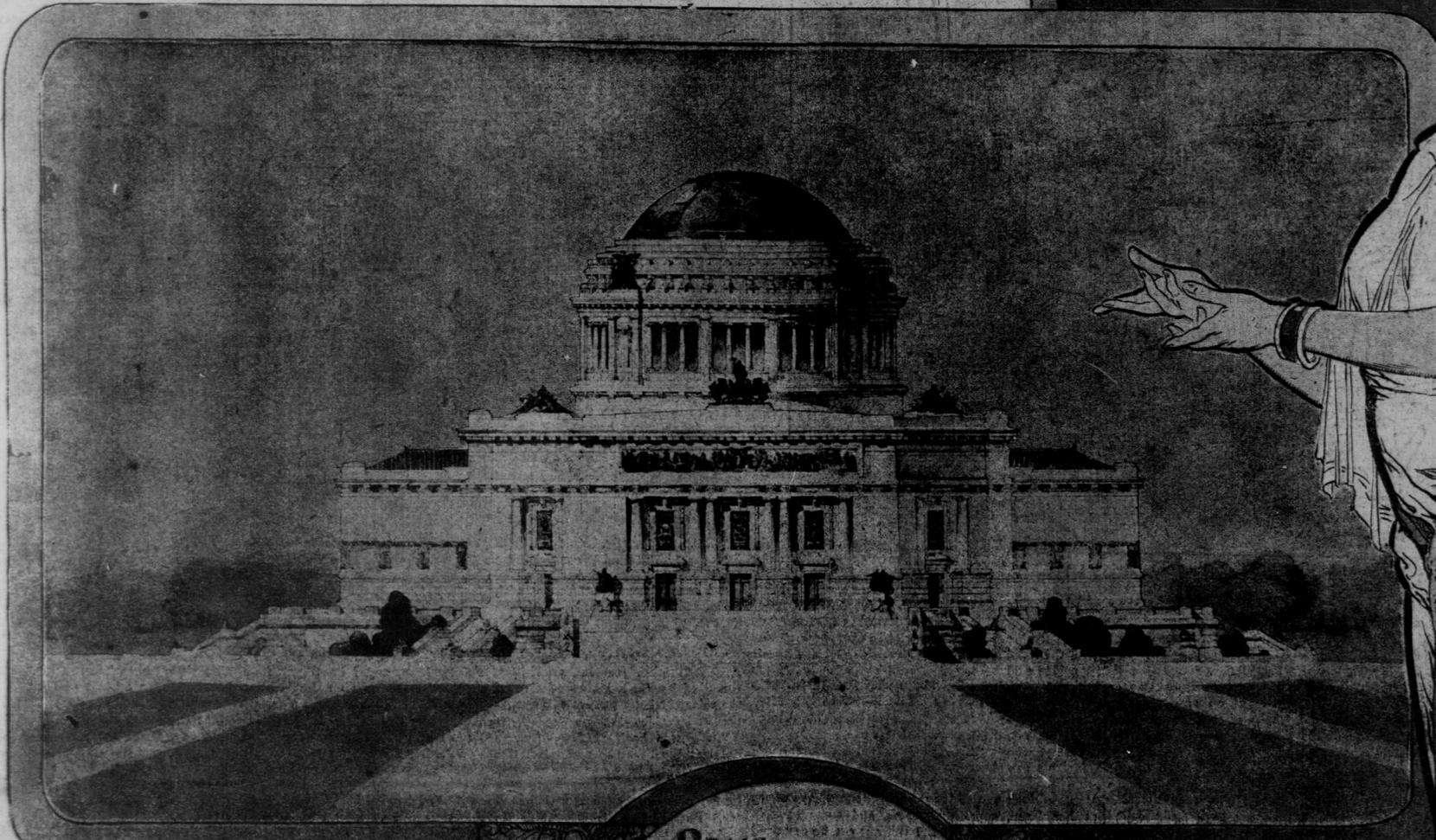


PROPOSED TEMPLE OF MUSIC AND ART FOR SAN FRANCISCO



By Anna Pratt Simpson

ANCIENT Rome has presented a legacy in architecture and art to new San Francisco, but, more's the pity, it can only be accepted and made "come true" if some wealthy patron of the arts, one with a heart full of love for stricken, struggling San Francisco, should decide to develop it into a monument that would be a crowning glory to his name and that of his city.

