



### ARCO de SANTA MARIA Burgos, Castile, Spain

The Santa Maria Arch, the subject of this issue's limited edition signed print by Ladd P. Ehlinger, guards the town and town walls of Burgos. It also defends the bridge named for the same saint in this town of the province of Castile, Spain. This structure is in the Spanish Gothic style and dates from the 14th century. It was modified in the 16th century, when the statues of famous personages were added in the lower areas.

Diego Porcelos was depicted in the bottom center and flanked by two semi-legendary judges said to have governed Castile in the 10th century. On the top in the center is depicted Count Fernán González with the Emperor Charles V to the left and El Cid to the right.

Diego Porcelos refounded Burgos after it was devastated in the 9th century. Count Fernán González selected Burgos 50 years later in 951 as capital of the then County of Castile.

El Cid was a mercenary who fought both Moors and Christians with equal fervor, who has been romanticized beyond his real accomplishments and loyalties. His real name was Rodrigo Diaz, and he was a native of Vivar - a town 6 miles from Burgos. He was a Captain who fought at first for Sancho II, the King of Castile, then for Alfonso VI, Sancho's succeeding brother. Alfonso banished El Cid in response to jealousy

of El Cid's prestige, even though Diaz was married to the King's cousin, Ximena. This was when El Cid entered the service of the Moorish King of Saragossa. Later he fought for the Christians, and was defeated by the Moors. He died shortly thereafter.

Burgos is in a shallow river valley at the center of a windswept plateau. In 1492, it became less politically important when it relinquished its position as capital of Valladolid. This released energy into the community for business and artful pursuits. Burgos became very wealthy during this period up until the 16th century when the prevalence of the plague brought the prosperity to an end. The Arch was modified during this flowering period.

### ARCHITRIVIA

Imaginary characters and caricatures have been used in many forms of Architectural ornament and facades. These associated sculptures were usually of stone and are closely related to the societies and times in which they are created.

A **Griffin** is a creature depicting a lion's paws, with an eagle's wings, and a head with a hooked beak. It was used on Greco-Roman sculptured friezes on urns, and in Italian Romanesque supports for the columns of church porches.

A **Gargoyle** is a spout for rain water to exit a roof or gutter over the side of the building. In medieval and Gothic times (10th to 17th centuries), they were frequently depicted as the most horrible creatures imaginable -- and sometimes as well with a striking resemblance satirically of a living personage associated with the project.

**Calf's Tongue Moulding** was a British Medieval decorative molding with the heads of creatures that resembled calves arranged periodically along and surmounting a round molding with

the tongues of the creatures lapping over this molding.

### History of Building Types: Libraries

A Library has been traditionally defined as a permanent collection of books, and architecturally, the building that housed and organized a permanent collection of books and allowed for public or private accessing and using the books. Today, we add many other media to books. Microfilm, microfiche, movie film, audio tapes, video tapes, and lastly, computer media comprise our contemporary libraries.

In antiquity, Libraries housed clay tablets in Babylon and Assyria, usually on shelves in rooms of the upper levels of temples and palaces. The size and shape are unknown. Similarly, in Egypt, papyrus rolls were stored in mortuary temples until the time of the Ptolemies in the third century B.C. There was then mention of separate library buildings, the most famous of which was at Alexandria.

In Greece, there was no mention of libraries. In Rome, the first public Library was built by Assinius Pollio in 25 B.C. Augustus built many libraries beginning in 37 B.C. Books or rolls of manuscripts were stored on shelves 4 to 5 feet high about the perimeter of the rooms and sometimes on free standing shelving units in the middle of the room. Little is known of the form of these buildings. Libraries apparently did not assume the monumental importance of the Baths or the Basilicas.

With the fall of the Roman Empire, the Mohammedans assembled large libraries in the eastern portion of the Roman Empire that they inherited. Some of these acquired volumes well over one million to three million. In the remnants of the western portion of the Roman Empire, libraries were established in the ca-

thedrals and the monasteries, especially those of the Benedictine's.

These early European libraries were small, only a room to hold all of the books and all of the readers. Later as illuminated manuscripts were transcribed into multiple copies, the love of learning caused the libraries to grow.

In the tenth century, the princes became enamored of books also, and many private libraries were established in the castles and mansions of the rulers. In the fourteenth and fifteenth centuries, the universities began to accumulate collections, especially with the invention of printing.

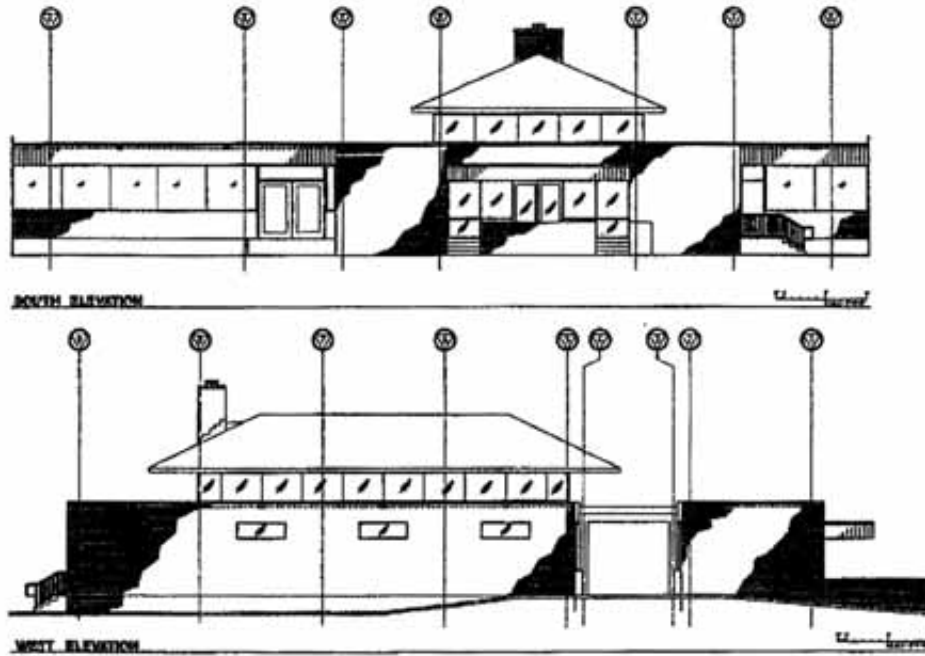
The forms of these buildings were of long and narrow rooms with transverse

narrow rooms lighted from above by high windows above the shelving about the perimeter. In America, the first Library architecture was the Library at

height being broken by galleries. This form has survived even to today, with many adaptations along the way.

The Library for Athens Elementary School designed by E&A depicted here follows this tradition. There is a central reading and activity room, surrounded by alcoves with stacks and reading areas, office, conference, and a production room to repair and catalog books and media, with storage for multimedia.

One enters to a circulation desk surrounded by computerized catalogs. The Librarian requested that a fireplace be designed into the building in the central space for its cozy and homelike qualities.



Harvard College in the mid nineteenth century. A churchlike interior was adapted to library use by using the side bays for shelving as alcoves, with the center nave area as a reading room, the

Librarian requested that a fireplace be designed into the building in the central space for its cozy and homelike qualities.

