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CONTENTS.

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WHERE is reason to hope that the honor of bringing to light the mysteries of Delphi will be secured for the Americans. As our readers know, the matter turned upon the raising of sufficient money for providing other habitations for about two hundred and forty poor families, who live on the site, and whose cottages would have to be removed. The Greek Government, naturally, refused to grant the exclusive privilege of excavation until the sum necessary for this purpose, about eighty thousand dollars, was raised. The Americans of the Athens School of Archæology applied for the concession, and it was granted, on condition that the money was raised within a limited time. The allotted period expired before the amount had been subscribed; and the Greek Minister, M. Tricoupis, extended the time to November 18 of this year. As time passed, and the subscription here languished, the officers of the French School at Athens made a request that the concession might be transferred to them, if the Americans could not fulfil the conditions. Whether M. Tricoupis would have carried his friendship for the Americans so far as to have allowed them still more time, it is impossible to say, but, while the matter was under consideration, he was succeeded by M. Delyannis, a partisan of the French, who, while willing to carry out the engagements of his predecessor, might be relied upon to transfer to the French whatever privileges the Americans suffered to lapse. A few weeks ago, the prospect of completing the American subscription in time seemed so faint that the French apparently ignored it altogether. Their money was ready to pay over, and some of their technical journals described the programme of operations in the Delphian enclosure, as if the men stood ready with their shovels to begin. At the last moment, a few gentlemen, including particularly President Seth Low, and Professor W. R. Ware, of Columbia College, went to work with renewed energy, and in a few days obtained subscriptions of nearly twenty thousand dollars, practically completing the required sum in time to transmit by cable to Athens the acceptance of the conditions on the last day of the allotted period. With the active and enthusiastic French school against them, and the present Greek Government lukewarm, to say the least, it is possible that some technicality may still deprive the American school of their prize, but we may hope for the best. If the concession should be finally secured, operations will probably begin at once, as the school has already arranged to devote to excavation as much of its small income as can be spared.

MR. THEODOR GOECKE, in the *Deutsche Bauzeitung*, makes a study of the dwellings of working-men in Berlin. He finds that, as is the case elsewhere, the German working-people always crowd into the central portions of the city, although their rent is higher there, and their habitations are neither so wholesome nor so comfortable. It is generally assumed that people of this class are obliged to live in the most thickly-settled parts of a town, because they are thereby brought nearer to their work; but Mr. Goecke shows that very many of the operatives in the mills in Köpenick, and other suburbs of Berlin, instead of hiring cheap and comfortable quarters near the mills, prefer to pay at least double rent for miserable lodgings in Berlin, and travel back and forth fifteen or twenty miles every day to their work. This is a curious illustration of the love of unhealthy huddling among the poorer classes which interferes so much with philanthropic efforts to better their condition. We are often told, especially by labor orators, that it is the "oppression of capitalists" that leads working-people to live, five or six in a room, in the noisiest and dirtiest parts of great cities; but every one who has had any experience with such matters knows that thousands of persons, particularly of the poorest class, prefer to live so, and would rather pay a high rent for a habitation of that sort than a low rent for what seem to them the cold and lonely accommodations of improved tenements. Mr. Goecke says, moreover, that working-people, as a rule, would rather hire temporary lodgings than to take a lease of a better tenement at the same rent. As he expresses it, there is, especially in the great cities, a careless adventurousness (*Wanderlust*) in the blood of the poorer people. They dislike to be settled anywhere, and want to be able, at an hour's notice, to take their valuables under their arm, and seek new quarters and new acquaintances. Most people have discovered the same disposition in servants, who go from place to place, simply, as they themselves say, for the sake of the little excitement of the change; and something of the kind seems to be felt to be a relief from the dull routine of labor. Besides this, as Mr. Goecke says, poor people love the noise and movement of the heart of a great city, and are not easily persuaded to give it up for a quieter locality.

FOR these reasons, perhaps, as much as on account of their proximity to places where employment is to be obtained, the rents of poor tenements and lodgings in the central portions of Berlin, as in other large cities, is extravagantly high. While a single room can be hired in the outer portions of the town, with the exception of the fashionable west end, for two or three dollars a month, the rent of the same room at the west end, or near the centre, would be from three-and-a-half to four-and-a-half dollars, and in the "inner city" more than five dollars a month. A bedroom and kitchen cost from four to six dollars a month in the outer circle, which would bring nine dollars in the crowded inner city; and a three-room tenement, containing two bedrooms and a kitchen, rents for about eleven dollars a month in the inner city, and for less than half that in the outer circle. These rents would be considered high, even in New York, and it is not strange that in Berlin, where workmen's incomes range from two hundred to nine hundred dollars a year, many people are reduced to the necessity of crowding their families into a small space, and single women and boys, whose earnings are often much less than four dollars a week, are obliged to live in a part of a room, for want of means to pay for anything better. The consequences of this overcrowding, voluntary and involuntary, are well enough known, but the remedy still remains to be discovered. Something has been done, but infinitely more must still be done, and Mr. Goecke hopes to be able later to suggest a plan, which, in view of his unusually sensible presentation of the problem to be solved, promises to be of value.

M. DE BAUDOT, in the *Encyclopédie d'Architecture*, describes a case to which many American architects could furnish a parallel. The council of a certain town, a few years ago, instructed the mayor to invite a number of architects of reputation to take part in a private competition for a group of schools. No premiums were offered, but the competitors were informed that the author of the design placed first would be employed to carry out his plan, at the usual commission. The drawings were handed in at the specified time, and M. Trélat

was engaged to examine the plans and report upon them. In his report, the plan of M. Regnier was spoken of as being most skilfully arranged, and designated as the best. Naturally, M. Regnier prepared himself for instructions to go on immediately with the execution of the work, but no such instructions came. By and by, a new council was elected, which voted to annul the competition instituted by the preceding council, and to reject all the competitive designs. A good many of our readers can guess what happened next. After the lapse of a few months, a group of schools was observed in process of erection on the site previously chosen, the plan of which bore a striking resemblance to that of M. Regnier, which had been awarded the first place by M. Trélat in the competition. M. de Baudot publishes both plans, and the main difference is easily seen to consist in the name attached to each as that of the author; but, so far, M. Regnier has not received the least acknowledgment of his services in originally devising the arrangement. All architects will agree as to the dishonest and disgraceful character of such a proceeding on the part of the municipal council; yet every architect of experience can relate a dozen similar stories. We know a clever architect who was awarded the first place in a competition for a school-house. He was asked his terms for carrying his plan into execution, and the authorities took the matter under advisement. He heard nothing more from them; but a few months later, he saw his school-house in process of erection. He applied to the authorities for an explanation of this circumstance, and was coolly informed that the committee had made inquiries, and had found an architect who was willing to make working-drawings, and see to the execution of the first architect's design, for forty dollars; and they had given him the job! Of course, there was nothing to be done, as a single architect cannot afford to pay what a lawyer demands for enforcing his plainest rights; but M. de Baudot asks a question which may well be asked here; whether the impudent frauds which are constantly practised on architects are not permitted and encouraged by the indifference of the profession to the robbery of individual members, when united action would put a stop at once to such outrages. There are plenty of ways for bringing the influence of the profession to the support of oppressed members, and, as M. de Baudot says, the general interest, as well as that of private members, would gain by a better organization of architects for mutual defence.

THE eleventh International Congress of Hygiene is to be held in London during the week beginning August 10, 1891, and colleges and scientific bodies interested in the study of hygiene are invited to send delegates. An exhibition of articles of hygienic interest will be held in connection with the Congress. The previous Congresses of Hygiene have been of great and constantly increasing importance, and each, at least of the more recent ones, may be said to have marked a stage in the advance of the science of health. The last one was held in Vienna in 1887, and was attended by more than two thousand persons, of the highest social and scientific rank. The presiding officer in London next year will be the Prince of Wales, and Sir Douglas Galton is the chairman of the committee of organization. Dr. John S. Billings, of Washington, D. C., our most distinguished authority on matters of hygiene, is the American member of the International Permanent Committee, and will undoubtedly be glad to answer inquiries from persons interested.

LA SEMAINE DES CONSTRUCTEURS contains a short description, written by a German correspondent, of the bridge at Prague, the middle portion of which was recently destroyed by a flood. The bridge, which is one of the most beautiful and picturesque in Europe, was built by order of the Emperor Charles IV. In 1342, the Emperor had sent for a French architect, Matthew of Arras, to build the Cathedral of Prague. Two years later, he was commissioned to make plans for a new bridge over the Moldau, to replace one which had fallen into decay. He made his designs for the bridge, and is supposed by Viollet-le-Duc to have carried out the entrance gate at the end toward the lower town. Considerable delay was, however, caused by the necessary removal of the remains of the old bridge, and Matthew of Arras died before the river work was begun. In 1352, everything being ready, Peter Arler, of Gmünd, in Suabia, who had succeeded Matthew of Arras as architect of the cathedral, was put in charge of the completion of the bridge. This Peter Arler had a brother, Henry, who was also an architect, and, according to some authorities, under the Italianized name of Enrico di Gamodia, or Henry of Gmünd, designed the Cathedral of Milan. Thirty years after the commencement of the work, the bridge was opened to travel, and was soon afterwards utilized for the martyrdom of St. John Nepomuc, who was thrown from it into the river, in 1383, by order of the Emperor Wenzel, because he refused to reveal what the Empress had confided to him in the confessional. The story goes that the body of the brave priest floated for some time in the river, with five brilliant stars hovering over its head, and he was afterwards canonized by the Church, and adopted as the patron saint of Bohemia, while the place on the bridge from which he was thrown was marked with a white stone, which still remains. Although the bridge has been in constant use since that time, it was not entirely completed until 1502, and the statues which stand on the piers, and give such a peculiarly picturesque and interesting effect, were not all in place until nearly two hundred years later. Notwithstanding all the sieges and attacks to which Prague has been subjected within the past five hundred years, the bridge has been respected, the mutilation of some of the sculptures by the Swedes, under Gustavus Adolphus, during the Thirty Years' War, being almost the only violence which it has suffered. Even the injury inflicted by the recent flood seems not to have been very serious, only three arches out of eighteen having been carried away, and the bridge will probably soon be again the delight of tourists and the pride of the citizens.

A LITTLE laboratory for testing paving materials has been established in Paris, and one or two new tests have been devised. Besides the chemical analysis of asphalts and other substances, and the usual tensile tests of cements, material for macadamizing is tried by means of a simple machine, consisting of two hollow cylinders of sheet-iron, fastened together, and revolving on a common axis. To estimate the resistance of any stone to the rubbing and wearing of a macadamized road under traffic, one cylinder is filled with broken pieces of the stone, of the size and form used for roads, and the other with an equal weight of similar pieces of a standard stone, a certain hard porphyry. The coupled cylinders are then revolved for a considerable time. The axis of rotation is oblique to the axis of figure, so that the pieces of stone not only rub upon each other, but are tossed about, and strike each other with hammering blows. The result of this is to wear off the surface into dust. When the process has been carried on long enough, the cylinders are opened, and the dust in each is collected and weighed, the amount of dust from the new stone under test, compared with that from the standard stone, giving, by inversion, its comparative value as a road-material. The average of at least three tests is taken as the coëfficient of resistance to wear for that material, and observations are also recorded on the character of the mud produced by mixing the dust collected with water, as some stones, when used for road-metal, give, in rainy weather, a much more slippery mud than others. Stone for block pavements is tested by cutting it into cubes, which are pressed against a revolving disc of cast-iron. A similar cube, also of cast-iron, is pressed against the disc at the same time, with equal force, and at the same distance from the centre of rotation. Both cubes are weighed before the operation begins; and when the cast-iron is worn away to an appreciable extent, both cubes are weighed again. The loss of each, in proportion to its whole weight, shows the resistance to wear of the stone, compared with cast-iron, but the coëfficients are reduced to that of a certain hard sandstone, taken as unity.

