ANTiquity may be sunk in time, millennia ago, or it may lie in the hour just past. The vast and various experience of mankind has in the end no stronger texture than the winds of heaven; to retain a little of its essence, its shifting and moving, it is necessary for man to remember. Stones have no memories, nor trees, but one who thinks on them and any deeds associated with them may endow not only inanimate objects, but the past with life. Thus is history born and human events perpetuated beyond their passing.

Each individual has his own store of history which he carries within him — this is his private contribution to the impersonal store of time — but there are larger images, grand and general symbols which stand as perpetual banners against oblivion. Pyramids, pillars, and towers in their several ways, are merely enlargements of a man sitting beneath a tree beside a river — a man who remembers.

This essay, rather in the manner of Montaigne, wanders across the centuries in search of memory.

One of the great memorial themes of history is that famed

...aere nec vacuo pendentia Mausolea
laudibus immodicis Cares in astra ferant.
MARTIAL, De Spectaculis, Epig. 1
sepulchre in Asia — the Mausoleum of Halicarnassus, which became one of the seven wonders of the ancient world. As we shall consider, this tower of recollection was re-used in other contexts, even very near to our own day, but it remained always an instrument of remembering. However splendid its marble ghost, and its numerous historical progeny, it has in the end no larger significance than the presence of an individual walking beside a stream near a small western Pennsylvania village. Only by these several approaches, the ceremonial and the minor paths, can we encompass history; the sculptured monument and the stone by the roadside both belong in the same context, co-exist forever in the mind and heart.

The Mausoleum of Halicarnassus — considered here — is a very large architectural theme, and to the towers of Pittsburgh it is related by purpose and form as we shall see, but the vanished covered bridge and the coaching inn at New Alexandria have just as surely a cousinship — when held by the memorial eye — to the great sepulchre and the towers. A stone, a tree, the still waters of a stream are perhaps in the end more powerful in the memory than Mausolus' tomb. Ophelia's soft adjuration, "Pray, love, remember," though spoken in tones as light as gossamer, yet echoes down the centuries like thunder.

If in the Book of Ecclesiasticus we are admonished to praise famous men, should we cavil if they try to have themselves remembered by much carven stone? If Martial chided the Carions for their extravagant praise of that Mausoleum "hanging in empty air," another classical satirist, Lucian, invented a scene in which Mausolus speaks to the philosopher Diogenes of his early glories that should be held in remembrance


Moreover, I have a tomb in Halicarnassus adorned with marble figures..."

These, for the shade of Mausolus, were decidedly comfortable if not modest words, but they express as well a profound truth. The desire for monuments is perennial in the human heart. All history echoing the boasting of the Asian king is nothing but a memorial oration in which monuments are the visible exclamation points.

"I have a tomb in Halicarnassus" was echoed rather insistently in
the architecture of the late nineteenth and early twentieth centuries, and the Mausoleum's conjectural physical form, like a recurring motif in a Wagnerian opera, appears several times in the small field of monumental buildings here considered.

Before we come to Halicarnassus revived in Pittsburgh, we might consider the conjunction of these two names that would seem at first so disparate. The first should occasion no surprise to the modern reader, since some knowledge of the Classical world still survives today despite our most un-Classical methods of education. The day is not long distant when cultural life in America was much informed by constant reminiscences of Antiquity. Early in the nineteenth century the cults of Rome and particularly Greece were even more intense; our statesmen were considered to be the heirs of Roman heroes and Greek philosophers. Our Pater Patriae George Washington, it must be remembered, was portrayed in marble by Horatio Greenough half-naked and swathed in Classical drapery. If this be so, why should not a modern auditorium or an office building — for memory's sake — be dressed as the Mausoleum of Halicarnassus?

In the case of the buildings, though, the name is suppressed, even if the form survives. The early nineteenth century in America also had a taste for place-names that recalled the grandeurs of Greece and Rome. In the eastern United States, in New York, Pennsylvania or Ohio, small settlements and pioneer towns rejoiced in some of the most splendid names of Antiquity. Syracuse, Antioch, or Sparta resounded sonorously above the raw roofs of haphazard villages just emerging from the wilderness. Not far from Greensburg, to the east of Pittsburgh, lies the sleepy and now much bypassed hamlet of New Alexandria, whose name at least, memorializes the ancient mag—

2 Commissioned in 1832 for the rotunda of the Capitol at Washington, D. C., this large statue was moved to the east front of the building and finally to the Smithsonian Institution.

