Times and Places

Yet to walk with Mozart, Agassiz and Linnaeus
'neath overhanging air, under sun-beat
Here take they mind's space.

Ezra Pound, Class of 1906
Canto CXIII

Main Reading Room, Furness Library, circa 1890
The lofty reading room, four stories high and deriving its inspiration from Viollet-le-Duc, was at the heart of Frank Furness' design to house the University Library. The open space, later divided up by obtrusive additions, was well lighted from above and around the upper walls. In a novel arrangement for the time, the book stacks were set apart in a separate unit.
In his analysis of the relation between biography and history, Roy F. Nichols emphasized the importance of understanding the physical surroundings both as a backdrop and as an active element which molds the individual personality. It is in the setting of the University that these portraits of scholars and leaders from the last two hundred years have been presented, and their lives and endeavors thus provide a commentary on the various stages of its changing history. In addition, the personality of the University itself is expressed in its physical character while continuously reflecting the evolution of its programs and aspirations. It is as impossible to do justice to each building or plan which has contributed to the changing surroundings as it is to comprehend an entire era or even one branch of academic life through reference to a few of the persons of stature who have graced the intellectual community at various times in the course of our history. Nonetheless, further light is thrown on these individuals, as well as on the changing nature of the University—which, in turn, reflects the development of education in America—by a profile of the physical campus. In no way complete, this last portrait aims at projecting, through a series of "stills," the form of an institution as it has evolved in over two hundred years.

University City, as it is called, on the west bank of the Schuylkill River and adjacent to Philadelphia's center city, has changed both with the times and as a result of the transformation of the objectives at the University and nearby institutions in the course of a century. Anyone who graduated from the University of Pennsylvania as recently as the mid-sixties cannot fail to be struck by how much its physical facilities have been altered since that time. But this alteration is in keeping with the process of continuous development since the University settled in West Philadelphia shortly before the American Centennial. By that time, it had already occupied two principal locations in the city in the course of a previous century and a quarter.

Starting with the large but simple Georgian brick meetinghouse in which the combined Academy and Charity School classes began in 1751 in the colonial port on the Delaware, the University has been housed in
the Academy, and the University were all confined to the limits of the old college and dormitory buildings on Fourth Street while the classes of the buildings designed in the Federal, Adam, Classical Revival, Gothic Revival, and Victorian Romanesque styles on into modern times, with its latest buildings by contemporary architects including Eero Saarinen and Louis Kahn. The “New Building,” a rectangular, brick tabernacle measuring one hundred feet by seventy feet, had been erected in 1740–42 by followers of the dynamic English preacher George Whitefield for use both as a place of public worship and as a school. It was the largest structure in colonial Philadelphia, exceeding in size the State House itself, as Independence Hall was then called. The facade was symmetrical: the fan-lighted doorway, surmounted by a balcony and Palladian window, interrupted two rows of six arch-headed windows and was framed by columns rising two stories to a triangular pediment. The steeple which, in 1755, housed the school bell appears in a contemporary print beside the spires of Christ Church and the State House. Since the great hall of the Academy was used by the Continental Congress, the University’s first home also served temporarily as the national capitol.

Philadelphia’s foremost architect, Robert Smith, received the commission to adapt the great hall for its academic purposes by dividing it into two floors. Of the four large classrooms on the main floor, one was designated in 1762 as a “Library and Apparatus Room” for the electrical instruments loaned for lectures by Ebenezer Kinnersley, the professor of English. The instruments for “Experimental Philosophy” purchased by Franklin in London and, later on, the telescope and micrometer presented to Provost Smith by Thomas Penn, as also the Rittenhouse orrery, were added to the scientific equipment. The meeting hall now occupied the upper floor. It housed the organ played at commencement by Francis Hopkinson, member of the first graduating class and later trustee of the College, who published the first book of songs in the colonies.

Among the first students attending the Academy were the Mohawk brothers Jonathan and Philip Gayienquitoga. A number of Jewish students were sent to the Academy in the sixties, and Moses Levy who went on to graduate from the College in 1772 served as a trustee from 1802 to 1826. Accommodation for students coming from the other American colonies and the West Indies was provided by the addition to the academic enclave of a rectangular, three-story brick dormitory in 1762. Shortly before the Revolution, the College grounds were enclosed by a brick wall with an iron gate opening on Fourth Street. At the same time, a commodious residence was built at the corner of Fourth and Arch Streets for the first provost, William Smith.

The College of Philadelphia and the University of the State of Pennsylvania were united in 1791, and the University’s lease of Philosophical Hall was terminated in 1794. For a time the Charity School,
From 1829 until the move to West Philadelphia in 1872, the collegiate department and the faculty of medicine occupied twin marble-trimmed brick buildings designed in the Georgian style by Philadelphia’s foremost architect, William Strickland. At the beginning of the 1830s, the total student body numbered 535, with 410 medical students. By the end of the 1860s, the total number was 736.

The medical department met in “Surgeons Hall” on Fifth Street below Philosophical Hall. In 1800 the crowded conditions induced the trustees to seek a new location. They went to public auction for the first and only time and purchased a property on the west side of Ninth Street. Extending a full city block from Market to Chestnut, the site which they acquired included the “President’s House,” the most spectacular mansion in the city, originally intended as the residence for presidents of the United States. It was not completed, however, until after John Adams’ election. The second President declined to live in it and, when during his administration the capital moved to Washington, the state legislature, which still held bills of over $110,000 for its construction, was only too happy to find a purchaser.

The President’s House, whose grand rooms were altered by architect Benjamin Henry Latrobe in accordance with its new functions, was a superb example of the “new classicism” popularized in England by Robert Adam. The massive, three-story structure of brick, stone, and ornamental marble was crowned by a hipped roof surmounted by a glass dome and cupola. The facade, with its twin Palladian windows, and eight Corinthian pilasters rising to a balustrade-crowned cornice, was similar to those of Library Hall on Fifth Street and the centerpiece of the Pennsylvania Hospital. The dome lighted a columned circular hall in the center, fifty feet in diameter, from which a flight of double steps led to the gallery above. There were niches in the hall containing urns, and an abundance of Italianate festoons and allegorical figures in plaster enriched the public parlors below and the state suite above. Today, but two souvenirs remain of the University's beautiful second home. One is the marble cornerstone “laid May 10, 1792 when Pennsylvania was happily out of Debt” and saved from destruction by Albert Monroe Wilson, the notable black steward, “known to fifty classes of Pennsylvania men as ‘Pomp.’” The other, a paneled double door, is displayed as a backdrop to the furniture of George Washington at the Historical Society of Pennsylvania although the general never put his hand to its knob.

