholson's New Practical Builder; but apparently the wording was Lafever's own transcription. For his adaptations of English Regency designs as well as his other adaptations, either he or

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<sup>25</sup> (New York: Sleight, 1833).

Dakin drew up the originals. Consequently, some of the designs credited to Lafever could very well be Dakin's.

The Modern Builder's Guide is important for two reasons. First, the main emphasis of the designs was on Greek forms. The second reason is that the work was in such demand that it was re-issued six times from 1841-1855. The whole work served to influence builders and their clients to adopt Greek forms.

In the handbooks studied, the Doric and Ionic orders, whether Renaissance, Roman, or Greek were the most used; Tuscan order appeared occasionally. Corinthian and Composite orders were illustrated rarely. The rationale may be that the Doric and the Ionic were considered more suitable for use in the Republic as well as easier for the builders and carpenters to fabricate. The Corinthian capital would require considerable carving skill because of its complexity. Whatever their advantages and shortcomings, the guidebooks filled a need for information on achieving the Greek mode in the nation, on the East coast and along the frontiers.

The initial rise of Greek Revival architecture was in the East and, to some extent, in the southeast. Then it spread westward and into the deep South. The employment of this style first in civic buildings and then in domestic structures was a natural development arising out of nationalism and a classically oriented culture. The Greek

Revival permeated most levels of society but in a pattern based on the class structure of the times.

The growing wealthy classes in New England and the middle states were probably the earliest group to adopt Greek Revival architecture as a fit expression of their position in life and as a means of identification with the established upper class. The newly affluent followed the lead of such persons. Coincident with the popularity of the style among the very prosperous, the employment of trained architects by the affluent became the established practice. By the 1830's the eastern rich were the leaders of the Grecian architecture movement. James Gallier in the "Preface" to his The American Builder's General Price Book and Estimator (1833) noted that

Within the past few years, a very important change in public taste, with regard to Architecture, has taken place in this country. Our wealthy Merchants and Citizens have now exploded the erroneous idea entertained by their predecessors, that it would be folly to erect their buildings on principles calculated to insure their durability for upwards of a century, from the chance of their becoming unfashionable with the succeeding generation. They are now convinced, that by the employment of persons properly qualified to design, and superintend the erection of their edifices, on principles deduced from the pure classic authorities of antiquity, they may have buildings produced at the same, or perhaps less cost than formerly, which can never become unfashionable, so long as correct taste and a love of the arts are duly appreciated.<sup>26</sup>

Usually only the rich could afford architects. The middle-classes depended on the traditional custom of using

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<sup>26</sup>James Gallier, Price Book, p. iii.



builders and carpenters as their designers. The publication of a guidebook in 1834 spotlights the wider use of the classical style on various social levels. The Builder's Guide: or a Practical Treatise on the Several Orders of Grecian and Roman Architecture by Chester Hills appeared in 1834.<sup>27</sup> The aim of the guide was to cover, as completely as possible, the design aspect of buildings and the many details of fabrication for the "wants of the less experienced." Hills relied heavily upon translations of Vitruvius' works and while there is greater emphasis upon Greek forms, much Roman and some Gothic references figure in the book. He even went so far as to include a very interesting chart of the various proportions used in the Greek Doric order. The Greek style was far ahead of the other modes of the romantic revivals as a status symbol.

It apparently took about a decade or so for the Greek Revival to reach eastern Americans of modest means. By the standards of the time most Americans who wished to do so could own their own homes. A guidebook was published which offered the Greek style on a budget. Its title, The Workingman's Cottage Architecture; Containing Plans,

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<sup>27</sup>The Builder's Guide; or a Practical Treatise on the Several Orders of Grecian and Roman Architecture Together With the Gothic Style of Building: Constituting a Complete Exposition of the Most Modern and Approved Methods Adapted by Skillful Architects in the Various Departments of Carpentry, Joinery, Masonry, and Sculpture (Hartford: D. W. Kellogg & Co., 1834).