3 See an advertisement in the Fayette County Gazette of 29 October 1793: "The New Town Alexandria, Penna.—is lately laid out on the eastern bank of the Loyalhanning Creek about eight miles from the place where it joins the river Conemaugh and forms the Kiskimitenas near the center of Westmoreland County, and on the state road leading from Frankstown to Pittsburgh about twenty-six miles from the latter." [The modern distance is estimated at forty-two miles.] This notice was signed Alex Dennison. On 10 April 1834, Alex's or Alexander's Town and another settlement, lying nearer to the creek, and founded prior to 1793 by another member of the Dennison (or Denniston) family, were united and incorporated as the Borough of New Alexandria. See Janet G. Sligh, "Historical Facts About New Alexandria" . . . in New Alexandria . . . One Hundredth Anniversary of Incorporation of the Borough of New Alexandria, Pennsylvania (New Alexandria, 1934). This
nificance of that great city by the Mediterranean. Here in the mountain foothills, the grandeur of Alexandria's commerce and its conversation, the number of its populous porticos, the renown of its famous libraries, have been reduced to a few syllables which echo grandly when spoken by the modern tongue. Here where the appellation and the reality are so utterly divergent, it is the intent to remember which is everything. In small acts of memorial piety such as the giving of a name, the vanished glories of mankind survive the oblivion of the centuries.

Aside from the splendor of its name, New Alexandria remains for this writer among those private memorial tokens, the "trivial fond records," which singly may seem to be of little moment, but collectively become a memory as vast as that of Halicarnassus.

For this remembering organism, the "I" who writes, New Alexandria has a kind of double-barreled significance. In those syllables I may recover not only the glory of an ancient city, but also some of my own earliest memories.

The author's Pittsburgh roots reach to New Alexandria because it is there that many of my forebears lived. Looking back to now distant days, about the time of the First World War, it must be admitted that even then the town was much unfrequented by progress. Although it lay on one of the main highways to the east, the little village had then, as it has now, the air of being suspended in time as in a crystal globe, or of being sealed away like one of those hamlets that nineteenth-century artisans constructed in shadow boxes to be hung on parlor walls. In the early part of this century, its old stone coaching inn was still a functioning organism; it stood at the western end of the town's long, sleepy, main street, and one reached it by means of an ancient covered bridge across the Loyalhanna Creek,


4 Built by Samuel Reed in 1800, it was an important stopping place for stage coaches on the Northern Turnpike which ran between Pittsburgh and Harrisburg. For the Turnpike see William H. Egle, *History of the Commonwealth of Pennsylvania* (Philadelphia, 1883), 1160-61; Frederic A. Godcharles, *Chronicles of Central Pennsylvania* (New York, 1933), I, 187; and Charles B. Trego, *A Geography of Pennsylvania* (Philadelphia, 1843), 370-71, 378. There is a note on the inn in Sligh, 8. Now much changed, the inn has become a dwelling house.

5 Built in 1832, it was for many years a toll bridge. Sligh, 8. This structure was replaced by a modern concrete bridge c. 1920, at present largely disused since the William Penn Highway now passes to the north.
which skirts the edge of the borough.

On Sundays in summer, my grandfather (who was native to the place) and I used to motor out from Pittsburgh in our enormous Chalmers touring car, which rode grandly like a galleon trailing plumes of dust above the ripening fields. At noon we dined sumptuously in the Old Stone Hotel, on roast chicken and blueberry pie; we sat at a long table in the dining room, a small cave of space with deeply embossed windows. It is strange that what one remembers most about the room is its "country" smell — a haunting odor composed of phlox, sweat, woodsmoke and a hundred years of cooking.