A NEW sort of pavement, according to the *Wiener Bauindustrie-zeitung*, has been tried in some places, with different degrees of success. The ground is first excavated about a foot deep, and rolled; then a layer of broken stone, six inches thick, is spread over it, and melted tar poured on, until the joints are filled. A layer of fine gravel is then scattered over the whole, and rolled. The same process is repeated, and the pavement is ready for use. In Budapest this pavement seems to be satisfactory; but something similar has been put down in Vienna, Carlsruhe and Munich, and removed, as it showed a disposition to form ruts. The only combination of stone and tar for paving which we have seen in this country consists of Belgian blocks, filled-in with hot tar and gravel, instead of gravel alone. This has been put down in several of our cities, and appears to keep its place better, and to be dryer and cleaner, than the common Belgian pavement.

AUSTRIAN ARCHITECTURE.[1]—VII.

GOTHIC ART IN AUSTRIA.—IV.

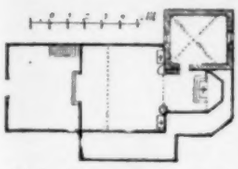


Fig. 21. Plan of the Church at Tychau.

TRANSYLVANIA, which was peopled by German and Flemish colonists in the twelfth century, possesses no remarkable monuments in the Gothic style, the peace and prosperity of the country having been continually disturbed by the invasions of the Mongols, Tartars and Turks. The most important Transylvanian church is St. Bartholomew's at Schässburg [fifteenth century]. The same disposition is found here as in the Benedictine church at Œdenburg; namely, a square hall of even height divided by four pillars into three naves. The choir has the same length and breadth as the nave and terminates in a wall forming three sides of an octagon. The vaults have fine radiating ribs. The tower occupies the first bay of the central aisle, making an open porch at the base. The simple but regular proportions and the beauty of the mouldings impart an harmonious aspect to this little church.

Few of the Transylvanian churches, whether constructed with a single nave or with three aisles, are artistically treated, except in the interior. Externally they often look like small fortresses, the choir alone indicating their true character. The greater part of them are still surrounded by fortified walls and stand on scarped rocks in almost inaccessible positions. The movement toward converting the churches into citadels began in the thirteenth century, for the purpose of providing a refuge for the inhabitants of villages against the incursions of nomadic Asiatic tribes; in the fifteenth century, when the country was constantly threatened by the Turks, this tendency received a new impetus. There is a large number of such churches in Transylvania; examples of them may be seen at Zied, Kaisd, Trepold, Denndorf, Martinsberg, Grosscheuern, Scheischer, Roseln and Neustad. Their towers and battlements, their loopholes, their machicolations with round arches supported by buttresses, give them a very warlike and at the same time picturesque appearance.

Another species of ecclesiastical structure, frequently encountered in the eastern provinces of Austria and Hungary, is deserving of a short notice here; we refer to the wooden churches of Bohemia, Silesia, Galicia and Hungary, which resemble more or less closely the wooden churches of Scandinavia and Russia. They represent the continuation of an ancient tradition which has come down to the present time, with but slight modification, in richly timbered and isolated countries. Previous to the year 1000 wooden churches were very common in all northern countries, wood having been the national building material among Germanic and Slavic peoples before their adoption of Christianity and the Roman civilization.

We distinguish, in general, two principal types of Austrian wooden churches with, however, many local variations. In some of these, scattered through Silesia, Moravia, Bohemia, Galicia and the Carpathian regions, the outlines bear evidence of Romanesque or Byzantine influences; while those in the plains of the Hungarian Theiss, doubtless built originally by German colonists, are rather Gothic in character. The first group is divided between churches adapted to the Latin forms of worship, with only one hall for the assemblage of the faithful, and those intended for Greek ceremonies, which have separate rooms for the women and the men. Roman Catholic churches consisting of a single hall are especially common in Moravia (as at Mietzkovice, Nesseldorf, Seitendorf, Hotzendorf and Tychau), in Bohemia (as at Syrin, Lubom, Bosatz), and in Silesia (as at Stauding and Trzanowitz); and there are others also in Galicia, at Herevarti and elsewhere.

In general, however, the wooden churches of Galicia, as well as those in the Hungarian Carpathians, have the two halls of the Greek churches (as at Krasnopuszcza, Szczezerzec, Vadworna, Tylicz and Zwiesienic).

As a good specimen of the Roman Catholic churches, we cite the church of Tychau (Figures 21, 22), in Moravia. On the west is a pyramidal tower, the open basement of which forms the church porch; from this a square room is entered which opens on the opposite side into the narrower choir; the end-wall of the choir forms three sides of an octagon, on the left is the sacristy, which is built of stone and vaulted. The rest of the church is covered by flat timber ceilings relieved with paintings. On the west side of the church there is a gallery resting on consoles. In a few churches this gallery is carried along both the other sides of the hall and is supported on posts.

The bell-chamber is situated at the top of the tower, projecting slightly over consoles. It is sheathed with thick oaken planks placed vertically and reaching below the floor of the chamber so as to form a sort of broken border. The tower-roof is supported on posts inside the bell-chamber; underneath

Fig. 22. Church at Tychau.

Fig. 23. Plan of Church at Szinyer Varalja.

the roof is an open space which admits light and air to the interior. Around the southern and eastern sides of the nave and choir runs a corridor; this is covered with a roof with one slope, borne on posts with the interspaces boarded-in half the way up from the ground. The nave and choir are also covered with inclined roofs. On the exterior, these churches recall in a striking manner the wooden churches of Scandinavia, except that the walls of the latter are constructed of upright timbers, while the Austrian churches are built with horizontal beams covered with boards and shingles.

A variant of this type, adapted to Greek forms of worship, is seen in the church of Zwiesienic in Galicia. Through a small porch on the south we enter a square room designed for

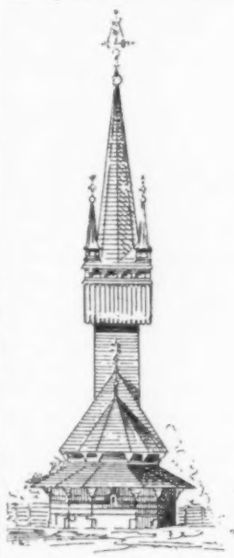


Fig. 24. Church at Szinyer Varalja.

Fig. 25. Section of Church at Szinyer Varalja.

Fig. 26. Section of Church at Szinyer Varalja.

the women; from this we pass toward the east into the men's hall, which is separated from the choir by the *prostasis*, that is a large wooden table covered with painting, and opening in two doors toward the rectangular sanctuary; the latter is narrower than the nave. On the west side of the women's hall is a gallery; a door which leads into an outer corridor, which extends around the hall and conducts to the porch. The ceiling of this room is flat and decorated with paintings; above is the bell-chamber; there is no tower. The men's hall is covered with vaulting. The construction of these churches is exactly like that of the Catholic churches cited above.

[1] From the French of H. Semper, in Planat's "*Encyclopédie de l'Architecture et de la Construction.*" Continued from page 97, No. 777.

The Hungarian wooden churches of the second great type, the oldest of which dates from the fourteenth century, also serve now, for the most part, as Greek churches; yet they were originally used by the German colonists (Figures 23, 24, 25, 26, 27).

They comprise an oblong rectangular hall with a western porch; this hall is divided by wooden columns supporting pointed arches into two apartments, one for the women the other for the men, and is covered by a barrel vault constructed with horizontal beams; it is separated from the sanctuary by a *prostasis* with three doors; the end-wall of the latter forms three sides of an octagon. At the top of the quadrangular tower, the basement of which contains the western porch, is a projecting bell-chamber, with arched openings; the lower part of it is sheathed with planks placed vertically and forming a notched border at the bottom. The tall pointed spire, surrounded by turrets, has a pronounced Gothic character. The doors are adorned with fantastic carvings of dragons, demons and other grotesque monsters. The walls of these churches are built precisely like those in the churches of the other type, but their high roofs and lofty towers give them a very different and far more picturesque appearance than that of the others.

Fig. 27. Church at Vorösmet.

Fig. 28. Ciborium at Brixen.

A peculiar type of ecclesiastical architecture frequently met with in Austria in the Romanesque period, and which is doubtless derived from Roman art, is found perpetuated in the Pointed style. We refer to the mortuary chapels with a vault or cellar beneath; in Romanesque times these were generally circular, but from the thirteenth century they assumed at times a polygonal shape. The most ancient chapels of the latter form are those at Œdenburg in Hungary and of Pulkau in Lower Austria; they both belong to the close of the thirteenth century, and still exhibit Romanesque types in the details. The most imposing structure of this kind, is the church of the Three Kings at Tulln; it is in the Transition style and is polygonal on the outside and circular within. Other examples, with beautiful pointed forms, are found in the chapels of Friedersbach and Zellerndorf, in Lower Austria, both dating from the close of the fourteenth century. They are polygonal within, and richly ornamented, with pointed forms; an especially characteristic feature is seen in the lofty cuneiform stone roofs; they recall the tumulus-like crownings of the ancient mausoleums. Instead of being subterranean, at this period the chapel-vaults frequently occupied the ground floor, while the chapel itself was in the story above; in such cases the latter was reached either by a winding flight of steps made in the wall, or by a detached stairway. The structure took the form of a round or polygonal tower. A very interesting example of these edifices is the round church of Marien in which the upper chapel is made narrower than the vault beneath, thus leaving a sufficient space for a circular gallery of arches. This is nearly the type formerly represented by the tomb of Theodoric at Ravenna (Figures 29, 30).

In the fifteenth century similar chapels were still built in the Pointed style, as may be seen at Burgschleinitz, Gross-Globnitz, Gars, Unterspeng and elsewhere, especially in Lower Austria, Styria and Hungary. A nearly corresponding disposition was also sometimes adopted in the schloss chapels, as well as in small parish churches.

A little space should be devoted here to the mediæval military and civil architecture of Austria: we will glance first at the castles, a large number of which still exist in the various provinces, although mostly in a ruined state.

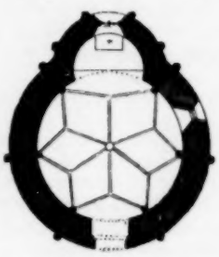


Fig. 29. Plan of Mortuary Chapel at Schleinitz.

Fig. 30. Mortuary Chapel at Schleinitz.

In Bohemia, the Romanesque period is represented by the interesting remains of the Schloss of Eger; it was begun in 1149 by Frederick Barbarossa, and shows in the débris of the great hall a marked resemblance to the same emperor's palace at Gelnhausen. Another castle in which Romanesque portions are still preserved is the Schloss of Straconic. Generally, it is the donjon or keep which has survived from this early period. In Bohemia, the donjon does not always occupy the highest part of the castle, serving as a last refuge for the besieged, but is often placed at the entrance to the fortifications, where it answers the purpose of a barbacan. In the oldest castles the constructions are therefore scattered over more extensive areas than in fortresses of later date.

The most important castles of the early Gothic period, the greater part of which are mere reconstructions or enlargements of more ancient edifices, are those of Klingenberg, Rosenberg, and Neuhaus. Klingenberg Schloss, situated in a picturesque spot on a narrow, precipitous rock, at the point where the waters of the Moldau and the Wotawa unite, was already standing in the twelfth century; but it was restored between 1240 and 1247, by King Wenceslaus I. We can still see here, in a good state of preservation, the fortification wall, the gate defended by a huge barbacan, the palace and, near by, the square donjon with the adjoining chapel. The Schloss of Pisek was built for the same king and apparently by the same architect, as was that of Klingenberg.

In the fourteenth century, it was that great protector of the arts, Charles IV, who erected the most important Bohemian castles; this did not, however, prevent him from destroying others belonging to seditious vassals. Mathias d'Arras, the same architect who, in 1344, had begun the new cathedral of Prague, constructed a magnificent palace for the king on the Hradschin, and the two castles of Karlstein and Karlsbad. The first of these was a copy of the Louvre of the Middle Ages, but it is destroyed. The Schloss of Karlstein is one of the most important structures of the kind in all Europe. It may be classed with the Château of Avignon and Marienburg Schloss in Prussia; like them, it was at the same time a stronghold, the residence of a high political functionary with his suite and guard, and a safe shelter for the services of an important sanctuary. We discover indeed many points of resemblance in the plans of these three fortresses, all of which date from the same century; but the analogies are especially marked in the dispositions of the Château of Avignon and the Schloss of Karlstein; this is not surprising in view of the fact that it was at Avignon

that Charles IV had passed several years at the papal court, and from there that he had chosen his architect. We cannot describe in detail the vast system of fortifications, reinforced with numerous towers, which protect the king's palace and the collegiate church with the surrounding dwellings of the clergy and courtiers, the barracks of the guard, and the magazines. It must suffice for us to call attention to the artistic importance of the chapels of St. Catherine and the Holy Cross. They each comprise two bays. The delicacy of their architecture and the wealth of their sculptural, encrusted and painted decorations make them gems of art.