Elevations, and Details for the Erection of Cheap, Comfortable, and Neat Cottages, summed up the contents.<sup>28</sup> It also indicated a trend toward the consideration of the "little man's" needs. In the "Introduction" the author, T. Thomas, Junior, noted that a number of books had been written for the wealthy who could well afford to secure their dwelling needs, but "the industrious and frugal mechanic, with limited means at his disposal," can rarely find any publication to help him solve his housing needs.<sup>29</sup> The book's format was modest in keeping with the author's intentions. It offered no suggestion of landscaping or site-building relationships other than the implicit suggestion that the houses would most likely be built on small lots in New York City or similar areas. The Workingman's Cottage Architecture contained designs with a strong suggestion of simplified Greek forms. Out of eleven illustrations, eight offered a Grecian interpretation, none were Gothic; they could, according to the author, be built on a cost of between \$250 and \$650. These designs mirrored the changing approach in the use of Greek forms which had set in by 1840. The inclination was to depart from the strict temple form--portico and cella arrangement--and allow for more original adaptations of proportion, scale, and ornaments in keeping with the current needs. A unique feature of the

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<sup>28</sup> (New York: R. Martin, 1848).

<sup>29</sup> Ibid., p. 3.

book was the addition of a section on the ways and means to finance such a home. Thomas' suggestion was that the workingman join or establish with his peers, if necessary, a Building and Loan Association. Samples of the constitution and the workings of such associations were cited. Here was an enterprising architect-author who not only offered professional design advice but information on how to finance the dwelling. It was a remarkable bit of American ingenuity!

That the workingman had an architectural guidebook dedicated to his needs suggested that at least in the Eastern urban areas, the taste for the Greek style was lessening--most likely on the part of the style setters. The very rich and the architects would now be ready for a building style that was not so common. The move toward other modes such as Gothic and the Italianesque was visible in the East by the late 1840's, but the Grecian mode still enjoyed popularity in the West and South.

The mid-West ranks very high in the quality of design and unique adaptations of the Greek Revival style. Some dwellings date from the early 1830's. Many more were erected in the 1840's and 1850's. The domestic architecture ranges from the elaborate to the simple, all adapted from the temple style to meet the needs of a people the ancient Greeks could hardly have dreamed of.

These pioneers in the mid-West were interested in the many features that the Grecian style house could provide in comfort, convenience, and economy as well as the status-symbol that it represented. The Greek Revival style lent itself to the honest use of materials with little room for fakery. Originally ancient Greek temples and homes were built of wood, only later of stone and marble. In America, both wood and stone were used, depending upon the circumstances. Greek Revival houses used every available cubic foot of space for living, even in the gable ends.

The basic rectangular box for domestic construction was easily erected as can be seen from early Colonial times. The ante-bellum era proved no exception. The box shape was economical and permitted a variety of plan orientations, room arrangements, structural and surface ornamentation, and pleasing proportions. In addition, the box adapted well to the use of Greek forms such as pillars forming supports for porticos on elaborate dwellings or porches on the more modest ones. The tradition of the late Colonial [Georgian] and Federal buildings in America was strongly for the concept that buildings, public and private, should be well proportioned, well scaled, and as regular in shape as possible. This concept was reinforced by the continuing use of classical architectural elements. The surge in interest in ancient and modern Greece served

to accent this. From the viewpoint of economy, the two story box or collection of boxes fitted the situation exceptionally well. A two story house could be large without the need of using up land area or employing costly expanses of roofing. Not only that, but in colder climates heat could be conserved by allowing the sleeping floor above to be warmed by the natural rise of warm air. Convenience, economy, and good design were to be had at reasonable costs. To aid in keeping expenses down and cut building time, the inventive Americans developed two building techniques, balloon construction and mass-produced ornamental details. These became a kind of prefabrication.

While the idea of pre-manufacturing of parts was not entirely new, balloon construction seems to have been the invention of the Americans. In the days when skilled craftsmen and carpenters were scarce, balloon construction and factory-made details greatly aided the spread and use of well-designed and soundly constructed houses. Interestingly, the new framing method was considered cheap and shoddy by contemporaries who believed in the heavy, on the job, building techniques. It seemed to them that another blow had been struck against quality. However, the new method gained respect because it was able to withstand stresses caused by weight, winds, and other climatic problems. It was speedier too.