After dinner, while my grandfather visited old friends, I was allowed to wander through the tangled meadows at the edge of the town, past the rough-hewn bridge piers, down to the muddy edge of the solemn creek whose very name has a quality at once homely and poetic. In that hot and silent afternoon, in the water’s cloudy looking-glass and in the worn stones beside the stream, I felt, though I had never heard of Wordsworth, a quiet oneness with the land, a fundamental identification with the fields and trees that has remained with me. The sonorous Alexandrian name merely loomed above me like a cloud castle in the summer air.

... "Mausoleums hanging in empty air," I did not know at all, and only long after was Halicarnassus to have any power to stir my interest, to announce the wonder of the ancient world. Such is the power of names alone to evoke the pleasures of memory. New Alexandria, Halicarnassus — what’s in a name? A world perhaps, and time, and so by the small reminders and the great is history continued.

Westward from New Alexandria is Pittsburgh where we may pick up the Halicarnassus theme again among the city’s towers. At the risk of having the impatient reader consider the American interpretation of that theme a mirage, perhaps we had best consider the ancient Halicarnassus first.

Halicarnassus, the modern Budrum, was an ancient Greek city on the southwest coast of Caria in Asia Minor, on the Ceramic Gulf or Gulf of Cos. The town originally occupied only the small island of Zephyria, close to the shore (which now has the great castle of St. Peter, built by the Knights of Rhodes in 1404) but in course of time the island was united to the mainland.

Originally a Dorian colony, the city was ruled in the fifth century B.C. by a woman — Artemisia — who made herself famous at the
Battle of Salamis. Later the area fell under the dominion of Persia, and it was under the Persian satrap Mausolus (regnant dates 377-353 B.C.), who assumed independent authority as King of Caria, that Halicarnassus reached the apex of its prosperity. He was succeeded by his sister and wife — another Artemisia — who erected to the memory of her husband the huge structure known as the Mausoleum, a name which has become the generic term for all subsequent tomb houses.

The principal literary description of the Mausoleum from the Classical period itself is that of Pliny the Elder, written about 50 A.D., and for many centuries this was the chief source of information about the tomb. After many vicissitudes of earthquake and plunder, the structure had quite fallen into ruin, but its remains were excavated by the British archaeologist, Sir Charles Thomas Newton, in 1856-57. Much of the exhumed material, particularly carved architectural fragments and statuary, was taken to England and deposited in the British Museum.

Since the structure was one of the most famous of Antiquity, it is tolerably well known to the historically minded, but even so, a brief description of it should reinforce the reader's memory. It possessed a lofty podium or base and a temple-like upper part or cella surrounded by an Ionic colonnade; it was surmounted by a pyramidal roof with a marble quadriga and a group of statuary at its apex. The basement was built of green stone and cased with marble. The pteron or upper section (exclusive of the roof) consisted (according to Pliny) of thirty-six columns, and between the columns probably stood single statues; the principal frieze above the colonnade was sculptured with combats between Greeks and Amazons. The architects were Pythius and Sabyrus, and Scopas was among the famous sculptors employed to adorn the finished structure.

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6 Natural History, XXXVI, 30. There is also a description by Hyginus, a contemporary of Vitruvius — "Monumentum regis mausoli lapidibus lychnis altum pedes LXXX; circuitus pedes MCCCL." Quoted in J. J. Stevenson, The Restoration of the Mausoleum of Halicarnassus (London, 1909), 13.

7 Sir Charles Thomas Newton (1816-1894) entered the British Museum in 1840 as assistant in the Department of Antiquities. In 1852-53 he was Vice Consul at Rhodes, where he first became interested in the remains of the Mausoleum at Budrum. See Sir Charles Thomas Newton and Richard P. Pullan, A History of Discoveries at Halicarnassus, Cnidus and Branchidae (London, 1862-63), 2 v. in 3.

8 Arthur H. Smith, A Catalogue of Sculpture in the Department of Greek and Roman Antiquities — British Museum (London, 1892-1904), 3 v. There is a very full description of the Halicarnassus material in vol. II (1900), 65-156.
Architects of the Renaissance from the late fifteenth through the eighteenth centuries had tried to reconstruct on paper or in stone the vanished wonder of Halicarnassus, using Pliny's description. Following the Newton excavations, many nineteenth and early twentieth century architects attempted, after careful examination of the surviving fragments, to make paper restorations; from there it was only a step to adapting the restored forms to contemporary use.