Much of the vitality of the University in the first two decades of the new century lay in its medical department. To accommodate its enrollment, a semidetached building was added to the south side of the President’s House in 1807. The new medical school, in the form of an octagon with a low Roman domed roof lit by a lantern, was designed by Benjamin Latrobe. Its severe lines echoed the style of Sir John Soane and was a notable example of the classical revival. In 1817, the medical building was enlarged by William Strickland, Latrobe’s brilliant former apprentice who also restored the steeple of Independence Hall. Twelve years later, he was commissioned by the trustees to replace the President’s House and its additions with two new buildings to house the collegiate department and the faculty of medicine. Responding to the Emperor Augustus’ claim that
College Hall in 1874
Rising from meadowland, the new College Hall, with its twin clock-towers, presented an imposing sight to centennial Philadelphia. Part of the first University hospital can be seen on the left, and Medical Hall (now Logan Hall) stands on the right. All three of the earliest buildings on the West Philadelphia campus were designed by University professor and architect Thomas W. Richards in green serpentine stone.

he found Rome a city of brick and left it a city of marble, the Philadelphia architect, known as the master of the Greek Revival, observed that there was less brick and more marble in Philadelphia than in Rome. Strickland built almost exclusively in marble, which he used for the construction of the Second Bank of the United States, the first public building in America to be modeled after the Parthenon. At Ninth Street, however, Strickland seems to have been influenced by the structure which had been demolished: the two new University buildings were also late Georgian in style, their facades adorned with four pilasters and Palladian windows at each end. There was no accommodation for students and staff, who now lived privately in the attractive tree-lined streets nearby.

The genteel life in the residential quarter of the city just west of Washington Square—one of William Penn’s original squares—began to change in the years prior to the Civil War. Householders who could afford to do so were moving to fashionable new terraces going up to the west between Broad Street and Rittenhouse Square, leaving their houses to become rundown boardinghouses of the type which often served as student lodgings. Provost Stillé, who took office in 1868, found the iron-fenced campus in Ninth Street in a “vile neighborhood, growing viler every day.” When an alumnus suggested that the University should move to a new location by acquiring from the city part of the large tract on the other side of the Schuylkill attached to the Blockley Almshouse, Stillé saw a chance for the institution to begin a new life. Ten acres of the Almshouse farm were bought in 1870 for $80,000. Within four years, four neo-
Gothic buildings rose to house the University and to provide its medical school with a hospital. All were built of the curious green serpentine stone found in nearby Chester County. They were designed by Thomas W. Richards who subsequently became the first professor of architecture at the University.

The centerpiece of Richards’ scheme, College Hall, was erected in 1871-72. Collegiate Gothic in design, but with a French mansard roof, it originally had slender clock towers at each end. These were removed in 1914 and 1929. With a basement floor and three stories above ground, the building dominated the open plain ascending gradually from the Schuylkill on the east and south and the brick row houses and Italianate villas of the streets to the west and north. The central pavilion, housing the chapel, library, and assembly rooms, was flanked by the department of science—soon to become the Towne Scientific School—which occupied the east wing, and the department of liberal arts, in the west range. Each faculty member had a communicating classroom and office. Most of the third floor was occupied by the lecture hall of the law school, which had formerly held its classes in College Hall on Ninth Street. “Even by modern standards College Hall has much to recommend it,” wrote an architectural historian in 1961, “and when it was built it must have represented one of the most advanced academic plants in the country.”

Economy, as much a consideration then as now, dictated a simple interior for College Hall. Only in the arch-headed windows, in a few similar doors, and in the quatrefoil-decorated ironwork of the stairway was there much evidence of the Victorian richness suggested by the buttressed exterior walls and commanding towers. A photograph of the faculty room, today the office of the provost, reveals its furnishings: hanging gas chandeliers, a floral carpet, a long heavy wooden center table and caned armchairs. A round institutional clock resembling a parliament clock grown into a tall case, made by Isaiah Lukens, has been returned to its original position in the same room. In the year 1873, the University had a student body of 759 of whom 486 were in medicine.

The medical faculty, like the academic departments, exchanged their old hall on Ninth Street for a similar hybrid “Franco-Norman” structure in West Philadelphia. Known as Medical Hall on its completion in 1874, it was renamed in 1904 after a prominent colonial trustee, James Logan. It successively housed departments of the school of medicine and the Wharton School. The American Academy of Political and Social Science also had quarters in Logan for many years. In spite of warnings by the professor of mineralogy, the material used for construction was the same serpentine stone of which College Hall was built. It proved as vulnerable to disintegration from the atmosphere and the weather as predicted, and on numerous occasions in the present century large infusions of concrete have been required to keep Richards’ greenish-hued structures standing and safe.
The third Gothic essay in serpentine stone by Richards was the Robert Hare Laboratory of Chemistry, built in 1877–78 and named for the famous University professor of chemistry. The architect's work for the University also included the building which he had put up several years earlier to house the first hospital in the United States owned and operated by a university. Originally so like its neighbors as to be almost indistinguishable from them, its small remaining core has since been effectively concealed by the great hospital pavilions which front Thirty-fourth and Spruce Streets today. No building in the University complex has been so consistently altered and added to as the hospital, starting in 1883 and continuing right up to the present time. In 1976, construction began on the Silverstein Pavilion and an entirely new medical education building between the hospital and the old school of medicine.

The neo-Gothic halls of Thomas Richards were described in a contemporary account as "a modest quartette, substantial, but far from beautiful, and with only fifteen acres they could call their own." Within twenty years the new campus quadrupled in size, and these staid buildings provided a foil for the totally unpredictable red brick and terra-cotta University Library commissioned from the imaginative and vigorous Frank Furness, now recognized as one of America's great designers. This architect, whose work was the subject of an exhibition at the Philadelphia Museum of Art in 1973, was a principal force behind Philadelphia's new silhouette, which reflected the city's attainment of a new urban maturity in the last two decades of the nineteenth century. Erected in 1888–1891, the Library was the architect's largest and most important commission and represented a staggering variety of materials and textures. With its great iron and glass profile, the Library featured Romanesque arches and columns, Mozarabic massing, and ornamentation ranging from stone gargoyles and tracery of Venetian-Gothic inspiration, to terra cotta plant decorations—a favorite of Furness—and embryonic Art Nouveau windows of leaded glass. All combined to give the building tremendous richness and vitality.

