N WEEK" BEGINS TO-Y—BIRTHDAY FALLS UNDAY, APRIL 13TH.

Special Nation-Wide Commemoration In Honor Of Man For Whom This Paper Is Named—"Monticello," Old Home On Mountain Top, Scene Of Event.

(Contenued on Page 7—Col. 3)

Greek and Gothic, the first American landscape garden. Like the young Goethe, whose youthful panegyric on the Cathedral of Strassburg wos then soon to apper, Jefferson began as a thorough romantic.

Like Goethe too, however—in this as in so many other respects—Jefferson soon turned to the classic. In his own final judgment, witnessed by his epitaph, he appears above all as a lover of freedom, whether in politics, in religion, or in science; but the freedom thus loved from youth was essentially the freedom of reason to reach its logical conclusions, not freedom to degenerate into formless anarchy. Trained in the law, he demanded logical system in thought. He insisted, too, on going to the sources in every field; in his fundamental study of the common law, in his researches among fossils, in his Biblical critecisms. Thus he was led back to the earliest precedents, among the Anglo-Saxons, the Greeks, the Romans.

Thus it explained the paradox that Jefferson, the apostle of individualism, should have chosen as his first master in architecture, Palladio, who passes as the chief representative of dogmatic authority. The reconciliation lies first in the character of reasoned law borne by Palladio's architectural system. However artificial it may seem to us, it had in common wath nature this supposed lawfulness and reasonableness, which was doubtless what Palladio himself felt when he wrote: "Architecture, the Imitator of Nature." Here was the relation to natural law, one of Jefferson's fundamental conceptions. With the weight of primitive and classic precedent which Palladio sought to adduce and Jefferson was quick to respect, the preponderance of spiritual agreement between them was overwhelming.

Teaching himself to draw—like Washington and like his own father, Peter Jefferson, a surveyor of land—he modeled his designs on the plates of Palladio's work and mastered the grammar of architictural detail with a new insistence on classic correctness. Hundreds of sketches and drawings by his own hand, based on his marginal calculations, are still preserved. The designs for Monticello were essentially fixed, and the first building, Jefferson's study, was already occupied, in 1771, before he sent an appeal to his business correspondent in the Tidewater to get him an architect to supervise the construction. Even then none came. There were none to be had. In all the colonies there was not then a single architect in our professional sense. Hallet and Latrobe, men of fine foreign training, did not emigrate to America until the last decade of the century. Thornton and Bulfinch, at first gentlemen-amateurs, though now revered as fathers of the profession, did not begin their architectural careers until 1789. Robert Mills, to whom the design of Monticello has sometimes been ascribed, was still unborn. The drawings of the colonial master-builders, still preserved, are childish beside Jefferson's. Only old Peter Harrison at Newport, himself always an amateur, and Hawks, Governor Tryon's man, had made such drawings here before him. At that time, we learn, there were not two stone-masons in the whole county of Albemarle. Jefferson had to train his own workmen, and created a body of them who spread his ideas in the magnificent houses all up and down the South.

The house which Jefferson built at Monticello for his young bride was something then new in America. It was not merely an unadorned pile like the old buildings at Harvard or at William and Mary, of which Jefferson wrote, "but that they may have roofs, would be taken for brick kilns." Nor was it adorned with a "burden of barbarous ornaments" as Jefferson called the scroll pediments and other baroque features of the colonial houses of the James River and Annapolis. "To give these symmetry and taste," he wrote, "would not increase their cost. It would only change the arrangement of the materials, the form and combination of the members." Thus Jefferson taught the great truth that the supreme merit in architecture lies in gemoetrical simplicity and proportion. From this point of view, we can understand the enthusiasm of foreign travelers like the Duc de la Rochefoucauld-Liancourt, who said Jefferson was the first American to consult the arts on how to shelter himself from the weather.

As we see it today, Monticello is not as Jefferson first designed it and the Marquis de Chastellux saw it just after the Revolution. Then it was thinner and higher, with a great library in the centre upstairs, attics over the wings, and a second portico over the first, like the Venetian villas of Palladio along the Brenta. Liancourt saw its reconstruction begun in 1796, and wrote: "Monticello, according to its first plan, was infinitely superior to all other houses in America, in point of taste and convenience; but at that time Mr. Jefferson had studied taste and the fine arts in books only. His traveels in Europe have supplied him with models; he has appropriated them to his design; and his new plan—will be accomplished—and then his house will certainly deserve to be ranked with the most pleasant homes of England and France." At Nimes, as he wrote to the Comtesst de Tesse, he had gazed "whole hours at the Maison Quarrce, like a lover at his mistress"; in Paris he was "violently smitten with the Hotel de Salm, and used to go to the Tuileries almost daily to look at it"; in Southern France he was "immersed in antiquities from morning to night." It was to make his house more truly Roman that he removed the upper story and attic, and built instead, on the lines of the Hotel de Salm, the Roman dome which we see.

This was the Jefferson to whom we owe the superbly classic form of the early buildings of the Republic; the Virginia Capitol for which he himself made the drawings and had the model made in Paris; the competition of the public buildings in Washington, the first great public competition among architects in America, of which, as Secretary of State, he wrote the program, and in which he himself submitted a design; the encouragement, when he was President, of the first trained architects from abroad, to establish, amid inconceivable difficultees, the profession and the art of architecture. This was the man who sent Houdon to Virginia to make the portrait of Washington, who brought sculptors from Italy, who imported carvings from Carrara. He deserves to be known, not only as author of the Declaration of Independence, but as the father of the arts in America.