Thus the widespread interest in archaeology so common in the nineteenth century perpetuated not only the image of the Mausoleum itself but also the theme of the great commemorative monument generally. In Pittsburgh the manner in which the great father of all subsequent mausoleums influenced American memorial buildings is amply demonstrated.

The great businessmen of the nineteenth century, the financiers, stock brokers and industrialists, were — if not the beautiful — at least the valorous and mighty of their day. They had no armies, but their wealth and power were enormous. Pittsburgh especially is a city of monuments to its great industrialists who left behind them not only

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9 A partial list would include Fra Giovanni Giocondo (1433?-1515). J. B. Fischer von Erlach (1656-1723), Sir Christopher Wren (1632-1723) and Nicholas Hawksmoor (1661-1736). Wren actually used the pyramid motif in the lantern of the western dome of his Great Model (unexecuted) of St. Paul's Cathedral, London. Hawksmoor used the same theme in the steeple of his Church of St. George, Bloomsbury, London (1716-1731). There is also a further list of restorations and conjectural representations prior to 1856 in A. H. Smith, 73-74. Francesco Colonna's Hypnerotomachia Poliphili (Venice, 1499) contains a description and a woodcut of an imaginary building roofed with a huge step pyramid. See Linda Fierz-David, The Dream of Poliphilo (New York, 1950), 35.

10 For a list of these restorations made from 1856 to 1900 see A. H. Smith, 75-78. See also J. J. Stevenson; James Fergusson, Mausoleum at Halicarnassus (London, 1862); Edmund Oldfield, "The Mausoleum at Halicarnassus," Archaeologia (1895-97), LIV, pt. 2, 273-362, and LV, pt. 2, 343-390; Friedrich Adler, Der Mausoleum zu Halikarnass (Berlin, 1900); W. B. Dinsmoor, "The Mausoleum at Halicarnassus," American Journal of Archaeology, XII (1908), 3-29, 141-167; W. R. Lethaby, Greek Buildings Represented by Fragments in the British Museum (London, 1908), 37-50; H. W. Law, "The Mausoleum," Journal of Hellenic Studies, LIX (1939), 92-102; J. van Breen, Het Reconstructieplan voor het Mausoleum te Halikarnassos (Amsterdam, 1942). Van Breen's book contains a list of all known reconstructions and restorations before 1942 — since which time "restoring" the Mausoleum as an architectural or archaeological exercise seems to have fallen out of fashion. For illustrations of several of the nineteenth century restorations see Sir Bannister Fletcher, A History of Architecture on the Comparative Method, 17th Ed. (New York, 1961), 149.

11 Hunting for Halicarnassuses in North American cities has become one of the favorite architectural diversions of the writer. He has discovered them among the buildings of New York, Montreal, Cincinnati and St. Louis. Perhaps one of the best known and the "purest" adaptations is John Russell Pope's Temple of the Scottish Rite (1911-15) in Washington, D.C.
steel mills, factories and banks, but also a number of huge buildings that perpetuate their names. Frick, Carnegie, Oliver and Phipps resound in the city's architectural as well as in its financial annals; like the princes of the Renaissance, the masters of these great fortunes loved to build. In steel, marble and granite is memorialized much of the history of Pittsburgh's Age of the Moguls.

In their way, these men were as colorful and forceful as the conquerors of the past, and their achievements were vital to the commercial development not only of Pittsburgh, but of the nation as well. They had consolidated their triumphs in the business world, and building was the best way of memorializing their conquests. Statuary even for deceased tycoons was not exactly appropriate. A mill owner in a frock coat or an engineer in a business suit quite lacked the glamor of generals and princes in armor. The funerary monuments of business leaders in suburban cemeteries, although costly in material, were usually discrete in both form, style, and size. For monuments commensurate with their importance, the financial great ones had to look elsewhere. The skyscraper seemed to be the answer.