This dominant structure rose from the fields to the east of College Hall with all of the drama of the pyramids above the sands of Egypt.
Appropriately enough, when the cornerstone was laid in October of 1888, the ceremony was performed with full Masonic rites by the Grand Master and officers of the Right Worshipful Grand Lodge of Free and Accepted Masons of Pennsylvania. During the next half century, however, tastes changed so that the Library came to be described in the official history of the University of 1940 as “in doubtful taste and of questionable adaptation of its uses.” This was ten years after Robert Rhodes McGoodwin made drawings which would have converted the Library into a neo-Gothic structure with a tower reminiscent of Magdalen College, Oxford. Even without such a transformation, Furness’s conception came to be masked over the years by three separate additions, and the interior spaces were obstructed by an intrusive second floor put up in the twenties. But despite the additions and tamperings, the monumental effect of this magnificent building is in no way diminished. Moreover, it is now appreciated that the original design embodied the most advanced library planning of its day. Storage and service functions were separated from the central reading room, around which were clustered classrooms and book and periodical processing areas. The main building was fireproof as was the book stack which had a capacity of ten times the size of the original collection because an ingenious device for expansion permitted the rear wall of the stack to be moved outward on a series of jacks.

One of Furness’ main concerns had been to utilize natural light. For this reason, large windows illuminated the main reading room while the stacks themselves were described in a contemporary account as “a glass palace … wherever one looks, the ceiling, the flooring … one sees nothing but glass.” At the close of the nineteenth century the essayist Agnes Repplier expressed her disdain for Philadelphia’s civic architecture with a comment on “the tireless ingenuity with which an architect will go far out of his way to illustrate the meretricious.” She had nothing but praise, however, for Furness’s work: there are two pictures of the Library in a book of hers on Philadelphia, and she comments favorably on recent developments at the University. In her opinion, the most admirable of its new possessions were “a library [and] … museum under the same roof containing valuable collections of Egyptian, Babylonian, and American antiquities.”

The idea that it could be considered a serious function of a university to establish a permanent archaeological collection was new at the time. William Pepper had the precedent of the British Museum in mind when he approved the plan for a library building which would combine books and artifacts under the same roof. It soon became apparent, however, that a separate museum would be needed to house the expanding collection, and the first problem was to acquire land close to the University. A grant for a site owned by the city was eventually obtained, and the year of his retirement as provost found Pepper touting the virtues of a piece of real
The University of Pennsylvania Museum
Set in a courtyard with a water-lily pool, the University Museum suggests the twelfth century arcaded buildings of northern Italy. The dome of the rotunda, formed by concentric circles of overlapping tiles without any supporting members, resembles that of San Stefano in Bologna. The architects Wilson Eyre, Jr., Cope & Stewardson, and Frank Miles Day and Brother who designed the Museum in 1896 were all connected with the University's school of architecture.

One gray March day in 1894, Dr. Pepper and Mrs. Stevenson, with Mr. Justus C. Strawbridge, whom they were anxious to interest in the project, and to whom they wished to show the new land, met by appointment at the end of South Street bridge. A strong east wind blew from the river, and the whole outlook was hopelessly dismal. Mr. Strawbridge stood looking over the dreary waste, whilst Dr. Pepper enthusiastically explained the glorious possibilities offered to his view by the wretched stretch of land before them. With each passing train a dense black smoke rolled up in sooty masses, enveloping railroad tracks, goats, and refuse in a black mist, whilst blasts of coal gas smothered the lungs of the visitors. Mr. Strawbridge gravely listened to Dr. Pepper's vivid description. He even nodded in courteous approval as the complete plan, at an estimated cost of over two millions of dollars, was explained to him; but his face wore a perplexed expression. As Dr. Pepper turned away for a moment to call the attention of a passing policeman to trespassers, Mr. Strawbridge whispered to his companion: "I cannot bear to throw cold water on Dr. Pepper's enthusiasm; but what an extraordinary site for a great museum! Of course, I would like to help him; but what a site!"

Originally, the Museum was planned as a gigantic building on twelve acres at Thirty-third and South Streets. As finally constructed, the building combined the different designs of no less than four architects. Among these,
Wilson Eyre is credited with the notion of long arcaded galleries fronting rotundas derived from the lanterns of Romanesque churches, while the partners Cope & Stewardson were probably responsible for the landscaped courts and reflecting pools which contrast forcefully with the massed buildings of dark-colored brick. When the first section was opened in 1899, all that was completed of the original tripartite design was the west court. The plans had called for an identical wing on the eastern side of an even larger central section with a great dome and arched portico, but the structure held its own as built, particularly after the rotunda was added in 1912. Accumulation of funds permitted only the addition of the Coxe and Sharp wings by the firm of alumnus Frank Miles Day in 1924–26. The courtyard provided perfect surroundings for displaying the sculptures of A. Stirling Calder, father of the creator of the mobile.

A further addition was begun in the late 1960s, when a nineteenth century Eskimo snow shovel from the Museum’s collection was used for the ground-breaking ceremonies. The new academic wing on the eastern side of the building was designed by the Philadelphia firm headed by Ehrman Mitchell and Romaldo Giurgola who had been on the architectural faculty. The gold medal–winning structure is a splendid example of the way a new building can be made to harmonize with the old. In the new wing, “brick, tile, and roof pitch are carried over in a genteel, self-effacing gesture to the old building,” while the modern addition has “its own presence within.”

If the inspiration for the University Museum came from the Lombard Renaissance architecture of southern Europe, the influence of the English Jacobean is apparent in the Quadrangle buildings at Thirty-seventh and Spruce Streets. The University’s first residence halls were begun in 1895 by Cope & Stewardson. Elsewhere on campus, the Lewis building designed for the law school by this firm is reminiscent of the Georgian revival and
The statue of the Reverend George Whitefield, dedicated at the first commencement festivities after World War I, appears in this vista of the "Triangle" of the Quadrangle. It is framed by the archway of Memorial Tower, dedicated in 1901 in memory of the students and graduates of the University of Pennsylvania who had served in the Spanish-American War.

derives specifically from the work of Sir Christopher Wren at Hampton Court. When the law school was finally able to move into this building in 1900, it was a cause for two days of celebrations with dinners and endless speeches. The same firm of architects also designed Bennett Hall.

For the thirty-one interlocking residence houses surrounding five interior courts they chose the eclectic mix of Gothic and classical elements characteristic of the Jacobean style. The material employed—hard Flemish bond brick set off with white Indiana limestone trim, rather than cold gray stone—was directly inspired by St. John's College, Cambridge. During a visit to England, John Stewardson had cabled his office to stop work on the design until the substitution could be made. The brick, with its white stone accents, enhanced the richness and detail of a design, replete with pilasters and balustrades and decorated dormer and oriel windows.

Each of the houses was on a separate staircase, and the outer doors opened into the five courtyards known as the Little Quad, the Triangle, the Big Quad, East Quad, and South Quad. Entrance to two of the Quadrangles was by way of the Memorial Tower, the main gateway from the street which commemorated sons of the University who served in the Spanish-American War; access to the other three was through the archway of the Provosts' Tower on Thirty-sixth Street. Distinctive corner tourelles topped by onion-shaped roofs finished in copper were used for both entrances.