Balloon framing, invented about 1833, probably in Chicago, was based upon the idea that if standard cuts of timber, two-by-fours, two-by-eights, and two-by-tens, were cut from logs, a house skeleton could rise quickly. By placing the two-by-fours and the other cuts at regular intervals, joining them with nails, skeleton walls, floors, and roofs could be erected to form the necessary box structure with a minimum of bracing or highly-skilled joining methods. The house could then be finished on the outside with shingle roofs, horizontal or vertical siding, some form of stucco, or masonry. The inside of the skeleton could be lathed and plastered. Windows and doors and their frames were pre-cut at factories and shipped to the building sites. Mantels, elaborate doorways, staircases, and ironwork, pilasters and columns, all manufactured, could put the finishing touches to the Greek Revival house in town, village, or farm almost anywhere in the nation.

Greek Revival forms probably would never have been so wide-spread had it not been for the invention of balloon construction and mass-manufactured details. In spite of the rise of professionally trained architects, the availability of handbooks on design and construction, the lack of skilled builders could never have filled the demand for houses on the expanding frontier without the progress of the building art in terms of prefabrication.

The use of the Greek mode in the South was spotty in the early nineteenth century. Robert Mills was the leading architect in the southern coastal states in the early part of the century. Most of his commissions were for public and college buildings. The style became popular by 1840 and continued to be adapted into the 1850's. However, dwellings in the Grecian style were never plentiful until after the forties. The urban centers reflected the style considerably. Newer plantation houses and a number of prosperous farmers' houses in the "hill country" of Georgia, the Carolinas, and West Virginia were built in the Greek manner. Generally speaking, Easterners migrating to the South were more likely to favor neo-classicism than the more conservative natives because it was familiar to them.

The deep South presents a different picture of architectural style. The Gulf states were settled later than the old South. The large plantation owners appear to have adopted the Greek Revival style from the beginning. Although not all the owners' dwellings on the great estates were in the Grecian mode, those which were served to draw attention to the fact that modest homes in the rural deep South usually continued the medieval building tradition of early colonial times in Virginia, the Carolinas, and

Georgia.<sup>30</sup> The one outstanding feature of the great Greek plantation houses that made them differ from much of the northern domestic architecture was the use of giant colonnades either at the opposite ends of the building or in the peripteral arrangement. In this latter form the colonnade completely surrounds the inner structure. The physical size of the plantation house and the use of the colonnades gave these homes an extremely monumental appearance which was infrequent in the North. Many of these great houses were designed by architects who worked within the local traditions and the different climate, thus the size and airiness of them.

A variety of Grecian civic and domestic structures were built in the urban parts of the deep South. Architects from the North figure prominently in this development. Benjamin Latrobe ended his days in New Orleans where he went to design and supervise some public works. William Strickland, his former pupil, designed many structures in and around New Orleans. James Gallier, Sr., and the Dakin brothers also left their imprint. Their principle working centers were Mobile (c.1835) and New Orleans but they accepted commissions for all types of buildings throughout

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<sup>30</sup> The medieval building style was still commonly used in England's rural areas as late as the eighteenth century. American settlements of the seventeenth century used the same style. Later Colonial design did not penetrate the backlands very much, especially for modest dwellings.



these states. Although not all of their structures were in the Greek style, it was the most popular one for them. The domestic architecture in the cities differed from the plantation houses in scale and form. While some Grecian mode houses occupied ample ground in and around the cities, many dwellings were built in the row style. The grandeur was confined to the front and rear facades, or in some instances, just to the doorways and cornices at the roof-line. Where local traditions were strong, as in New Orleans, (French, Spanish), Greek modes were adapted to the traditional form of buildings; the Grecian ornamentation became a surface detail only. Nevertheless, the urban areas of the Gulf Coast states strongly reflected the Greek style by mid-century. Southern states such as Tennessee and Kentucky situated near northern ones mirrored a wider use of Greek Revival architecture in small and large dwellings.

The Tennessee Greek style was a blend of northern and southern building influences; the southern tradition was the strongest. Plantation owners followed the migration of the poor southern whites after the Revolution. Northerners filtered in by way of the Ohio and the Mississippi rivers. The architecture tended to reflect the southern mode of living with the accent on size and grandeur similar to that of the deep South. Like its neighbors to the southeast, Tennessee embraced the Greek style late in the 1840's. One of the most interesting

regions of the Greek Revival style is in and around Nashville which abounds in Grecian forms. William Strickland came there to design and supervise the new capitol (1845-1859). He was commissioned to design a number of houses also. Even though the Greek influence was already established in the state, Strickland's influence gave added emphasis to it. Compared with Kentucky, the Greek mode in Tennessee was seen more in upper-class dwellings.