Towers in this case could easily have another dimension beyond that of commemoration; the monuments of Pittsburgh coal and steel barons had to be good investments in real estate as well.

The downtown section of Pittsburgh, known as the Golden Triangle, was, therefore, selected as the chief field of both commemoration and exploitation. The new steel-framed skyscraper was being developed in the late 1880's and the 1890's just at the time when the local industrial aristocracy was reaching the height of its power. The tall building was a natural for the businessman looking for both a monument and an investment. An outside obelisk with the maximum of rentable floor space became the order of the day.

A really big man in Pittsburgh industry might build more than one of these rentable towers, and a tycoon's importance could be estimated not only by the height and extent, but also by the number of his buildings. Within the Triangle, these structures tended to develop in colonies. Each industrialist carved out a tract of his own — H. C. Frick in the area near Richardson's Court House, Henry W. Oliver along Oliver Avenue, and Henry Phipps beside the Allegheny River.

Their great buildings, all of which date after 1900, were preceded by some trial runs. George Westinghouse (1846-1914), one of the great inventors of the nineteenth century, whose headquarters were in Pittsburgh, dealt extensively in real estate. At Penn Avenue and Ninth
The Frick Building (1901) at left and the Carnegie Building (1893-95) at right

The Vandergrift Building (1890)

The Union Arcade now the Union Trust Building (1916)
The Mausoleum of Halicarnassus. Late 19th Century Restorations (from Bannister Fletcher, *A History of Architecture on the Comparative Method*)

The Park Building (1896)

Study for front elevation of the Bank of Pittsburgh (1896)

The Westinghouse Building (1888-89)
Street he built the first of these monumental buildings in 1888-89. Of nine stories, it was later raised to twelve around the turn of the century;\(^{12}\) this augmentation also graphically illustrated the change in tall building style from the romantic, turreted mass of the 1880's to the simple Classical rectangularity of the 1900 type. This structure did not have a steel frame, but it did have elevators. Most notably, it proudly bore George Westinghouse's name, and it was the visible symbol in the city of the great manufacturing empire his genius had founded.

Another forerunner was the Vandergrift Building on Fourth Avenue, designed by Longfellow, Alden and Harlow in 1890;\(^{13}\) it commemorated the business acumen of Jacob J. Vandergrift (1827-1899), a former river steamboat captain.\(^{14}\) This structure of only seven stories was in reality little more than a glorified loft building dignified by some fashionable Richardsonian Romanesque detailing.

At this point the physical form of Mausolus' tomb enters the Pittsburgh picture with George B. Post's Bank of Pittsburgh built in 1896.\(^{15}\) Post's preliminary study for the Bank suggests the influence of the Mausoleum, although the actual building was not constructed in this form. Here the Greek stepped pyramid looms above a Roman portico.

The steel-frame building was a little late in arriving on the scene in the steel center of the nation. It did not appear until 1893-95 when the Carnegie Building\(^{16}\) (also by Longfellow, Alden and Harlow) was

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12 *Engineering News*, XLII, 1 (Supp. 6 July 1899), 5. Thomas Rodd was the architect for the additions to the building.

13 *Inland Architect*, X VI, 2 (September 1890), 24, and *American Architect*, XXVIII, pl. 746 (12 April 1890), illustration of architect's accepted design. A. W. Longfellow (1854-1934), F. E. Alden (1859-1908) and A. B. Harlow (1857-1927) formed an architectural firm in 1888 with offices in Pittsburgh and Boston. Longfellow withdrew in 1896 to practice in New England. The firm of Alden and Harlow from 1896-1910 was the most prominent in Pittsburgh.

14 Jacob Jay Vandergrift as a businessman was instrumental in developing the Western Pennsylvania petroleum and gas industry, and he also was interested in iron and steel. The town of Vandergrift north of Pittsburgh was named for him. Laid out by F. L. Olmsted in 1896, the town was a successfully planned community for the workmen of the Apollo Iron and Steel Company. Vandergrift was a large investor in Pittsburgh real estate and made his home in that city after 1881. See *Dictionary of American Biography*, X, 179.