The dormitory scheme was as grand in its way as that of the Museum. South of the Provost's Tower along the east side of East Quad was the Graduate House with a club room and accommodations for twenty-nine students of the Graduate School. Mask and Wig, which has long provided theatrical humor at the University, contributed to another building in the same courtyard. "By varying the shapes and levels of the courts," writes George B. Tatum, "Cope & Stewardson created at Pennsylvania a series of architectural adventures of which even the most callow undergraduate cannot be wholly unaware. At one moment confined and intimate, the next spacious and formal, the five courts provide a setting for almost any mood."

The same firm of architects built St. Anthony Hall at a time when fraternity houses were beginning to offer alternative residential accommodation on campus. Another fraternity, Phi Delta Theta, was designed in the style of the residence halls in 1900. Earliest among the twenty-nine fraternities that maintain their houses in a rich variety of styles on or near campus is Psi Upsilon's centrally located Gothic "castle."

The Museum, the dormitories, and the Law School Building were completed as part of the building program of Provost Charles C. Harrison. "Just as thirteen new departments had been established in the same number of years of Provost Pepper's administration," notes the University's historian in 1940, "so thirteen buildings to house or re-house
them and some new departments were provided in the sixteen years of Provost Harrison's. As the influential chairman of the trustees' Ways and Means Committee, Harrison had demonstrated his devotion to the University for many years. When ill health led to Pepper's resignation in 1894, his former classmate who had, by then, retired from business appeared the obvious choice to succeed him.

The building program, initiated during Pepper's administration, gathered momentum under Harrison who worked tirelessly to obtain the necessary funds as well as contributing generously himself. The Birthday House in the residential complex was given as a sixty-fourth birthday present to her husband as well as to the University by the provost's wife, who also undertook the landscaping and beautification of the campus at her own expense. In addition, she contributed to the Robert Morris House in memory of her own great-grandfather, a trustee and financier of the Revolution. In this way, names reminiscent of the University's early history and, in some cases, that of the nation—Franklin, Hopkinson, Morgan, McKeen, and Morris—mingled with others which recognized contemporary generosity: Bodine, Fitler, and Foerderer.

With their attention to ornament, the plans drawn up for the residence halls provided an opportunity to restore the tradition whereby, from medieval times, academic institutions had been known for their patronage of fine ironwork. In 1772, the trustees had commissioned a brick wall "with an Iron Gate in the Centre" similar to the one leading into neighboring Christ Church Burial Ground. A fence of the simple "picket" design had also enhanced the twin buildings of 1829 along the entire Ninth Street front. Because of the haste with which the first buildings in West Philadelphia were erected, the only ironwork initially included was a fence of arrow-headed picket sections between granite piers along Woodland Avenue fronting College Hall. With the construction of new buildings, three gates were designed for strategic sites in the Quadrangle plan and another was placed next to Houston Hall. Two more followed, one providing access to Franklin Field while yet another, somewhat dominated by the elaborate brick arcade which encases it, framed the entrance to the University Museum.

The Class of 1872 Memorial Gate, between the Hospital and the Quadrangles, the Class of 1894 Memorial Gate under Memorial Tower in the Quadrangles, and the gateway between Houston Hall and the Williams Humanities and Language Hall designed by E. P. Bissell and W. C. Hays as the gift of their Class of 1893, were all attractive Georgian designs of cartouches and scrolls set between stone and brick posts. Each of the three gives much needed definition to academic precincts although the 1872 Gate has, for the time, been placed in storage because of its vulnerable position at the motor entrance to the Hospital. The same is true of the Class of 1873
Class of 1893 Memorial Gate

The handsome Georgian gate between Houston Hall and Williams Hall was designed by two members of the Class of 1893, E. P. Bissell and W. C. Hays, and provides a formal entrance to College Hall Green from Spruce Street.

Gateway, designed and erected in 1899 by Cope & Stewardson associate Frederick M. Mann. It was intended to close the vista at the far end of the stately avenue of Lombardy poplars, planted the entire 1,100 feet of Hamilton Walk. Remarkable for beautiful workmanship of “late English Renaissance” inspiration, twenty feet in width, the gate was originally set between two great posts of alternating bands of brick and limestone.

The residence hall complex provided an excellent opportunity for the display of other forms of art work. The exterior walls of the houses bear an array of armorials and University insignia, and there are more than three hundred Gothic grotesques of men and beasts, many of which overlook the Quadrangles—like the Museum courts, a natural site for outdoor sculpture. In 1900, Provost Harrison suggested to the Class of 1892 that a suitable memorial gift would be a drinking fountain to provide chilled, filtered drinking water to the residence hall. In a niche in the arcade leading to East Quad, is the bronze sculpture and fountain commissioned from A. Stirling Calder. Soon afterwards, a sundial was added in Little Quad, and, after World War I, the lively life-size statue of the Reverend George Whitefield by R. Tait McKenzie was placed in the Quad. Much of the work of this sculptor and doctor who was director of physical culture at the University for many years is now in the Lloyd P. Jones gallery of the Gimbel Gymnasium. “Young Franklin,” “Whitefield,” and the statue of Provost Edgar Fahs Smith on the walk named after him remain to enhance
the outdoor environment. A likeness of another provost—Charles C. Harrison, by Lynn Jenkins—was a fitting addition to the residential complex, one of the most notable contributions to campus facilities and architecture of his administration.

The University's empiricism, like that of Philadelphia, had kept it from grand overall plans, such as Jefferson's University of Virginia or for the type spawned by the 1893 World's Fair in Chicago and exemplified by McKim, Mead and White's scheme for Columbia. The great burst of building activity during Harrison's administration did, however, lead to serious concern for comprehensive planning. Throughout the history of the College and University, academic considerations had gone hand in hand with regard for expanding facilities. In two cases, the trustees had made the decision to move the University when conditions became overcrowded and the neighborhood in which the institution was located fell into decay. After it crossed the Schuylkill, "the University entered a semi-rural region traversed by quiet streets and country roads, reached by two car lines of slow-moving horsecars and ideally situated for a community requiring academic quiet and comparative isolation." But, by the time Paul Philippe Cret and his colleagues, Warren Powers Laird and the Olmsted brothers, were called upon to draw up a report on future development of buildings and grounds and the conservation of the surrounding territory, the area of the city had changed as radically as had the Ninth Street campus which the institution had left less than fifty years before. "Noise, dust and smoke resulting from these conditions," they wrote in 1913, "have become a serious nuisance and street traffic an obstruction to University life." The University, while finding itself in a position of "the greatest strategic importance to its function as an instrument of public service," was nonetheless threatened by these unforeseen developments.