Kentucky, more under the influence of the northern milieu, boasted Grecian mode structures of many sizes in cities, towns and rural areas. Most Kentucky dwellings are more spacious than their northern counterparts, but they resemble the style trends of the North rather than the South. Partly due to the migration of Yankees and Ohioans, where the Greek Revival was firmly entrenched, the influence was strengthened by such men as Gideon Shryock (1802-1880). Shryock was the son of a Maryland born builder-architect who settled in Lexington. Matthias Shryock, who used the Benjamin and Lafever handbooks, wanted his son to study to be a professional architect. He sent Gideon to work with William Strickland, then in Philadelphia, for a year. A man possessing a good sense of taste in design, Gideon Shryock adapted the Greek mode to the needs of his Kentucky clients and he became a very creative architect of civic and domestic buildings. His influence upon the spreading of the Greek style in

Kentucky was widespread. He designed the State capitol at Frankfort in 1827 and was a very popular architect after that.<sup>31</sup>

It should be noted that Shryock was achieving his fame and becoming a promoter of the Greek Revival at about the same time that Strickland, Mills, Town, and others were engaged in a similar process on the Atlantic and Gulf coasts; the elder Gallier and the Dakin brothers followed closely behind them. By the late 1830's trained architects had forged a chain of influence upon American architecture, especially the Greek mode, which practically girded the Republic. They, of course, could not have contributed so much to the cause of the Grecian mode as a republican symbol if the populace had not been ready to adopt the style and make it their own.

The popularity of the Grecian mode of architecture in the United States evolved because of several distinct but interwoven factors. None, by itself, is a conclusive reason for the proliferation of the style.

Americans were conditioned to classical architecture. Eighteenth century Colonial buildings followed English models. These were a development of the ancient Roman styles as interpreted by British architects through the works of Vitruvius, Vignola, and Palladio. Because

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<sup>31</sup>Hamlin, Greek Revival Architecture, pp. 244-45.

trained architects were rare in Colonial America, handbooks and design theory books were imported by interested natives or brought over by skilled craftsmen when they emigrated. These volumes featured contemporary English architectural trends. Just before and after the Revolutionary War, archaeological studies of original Greek and Roman buildings were published. Clearer concepts of the thought and design forms of the ancients were circulated. This renewed interest in classicism in Europe and America.

American Independence influenced architecture toward a native expression which reflected a "national consciousness." Without a precedent of a truly indigenous building style, and, distrusting European aristocratic modes, it was believed necessary to go to the design examples of the early Greek and Roman republics. Other non-classical architectural styles were introduced also. But, the dominance, first, of the Roman-Palladian forms favored by Jefferson and of the Adamesque mode admired by Bulfinch, then, of the Greek style propagated by professional architects and many guidebooks commanded the building scene in the first half of the nineteenth century.

A popular style of architecture presupposed wide acceptance. Just what activated this approval cannot be fully discerned. Nationalism was certainly important. More implicit than explicit was the influence of periodicals. Notices, articles and critiques discussed and praised neo-classicism. They were quite common and appear

to have been widely circulated. A most convincing factor was the appearance of actual buildings, civic, commercial, ecclesiastical, and residential, all over the nation. The citizen was able to experience, by sight, the structures designed in the Grecian mode.

How did these buildings come to be constructed in a particular style? The advent of professional architects in America after 1789 had an enormous impact upon the movement toward a national style. These men were trained in the classical modes. They, in turn, educated native sons in their art. Benjamin H. Latrobe was one of the first to have the dual role of a nationally respected architect and a master of budding designers.

Without clients, an architect could not function. The need for buildings in the Federal period and the ante-bellum era was great. These men frequently worked in many parts of the country. Such figures as Latrobe, Mills, Strickland, James Gallier, Sr., Rogers, Town, and the Dakin brothers effectively aided the cause of the Greek Revival because their commissions brought them into so many cities. Often one client led to another in the same area. Thus, their architecture in the Grecian mode, and other styles as well, became sources of inspiration to the citizenry.