15 Russell Sturgis, *A Review of the Work of George B. Post* (New York, 1898), 46-47, 49. George Browne Post (1837-1915) whose office was in New York was famous for his large public buildings in the Classical manner. The Bank of Pittsburgh was demolished in 1941, and it is interesting that the columns of the portico now form part of a large mausoleum at the Jefferson Memorial Park near Pittsburgh.

constructed on Fifth Avenue as a memorial to Thomas M. Carnegie (brother of Andrew and a prominent industrialist in his own right) by his widow, Lucy C. Carnegie. It was taller than the earlier buildings, but not of mammoth size.

All these early tall buildings have been demolished within recent years because early model skyscrapers are nowadays held in little regard. More ways must be found to make use of our public buildings of this sort, because their demolition is not only difficult but costly.

Still extant of this early group is the Park Building at Fifth and Smithfield, built in 1896 by D. E. and W. G. Park, Pittsburgh steel men. Exuberantly designed by George B. Post, it features a frieze of terra cotta telamones.

The first real giant among these monuments is the twenty-one story H. C. Frick Building on Grant Street, designed by D. H. Burnham and erected in 1901. With its steel frame enclosed in a severe neo-Classical masonry envelop, it marks the emergence of the great slab skyscraper in Pittsburgh. Massive and powerful in both form and detail, eminently suited to the spirit of the city and the time, there seems to be little doubt that H. C. Frick (1849-1919), one of Pittsburgh's great industrial princes, intended it as a monument to his financial might. The marmoreal severity of the lobbies reinforces this impression.

17 Thomas Morrison Carnegie (1844-1886) was at the time of his death Chairman of the Board of Carnegie Brothers, Ltd. In 1866 he married Lucy Coleman, daughter of William Coleman, one of the most prominent iron masters of old Pittsburgh. See J. W. Jordan, Encyclopedia of Pennsylvania Biography (New York, 1919), XI, 184-186.


19 David Edgar Park (1849-1917), vice-president of the Park Steel Company, was one of the most prominent steel manufacturers of his time in Pittsburgh. In later life he was much identified with banking. See J. W. Jordan, Encyclopedia of Pennsylvania Biography, IX, 179-181.

20 The Architectural Work of Graham, Anderson, Probst & White (London, 1933), II, pls. 376-377. Since Graham, Anderson, Probst and White took over the office of D. T. Burnham and Company, Burnham's work is also included. See also the Inland Architect, XXXVII, 4 (May 1901), pl. 4; the Architectural Record, XV, 4 (April 1901), 328-335; Leslie's Weekly, XCVI, 2480 (19 March 1903), 292; and a pamphlet, The Frick Building, Pittsburgh (Pittsburgh, 1905).

21 Daniel Hudson Burnham (1846-1912) was one of the most prominent American architects and city planners of the turn-of-the-century period. See Charles Moore, Daniel H. Burnham (Boston and New York, 1921), 2 v. Burnham also designed for Frick the Highland Building (1910) in the East End of Pittsburgh.

22 Henry Clay Frick was one of the great American industrialists of the nineteenth century. He was Chairman of the Carnegie Steel Company from 1889 to 1900, and he played an important part in the consolidation forming the United States Steel Corporation in 1901. Frick also owned considerable
With a later addition, the Frick Annex,\(^{23}\) also designed by Burnham and erected in 1906, it towered over and partly surrounded the older and smaller Carnegie Building. The two Frick structures might be considered an architectural riposte in the great Frick-Carnegie battle of the turn of the century.

Across Fifth Avenue, Frick also built in 1916 the Union Arcade, now the Union Trust Building,\(^ {24}\) designed by the Pittsburgh architect, F. J. Osterling,\(^ {25}\) in an elaborate late Flemish Gothic style emulating the Woolworth Building that had just been completed in New York.\(^ {26}\) Frick was also interested in the William Penn Hotel\(^ {27}\) (now the Penn-Sheraton) in the next block, built in 1915-16. Janssen\(^ {28}\) and Abbot were the architects and Janssen and Cocken designed the additions of 1929.

Across Mellon Square from the Italianate facade of the Penn-Sheraton the Oliver domain begins.