This gift is a design for a temple of music and art, a wondrous plan which represents 12 years of work by Hendrik Christian Andersen, the master architect and sculptor of Rome, a man to whom the most captious critics accord the greatest honor. They say that no sculptor or architect of the world, save Andersen, today embodies so thoroughly the vital creative genius of the immortal Michael Angelo. Andersen is but 36 years of age. His mammoth studio at 16, Passerata di Repetta, Rome, is a wonder place for the vast amount and the kind of work that is being done there.

Perhaps because California is regarded as another "sunny Italy," where there is a just appreciation of music and the other arts, perhaps because of the sympathy born of kindred misfortunes, and surely because Andersen wishes to see this work of love become a reality, he sent all these beautiful plans and their detail of San Francisco with the hope that the new world, and, incidentally, the most attractive part of it, might have the finest temple dedicated to the arts in any country. Freely, fully and with genuine good will, Andersen gives to San Francisco this result of 12 years' work, plus his genius. It surely cost a pang to send these plans from the place for which they were intended, particularly as the reason that they were not developed in Rome lay in the repeated disasters that came to Italy. So much money was needed for the desolated, suffering people that the fund designed for the temple was diverted to their use. Under the circumstances there could be no thought of this architectural dream in Rome, but the creator of it believed in the possibilities of the rich, new country.

This temple of music and art was to have been built by the municipality of Rome. Because of the large expenditure involved in this scheme some money has been set aside annually for

several years. Just about the time the first definite steps were to be taken for the building of this monument the recent Vesuvian disasters came and because the claims of suffering humanity come first the money for the temple was given to the victims. Then came San Francisco's time of trial and Hendrik Andersen sent the plans here thinking that in the upbuilding of the newer and greater city the temple could be realized.

The Composite Wonder

To attain the result Andersen has achieved in these plans, he visited and studied all the galleries of art and many of the opera houses of Europe; and, out of the centuries of competition and experience, he conceived this splendid composite. The plan embodies a double stage, one for grand opera and the other for symphony concerts or other big musical expression. The two stages are back to back and so arranged that they can be thrown into one when necessary. The auditorium of the grand opera house has a tremendous seating capacity; that for the symphony concerts is proportionately smaller. A circular promenade affords equal and fitting access to the art galleries which surround the auditoriums, where permanent exhibitions would be placed. Adequate entrances to the varied interests in the temple from outside are provided for.

It is true that the magnificence of the design for this temple means a suitable setting with possibilities of egress and ingress on all sides, but all this would be possible on the half block site of the former Mark Hopkins Institute of art. It is not too much to dream that this great structure might be built on one of the many hills of San Francisco instead of one of the seven hills of Rome. It could easily be adapted to the art association lot, making the association the quite fitting sponsor for this notable expression of art in San Francisco. The change in the foundation lines by reason of the steep grade of the lot at Mason and California streets would permit most commodious quarters for the school of design under the temple proper. Then, indeed, the site would be used for "art purposes," to which it was dedicated.

As a piece of architecture nothing could be more impressive than Andersen's design and nothing more fitting to crown an eminence. A dome of harmonious lines well fitted to the proportions of the building proper has its groupings of statuary as has the building. Across the three doors of the main entrance a frieze in relief done in bronze like the groups adds great beauty and dignity to the ensemble of art and architecture. Friezes in

ROME IS UNABLE
TO BUILD THE
GREAT PAVILION
WHICH
HENDRIK CHRISTIAN ANDERSEN
SPENT TWELVE YEARS IN DESIGNING
AND HE SENDS THE PLANS AS A
GIFT TO THE METROPOLIS
OF THE
"NEW ITALY"