Those unable to hire an architect depended upon the master builders and carpenters for building design.

These craftsmen owned one or more of the many architectural handbooks published in the United States. These works were immensely popular with the building trade and with persons considering housing. Authored by master builders initially, many architects produced them in later years. Their wide distribution in the cities and rural areas of the East to the frontiers of the West made them play a vital role in the spread of the Grecian mode.

Finally, the relative simplicity of the shapes of houses in the Greek style--basically a rectangular box or a series of them--made them very easily erected after the balloon construction method was invented in the 1830's. Pre-cut skeletal members cut the building time. Pre-fabricated door frames, mantels, and windows became common a little later. These advances in the building art helped to prolong the popularity of the style.

Public buildings and dwellings, whether grand or average in size, exhibited unmistakable Greek design characteristics. The expression of these forms in concrete architecture varied according to the time, the place, the climate, the function, and the ability of the designers and builders. There was not any one structure which could be called the epitome of this building style. Yet each one reflected the spirit of republicanism and national pride so much a part of the American culture during the early nineteenth century.

## BIBLIOGRAPHICAL ESSAY

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### Primary Sources

Among the earliest architectural handbooks or guidebooks published in the United States which treated with Greek Revival architecture was Asher Benjamin's The American Builder's Companion, or a System of Architecture Particularly Adapted to the Present Style of Building, 6th ed., rev. and enl. Boston: R. P. & C. Williams, 1827. A reprint of the same edition was offered by Dover Publications, Inc., New York, 1969. A later handbook in a format similar to Benjamin's was Chester Hills' The Builder's Guide; or a Practical Treatise on the Several Orders of Grecian and Roman Architecture Together With the Gothic Style of Building: Constituting a Complete Exposition of the Most Modern and Approved Methods Adapted by Skillful Architects in the Various Departments of Carpentry, Joinery, Masonry and Sculpture. Hartford: D. W. Kellogg & Co., 1834.

Guidebooks which reflected changes in content from previous works were numerous after about 1830. These included a detailed text on the art of building in the early nineteenth century in addition to engravings of the orders. One was John Haviland's The Practical Builder's Assistant, for the Use of Carpenters, Mason, Plasters, Cabinet-Makers, and Carvers, With Drawings Selected From a Variety of Beautiful Examples, From the Antique: Together With a Number of Original Designs With Their Plans, Elevations, and Sections. 2nd ed. Baltimore: Fielding Lucas, Jr., 1830. This volume was perhaps the most complete of its kind for the period. Another handbook was one by Minard Lafever, The Modern Builder's Guide. New York: Sleight, 1833. It was one of the most used guides in the Ante-bellum era.

A few books were published during the period which provided detailed information on the pricing of building materials and the amount of labor required to fabricate house parts on the job. James Gallier's The American Builder's General Price Book and Estimator. New York: Stanley & Co., Publishers, 1833. It was a very complete work and a good guide to current prices.



A most unusual handbook was T. Thomas' The Workingman's Cottage Architecture: Containing Plans, Elevations, and Details for the Erection of Cheap, Comfortable, and Neat Cottages. New York: R. Martin, 1848. Of great interest is the section devoted to the formation of Building and Loan Associations.

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### Secondary Sources

Although there have been numerous books published on the subject of Greek Revival architecture, they have been primarily histories of the building style in certain states or regions. Accounts of the whole Greek Revival period of architecture are few. The definitive work is still Talbot Hamlin's Greek Revival Architecture in America: Being an Account of Important Trends in American Architecture and American Life Prior to the War Between the States. Reprinted: New York: Dover Publications, Inc., 1964. The original book was published in 1944. The Domestic Architecture of the Early American Republic: the Greek Revival by Howard Major, A.I.A. is good but not as complete as Hamlin's study. Major's volume lacks footnotes and the normal scholarly appendages which does not invalidate it, but it does raise questions about some of the content.

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Early Republic. New York: Dover Publications, Inc., 1966. The original was published in 1922. Hugh Morison also has an interesting section of the Greek style in Early American Architecture From the First Colonial Settlement to the National Period. New York: Oxford University Press, 1952. Somewhat superceded by more recent works of the same nature, there are still valuable details covered in this work.

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