The report commissioned from Cret while Harrison was still provost confronted present conditions and faced up to the importance of planning for the future. The administration was "determined that, with adequate foresight, planning, and concern, Pennsylvania and the surrounding communities should not be obliged to repeat the Ninth Street experience of the previous century." One of the most disruptive factors on the campus as it had developed by the time of the 1913 report was the busy thoroughfare, Woodland Avenue, which ran in a diagonal direction immediately in front of College Hall and bisected much of the existing University. According to the Cret report "the surface cars and other vehicles even now threaten to create a wall of separation between the parts that lie on either side of it" in addition to being a major cause of the noise and dust. Cret had been a strong advocate of the City of Philadelphia's plan to put its public transit system underground. He did not anticipate the closing of Woodland Avenue between Market and Thirty-eighth Streets—a development which came about in 1957. When

Drinking Fountain by A. Stirling Calder
Photograph by Mike Rosenman
The second in three generations of sculptors, A. Stirling Calder was commissioned by the Class of 1892 to design a drinking fountain for the residence halls (1900). The bronze which portrays a student in academic dress and a football player was installed in the arcade leading to East Quad where, with modifications, it remains in use today. Among other works by Calder, a lion's head basin adorns the south side of the Museum lily pond.
the streetcars were put underground from center city to Fortieth Street, a marvelous new space was gained which did as much for the campus as any scheme for a central architectural feature which had figured in previous plans. Shaded by mature trees which had for years lined the city street it replaced, College Hall Green instantly provided a quiet park in the heart of the University.

Little immediate action resulted from the 1913 plan, partly because of the recent period of expansion unprecedented in the University's history. It remains, however, the projection to which all future planners refer. In the period from the beginning of the first to the end of the second World Wars when Sydney E. Martin, chairman of the trustees' committee for physical development of the University, presented a new report, its spirit was retained and extended. Even so, the conditions to which the Landscape Development Plan of 1977 addresses itself have arisen in large part because Cret's principle of creating open spaces enclosed by buildings was ignored. Instead "these buildings sit in isolation as on a chessboard" with little attempt at "renewing the landscape between them."

If the development of facilities often proceeds as the University takes advantage of fortuitous circumstances as much as acting in accordance with a plan for the future, the reverse is also true. Because of the discrepancy between a university's needs at any given moment and its economic position, actual construction often lags behind the developments proposed. By the time action can be taken, the original set of circumstances has, on occasion, been transformed. This was true of the plans for a women's campus, put forward for the first time in 1948, since in Cret's day there

Hill Hall, 1961
A women's hall of residence was designed by the internationally famous architect Eero Saarinen in 1960. Four adjoining houses forming a quadrangle around a roofed court overlook the dining terrace surrounding a fountain on the ground level. The fortress-like exterior belies the light and grace of the interior spaces. It is now a coeducational college house in which some faculty as well as students share a varied cultural as well as residential life.
were no female undergraduates. Not implemented at the time, the plans were readily available some years later when a site which had been cleared for an apartment building at Thirty-fourth and Walnut Streets suddenly became available for purchase. Since a plan had been drawn up for "a completely integrated Women's College with provisions for the accommodation of some 500 girls in residence and 700 day scholars" further to the west, the University was able to take advantage of the circumstances. The women's dormitory, Hill Hall, was designed by Eero Saarinen and Associates and dedicated in 1961. The largest college house on campus, it is now coeducational like most other University residences.

In drawing up his plans for the campus, Cret envisaged the development of a strong north-south axis which would originate at the steps of College Hall and introduce "an open vista more than a thousand feet long" with new University buildings on either side. The streetcars only bifurcated a part of it, but they still passed conveniently close to College Hall for arriving professors to be set down practically on the front steps. When the trustees appointed a committee on the physical development of the University in 1948, the axis proposed this time ran east-west along Locust Walk—right through the library designed by Furness. Indeed, the report closed with the remark: "While it may become desirable eventually to replace some of the old buildings, it is only necessary to demolish the present Library building to make a start towards accomplishing our objectives."

Between the report of 1948 and the beginning of a new wave of construction and development in the sixties under the stimulus of President Gaylord P. Harnwell, a major change in emphasis had come about. The Cret report had included the word "conservation" as well as "development" in its title—although the term was there applied to surroundings rather than to buildings. In the plans which were effected over the next years, new buildings were added while those already existing were gradually recognized for what they were: a direct and continuing link with the University's past, in some cases superb examples not only of bygone taste but of superior architectural design. The trustees' committee of 1948 foresaw the possibility that "future generations might decide that College Hall had outlived its usefulness" and a tower building in which they proposed to house the administration at a focal point on campus was advocated as making it "possible to demolish Logan Hall and the Hare Laboratory and acquire another splendid area for academic expansion."

By 1962, the changing attitude towards the existing campus is apparent in a plan which specifically calls for reference, in all future construction, to such heterogeneous elements from the past as "Irvine Steeple, Franklin Field, the Medical-Biological Research Towers, the University Library and the University Museum." The Locust axis, no longer necessitating the destruction of Furness and now described as
Beyond the lily pond and flowering trees of the University Botanical Garden rise the towers of the Alfred Newton Richards Medical Research Building, designed by professor of architecture Louis I. Kahn, and dedicated in 1961 to the internationally famed biochemist. The subject of an exhibition at the Museum of Modern Art in New York, the Richards Building is considered one of the most important constructions in postwar America.

"the main unifying east-west spine," has become a "Walk," in line with a new concern for pedestrians.29 In the seventies, this concern with open space and landscaping led to the Landscape Development Plan for the overall improvement of the campus, which was commissioned in 1976 and prepared by a group of faculty members of the graduate school of fine arts under the direction of Dean Peter Shepheard. Since buildings necessarily continue to arise in isolation and as a function of the availability of funds, the problem is one of how best to incorporate structures of diversified provenance, designed for a wide variety of purposes, into the most satisfactory surroundings for a major, urban university.

This situation is inherent in all university and institutional development. As they surveyed the campus of their day, including what are now regarded as some of the best buildings on campus, the Cret commission remarked that "at the University of Pennsylvania, as in practically every other institution of its time, growth has preceded without plan and through mere accretion, advancing step by step through marginal enlargements, into an ever-increasing confusion . . . without organic arrangement." But because no master plan was implemented at that time or later, many fine buildings have been successfully preserved from destruction. Any plan for the future must cherish the unique quality of different buildings and recognize that the diversity of the setting reflects the nature of the growth of the academic institution.