Jefferson the architect and patron of art was far ahead of his time. To Philistines of the day any dabbling in the arts was beneath the attention of a public man, and at best they looked on his activity with good-natured tolerance. At worst, partisanship invented absurd canards like those of Callendar. When Jefferson took his stairway out of the entrance hall, and gave the stairs privacy in a house overrun with unbidden guests, it said the "philosopher" had forgotten the stairs. When he placed the kitchens in a basement, below a terrace from which one enjoyed the superb panorama, people said the corridor below was an underground passage built to escape from the British.

It can easily be understood that Monticello as it stands today should be a trifling disappointing. When a swarm of guests and their horses were eating Jefferson into bankruptcy in his later years, rooms had to be improvised in the cornices, the roof had to be raised and filled with garret dormers. The house was under almost constant reconstruction. Jefferson took it cheerfully, saying to a visitor: "So I hope it will remain during my life, as architecture is my delight, and putting up, and pulling down, one of my favorite amusements." Then in the long period of neglect and litigation in the middle of the last century much disappeared, and the beautiful furniture brought from Paris was largely dispersed. In recent years decay has set in in some places; one can no longer walk the terraces; some of the magnificent trees are yielding to old age. There are some incongruous additions. But the main fabric stands unharmed, and at every point we have Jefferson's own drawings and notes, so that all could be put back in beauty precisely as it was. Every tree and bush he planted is located and marked. The place waits only to be reclaimed by the nation and restored with loving hands.

In Spring, when the Virginia woods are ablaze with the flowering shrubs and trees Jefferson loved, when the hills are golden with the broom he first planted, when the air is heavy with the scent of locust, then at Monticello we can even now recapture the magic of Jeffersons artistry. We fall under the spell of this great man, the very founder of American democracy, and worship at his grave and at his shrine, a shrine of the whole nation.

HOMEWOOD PLAYSHOP AT TOWSON APRIL 11.

The Homewood Playshop will give a dramatic evening at the Maryland State Normal School on Friday, April 11. Towson accounts it a privilege to have a presentation of the art of these talented actors. Their growing reputation is expected to draw a crowd, as this will be one of the most important dramatic events of the season. The plays to be presented are "For Distinguished Service," "A Fool and His Money," "Fatti Maschii, Parolee Femine." The latter is a most interesting Italian play versified in English by Dr. Carol Wight, of the Johns Hopkins University.

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County Commissioner Harrison Rider, in company with Elmer J. Cook and others left on Tuesday by boat for Boston.

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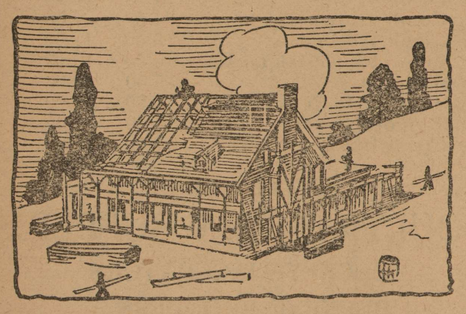
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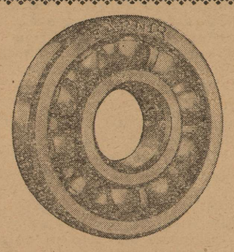
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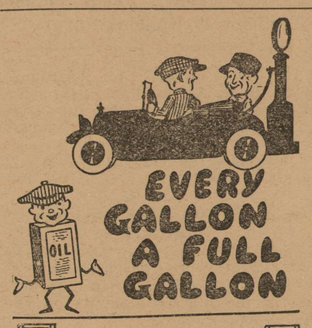

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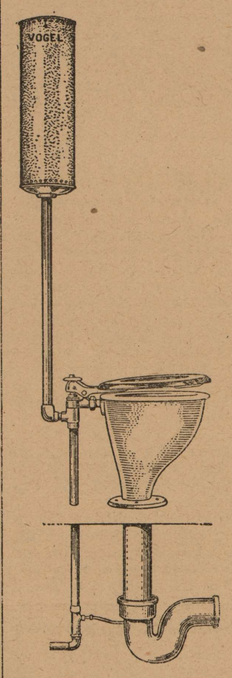
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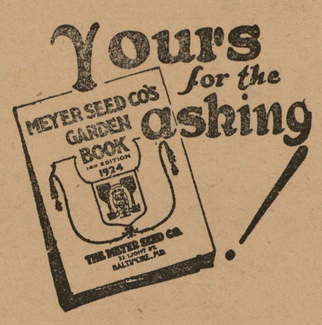

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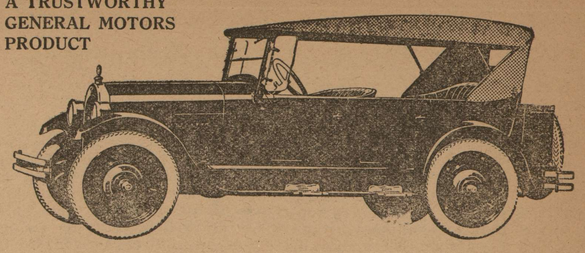
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