The largest of these monumental Pittsburgh buildings, located at Sixth and Smithfield, is undoubtedly that named for Henry W. Oliver,\(^ {29}\) another of the great steel princes. Oliver died in 1904, but in 1908-10 his estate built the twenty-five-story slab-type skyscraper as a monument to him; an expanded version of the Frick Building, it was designed by the same architect in the same coldly Classical style, but the outer severity of the immense slab is softened by some Renaissance ameliorations of style. The main entrance and the elevator

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23 Now owned by the Kaufmann Department Store, Pittsburgh.
24 *Architecture and Building*, XLIX, pl. 93-5 (July 1917), 61. *The Bulletin* (Pittsburgh), LXXII, 11 (5 January 1918), 12-13, contains a description of the building. There is also a rental prospectus issued in 1916 which furnishes descriptive material.
25 Frederick John Osterling (1865-1934). He opened an architectural office in Pittsburgh in 1888, and during the course of a long career designed a number of office buildings in Pittsburgh.
28 Benno Janssen (1874-1964) came to Pittsburgh in 1905 and formed a partnership in 1908 with Franklin Abbott. He practiced alone from 1918 to 1923 when he became associated with William Y. Cocken. He was perhaps the most talented architect of his time in Pittsburgh.
30 Henry W. Oliver (1840-1904) was a prominent Pittsburgh industrialist and steel manufacturer who owned much local real estate. He also was interested in mining and railroads. See *Dictionary of American Biography*, VII, 19-20.
lobby, however, manifest the same sepulchral serenity as those of the Frick Building.

Some smaller Oliver buildings also designed by Burnham lie along Oliver Avenue on the road to the Phipps colony. Henry Phipps (1839-1930),\(^1\) a partner of Andrew Carnegie, was a conservative businessman, and it seems proper that his towers should occupy a peripheral position in the Triangle. None of his several buildings bore his name. The two best known of these are the Bessemer Building (1904-05),\(^2\) demolished in 1964-65, and the Fulton Building (1906), both designed by Grosvenor Atterbury.\(^3\) Together they formed a kind of Phipps triumphal arch at the entrance of Sixth Street, although both had ceased to belong to the Phipps estate some years ago.

Sharing honors in elaboration of detail with the Park and the Union Trust structures is the Keenan Building\(^4\) at Liberty and Seventh Avenues built in 1907 by T. J. Keenan, Jr.,\(^5\) at one time one of the largest landowners in the Triangle. Featuring a circular concrete dome, it was designed by the local architect, Thomas Hannah, probably in emulation of the Reid Brothers' Spreckels-Call Building\(^6\) in San Francisco.

"I have a tomb in Halicarnassus" are words that are echoed even more strongly in two Pittsburgh structures outside the skyscraper colony, but which are just as commemorative in their horizontal fashion. Andrew Carnegie's greatest Pittsburgh monument is undoub-

\(^{1}\) Henry Phipps was born in Philadelphia, but in 1845 his family moved to Allegheny, now the North Side of Pittsburgh. After the Civil War he became associated with Andrew Carnegie. He was a partner in Carnegie Brothers & Company, Ltd. (1881), in Carnegie, Phipps & Company, Ltd. (1886) and the Carnegie Steel Company, Ltd., which, with all its subsidiaries, passed into the hands of the United States Steel Corporation. Phipps was also noted for his philanthropies. See Dictionary of American Biography, VII, 550-551.

\(^{2}\) The Brickbuilder, XIII (June 1904), 131, and XIV (October 1905), 236.

\(^{3}\) Grosvenor Atterbury (1869-1956), whose office was in New York, was an architect of considerable talent and originality. He did other work for Phipps in Pittsburgh and elsewhere. See Thieme-Becker, Kunstler-Lexikon, II, 217, and obituary in New York Times, 19 October 1956, 27:1.

\(^{4}\) American Architect, XCI, pt. 2, 1633 (13 April 1907), XVII and XCI, pt. 2, 1634 (20 April 1907), XIV. See also The Builder, XXVI, 2 (May 1908), 30.