The developments of the sixties were facilitated by the federal urban renewal program and the certification by the Philadelphia Planning Commission of the University's redevelopment area. President Gaylord P. Harnwell created the executive planning committee on physical plant on which he himself sat along with Provosts Loren Eiseley, Jonathan E. Rhoads, who succeeded him, and then David R. Goddard, as well as Dean G. Holmes Perkins of the graduate school of fine arts.31

Buildings were soon afterwards commissioned from such architects as Saarinen and Kahn, and contemporary structures arose to house the expanding University. In 1962, the new Charles Patterson Van Pelt Library was dedicated with the ringing of the Academy bell in "College Hall Quadrangle" for which it provided the boundary on the northern side. With the closing of Woodland Avenue, more space became available for landscaping beyond College Hall Green, and a wooded, urban garden was designed between Thirty-sixth and Thirty-seventh Streets. The University Mall created there by Ian L. McHarg, professor of landscape architecture and regional planning, comprises four walled courts along the strong diagonal between College Hall Green and Spruce Street. For the pedestrian walkway, cobblestones were salvaged from the old street, and rhododendrons, mountain laurels, and azaleas were planted as well as a stand of magnolia trees in a plaza which was the gift of the Class of 1933.

A different kind of space jealously preserved into the present is the
Botanical Garden. Back in the Ninth Street days, a garden had been supported by William P. C. Barton, professor of botany, on a forty-two-acre tract on the northern edge of the city. The limited use by both faculty and students of this remote site caused the trustees to part with the land, and a smaller garden with a greenhouse kept by the College steward, was provided adjacent to the President's House. The Botanical Garden on the present campus, originally four acres in extent, was established behind the residence halls in 1894 and included three greenhouses. Unpretentious rectangular and oval beds were bordered by gravel walks with Lombardy poplars, conifers, and bamboo plantings.

When Louis Kahn's medical research complex was erected on part of this site, new greenhouses were built south of the Leidy Laboratory of Biology to continue the propagation of plants used in botanical research. The original lily pond at the center of the garden laid out in 1894 continues to provide an enchanting spot on campus. It is regularly supplied with frogs and turtles from the neighboring laboratories and is surrounded by azaleas and perennials. Among its woodland trees are a huge gingko, a bald cypress, a sequoia, and other conifers. The Botanical Garden has a faithful band of bird watchers, and, over the years, more than 150 species of birds have been sighted. Although the bird life drawn to the old trees and water cannot be compared with what can be seen at the University's large Morris Arboretum in Chestnut Hill, it is a cause for pride that a university a mile from its city's downtown can continue to provide greenery enough to attract migrating birds.

Space of a totally different kind was procured and preserved with the decision to provide student residential accommodation in high-rise buildings. This was in marked contrast to the living accommodation supplied at Stouffer Triangle which, completed in 1972 and adjacent to the Quadrangle residence halls, continues the tradition for low-rise structures. Designed by the firm of Geddes, Brecher, Qualls and Cunningham, two of whose principals are a former and a present member of the faculty, Stouffer combines residential living for a hundred and fifty students with dining facilities for several times that number and includes stores on the street side. The Graduate Towers, for which Richard and Dion Neutra and Associates were design consultants, make it possible for a far greater number—one and a half thousand—of students to live at a conveniently central location on campus. The tallest building was named Nichols House and dedicated to "Roy F. and Jeannette P. Nichols, Distinguished Historians, Faithful Counselors, Devoted Companions."

Three more high-rise residential buildings in the area west of Locust Walk Bridge are combined with wide spaces and footpaths in another aspect of campus development: the vehicle-free superblock. A tradition of the older campus has been continued, reinforced by the provision that one percent of the construction cost of buildings on ground purchased from

A New Skyline: Graduate Towers
Photograph by Frank Ross
With the "high-rise" residence program represented in this photograph by Nichols House, one of the four Graduate Towers, the University departed from its tradition of medium height construction. Richard and Dion Neutra and Associates, and Bellante, Clauss, Miller and Nolan were the collaborating architects for these award-winning residences. Three undergraduate high-rise residence halls form the nucleus of the second "Superblock," designed by Eshbach, Pullinger, Stevens, and Bruder in conjunction with Perkins and Romanach (1970).
Standing as another gateway to the western campus beyond the Class of 1949 Bridge over Thirty-eighth Street, the sculpture by Alexander Liberman is hardly dwarfed by the high-rise student residences. “Covenant,” here forming a canopy for the 1976 Hey Day procession, is one of the works of art on the campus specially commissioned by the University of Pennsylvania.

The residential high-rise towers have also added a new silhouette to the University’s skyline. In the early sixties, the towers of the Richards Building helped frame one part of the campus. Another landmark, impossible to overlook and often mentioned as another frame, is the Irvine Auditorium. This extraordinary building which rises skyward to the south of the Furness Library at Thirty-fourth and Spruce Streets was designed by architect Horace Trumbauer and alumnus Julian F. Abele in fulfillment of a bequest from William B. Irvine, a onetime city treasurer, to provide the University with an auditorium in the spirit of the cathedrals of mediaeval France. A long nave was out of the question, given the small square plot available, and limited funds precluded the use of stone. Nevertheless, the sloping roof of Irvine soars over 200 feet, its brick walls—rather alien to Rheims—rendered in a random assortment of spires and turrets, arches and gargoyles, while the interior is decorated in brightly colored mediaeval designs. Drawing the ear as well as the eye, the building houses one of the world’s largest organs, built for the Sesquicentennial Exposition of 1926 and given to the University by the late Cyrus H. K. Curtis.

Most of the buildings constructed recently to accommodate the expanding needs of different departments of the University are of medium height, including the Williams Humanities and Languages Hall, designed by Nolen, Swinburne and Associates, and award-winning Vance Hall built to house the Wharton Graduate School by Bower and Fradley. Continuing a pattern which was largely serendipitous at its outset, new buildings have reinforced the presence of different disciplines and professions at distinct quadrants on campus: around the law school building to the north and the school of medicine to the south, with the social sciences on either side of Locust Walk between Thirty-seventh and Thirty-eighth Streets. The physical sciences are grouped to the east where two acclaimed additions to the Moore School of Electrical Engineering complement the structure acquired by the University in 1909 from a musical instruments manu-
facturer. An early contribution by Geddes et al., the Pender Laboratory, has been praised for its solution to the problem of expanding on earlier eclectic buildings. No attempt was made in this modern structure of 1958 at conforming to "the Jacobean style of the Towne School on the left or to the thoroughly commonplace character of the Moore School, a former factory, on the right." Instead, regard was shown for scale and height, and the use of the same materials or those producing a similar effect as the earlier buildings provides for an interesting blend of the new with the old. The same architects were commissioned to design the Graduate Research Building on the western side of the Moore School.