The later period of the Pointed style in Bohemian castles finds its chief representatives at Littiz and Pottenstein. The Schloss of Littiz was demolished by Charles IV, but reconstructed by George of Podiebrad, who, on account of its strong and inaccessible position, made it the repository of the royal treasure. The important *château d'eau* at Platten also belongs to the same period.

The numerous castles of Lower Austria are for the most part in ruins. Along the right bank of the Danube there is an entire system of strongholds (Figures 31 to 35), some of which

Fig. 31. Ruins of Rapottenstein.

occupy the sites of old fortified Roman camps; the walls of the latter have even been utilized in some cases. One of the oldest of the Danubian fortresses is that of Hainburg, mention of which is made in the Niebelungenlied. It was razed to the ground by an explosion of powder, in 1569. The castles of Starkenberg, Emmerberg, Seebenstein and Liechtenstein, formerly noted strongholds, still exhibit interesting remains of the Romanesque period, as well as of the Pointed style; the castles of Araberg, Aggstein, Gars, Hohenegg, Kreuzenstein, Persenberg, Rosenberg, Tyrnstein and others are of ancient origin, but they underwent restoration in the sixteenth century and later. The ruins of one of the finest purely Gothic fortresses may be seen at Rapottenstein.

Among the castles of the plains with broad fosses around them, those of Ebenfurth, Elreichsdorf, Pottendorf, Greillenstein, Heidenreichstein and Pogstall deserve to rank first. Most of the castles of this kind, owing to their accessibility and the

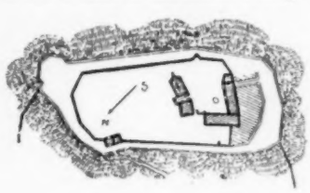


Fig. 32. Fortress of Hainburg.

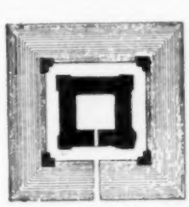


Fig. 33. Castle of Ebenfurth.

regularity of their plans, were restored in the sixteenth century and are still habitable. They will be noticed later on.

As for the citadels of Lower Austria, those of Marchek, Wiener-Neustadt and Laa may be cited as especially worthy of note. In the same province there are also a great many cities with more or less well-preserved mediæval fortifications. For example, Berchtoldsdorf, with a fine enceinte tower, Hainburg, with a gate flanked by two semi-round barbacans similar to those at Aix-la-Chapelle, Klosterneuburg, Tulln, St. Pölten, Komenburg, Gross Engersdorf, Krenn, and Drosendorf.

In Styria, the Schloss of Gotting, near Graz, and that of Rieggersburg are exceedingly well-preserved. In Carinthia the castle of Hochosterwitz, and in Tyrol the magnificent citadel of Lienz are particularly deserving of study. Nor can we pass over in silence the Schloss Tyrol, near Meran; it is of interest on account of its historic importance as the ancient residence of the first lords of the country as well as for the notable Romanesque remains, of which we have already spoken. Among the other numerous castles in Tyrol we will name, because of their picturesque positions and comparatively fair state of preservation, those of Tratsberg, Frundsberg, Fragenstein, Ambras, and Landeck in the valley of the Inn, of Reiffenstein and Sprechenstein near Sterzing, and of Frostburg, Sigmundskron, and Hoheneppan in the valleys of the Eisach and the Adige.

As for the mediæval civil constructions of Austria, they are comparatively few. Of the Romanesque era, there are still in existence a hospital at Steyer, and a cloth-market at Cracow; the latter was erected in 1257 but was enlarged and decorated in the Gothic style in 1358, and in the Renaissance style in 1557. It is in Bohemia also that the most notable civil structures of the Gothic period have been preserved. At Prague, besides the fine city towers and the gate-towers of the Karls bridge over the Moldau, the powder-tower, built in the fifteenth century by Reisek, and the grand, admirably vaulted hall in the palace of Ladislas, constructed by Benoît Riep, are remarkable. Beautiful city towers are likewise to be seen at Hohenmauth, Pardubic, Kaden, Laun and elsewhere. Kuttenberg is famous for its fine private residences in the Pointed style: among these, the stone mansion erected in 1470, probably by Reisek, is particularly noteworthy. On the ground floor are two blind pointed arches forming niches for two small windows, rectangular in shape with a prismatic mullion. The two stories above have each two side windows and are occupied in the centre by a graceful corbel turret, with a long one-mullioned window. The gable, facing the street, has three small windows; the coping is richly decorated with sculptures in relief and crockets, with a floral finial at the apex. Another remarkable edifice is the Bareuther mansion at Eger; it has a sharp, peaked gable ornamented with several stories, with a series of steps and painted galleries. There is a less elaborate house at Leitmeritz, the pediment of which has been modernized by the addition of a series of steps with niches.

The city of Laun possesses many charming turrets which display something of Benoît's graceful style. We find also

Fig. 34. Castle of Pottenbrün.

Fig. 35. Tower at Aspern.

picturesque dwellings of the late Pointed style in the cities of Deutschbrod, Pilsen, and Budweis.

The cities of Tyrol have likewise retained in great measure their mediæval character; at Brixen, Sterzing and Meran, residences battlemented like small fortresses and adorned with corbel turrets are met with in considerable numbers.

At Innsbruck there are several mansions in which the doors, turrets, balustrades and panels still preserve their sculptures of the late Pointed period; the house with the Golden Roof (Goldne Dachl) offers, in its projecting two-storied balconies supported on pillars, the only remarkable specimen of ornamentation in the Flamboyant style. A characteristic feature of nearly all the cities of Tyrol is seen in the rows of pointed arches borne on huge pillars which flank the principal streets. They are doubtless traceable to Italian influence.

Another interesting peculiarity which, aside from the rustic houses of Tyrol, is especially common in Bohemia, may be observed in the wooden constructions treated architectonically; in some cities entire streets are lined with them. At Semil, for instance, the town-house, as well as the dwellings along one whole street are built of wood, in forms of the Pointed style of the fifteenth century. They are supported by posts with arches, which form covered passages on the ground-floor. Similar constructions are encountered at Eisenbrod and Hochstadt.

[To be continued.]

EQUESTRIAN MONUMENTS.[1] — XXXI.

THE HANOVERIANS.

George IV. A Suggestion by Gilray.

IN this same square of St. James, in London, the chevalier David hoped to set up an equestrian statue of George I, and took upon himself to procure the money for it as well as to model the statue, but as he was unable to raise more than one hundred pounds out of the twenty-five hundred he hoped to charge for the statue, he failed in the first part of his project and so had no chance to carry out the second. But like an honest man he paid back the money he had collected and turned his hand to other work. Possibly, at this time, he made the design for a fountain intended for Cheapside, of which design a print exists, though the fountain was never carried into execution. The good Queen Anne, that admirable nonentity, was to form the central feature of this fountain and as support to her were to be added sundry river gods and also — and it must have made the whole a curious composition — an equestrian statue of the Duke of Marlborough, the bright particular glory of his time. So near as this and no nearer did this capable, unscrupulous, inscrutable man and, probably, henpecked husband, come to sharing the posthumous glories of those other worthies who ride down the shifting scenes of modern municipal change on bronze or marble horses. Without Marlborough, Anne would hardly have a name in history, and it is strange, indeed, that so potent a figure as Marlborough's should not yet have challenged the attention of some master of equestrian sculpture. A worthy statue could easily be made, for the cavalier costume of the time as exemplified in the Prince Eugene, at Vienna, the Louis XIV, at Versailles, and the William III, at Dublin, lends itself well to sculptural effect.

William and Mary left no heirs, and the Whig sentiment was too strong to allow the Pretender to hope to return to the land of his ancestors, so the throne passed to Mary's sister, Anne, whose consort was a prince of Denmark. The desirability in those troublous times that the line of succession to the throne of Great Britain should be distinct and unbroken, was sufficiently plain to the good queen, even while she was only heir presumptive and so with valiant heart did she seventeen times undergo the pangs of childbirth, but all in vain, one child only, the Duke of Gloucester, reached the age of eleven and he died before his mother came to the throne. Finding that nature had no relief for them, the lawmakers of the kingdom set to work, to make good her imperfect work and by an act of settlement, arranged that if the Queen could not accomplish her aim, then the throne should pass to the Electress Sophia, a granddaughter of James I, and at the time Electress dowager of Hanover. Sophia died, however, two months before Anne finally abandoned her maternal aspirations, and the throne of Great Britain passed to her son, the Elector George, who, in his more than fifty years, had had his native German phlegm hopelessly consolidated about him, and so was absolutely unable to adapt himself to the manners and customs of his new subjects. Yet, in spite of his being an uncompromising German, an arrant outsider, who could not and would not concern himself with the real interests of his subjects, he managed to earn a fair amount of respect and some love and veneration from his subjects through the easy means of leaving them alone and allowing the reins of government to fall into the capable hands of Robert Walpole, who was allowed to gather the credit or the opprobrium for all of good or ill that was accomplished. It was practically no inconvenience to the English, that their foreign king had chosen to keep his foreign wife locked-up in a castle for many years, because of some marital indiscretion, and the violent squabbles between the king and his son and heir, only gave the gossip-mongers other bits of scandal to talk about. A king was a needed figurehead to the English form of government, and there the matter began and ended.

George I, Leicester Square, London. Van Ost, Sculptor.

George II, Stephen's Green, Dublin. Van Ost, Sculptor.

You cannot predicate a king's worth or popularity on the fact that in his honor one or several statues have been set up and the statues of George I are, seemingly, simply purposeless and meaningless facts, which prove nothing, whose existence or non-existence concerns no one. It is rather a pity, too, for in his younger days George proved himself a soldier of much ability, fearless in the field and having the tactical capacity of a great general. Amongst other things he served with Charles of Lorraine at the relief of Vienna in 1683 and he might with propriety have been represented as one of the many horsemen who are passing their time — in his case they would probably have been leaden hours, as the fashion of the day called for sculpture in lead, not bronze — in trampling upon the turbaned Turk. But this useful and anecdotic accessory was never

[1] Continued from No. 774, page 55.

employed for George, probably because his subjects knew nothing about his past history and did not care to inquire. Instead of representing the king in character as might have been done, the sculptors who had the task of giving his form a brief immortality chose to cast him in the rôle of a Roman Cæsar. George I a Cæsar! George, the first "constitutional king"! George who cared for the place he filled, for its opportunities, for its duties, only so far as they affected his own personal ease and comfort, a proper subject for toga and laurel crown! The populace at a later day grasped the humor of the idea and before Van Ost's leaden statue in Leicester Square quite dissolved away under neglect and unkind treatment, they hid the laurel crown under a fool's cap and replaced the imperial baton with a broomstick. The history of this statue has been given at an earlier stage in these papers.[1]

George I was honored with only one other equestrian statue on English soil, also a leaden one by Van Ost which Sir Richard Grosvenor caused to be set up in Grosvenor Square, in 1726, as formerly stated. But the enthusiasm of the Orangemen was still quick in Ireland, and though they did not care for George they did care that his name was not James Stuart, and so they, in 1720, set up on Essex Bridge, in Dublin, a statue to the king they did not care for, to mark the fact that they cared less for the legitimate heir to the throne. This statue was removed to the Mansion House Garden in 1789 and its pedestal bears an inscription which asks the observer to remember that "at the time when rebellion and disloyalty were the characteristics of the day the loyal corporation of the City of Dublin re-elevated this statue of the first monarch of the illustrious House of Hanover."

Similar reasons, probably, led to the erection, in 1758, in Stephen's Green, Dublin, of an equestrian statue of George II also by the sculptor Van Ost in his favorite metal, lead. Originally placed upon a lowly pedestal it was later, when the square was rearranged, placed upon its present lofty pedestal — perhaps with the object of

George III, London Road, Liverpool. Westmacott, Sculptor.

putting it out of the reach of criticism. It is a pity that the character of the man could not be as easily put out of reach, but that hardly concerns us. George II, like his father after he had become England's king, is not an interesting character. Like his father he quarrelled violently with his son, the Prince Frederick. Like his father he was content with the rôle of a constitutional sovereign and though the times in which he lived were stirring times and England added many pages to her history, the names which made it glorious are, in the main, the names of Commoners and one seldom meets the name or feels the impulse of the monarch in whose name all acts were done.