\(^{5}\) Thomas Johnston Keenan, Jr. (1859-1927), who was also interested in Pittsburgh real estate, founded The Pittsburgh Press in 1884. See Percy F. Smith (comp.), Notable Men of Pittsburgh and Vicinity (Pittsburgh, 1901), 159, and Prominent Men of Pittsburgh and Vicinity (Pittsburgh Press Club, 1912-13), 39.

\(^{6}\) See American Architect, LVII, 1131 (28 August 1897) and Architect and Engineer (November 1910), 35. The structure was built in 1898, burnt out in 1906, reconstructed in 1907-08, and "modernized" most deplorably in recent years.
edly the Carnegie Institute\textsuperscript{37} in Oakland, the city’s cultural center. Two of the main elements of the Mausoleum, the pyramidal roof and the exterior Ionic colonnade, are to be found in this great building which was erected in 1904-07 after the design of Alden and Harlow. Here the massive central dome exhibits the Halicarnassian structure flattened and turned outside-in, with the colonnade on the interior.\textsuperscript{38}

A very ebullient, Beaux-Arts version of the Mausoleum (although here the architect played it straight) is to be found in Henry Hornbostel’s Soldiers’ and Sailors’ Memorial Hall\textsuperscript{39} of 1907-10, also in Oakland. Here the central mass accommodates an auditorium.

These structures constitute in Pittsburgh the fulness of Halicarnassian memory, but Mausolus’ boastful words have a thin but definite echo in the terminal roof of the Gulf Building\textsuperscript{40} erected in 1932 at Grant Street and Seventh Avenue downtown. Here the architects Trowbridge and Livingston\textsuperscript{41} have used a stripped modernized version of the Mausoleum theme perched atop their Bankers Trust Company Building\textsuperscript{42} of 1913 in Manhattan . . . “Mausoleums hanging in empty air” . . . The Pittsburgh pyramid is also used as an atmospheric beacon and flashes in red or blue according to the weather in the streets. Doubtless Mausolus would approve.

With the Gulf Building, which emphasizes the corporate structure, the skyscraper in Pittsburgh has ceased to be a personal monument. Mausolus’ words are heard no more and we must now look elsewhere for monuments to the great and powerful of our own day.

One would agree with Ben Jonson that “It is a frail memory that

\textsuperscript{37} This huge building, which covers some five acres of land and which includes the Central Carnegie Library of Pittsburgh, a Music Hall, an Art Museum, and a Museum of Natural History, was the gift of Andrew Carnegie to the people of Pittsburgh. The first section was erected in 1891-95 and the second in 1904-07.


\textsuperscript{39} \textit{The Builder}, XXV, 10 (January 1908), 34, and Montgomery Schuyler, “The Building of Pittsburgh,” \textit{Architectural Record}, XXX, 3 (September 1911), 234, 240-243. Henry Hornbostel (1867-1961) came to Pittsburgh in 1904 as a member of the New York firm of Palmer and Hornbostel which had won the competition for the campus of the new Carnegie Institute of Technology. See James D. Van Trump, “Henry Hornbostel, a Retrospect and a Tribute,” \textit{Charette}, XLII, 2 (February 1962), 16-17.

\textsuperscript{40} Housing the General Offices of the Gulf Oil Corporation, this great tower by its placement and design forms visually the pivotal point in downtown Pittsburgh.

\textsuperscript{41} S. B. Parkman Trowbridge (1862-1925), in association after 1901 with Goodhue Livingston, designed many important public buildings in America.

\textsuperscript{42} \textit{Architectural Record}, XXXI, 2 (February 1912), 172.
remembers but present things," but to the large, historical, contemplative eye the past and the present may be resolved. In praise of recollection, the writer has presented here his own excursion among images and symbols which to him are meaningful.

We may consider a range of columns standing within sight of an ancient sea and dazzling marble gleaming in the Asian sun, or we may look along the roads of our own countryside where the summer wind moves swiftly like a dancer through ripening wheat. Beneath trees, beside a stream, in the water's clouded mirror may appear — beyond a tunneled bridge or a neon beacon on a distant tower — the shadow of Mausolus, still beautiful and valorous, atop his pyramid.