Along with concern that open spaces should accompany new

Irvine Auditorium
by Horace Trumbauer, 1926
Appearing French Gothic in this drawing from the office of architect Horace Trumbauer presented to the University by the Irvine family, the building is eclectic in style. The contribution to Philadelphia architecture of the firm's chief designer, Julian Francis Abele, a black graduate of the school of architecture (1920), has recently come to be appreciated.
Franklin Field Rebuilt
Photograph by Lawrence S. Williams, Inc.
Aerial view, taken before the extension of Thirty-fourth Street, showing the west end of the Museum on the right, Cret's chemistry building in the foreground on the left, and the Philadelphia skyline surmounting a crowded stadium. With its track, field house, tennis courts, and cricket crease, the original stadium, which opened with the first Penn Relays in 1895, was "the most complete athletic facility in the country." It was not large enough for the great era of collegiate football, and the complex was enlarged in 1922 in time for the Penn-Navy game attended by President Harding. In 1925, the double decking of the stands provided additional seating for up to 60,000 spectators.

The Class of 1923 Ice Skating Rink
Photograph by Frank Ross
Dedicated in 1970, the rink designed by Robert S. McMillan Associates was presented by the Class of 1923 as its forty-fifth reunion gift. It is excellent as a hockey arena and for recreational and figure skating, and seats 2,800 spectators.

construction goes a recognition that buildings and areas must be designed not only for study and scholarship but for other aspects of student life as well. Franklin Field was opened in 1895, and the Weightman Hall and Gymnasium were completed early in this century in Gothic style by architect Frank Miles Day. With the construction by Martin, Stewart, Noble, Class and Partners of the Gimbel Gymnasium in the mid-sixties, recreational and athletic facilities were further expanded. The new building includes courts for basketball, badminton, and squash, and an Olympic-size college pool. When it opened in 1970, the Class of 1923 Ice Rink designed by McMillan Associates provided a spectacular new recreational building which makes ingenious use of space between the University's sports facilities below and the Walnut Street Bridge above.

A new dimension was added to University life with the dedication in 1971 of the Annenberg Center of Communication Arts and Sciences made possible by a gift from the School of Communications founded by alumnus and trustee Walter H. Annenberg. Designed by Vincent G. Kling and Partners, the center includes the 900-seat Zellerbach Theatre and the flexible 200-seat Harold Prince Laboratory Theatre. The Studio Theatre is designed for films and smaller productions. Since it opened, the Annenberg Center has been used both by undergraduates and professionals for plays from the classical repertoire as well as for experimental theater.

Apart from the multiplicity of activities which go on at the University's urban campus, various of its functions are carried out elsewhere. The Gutman Center for Fine Arts near New Hope and the astronomical observatory in Sugartown, designed by alumnus Alfred Bendiner, and, even more, the farm at the school of veterinary medicine's New Bolton
center, also in Chester County, are in a direct line of descent from the land owned by the University since Colonial days. As early as 1758, Governor Thomas Penn endowed the College of Philadelphia with 2,500 acres of farmland forming one quarter of the Proprietary Manor of Perkasie in Bucks County. In the post-Revolutionary period, provision was made by the legislature for the trustees of the University of the State of Pennsylvania to acquire estates confiscated from Loyalists in all the counties surrounding Philadelphia.

Although these holdings were eventually sold, such farms were regarded during the eighteenth and nineteenth century as investment properties for the support of education. The possibility that they might be used for some form of educational activity was not considered until early this century when the "dust and grime of the city" once again began to threaten the University's campus. In 1920, Senator George Wharton Pepper suggested that the University choose between "a routine college on the present campus or an academic home elsewhere." The proposal to move part of the University gained substance in 1929 when, after three years' consideration, the University accepted a conditional gift from the president of the General Alumni Society, Henry N. Woolman, of the 175-acre estate Cressbrook Farm, close to the historic Valley Forge Park. The principal house on the property dated from 1740, the year to which the University traces its own foundation, and had served as the headquarters of the French General du Portail during the Valley Forge encampment.

For eight years the proposal to move part of the University twenty-two miles westward continued to be discussed, during which time, the alumni ranged themselves on both sides of the debate. In 1937, a proposal was
drawn up creating both a Freshman College and a recreation program “for the benefit of the male students of the whole University” at Cressbrook Farm. The project was intended to provide the cornerstone of the development program for the University’s bicentennial in 1940. The year preceding the University celebration, the farm adjacent to Cressbrook together with the house occupied by Lafayette in 1777–78 was willed to the University. But 1939 also brought the outbreak of World War II: the Bicentennial Convocation, at which President Franklin Delano Roosevelt was the principal guest, was conducted under its menacing shadow, and the University of Pennsylvania soon became a wartime campus. The “Valley Forge Plan,” viewed by many alumni as a means of recovering the advantages of undergraduate education in a small social unit, was set aside for the time.

“The problem of the University of Pennsylvania is Philadelphia’s problem,” said a trustee in 1928, and, even while the thought of setting up a liberal arts college in bucolic surroundings was at its brightest, the committee reporting to the trustees pointed out that, with proper development, the current urban location nonetheless offered the University “a unique opportunity . . . to improve the physical situation in West Philadelphia.” By taking positive steps to improve existing conditions, the report stated, “we can reasonably look forward to a site and a campus which will compare favorably with those of other great American universities.” After the war the Valley Forge possibility continued to provide a tempting alternative, particularly by the fifties when it became clear that, if the University were to remain in the city, it would have to expand. Government approval at all levels was required for the acquisition by eminent domain of properties in the immediate area of the campus, and negotiations were conducted successfully with the city. As a result, the decision was made to remain an urban campus.

Although Pennsylvania freshmen never acquired their lieu champêtre in Chester County, the New Bolton Center, 32 miles southwest of the metropolitan campus, is the direct descendant of a smaller farm by that name which, when it was bequeathed to the University by the heirs of Effingham B. Morris, included a herd of Guernseys. A yet more rural home was needed for the programs of the veterinary school which, when it moved to South Brook Farm, on an initial tract of 650 acres near the village of London Grove in Chester County, was renamed the New Bolton Center. Surrounding the old fieldstone house there is now a complex of about 55 diagnostic, rehabilitation and treatment, classroom, and library buildings.

If this building—Allam House—is the earliest structure on a far-flung campus, parts of another are even older, having been imported from England. Among the University’s three properties in Chestnut Hill is the beautiful house built in the 1920s by alumnus Robert R. McGoodwin on
the model of Sutton Place near Guildford, in Surrey, until recently owned by J. Paul Getty. For the construction of "Guildford," more commonly known as the Sinkler House after its donor, Mrs. Wharton Sinkler, ancient tiling, flooring, windowglass, and paneling, and even bricks and terra-cotta millions were imported for reassembly by the builders. Gateways, doors, a staircase, stone fireplaces, paneled rooms—one of them called "Pope's Parlour" because of a legend associating it with the poet—were brought from historic structures all over Britain. The gardener's cottage on the grounds, a sixteenth century house, was transported in toto from the town of Guildford. However one may view the collecting propensities of Americans abroad a generation or two ago, it is impossible not to admire the quality of the craftsmanship which has incorporated so much that is beautiful into a satisfying whole in a great house surrounded by walled gardens, terraces, lawns, and ancient trees.