TEMPLE OF MUSIC AND ART
DESIGNED BY HENDRIK CHRISTIAN
ANDERSEN
FOR DEVELOPMENT IN ROME,
NOW SENT TO SAN FRANCISCO

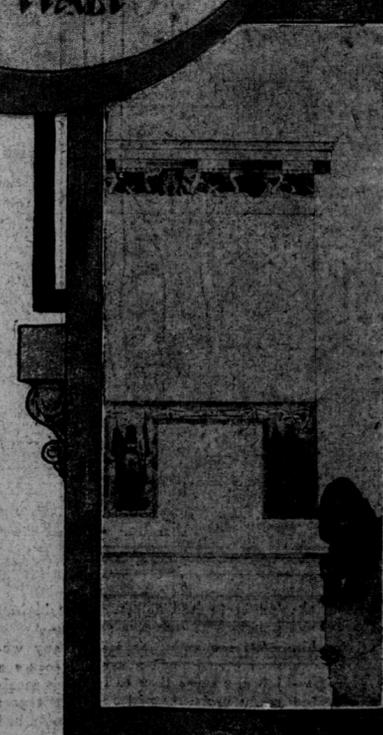
fine relief have been designed for the wings where the galleries are placed. The bronze is recalled further in the doors for every entrance, allowing harmonious proportions of stone and metal.

A Marvelous Group

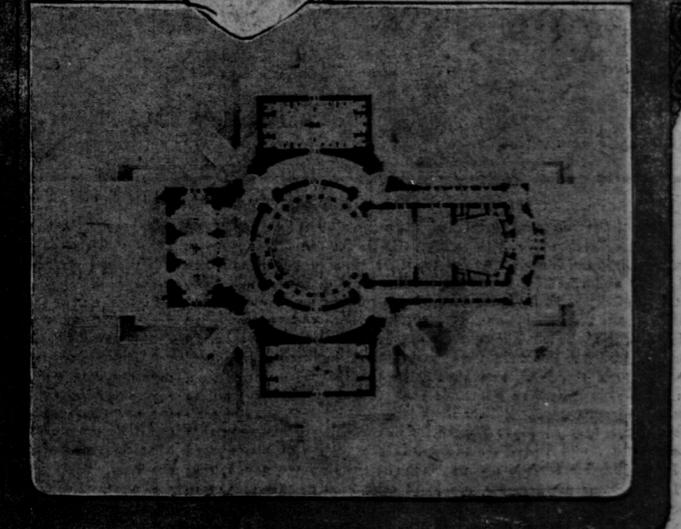
Something of the character of the sculptured figures designed for the temple may be realized after a consideration of some of the work of Andersen, that is, ornamenting the peerless city. At present, in his colossal studio in Rome, an army of Italian workmen, under his direction, are busy with the gigantic group designed for a fountain typical of nature. The figures represent day and night, the progress of love, the new born day of joy and, as a whole, the evolution of man. They are being done in bronze. Andersen has four years more to work on the "Fountain of Life." He has already devoted seven full years to this masterpiece. The fountain is to have 42 figures in all, and two horses, the horses typifying progress. Besides this piece of work, Andersen is at work on the giant Lafayette and Washington statue, conceded to have no equal in modern sculpture for symmetry of line, lofty poise and technical skill. The figures are of gold bronze and the pedestal of granite.

As Andersen's days are full with the demands of these great sculptural achievements, he gives his nights to architecture. This conspicuous man in the world of art seems not only to have the genius of Michael Angelo, but his "capacity for infinite pains."

With all the possibilities in this gift of architecture and art laid at the feet of San Francisco, it is commendable that we of the west dream of their fulfillment, even though this be a day of the strictly material upbuilding. The artistic side of the city to be should receive as much consideration, as that



DETAILS OF THE
OUTSIDE WALL



GROUND PLAN OF THE TEMPLE OF MUSIC AND ART

which takes cognizance only of the practical things, the essentials of living. The business opportunities indicated for this architectural wonder mark it for the thoughtful consideration of those having the financial standing to develop it.

In truth, there could be no more fitting expression of the resurrection of San Francisco than this temple devoted to music and