The third George was a man of different fibre; he tried to think for himself and it was because he would act for himself that his long reign witnessed so many disasters, which, however, were balanced by the brilliant achievements on land and sea of some of Britain's noblest sons. For years George, because of his determination to be more than a constitutional sovereign, which brought him into conflict with parliament after parliament, was more actively hated by his subjects than ever James II had been. But the feeling changed with lapse of years and he was at last respected and perhaps loved. Even Thackeray's caustic humor leaves the impression that this Hanoverian, the first of his line of English birth, was, taken all-in-all a fairly decent fellow — more decent, morally at any rate, than his predecessors and quite the flower of the family.

It is this feeling more even than the length of his reign, that would lead one to expect to find that more statues had been erected in his honor than to the earlier Georges.

The earliest equestrian statue is to be found at Liverpool, a city where civic pride is properly regarded, for one reads in the inscriptions upon the greater part of the pedestals which sustain statues the statement that they were erected by the city itself or else by public subscription. Popular subscription procured the funds needed for the erection of this statue by the sculptor Westmacott, and though the cost of the work is to us unknown the fact that the statue is of bronze, is a very good one of its kind and was made by a sculptor of note, may be taken as indications that this cost was not small and

George III, Windsor Park. Westmacott, Sculptor.

this in turn seems to prove that in 1809, fifty years after he ascended the throne, in honor of which event the statue was erected, George III was popular with his subjects. It stands in London Road, at that time the chief road entering the city, on a rather high granite pedestal bearing simple inscriptions, whence it looks down toward Wellington on his column. The whole group is about thirty feet high.

At a later day Westmacott made another equestrian statue of George III, also in the Roman manner, which stands upon Snow Hill, the slight eminence at the end of the Long Walk in Windsor Park. It is much larger than the Liverpool statue, is less distinctly a "Marcus Aurelius," and shows plain evidence of the sculptor's growth. Its cost was £30,000. It holds a marked place amongst statues because of its pedestal. Either the sculptor or those who had charge of the matter took into consideration the character of the place where it was to be placed and, instead of giving it an architectural pedestal with mouldings, sculptures and bronze accessories,

The Quadriga for Decimus Burton's Arch. Wyatt, Sculptor.

built for it a base of rustic rubble masonry. The simple inscription, to those who recall the relations between the king and his son and successor, savors something of insincerity,

GEORGIO TERTIO
PATRI OPTIMO
GEORGIUS REX

sounds filial and affecting but it hardly accords with historic truth.

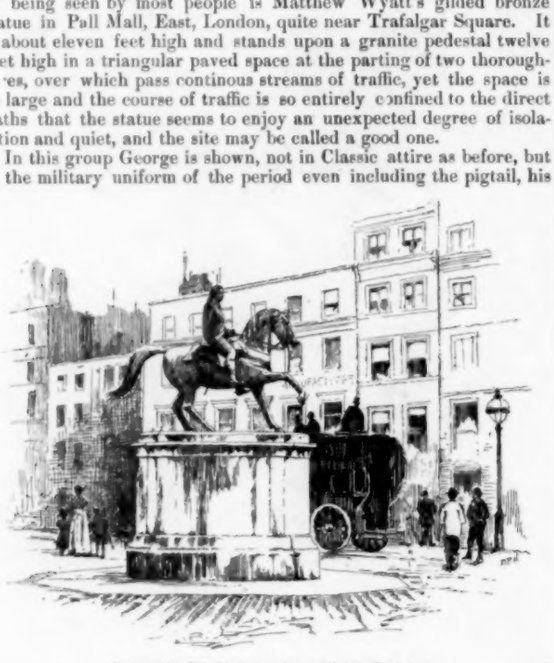
The whole composition is over fifty feet in height, of which the horse and rider measure twenty-six.

[1] See the *American Architect* for December 8, 1888.

Earlier than both of these statues in date was Beaupré's leaden equestrian figure of the king, again as a "Marcus Aurelius," set up by the order of the Princess Charlotte in Berkeley Square, and also the copy of it — provided it were not the original itself — which was placed on the Bowling Green in New York in 1770, as already described.[1]

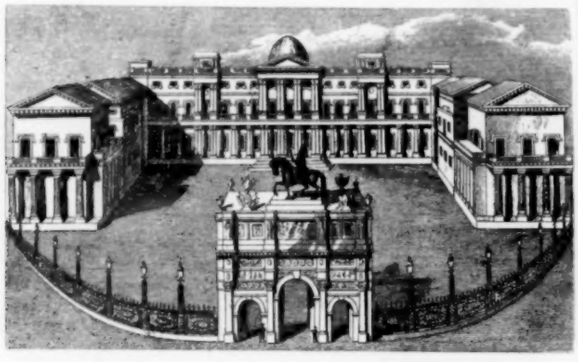
The statue of George III which is most generally known because of being seen by most people is Matthew Wyatt's gilded bronze statue in Pall Mall, East, London, quite near Trafalgar Square. It is about eleven feet high and stands upon a granite pedestal twelve feet high in a triangular paved space at the parting of two thoroughfares, over which pass continous streams of traffic, yet the space is so large and the course of traffic is so entirely confined to the direct paths that the statue seems to enjoy an unexpected degree of isolation and quiet, and the site may be called a good one.

In this group George is shown, not in Classic attire as before, but in the military uniform of the period even including the pigtail, his



George III, Pall Mall, London. Wyatt, Sculptor.

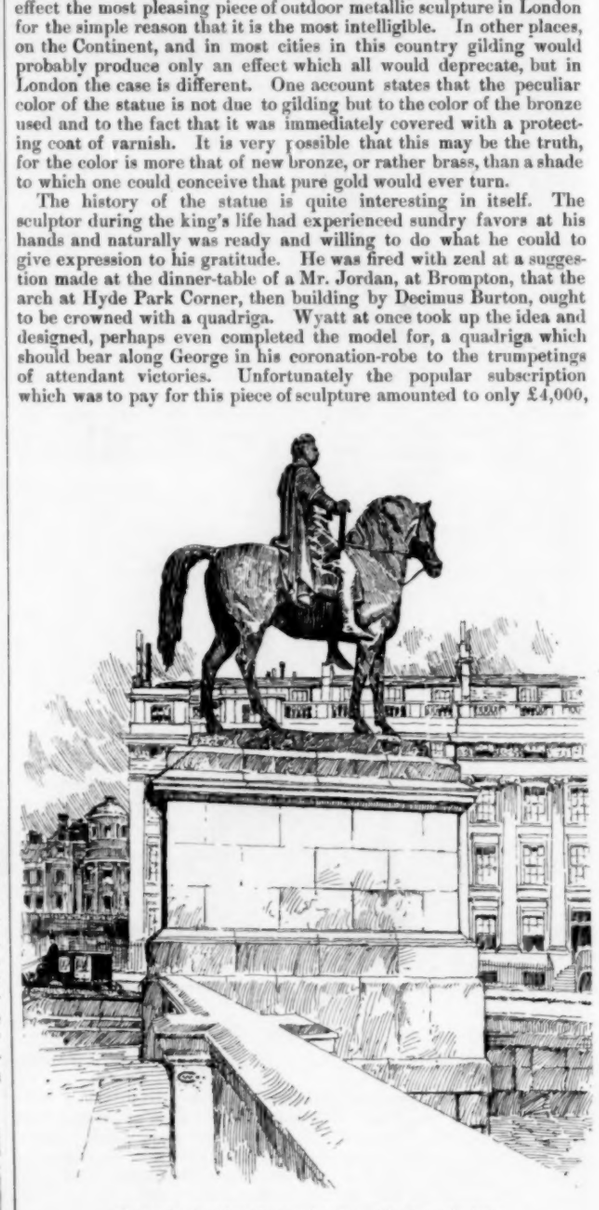
fat face unprotected by the shadow of the chapeau he carries in his hand. The horse while well modelled and spirited is yet one of those curious animals whose endeavor seems to be to progress backwards off from the pedestal so that he may for himself examine the soundness and stability of his roosting-place before he determines to mount it once more. Another peculiarity of the group is the horse's tail, not that it is too voluminous or ill-shaped, but merely that it is carried at such an extraordinary distance from the haunches, a clear space of one quarter the full length of the horse's body being found between the haunch and the inner line of the drooping hair. In another feature this statue is notable, and it is so notable that the lesson it conveys should be profited by for the improvement of other bronze statues in the great metropolis. London soot and fog have so settled upon the bronze sculptures exposed to the weather that they have become unintelligible — undistinguishable masses of mere blackness for the most part; absolutely formless in the case of pedestrian



The "Marble Arch" in Front of Buckingham Palace. From Leigh's "*New Picture of London*" 1827.

figures where drapery is employed and animated gesture has been disregarded in favor of dignified expression and quiet emphasis. In most cases, at ten paces' distance it is impossible for an observer, blessed with less than preternatural eyesight, to make out the features, the expression, or even the larger details of the figure. In the George III, however, the case is quite different, the effect of the smoke-laden atmosphere has only been to tone down the too great sheen of the gilded surfaces. Nothing is lost; on the contrary much is gained; the detail is clear and sharp though softened; the shades and shadows are felt to have their due effect, the figure is more than a mere lump included within a definite outline. It is altogether in its general effect the most pleasing piece of outdoor metallic sculpture in London for the simple reason that it is the most intelligible. In other places, on the Continent, and in most cities in this country gilding would probably produce only an effect which all would deprecate, but in London the case is different. One account states that the peculiar color of the statue is not due to gilding but to the color of the bronze used and to the fact that it was immediately covered with a protecting coat of varnish. It is very possible that this may be the truth, for the color is more that of new bronze, or rather brass, than a shade to which one could conceive that pure gold would ever turn.

The history of the statue is quite interesting in itself. The sculptor during the king's life had experienced sundry favors at his hands and naturally was ready and willing to do what he could to give expression to his gratitude. He was fired with zeal at a suggestion made at the dinner-table of a Mr. Jordan, at Brompton, that the arch at Hyde Park Corner, then building by Decimus Burton, ought to be crowned with a quadriga. Wyatt at once took up the idea and designed, perhaps even completed the model for, a quadriga which should bear along George in his coronation-robe to the trumpetings of attendant victories. Unfortunately the popular subscription which was to pay for this piece of sculpture amounted to only £4,000,



George IV, Trafalgar Square, London. Chantrey, Sculptor.

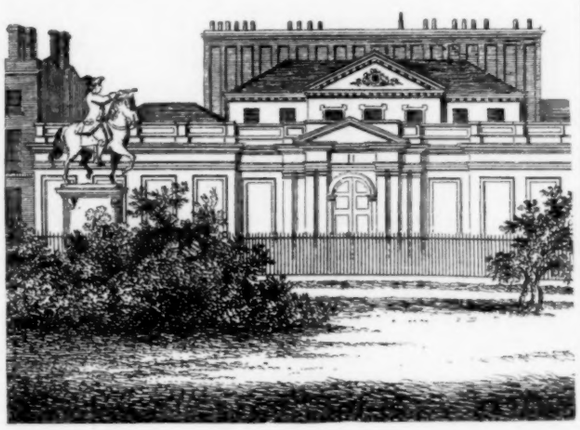
a sum entirely inadequate to provide so elaborate and complicated a group as the one intended, and so the scheme had to be abandoned. But the sculptor clung to his idea in part and, suiting the possible outcome to the means provided, modelled the group that now stands at the junction of Cockspur Street with Pall Mall. An inspection of Wyatt's design for the quadriga shows that to a certain extent he availed himself of the work already done for the larger composition, for the horse in Pall Mall is obviously a slight modification only of the off-horse that was to draw the chariot. This at once explains the peculiarity of the attitude of the horse actually executed — it is a reminiscence of the attitude of one of four horses in the same group which the sculptor felt should be differentiated in gait from those expressed in the three others. The result is that an attitude was actually used which is rather distressing in a single figure though in conjunction with the other horses its halting action would have seemed spurred into motion.