If the Sinkler House, a conference center, is a remarkable transplant—a monument to painstaking architectural synthesis—the design of its neighbor, Paley House, is entirely the product of the imagination of its architect. "High Hollow," as the house George Howe designed for himself was originally called, bears evidence of the highly picturesque "minor European domestic" bias of his early career. Professor and architect Paul Cret praised its proportion and its simplicity. "High Hollow," he wrote, was "a logical continuation of the best traditions. It is as free from archaeological imitation as it is devoid of a pretentious striving for originality." If it is a less directly derivative dwelling than "Guildford," "High Hollow" is nonetheless inspired by the past. The architect's strong feeling for site—for having his buildings relate naturally to the earth on which they sit, a characteristic of his entire career—is also in evidence at "High Hollow" on its enclosed wooded hillside bordering Fairmount Park and the Wissahickon. It became known as the Paley House after the alumni family who last owned it. It too is now used as a conference center in conjunction with the Sinkler house.

Howe discovered European modernism in architecture in the late twenties, some years before he departed to head the department of architecture at Yale. In 1930, together with William Lescaze, he designed the Philadelphia Savings Fund Society building, the forerunner of the contemporary skyscraper. If one considers the nature of the building which has passed into the University's hands, it is intriguing to realize that George Howe, whose protégé and partner in the forties was Louis Kahn, sold "High Hollow" in 1928 because of the mid-career change in his thought as an architect.

The house "Compton" at the Morris Arboretum, third of the University's sub-campuses in the Chestnut Hill neighborhood, was pulled down in accordance with the wishes of the family. The comfortable, four-storied, grey stone and shingled Victorian house on the property was
Mask and Wig Club Program
by Maxfield Parrish, 1896
The Quince Street Club House occupied in 1894 by Mask and Wig, the University's oldest dramatic organization (founded 1889), was remodeled by architect Wilson Eyre, Jr., and decorated with murals by the young artist Maxfield Parrish who also created program cover designs for the Club's popular annual musical comedies and operettas. Through the years, Mask and Wig has played in over 30 cities and performed for the President of the United States. The club has made many benefactions to the University.

acquired as a result of the amalgamation with the Arboretum of the adjacent estate “Overlea.” The Arboretum consists of a landscaped garden of 175 acres bordering the Wissahickon Creek with panoramic views of the Whitemarsh Valley. Because the planting was begun so long ago, the Arboretum contains one of the most remarkable collections of mature exotic trees in the nation, with notable specimens from the Orient. The “museum of trees” was begun in the last century by John T. Morris and his sister, Miss Lydia T. Morris, at whose death, in 1932, it came to the University.

The development of the campus reflects the growth of the University in the course of its history not merely in its physical proportions but in less tangible dimensions as well. After the move from the Ninth Street location had been completed, the decision to build the first halls of residence and to model them on the collegiate layouts of Oxford and Cambridge signaled a distinct change in an important aspect of the University's view of itself, this time related to nonacademic activities. On Ninth Street, while the medical students had enjoyed a somewhat Bohemian existence, the remainder of the student body had been kept quarantined from any possible influence outside the classroom: “For the rest, the students of the University came decorously every morning from their parents' homes on Walnut Street or from far-off Germantown, and were safely home by candlelight. And if, now and then, a man came from the interior of the State or from some southern State, it was only because he had friends in Philadelphia, with whom he could find a safe and real home.”

At this time, no advantage—in fact quite the opposite—was seen in encouraging young people from a variety of differing backgrounds to associate with one another far removed from their families' watchful attention to morals and social connections.

When “beyond the Schuylkill a noble domain was secured,” a new era began, attested to by “spacious new buildings equipped with all the appliances needed for the ever-widening scope of education today.” The construction of the Library and the Museum to supplement the “modest quartette” of collegiate Gothic buildings, was viewed by the Philadelphia essayist Agnes Repplier as concrete evidence of the way the University in the “spirit of strenuous, insatiable progress moved forward with overmastering zeal.” In the study he made of the major universities in the country in the early twentieth century, Edwin E. Slosson expressed admiration for the physical plant of the University of Pennsylvania where, as a body, the “handsome new buildings” impressed him as unmatched anywhere else in the United States. Individually, the residence halls, the law school, or the engineering buildings might find their equals at Princeton, Harvard, and the University of California; but nowhere else did he note so many structures, not only favorably impressive to look at,
but admirably adapted to the functions they served.\textsuperscript{41} Along with this evidence of academic expansion—"the outward symbols of an intense activity and earnestness, of professional devotion and consecrated munificence"—the construction of Houston Hall the first student union in the United States, shortly before the Quadrangles were put up, evinced a new awareness that much of importance in university life took place outside the classroom. "Houston Hall is to the University of Pennsylvania," remarked Slosson, "what the Forum was to Rome."\textsuperscript{42} The student union, constructed in 1895 under the supervision of Frank Miles Day, was based on winning designs submitted by two students, William C. Hays ('93) and Milton B. Medary ('94). One of the things Slosson admired about this focal point on the urban campus, where students from all over the University met to exchange ideas and spend free time together, was the democratic and cosmopolitan atmosphere associated with life at the University.\textsuperscript{43}

The present-day campus bears testimony to these social developments as well as to shifts in the philosophy of high education. At the same time, since its growth is predicated on changes in its historic role and priorities, and its extended possessions often result more from beneficent bequests than design, much that has evolved on the modern campus bears unself-conscious witness to the past. This slow growth also permits constant reevaluation of individual buildings from that past to take place. Thus, after all the controversy, the Furness Library has come to be regarded not only as a familiar and delightful feature of campus architecture, but as one of the University's architectural treasures. In the same way, it is only quite recently that the merits of the Quadrangles designed by Cope & Stewardson were recognized to the full, with the result that designs for their rehabilitation were made by alumni Davis and Brody in order to convert them to college houses offering a varied cultural as well as residential life. Although the trustees of 1948 were convinced that Thomas Richards' quartet of buildings had outlived their purposes, only the Hare Building was actually pulled down. In 1976, College Hall—inspiration to alumnus Charles Addams, as to many generations of students who remember its protean succession of uses—was once more renovated for the latest round of demands made upon it after receipt of a gift for the purpose. The University's stance as it looks to the future without forgetting its debt and obligation to the past is once again epitomized in the refurbishing of this, the oldest building on the most recent campus.

"College Hall"
by Charles Addams
Cover, Pennsylvania Gazette, March 1973
Many buildings on campus have been recognizable from time to time in the cartoons of alumnus Charles Addams (class of 1934). Among these, College Hall has appeared on several occasions clearly identified by the artist. In this picture, Gomez, Morticia, and other members of the "Addams Family" have left the pages of the New Yorker to pose in front of the inspirational building.