Although the sum raised was hardly enough to pay for the cost of material and workmanship, Wyatt added to it his feelings of gratitude to his dead patron, plus his desire for further fame, and executed the work, promising that it should be ready for unveiling at a fixed day. He was nearly prevented from fulfilling his promise through the petty malice of some workman who stopped up the gates and vents in the mould for the hinder part of the horse; the result being that the first cast was a failure and the work had to be done over again.

[1] See *American Architect* of December 8, 1888.

Nevertheless, the statue was ready for unveiling at the appointed time. But here another obstacle was encountered. During the last three reigns Englishmen had come to understand what were their constitutional rights and had discovered how far the statute law would protect them and even, as is often the case even now, had come to believe that their own views of law and right were as unimpeachable as if already endorsed by a whole bench full of big-wigs. A certain banker whose house faced the intended site — very probably a Jacobite — professed to believe that the placing of the statue there would be a nuisance and an injury to his property and so secured an injunction restraining the erection of the statue. Months were spent in litigation, but at length the injunction was dissolved and the statue unveiled August 3, 1836, on the site where it now stands and not in Waterloo Place, where, at one time, there was talk of erecting it. How long a time these operations actually consumed may be inferred from the fact that Wyatt's design for the quadriga was published in the *Gentlemen's Magazine* for March, 1822, and that the first imperfect cast was made in February, 1832. From these two facts may be once more inferred that the creation of a piece of equestrian statuary is a time-consuming and expensive process and that committees in these days should not expect worthy works of art to be turned out as expeditiously and as cheaply as the castings for a heating-stove.

The cost of the equestrian statue of George IV in Trafalgar Square which was executed at about the same time with Wyatt's statue, offers a convenient measure of this sculptor's amiable generosity. Chantrey, who began work on his statue of George IV in 1829, at the order of the king himself, was paid for his work the sum of 9,000 guineas, and even if something is cut off because of the indifference of the royal client to such vulgar things as pounds, shillings and



The Duke of Cumberland, Cavendish Square, London. From Malcolm's "*Anecdotes of London.*"

pence, and another reduction made because of the difference in size between the two statues, the balance remaining would simply represent the real market value of such a work and the difference between this sum and that actually paid to Wyatt would, if it could be determined, represent the money value of Wyatt's generous act.

As Wyatt's statue was the outcome of a proposal to complete Burton's arch, so the statue of George IV was the result of a similar scheme to crown the copy of the Arch of Constantine — now known as the "Marble Arch" or, less commonly, "Cumberland Gate," — which Nash erected between 1825–31 in front of Buckingham Palace. The cut here reproduced from Malcolm's "*Anecdotes of London*" shows that the effect of the arch thus crowned with a single equestrian figure would probably have subjected the whole composition to even greater criticism than Burton's arch, crowned with the far larger statue of the Duke of Wellington. Nash's arch, which by itself cost £75,000, remained in front of Buckingham Palace until 1851, when it was removed to its present position on the north side of Hyde Park.

The statue, however, escaped this fate, and as about that time Trafalgar Square was laid out, it was decided to place the stirrupless king at one of the upper corners, and there he sits to-day waiting for the companion group which some day is to occupy the corresponding position opposite the other end of the National Gallery. For some reason the statue does not command the attention that it really deserves, and that it does not we are inclined to attribute not to its position nor to its design and execution but to its being a statue of George IV. People must feel that this dignified figure hardly with truth represents the gross voluptuary that the actual man is known to have been, and they would probably feel that the "most perfect gentleman of Europe" was not unfairly treated if in place of Chantrey's work the suggestion of the famous contemporary caricaturist, Gilray, had been carried into execution. In such case, indeed, the group would vie in interest with the Charles I just below it, and people would recall it as the once famous Prince Regent instead of, as now, the nameless statue that forms so excellent a feature in the decoration of this famous square. Chantrey received much applause for this work, not only for its general excellence but because of his having given the horse what was loudly proclaimed a new and untried attitude. A horse represented as standing motionless was asserted to be a pose unknown to ancient or modern art, and though the statement was not really true, Chantrey should have the credit of first attempting in modern times this most difficult yet most sculpturesque pose — motionless, yet quick with animation. The pose is still an unusual one, even in our day, the exant standing statues hardly exceeding a score, while in that day there were absolutely none that would be commonly known in England. It did exist, however, in the statues of the Scaligers, and Bernabo Visconti at Verona, the Otho at Magdeburg, the Conrad at Bamberg, the Duke Lupus at Bergamo, and others of somewhat archaic type; but for all practical purposes Chantrey had a right to feel that he had originated a new pose, and it is not strange that having made a "hit" with it he should employ it again in his statues of the Duke of Wellington in front of the Royal Exchange, London, and of Sir Thomas Munro, which now stands at Madras. How much clear gain Chantrey made through using for this statue the horse actually modelled for Sir Thomas Munro's statue does not appear.

No other equestrian statue of George IV was ever made, although some steps were taken toward erecting a triumphal arch with an equestrian statue of the king upon it at the end of King's Bridge, Dublin, in honor of the king's visit to that city in 1821.

At Windsor Castle there is a bronze equestrian statuette of George said to be by E. H. Baily, and very possibly there are similar statuettes elsewhere of the other Hanoverian kings.

All that it was necessary to say of the statue of the Duke of Cumberland that once stood in Cavendish Square was said in an earlier paper, but as he was a sprout from the Hanoverian tree it is as well to show the only illustration of it that can be discovered here, as it lends force to the words of Sir Joshua Reynolds, who in his tenth "*Discourse*" avers that this equestrian statue in modern dress should be "sufficient to deter future artists from any such attempt; even supposing no other objection, the familiarity of the modern dress by no means agrees with the dignity and gravity of sculpture."

GEORGE I. — George Lewis, King of Great Britain, was the son of Ernest Augustus, Elector of Hanover, and Sophia, the youngest daughter of Elizabeth Stuart, Queen of Bohemia, who was a sister of Charles I of England. George was born at Osnaburg in 1660, married Sophia Dorothea, daughter of the Duke of Zell, in 1682, and succeeded his father as Elector of Hanover in 1698. In 1701 the English Parliament passed the Act of Settlement, excluding the son of James II and other Catholic claimants to the throne, and entailing the crown on the Electress Sophia of Hanover as the nearest Protestant heir, in case neither the reigning king William III nor the Princess Anne, afterwards Queen, should leave issue. William leaving no heirs, and Sophia and Anne both dying in 1714, the latter being also childless, the son of the former lady was proclaimed as George I. In 1715 the partisans of the Pretender raised a rebellion in Scotland, but were defeated at Sheriffmuir, and another Jacobite army surrendering at Preston, the rising was suppressed early in 1716. War was declared against Spain in 1718, but, after a few battles, was ended by peace the next year. In 1725 a treaty of defensive alliance was signed between England, France and Prussia, and the former became involved in a war against Spain, but no important battles were fought. George I died at Osnaburg in 1727.

GEORGE II. — George Augustus, King of Great Britain, was the only son of George I and Sophia Dorothea, and was born at Hanover in 1683. In 1705 he married Princess Caroline of Brandenburg-Anspach, and in 1708 fought against the French at the battle of Oudenarde. He accompanied his father to England in 1714, and was created Prince of Wales. Ascending the throne in 1727, he retained Sir Robert Walpole as prime minister, and concluded a treaty of peace with Spain in 1729; but ten years later this conflict was renewed, and in 1740 the question of the Austrian succession produced a general European war, in which England was allied with Maria Theresa of Austria against Prussia, Spain, etc. In 1742 Walpole was forced to resign, and in 1743 George II gained the victory of Dettingen over the French in the last battle of which a king of England appeared at the head of his army. In 1745 the Pretender Charles Edward Stuart landed in Scotland and raised a formidable rebellion, taking Edinburgh, and defeating the royal troops at Prestonpans. He then marched south as far as Derby, but afterwards retreated to Scotland, followed by the King's army, which, under the Duke of Cumberland, inflicted a crushing blow on the rebels at Culloden in April, 1746, and thus ended the uprising. The treaty of Aix-la-Chapelle in 1748 suspended the European war, but in 1755 the English and French were again embroiled, this time by the American Boundary question, and England became the ally of Frederick the Great in the Seven Years' War. William Pitt, afterwards Lord Chatham, became the leading spirit of the administration in 1757, and a series of brilliant victories over the French (especially in Canada and India) filled the last years of George the Second's reign, which came to an end by his death in 1760.

DAVID. — Claude David was a French sculptor and engraver, born in Franche-Comté. He made several statues of saints for the Church of S. Maria di Carignano at Genoa.

GEORGE III. — George William Frederick, King of Great Britain, was born in 1738, and was the eldest son of Frederick, Prince of Wales, and a grandson of George II. Made Prince of Wales in 1751, he ascended the throne in 1760, and Lord Bute, who in former years had gained great influence over the young prince, retained his ascendancy over the King. Pitt resigned in 1761, and was succeeded by Bute, the Tory party thus being brought into power for the first time since the accession of the House of Hanover. George married, in 1761, the Princess Charlotte of Mecklenburg-Strelitz. War was declared against Spain in the following year, but the treaty of Paris in 1763 restored the peace of Europe. Bute now resigned, and George Grenville became first lord of the treasury, and in 1765 proposed and enacted the bill for imposing stamp duties on the North American colonies. The Marquis of Rockingham was made prime minister in July of the same year, and the Stamp Act was repealed during the next session. Rockingham was dismissed in 1766, and Pitt, now Earl of Chatham, made prime minister, but resigned in 1768, new taxes having in the meantime been imposed on the Americans. Lord North was prime minister from January, 1770, until March, 1782, during which time the revolted colonies successfully resisted the British armies, and were at last separated from the mother country. In 1778 England became involved in a war with France, which had become the ally of the United States. After the resignation of North, there followed the short ministries of Rockingham, Shelburne and Portland, and peace was concluded between England and the United States, France and Spain by the treaty of Paris in 1783. In the December of that year William Pitt began his long administration, the most important event of which was the war against the French Republic and Napoleon I, begun in 1793. The most important events of this long contest, which was suspended by the treaty of Amiens in March, 1802, and resumed in May, 1803, were the battles of the Nile and of Trafalgar, gained by Nelson in 1798 and 1805, respectively, and the decisive victory of Waterloo, which was won by Wellington

in 1815. In the meantime Pitt had resigned (in 1801) and Addington become premier, but Pitt was restored to power in 1804. He died in 1806, and Fox and Grenville, Perceval and Lord Liverpool were successively the leaders of the administration. George III became insane in 1810, and the Prince of Wales was made regent. The second war with America in 1812-14 must be recorded as one of the notable events of the reign of George III, which was the longest and one of the most eventful in British annals. George III died in 1820.

George IV. — George IV, King of Great Britain, was the oldest son of George III, and was born in 1762. In 1795, after having made an illegal marriage with Mrs. Fitzherbert (in 1786), he married his cousin, the Princess Caroline of Brunswick, whom he treated with great neglect. His father becoming insane in 1810, he was appointed regent in January, 1811, and retained the ministry of Mr. Perceval in office, continuing the foreign policy of George III. Lord Liverpool succeeded Perceval as prime minister in 1812. The prince ascended the throne in 1820 on the death of his father, and the same year his ministry instituted a process against Queen Caroline, from whom he had separated in 1796, for alleged infidelity to her husband, but the majority in the House was so small that they abandoned the case. Lord Liverpool was succeeded by Canning in 1827, and he by Goderich, who in turn was replaced by the Duke of Wellington in 1828. George IV died in 1830, leaving behind him the reputation of an extravagant, sensual and dissipated prince, who took little interest in the affairs of government.

Chantrey. — Sir Francis Legatt Chantrey was born near Norton, Derbyshire, in 1781, his father being a carpenter. At seventeen he was apprenticed to a carver in Sheffield. In 1802 he set up as a portrait-painter in that town, and the same year commenced studying at the Royal Academy. In 1804 he turned his attention to sculpture, with much success, and soon began the long series of portrait-busts by which he is, perhaps, best known, although a very famous work of Chantrey's is the group of sleeping children in Lichfield Cathedral. Others of his works representing children are, the young Lady Louisa Russell with a dove (now at Woburn), and Lady Frederica Stanhope with her infant child, in Chevening Church. The most notable busts are those of Scott, Wordsworth and James Watt. The statues include equestrian figures of George IV and the Duke of Wellington in London, and of Sir Thomas Munro in Madras; and monuments to Pitt in Hanover Square, London; to Canning, Sir John Malcolm, James Watt and Francis Horner in Westminster Abbey; to Washington in the State-House at Boston; to Watt at Glasgow; to John Dalton at Manchester; to the Viscount Melville at Edinburgh; to George III in the Guild Hall, London; to Grattan at Dublin; to George IV at Windsor; to Sir Joseph Banks in the British Museum; to Canning at Liverpool; to Bishop Heber in St. Paul's; to the Bishop of Norwich in Norwich Cathedral; to Mountstuart Elphinstone at Bombay; to Sir Francis Hyde East at Calcutta; and to Dr. Anderson and Bishop Heber at Madras. His few ideal works comprise a head of Satan and two reliefs: "Penelope with the Bow of Ulysses" and "The Parting of Hector and Andromache." In 1815 Chantrey was made an Associate and in 1818 a full member of the Royal Academy, and he was knighted by William IV in 1835. He died suddenly in 1842, leaving a fortune of £150,000. The reversionary interest of the bulk of his property was left, after the death of his widow, to the Royal Academy, to establish the "Chantrey Fund" for forming a national collection by the purchase of sculptures and paintings. Under this bequest a number of works of art have been bought, and are now in the South Kensington Museum.

Westmacott. — Sir Richard Westmacott was born in London in 1775, and was the son of a statuary. He was sent to Italy when eighteen years old, and studied his art in Rome and Florence, returning home in 1797, in which year he first exhibited at the Academy. He was elected an Associate in 1805, and Academician in 1815. In 1827 he was appointed Professor of Sculpture, and in 1837 received the honor of knighthood. He died in London in 1856. His most important works are the equestrian statues of George III in Windsor Park and Liverpool, and statues of Addison, Pitt, Fox and Perceval in Westminster Abbey; of Sir Ralph Abercromby and Lord Collingwood in St. Paul's; of Nelson at the Royal Exchange in Liverpool (done after the design of M. C. Wyatt), and of Lord Erskine in Lincoln's Inn. His ideal sculptures include "Hero and Leander," "Euphrosyne" and "Pysche." He made the group in the pediment of the British Museum.

Wyatt. — Matthew Cotes Wyatt, the third son of the architect, James Wyatt, R. A., was born in 1777, and studied at the Royal Academy. His first public work was the Nelson Memorial at the Liverpool Exchange (completed by Westmacott). He made the cenotaph to the memory of Princess Charlotte in St. George's Chapel, Windsor, and the St. George and the Dragon in the same place. He also made a monument to the Duchess of Rutland at Belvoir Castle. His most important work is the equestrian statue of Wellington, removed to Aldershott from the arch at Hyde Park Corner several years ago. He also executed the equestrian figure of George III in London. Wyatt died in 1862.

[To be continued.]

MILAN, I. — THE CATHEDRAL. — THE GALLERIA VITTORIO EMANUELE.

SHOULD the tourist, starting out on a trip through Italy, first set foot upon the soil of Lombardy or Piedmont and in consequence first turn towards their respective centres of commerce and historical interest, Milan or Turin, he will, I do not hesitate to say, be much disappointed and indeed surprised. If, on the other hand, at Verona he catches his first glimpse of Italy, his hopes will be realized and the preconceived picture of his mind will not be shattered. To whom does not the name, Italy, call forth visions of a blue sky, a blazing sun, a market-place swarming with people, half of them eating oranges, the other half selling them? Or does he not hope to see narrow streets and shady by-ways, skirted by high houses; the sun overhead falling between the house-tops and casting warm shadows on the opposite walls but never touching the pavement nor the heads of the ragged urchins playing below? Or does he not see himself, in one of the numerous pictures which crowd his mind, ascending a flight of steps toward some church portal which, although beautiful, sadly shows the marks of time, distributing alms to the numerous poor that have beset him — poor upon whom the curse of poverty seems to have had no other effect than to make their costumes, in their raggedness, more picturesque and their smiles more pleasant?

Can we then wonder that the tourist should feel a slight pang of disappointment, when instead of beholding sights, such as these, and when instead of seeing what we might appropriately call canvas Italians, for to a great extent the ideal Italians only exist in artists' studios, we see rational human beings in nineteenth-century garments, who seem to have some other objects in life besides cutting up a rival with a stiletto, turning the crank of an organ, selling oranges, or sleeping on sidewalks? As a matter-of-fact, Milan is as clean and well-governed a city as either Paris or Berlin; the streets are wide, lined with beautiful buildings and filled with the bustling crowd, characteristic of a thriving modern metropolis. The same we can say of Turin, but of Verona we must hold the contrary. Here all things have that most delicious flavor which we can best describe as being Italian. When we came over the Brenner with its dark and rugged scenery, now crossing a bridge, then plunging into darkness and suddenly emerging into light again, we greeted with delight the change in the people and the scenery that soon came and, in the anticipation of a bright and sunny sky, a change came over us. We cast aside our northern garb and its speech of gutteral sounds, enchanted by the soft tones of the Italian tongue, or shall we tell the truth and say α tongue. For, there opposite, the mantilla thrown loosely over her head, cheeks as red and fresh as mountain air can make them and skin as white and soft as lavish care can bring about, sits one of the Italian daughters of the Southern Tyrol. Her full lips now and then, as she speaks or smiles, reveal her pearly teeth, of which one slightly broken among the row of perfect ones adds an indescribable charm, like a discord in a flow of harmony. Now, as a mountain breeze sweeps through the open window, she draws more tightly with her partly-gloved hand the mantilla around her head. (We are still in the Tyrol but even before Trient all becomes Italian and little German is heard.) Now she rises and leaves behind — a glove. Never again will that glove cover the hand which so admirably wore it. Unjust Mother of Nature, why must you give to some all the charms you hold within your hand and to others none!

"Is this the great cathedral of Milan!" we exclaim with a tinge of disappointment as we cross the spacious piazza and stand before this structure. Can this be the "Eighth Wonder of the World," of which the Milanese are so proud? Ah, but little we knew then what wonders this miserable façade served to hide. Little could we imagine of the grandeur and sublimity of the interior concealed behind it. But let us enter. Passing through the middle entrance, the church lies spread out before us, a perfect forest of columns and a wonderful picture of light and shade, of deep tints and brilliant color. We stopped involuntarily with surprise and pleasure and as we proceeded up the nave these sensations increased until we reached the crossing point of the nave and the transepts, the most beautiful spot of the church. Here, standing against one of the pillars, looking towards the choir, in an atmosphere of holiness, compared with which the effect of almost all other Italian churches appears very worldly, we enjoyed a view abounding in such depth of shadow and richness of color as only colored glass can produce.

I, myself, see but little to admire about the structure excepting the interior and cannot but help thinking that a good deal of labor was wasted upon it. The church is five-aisled, the second aisles continuing around the octagonal choir, which is lighted by three immense stained-glass windows, thus forming the ambulatory. These stained-glass windows in the choir, by which the dazzling rays of the Italian sun are transformed, making them mellow and rich, and the windows in the dome, the light from which falling down on the scene increases the depth of each shadow and here and there gives a brilliant touch of light, do much towards making this the most attractive spot in the church.

The outer aisles, being less in height than the second ones, and these, in turn, lower than the nave, additional wall-space is obtained; which being pierced, results in a tier of three rows of tracery windows, one higher than the other and the lowest more distant than the highest, one of the most admirable features of a five-aisled church. But here the proportions of the nave-walls are far from pleasing and perhaps not so good as we should expect to find in more northern countries. The nave-vaulting is constructed of brick, with stone ribs, the intervening spaces being painted in imitation of tracery, which, excellently done and quite deceptive, nevertheless, being but a sham must as such be condemned in a structure of this kind. The deception is now very apparent, some parts of the cement ceiling having dropped off, revealing the brickwork below. Then, again, the piers of the nave can hardly be admired, the mouldings being very shallow, and, in fact, a section reveals no undercutting but simply a series of ogee mouldings placed around a circular shaft. The ornament which replaces the capital, consisting of a band of canopied statues, may also be criticised.

The transepts, projecting but little beyond the outer wall of the last aisle, are three-aisled; the outer aisles terminate abruptly against the outer walls, while the nave projects beyond it here, in octagonal chapels. This little octagonal chapel, at each end of the transept, being lower than the vaulting gives room for a window in the wall above, which together with the chapel itself forms a charming and well-studied group. A dome 220 feet high (the nave being only 157 feet high) resting on pendentives, ornamented with medallions containing the heads of saints, covers the central space. The new crypt under the tribune may be classed with the façade, it also being Renaissance and out of harmony with the rest of the structure.

The treasures of the interior are numerous and consist of fine

chapels and altars, statuary and monuments. The huge bronze candelabrum, in the form of a tree, and with a base of elaborate workmanship, decorated with jewels, must not be forgotten. A peculiar bit is the statue of St. Bartholomew, in which he is represented flayed, apparently not ill at ease, with his skin hanging over one shoulder. Anatomically, it is a remarkable piece of workmanship, as it shows all the muscles, etc. This statue, which bears the modest inscription "*Non me Praxiteles sed Marcus finxit Agrates,*" dates from the end of the sixteenth century, and was executed by Marco Agrate.

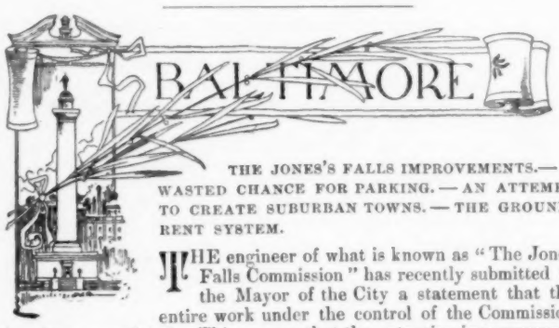
Ascending to the roof one gets an idea of the extensiveness of the church. Climbing to the very top under the statue of the Virgin the great cathedral with its numerous statues lies below us and looking far into the distance we enjoy one of the most beautiful obtainable panoramas of the Alps. The whole building is of white marble, from the roof, which is made of large marble slabs, to the foundations. There is not a corner in the most obscure place which was thought too hidden to be ornamented with a carved panel or a statue. Our admiration for these builders must increase when we consider the patience and perseverance which they possessed and that to them their work was a recreation and a source of pleasure. So numerous are the statues that if the magician's wand could give them life and allow them to attend the divine services, which they have overlooked from afar for many a year, the interior, with its capacity of 40,000, would contain a bigger throng then it has held since the days of pompous ceremonies. So the cathedral with all its faults leaves an impression of completeness and perfection on our minds and rare admiration for those that conceived it.

Descending the cathedral steps and turning to the right we see the Galleria Vittorio Emanuele, a modern structure of which any city could be proud. The whole square, indeed, contains as admirable specimens of modern architecture as the cathedral is of mediæval art. This gallery or arcade, which is without doubt the most spacious in Europe, is also the most attractive modern structure in Milan. It was erected at a cost of $1,600,000 and contains almost innumerable stores, cafés and apartments, the rent of which must well pay the interest on the invested amount: for these stores and restaurants are of the best in the city and all day the thoroughfares in the vast structure are crowded with people, while in the evening, when they are always brilliantly lighted with electric light, they furnish the favorite promenade for the Milanese and the stranger.

The plan of this building may be briefly described as follows: It consists of two arms, each forty-eight feet in width, but of unequal length intersecting at right angles and forming an octagonal central space, which is covered by an immense dome constructed of glass and iron, 180 feet in height. The two arms or, more properly, thoroughfares, upon which the stores open, are also covered with glass, thus little light is excluded during the day and at night the flood of electric light in the gallery renders the lighting of the shops almost unnecessary. The entrances to the gallery at the ends of the four arms are all imposing, but the one on the Piazza, which we illustrate, is the most elaborate and, indeed, it has the appearance of a triumphal arch. The building, on the Piazza del Duomo, has a frontage of 950 feet. The arcade formed by the carrying of the second story beyond the sidewalk line gives admirable protection to the pedestrian during the heat of summer and against the inclemencies of winter, a fact much appreciated by the residents of Milan. The façades on the interior thoroughfares show five stories and are finely decorated with elaborate carvings and sculpture, including the statues of twenty-four celebrated Italians, and very successful frescos, the ones in the central dome representing the four continents, America, Europe, Asia and Africa and those over the entrance arches being emblematic of Art, Science, Industry and Agriculture.

THEO. F. LAIST.

[To be continued.]



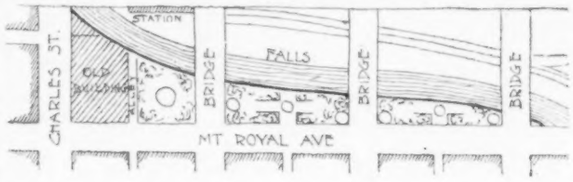
THE JONES'S FALLS IMPROVEMENTS.— A WASTED CHANCE FOR PARKING. — AN ATTEMPT TO CREATE SUBURBAN TOWNS. — THE GROUND-RENT SYSTEM.

THE engineer of what is known as "The Jones Falls Commission" has recently submitted to the Mayor of the City a statement that the entire work under the control of the Commission has been completed. This means that the extensive improvements that have been carried on during the last nine years, consisting chiefly of massive retaining-walls, on one or both sides of the stream, have been brought to a conclusion. It is stated that about a mile and a quarter in length of this wall has been built, comprising nearly six thousand cubic yards, at a cost of about a half million dollars.

All persons in any way familiar with Baltimore know that this somewhat sluggish and muddy, but also sometimes troublesome stream, has always been a well-known object in the city's topography, separating it on the east, since many years back, from the "Old town," and, more recently, in another direction from "North Baltimore," and flowing through what is now really the heart of the city. As a combination of small river, receiving the natural watershed of a large extent of suburban rolling country, and a large open sewer for city drainage, the capacity of this dangerous neighbor for occasional serious mischief can readily be understood, both from its torpor at certain seasons and its violent and sudden activity at others, causing in times past one or two disastrous floods and frequent overflows in streets and cellars. Since the work of these retaining-walls has been well under way little has been heard of these former troubles, and it is claimed that there is now no more danger from them.

The course of the stream through the city has gradually become a great railroad thoroughfare, and is destined to be used to a much greater extent for the same purpose in the near future, in conjunction with several extensive tunnels in different directions, and a system of elevated roads, now in contemplation, on a trellis over the bed of the stream itself. At present the tracks lie close along the banks, or at the foot of the walls, below the level of most of the streets. After the stream leaves the railroads behind it and winds between its high stone walls, spanned by numerous bridges, towards the harbor, through the thickly crowded old buildings of the lower town, one comes across quaint bits here and there that the artistic license of a water-color sketch would make picturesque enough to suggest a corner of Venice. Where the stream and the railroads pass through the upper and newer portion of the city there was the possibility of the development of a scheme, with parks on either side, which might have been as successful and ornamental as the one so attractively carried out, under somewhat the same conditions, in Edinburg. The only attempt at anything of the kind, however, is a narrow strip of land running through the length of two and a half blocks from North Street along the top of the south retaining-wall and bordered on the south by Mt. Royal Avenue. This has been rather nicely terraced with granite steps and curbing, and sodded banks and flower-beds.

It has just fallen short, however, of a still further development, that would have added so vastly to its importance and value as a conspicuous ornamental feature in the city, that one must regard what has already been done only with the deepest regret at its incompleteness. As the diagram shows, at its western extremity, it simply ends "nowhere," merely abutting against a narrow alley-way, bordered by the backyards and objectionable out-buildings of a row of insignificant houses that front on Charles Street. These buildings cover an irregular bit of ground, about one block in length, that will probably



never be occupied by anything better, and if they were cleared away entirely, and these terraces laid out over the area they now encumber, bordering on one of the principal streets, adjacent to the most important railroad station where the largest number of strangers enter the city, the effect would be impressive, the value of the property in the neighborhood largely enhanced and the parks be of value to the whole community. We greatly fear, however, that it is Utopian to anticipate either sufficient far-sightedness on the part of the city to condemn this property, or sufficient public spirit and liberality from individuals, to provide the amount necessary to accomplish this improvement.

An illustration of the tendency always noticeable in this community towards dispersion and individual action, rather than concentration and coöperation, in the line of development and improvement, is shown in the recent birth and newspaper booming of a number of little suburban centres along the lines of the various railroads, where a year or two ago there were only country lanes among trees and meadows. A very slight growth and sign of future success in any one of these little villa-groups seems to have the effect, not of concentrating any general interest about it that would insure its healthy advance, but rather of suggesting to a half-dozen other "companies" the idea of establishing as many different "towns" for themselves at various points where there would seem little on the face of nature, line of traffic or any other visible reason specially to call for a settlement, the scheme, apparently, being to create a demand by an over-supply, in the face of adverse facts, and then to attempt to avert the inevitable failure by exaggerating advertising puffs. The buildings are generally of a very cheap character, and the outward aspect of things, so far, not very attractive. Till very recently the quiet villages of Mt. Washington, Catonsville and Towson were Baltimore's principal suburbs; now their rivals are quite numerous. Arlington, St. Denis, Sudbrook and Ruxton being the most conspicuous, the last of these, Ruxton, being decidedly the most attractive as to location and improvements, with steadily advancing land values.

On a much sounder basis seems the genuine rapid development of several of the manufacturing suburbs along the river front, such as Sparrow's Point, Curtis Bay and South Baltimore, where "plants" of

various kinds, of very great extent and importance have been recently established, and are constantly being added to, rapidly followed by churches, school-houses and dwellings for the steadily growing population.

We have already more than once referred to what we considered a great stumbling-block directly in the way of the city's improvement. A few days ago one of the leading daily journals attacked it vigorously in a way that seems worth quoting here. "We hope that one of the clearly-defined issues of the next campaign in this State will be a vigorous fight against the ground-rent system. It is an evil that should be up-rooted in Baltimore. It has done so much injury to the city that it ought to be throttled before it goes further.

"The ground-rent evil is responsible for the construction of cheap and mean houses which disfigure and discredit the city. It has bred that species of capitalist who buys a cheap piece of land, manufactures a fictitious value out of ground-rents, and gets a builder to erect rows of houses, which in the course of the curious financial manipulations find their way into the hands of the capitalist after the builder has been bankrupted and ruined. . . . It has ruined some of the best builders Baltimore ever had, and has protected some of the meanest practices of sharp and unprincipled dealing that any community ever knew. The capitalists who won, of course, consoled themselves that the law was on their side. Justice and law, however, do not always travel together. . . . It would be better for the city to remain where it is awhile than to grow by erecting a lot of cheap houses on speculative ground-rents. It is well to sound a note of warning so that this sort of thing may be stopped."

HIGH BUILDINGS.— THE MASONIC TEMPLE. —"THE MONON."—THE NEWBERRY LIBRARY.—THE WORLD'S FAIR.

IN the last letter a description of the Rand and McNally building was given. There is now in process of erection by the same firm of architects the large building which is to be known as "the Monadnock," the foundations for it being already in. This structure, destined for office purposes, will be some fourteen or sixteen stories in height, and the cost will considerably exceed a million of dollars.

Few people away from here realize the really colossal scale on which buildings in the centre of our city are now being erected. The Woman's Christian Temperance Temple, the foundations for which were mentioned last month, will have a height of thirteen stories. The most gigantic structure, however, will be the Masonic Temple which is shortly to rise to the heretofore unprecedented height of twenty stories. This building is to be placed on an entire quarter of a block now occupied by smaller edifices of six stories, and the work of demolishing these has already been commenced. The idea is, for this structure to serve as an investment for the Masonic Brotherhood, and to afford grand head-quarters and an abiding-place. The building will be of steel and fireproof construction, the wall-facings of brick and terra-cotta, with the lower stories of stone. There will be eighteen stories, not including the high gable which will practically add two more to the number, bringing the height up to two hundred and sixty-five feet. The basement is to contain rooms destined for "the finest café" in Chicago, all entrances to it being made through a principal rotunda, access being gained to that through the arched entrance on State Street, forty-two feet high by twenty-eight wide. From the rotunda fourteen elevators will rise to the different stories, the elevators having facilities for lifting from thirty to thirty-six thousand people daily. Through the first seventeen stories the space will be divided up as best suits the individuals renting the rooms, but the upper two stories will be entirely given up to masonic purposes. Among the other attractions there will be a Masonic drill-room of sufficient size to seat fifteen hundred people, outside of the room necessary for the drilling of a battalion. On the roof it is intended to lay out a summer garden. Out of regard for the feelings of the timid females of the West, the stories instead of being numbered in the usual way, are to bear the names of some individual distinguished among the Masonic Brotherhood: so says one of the chief movers of the enterprise, and in this consideration shown to woman, the modern knight more than equals his prototype of old, in allowing Mrs. Browne to be shot up to Smith Street, instead of starting with the idea of going up to the nineteenth story. The corner-stone of this gigantic structure, it is expected, will be laid during the month.

In close proximity to the Monadnock the foundations for a new hotel are already in. This hotel is especially destined to be finished for the World's Fair. A good deal of popular interest has of late been attracted to it by the fact that a prize has been offered for the most suitable name for what will be the largest caravansary in the city. Some of the best, as well as some of the worst from a long list are as follows: The Inn, St. Catherine, Columbus, Bulls and Bears, Constellation, Hotel de Planet, Sugar Loaf, Eureka, International, Grand Central, Anglo-Saxon, Bismarck, Blue Grass, Bonanza, Cinderella, Ellsmere, Homestead, Land Slide, Rattler, Smoky City, Windy City, The Clover and The Inter-Ocean.

In painful contrast to the good taste of some of the completed structures mentioned last month, stands the building known as the Monon Block though the ingenuity displayed in the combination of such a variety of styles might call for some admiration. The first two stories confine themselves pretty successfully to the modern Romanesque manner of decoration, except that as a companion for a grotesque head, somewhat in keeping with this style, appears a chubby-cheeked Louis XII creation surrounded with grapes and leaves. The next four stories relieve whatever monotony the eye might experience by branching out into something approaching the thirteenth-century kind of work. The final stories afford an example of the Hanseatic style, and to crown all, hanging over the front of the gable six roughly-carved bears are allowed to claw the façade with large uncouth paws. The interior is in keeping with the exterior. White and highly-colored marbles are combined for the coverings of the walls; the ceilings are of bronzed papier-maché, and the final triumph is reached in the mosaics of the large vestibule, where an American eagle, spread to his utmost capacity, is surrounded by blue stars.

The tendency of the growth of the city is to take all the large mercantile buildings farther south. Next to the Monon is the Caxton, a structure but recently finished for the use, principally, of printing firms. This construction of brick and terra-cotta is kept perfectly simple and almost free from ornamentation on the exterior as well as interior, as best befitting the purpose to which it was to be put; the object of the interior construction seeming to be to keep all light, with no attempt at architectural effect.

Several other buildings of colossal proportions are in process of construction, or the plans for them are still on the boards of the architects. Among these are the L. Z. Leiter building and the mammoth structure for the institution known as "The Fair," a large department store. The building permits for this construction, already issued, are said to be the largest ever taken out in Chicago.

More especial note will be made of these buildings later when they are more fully under way.

One feature noticeable in the construction of these large buildings is the quite general supplanting of cast-iron columns by built-up wrought-iron ones.

It is pleasant to find appreciation of the fine work done in Chicago within the last few years, coming from the neighboring State of Michigan. A poem entitled "Chicago" comes from Benton Harbor, ringing with the praise of our fair city. In stately meter the "pome" whose rhythm and cadence might almost place it in the first ranks of literature where it would be worthy of the disapproval of a school-board, continues till there occurs the following fine lines relative to our architecture:

"Here massive buildings, stately, tall
In beauty over-shadow all.
The massive Auditorium
Like amphitheatre of Rome
Here soars to realms of dizzy height,
The city's pride, the State's delight.
Costly dwellings adorn the streets
Where grace and beauty smiling greets
With royal welcome in the home
All faithful friends whene'er they come.
Our mansions like a tale by Scott
Equal the grandeur of his thought.
Rich structures of ambitious man,
Fit homes for gods the heavens to scan,
Majestic stand, firm as the hills
While treasured art each gallery fills."

The cornice-makers strike still drags along, but the chances of the bosses now seem to be decidedly better. The rush of fall work is now nearly completed, and with the winter they can get along with few workmen. Moreover the grand jury, upon the complaint of two well-known firms, has indicted several of the strikers' leaders, on the ground of conspiracy to ruin the complainant's business. Should this case hold, it will very effectually dampen the ardor of the strikers, both now and hereafter, in strike movements, and the result is awaited with great interest by all connected with the building trades.

At length work upon the much talked of Newberry Library has commenced, and the foundations are now being put in, so that by 1893 Chicago will have at least one great point of interest for all lovers of books. This building is to be built strictly upon the lines laid down several years ago by the librarian, Mr. Poole, and at that time published in the *American Architect and Building News*. Being such a radical departure from all previous ideas and traditional notions of what a library building should be, it was too startling to be suddenly accepted. At first opposed by the majority of people interested in the subject, the ideas embodied in Mr. Poole's paper have gradually been approved, one after another, by the principal librarians of the United States, and numerous of the minor features have been already adopted by a number of small libraries with the greatest success. But until now no librarian has been found of sufficient courage and backing to successfully force upon an architect a plan which, while combining great novelties, certainly does not combine them in a manner to produce architectural effects of striking enough character to please a designer.

This building, while complete in itself, will be capable of undefined future additions upon certain great lines based entirely upon the practical workings of a library. This being the first time that this plan has been used, the result will be looked forward to with the greatest attention by all persons interested in this class of buildings, since if successful it means a complete revolution in regard to library construction. Truly, it will, for this plan, probably be difficult to produce anything that shall be startling in the way of an exterior, but it will certainly give opportunities for quiet repose and an extremely careful study in harmony of proportions, most of which features are lacking in our public buildings.

The building problems of the World's Fair are still in a rather hazy and also chaotic state. Nothing can be definitely done until the report of the classification committee shall have been made and accepted by the Directors and National Commissioners, when the exact number of buildings and their location will be decided upon. According to the best authorities the committee now expects to report with suggestions for buildings substantially as follows:

Agricultural — 1,200 feet long by 400 feet wide with annex for power house.

Viticulture, Horticulture and Floriculture — To be built in the form of a cross, each of the four wings being 200 x 150 feet, and the central rotunda 200 feet in diameter. An annex for heating boilers is also suggested for this building.

Live-stock — No suggestion as to buildings.

Fish and Fisheries and Mines, Mining, etc. — 600 x 150 feet, to include aquariums, etc.

Machinery — 1,750 x 500 feet. Two annexes are suggested for this, to contain boilers and working machine-shop.

Transportation — 600 x 500 feet, with tracks for the display of cars, motors, etc.

Electricity and Electrical Appliances — No estimate because of the size of the exhibits.

Manufactures — 2,000 x 650 feet, the buildings to be placed on an eminence that its proportions may be seen.

Fine Arts — No estimate.

Music, Education, etc. — 700 x 350 feet.

Human Labor and Invention — Circular 250 feet in diameter, to be erected by the Government probably.

In addition to this, of course, will be the numerous State and foreign edifices, and special-exhibit buildings, so that the number of buildings upon the ground, it is expected, will reach the vicinity of one hundred. How they will be located, which ones on the Lake Front and which at the south end, has not yet been decided, in fact much warm discussion is expected before that is satisfactorily settled. While affairs are in this state, of course, nothing very definite can be done about plans, but probably for that very reason, the air is fuller than ever of all kinds of rumors and reports.

It appears that according to the letter of the law, the Consulting Architects cannot themselves make any plans for the buildings. However, there seems to be a widely prevalent opinion among architects here, that law or no law, most of the important plans will be either directly or indirectly from the office of the architects holding this responsible position, especially as they are now known to be engaged upon so-called "tentative" plans. At the same time there is renewed newspaper talk of a huge open competition with distinguished architects from both the East and the West acting as a jury, in conjunction with the consulting architects. Then again there are knowing ones who affirm that the National Commissioners will themselves appoint another consulting architect, when those appointed by the local directors will be of but secondary importance.

However, many schemes and plans both for buildings and architects may in reality be already worked out in committee. They will probably not be known to the outside world until formally approved at the meetings of the National Commissioners, to be held shortly.

AUSTRALIA

A CHAIR OF ARCHITECTURE FOR THE UNIVERSITY. — THE MARITIME STRIKE. — UNDESIRABLE USE OF BUILDING SITES.

SYDNEY, N. S. W.

A CHAIR of Architecture (there has been a lectureship for some time) is about to be established in connection with the Sydney University; but if the Senate does not alter its present programme it will undoubtedly commit itself to a grave and costly blunder. It is contemplated to make the course three years, but it is to be stipulated that the candidate for examination shall have previously spent at least two years in the office of a practising architect or *building contractor*. Oh! Gentlemen of the Senate, you are old enough, and many of you are wise enough to know — you seem to feel that architecture deserves some recognition at your hands; you wish to help us, and it is necessary that you *should* know — that you can no more make a man an architect by apprenticing him to a builder, than you can make him a surgeon by apprenticing him to an apothecary; or than you can ground him in law by causing him to become a policeman as a preliminary! The lawyers and physicians who rule our University are evidently under the impression that it is only necessary to cram the student-grub with professional facts, until in the course of a few years, after being metamorphosed into the academic-chrysalis, he will finally emerge an architectural-butterfly,

"To witch the world with all accomplishments."

They have asked no advice, they seem to have taken no counsel but their own; and if they proceed in their present course they will create a new nondescript species — graduates in architecture who know nothing of their art; architects who are fit to become pupils, perhaps, if their University training has not spoiled them for even that.

The great maritime strike which is now well in its second month, has seriously affected every branch of trade, and the hopes of a prosperous time have once again been destroyed by the suicidal policy of the Trades-Unions. It is calculated that in Sydney, at the present time, there are 20,000 men out, and rather more than that number in Melbourne; and, worst of all, owing to the determined stand taken by both the Employers and the Unionists any compromise which might have been effected in the early stages of the strike by a little unbending on either side is now, apparently, impossible. An impolitic and wholly unnecessary display of force on the part of one section of the employers has raised a barrier of personal animosity which it will be difficult to surmount. The trolley and dray men having been called out, several prominent citizens undertook the cartage of many thousand bales of wool from the railway terminus at Darling Harbor to the stores at the Circular Quay. Guarded by a host of special constables and troops of mounted police, the loads safely reached their destination, but there the excited crowd grew so noisy and turbulent that it was considered necessary to read the Riot Act, and then the troopers charging cleared the quay in a very few minutes.

Since then everything has been quiet; but the strikers have grown stubborn and the employers elated. The conflict between capital and labor has through this foolish display been considerably imbittered, and a satisfactory and peaceable settlement of the questions at issue indefinitely delayed.

A wool store of larger dimensions than any hitherto erected here is in course of construction at Kirribilli Point, right in front of the Admiral's pretty residence. The building has little but its size to recommend it, but were it a masterpiece of architecture, it would never be anything more than a blot on a hitherto charming landscape. Another fine site — Garden Island — has been turned into a naval depôt by the English Governors, who have covered it with buildings, which do much towards making our vaunted harbor hideous.

LONDON

IMPENDING REMOVAL OF SIR PAUL PINDAR'S HOUSE. — A NEW APPELLATE TRIBUNAL. — THE ARTS AND CRAFTS EXHIBITION. — WHAT IS BEING DONE TO ST. PAUL'S IN THE WAY OF DECORATIONS.

I HAVE to begin my letter this month by a reiteration of the old story, the threatened destruction of another of London's links with the past.

Modern civilization demands another victim, this time one of the two buildings selected by Mr. Hare as the most remarkable examples of domestic architecture of the period preceding the great fire of London in 1666. It is necessary, in the opinion of the Great Eastern Railway, to make some great improvements in their metropolitan business. Not only has the traffic with the eastern counties increased, but the developments of the northeastern suburbs of London, consequent upon their convenient access from the city, are very great, and these two causes have combined to make the accommodation of their metropolitan station totally unable to cope with the demands made upon it. It, therefore, has become necessary in the opinion of the company to undertake an important enlargement, perhaps the most important since Sir Gilbert Scott built the station at St. Pancras, and the directors therefore determined to acquire a considerable frontage to Bishopsgate Street, costing them in land alone £700,000. Most unfortunately, standing right in the centre of the scheduled property is the quaint old mediæval house-building once owned by Sir Paul Pindar, but now used as an inn. Its character will be seen from the illustration, and those who are acquainted with the general character of the London buildings will appreciate at once the regret

generally felt in the profession at its inevitable removal. I say "removal" instead of destruction, as hopes are cherished that some lover of our art may take sufficient interest in the building to buy it as it stands and remove it bodily to some suburban retreat where it may remain in peace, to show the proverbial New Zealander what London architecture once was before the days of Building Acts and twentieth-century ignorance and scamping.

Sir Paul Pindar's House.

The Royal Assent was given on the 18th of August, to an Omnibus Bill promoted by the London County Council, which, among other things, contains certain regulations with regard to building. The chief interest of the bill lies in the fact that a new appellate tribunal has been called into existence, to which various questions of building lines, heights of buildings, etc., may be referred. Hitherto the sole judge on questions of this character has been the Superintending Architect of the London Council, but although this position is occupied, naturally, by an architect of high rank, it is generally admitted that so autocratic a jurisdiction is hardly desirable in dealing with matters of so great importance to the public. The new tribunal is to consist of three members, one appointed by the Council, one by the Royal Institute of British Architects and one by the Surveyor's Institution. This newly-constituted tribunal has been well received in the profession, recognizing as it does the position which the Institute ought to hold, as the leading representative body of the profession. Beyond this, the bill does not contain anything very striking: power is given to the County Council to authorize larger warehouses than have hitherto been permitted; by-laws relating to plastering and earthy materials for filling-in are authorized to be made; the law as to building lines, etc., has been amplified, and a limit has at last been placed on the height of buildings. Under this last clause no building can be erected in London to a height greater than ninety feet, exclusive of two stories in the roof, and of ornamental towers, turrets, etc., without the consent in writing of the Council. This bill must, however, not be considered as permanent legislation, for the Council are seriously considering the desirability of endeavoring to place the building legislation of the metropolis on a satisfactory footing. As matters at present stand it is most difficult to administer the laws, for not only is the original act antiquated, but amendment after amendment has been tacked on, until it is only experts who profess to understand the acts. This continual amendment, coupled with an original inefficient comprehension of the evils to be grappled with, and a certain ambiguity of wording and arrangement, serves to render the restrictive building legislation of the greatest city of the world somewhat inconvenient and puerile, and, therefore, any action that the Council may take in the direction of consolidation will be warmly welcomed by those who have the interest and welfare of London at heart.

The various educational institutions are busily engaged in publishing courses of lectures and programmes, generally, for their work during the coming winter. Professor Roger Smith opened the session at University College on the 2d of October and on the following day the Architectural Association and King's College were *en évidence*. The lectures at the Association this year promise to be of unusual interest, as it has been arranged for two or more gentlemen holding different views on any subject to each read short papers and so initiate a good discussion. Another society of interest to architects is the Arts and Crafts Exhibition Society which opens its third exhibition at the new gallery on the 6th of October. For the first time this year architectural designs are available for exhibition, subject to certain regulations, one of which is that all sketches and drawings must be the autograph work of the designer, except subsidiary or geometrical drawings which, if not autograph, must bear the name of the draughtsman. I am not quite convinced upon the wisdom of this regulation. It is all very well in theory to exclude all but autograph illustrations of a building, but in practice it will be found that many architects who have proved their skill with the pencil in their younger days, are so burdened with the inevitable commonplace of an architect's daily life that it is impossible for them to devote the time and care necessary to produce a drawing which will faithfully and artistically realize their ideal. And if there are men who devote their whole attention to drawing, is an invocation of their help to be regarded as illegitimate?

An interesting visit was paid on the 20th of September to Ham House, an extremely interesting seventeenth-century mansion situate on the banks of Thames, near Twickenham Ferry. Ham House is the seat of Lord Dysart and contains a fine collection of Carolean furniture and some magnificent pictures. It is perhaps somewhat too late to be of perfect proportions, but the design is quiet and well considered for its date. There is a noble central hall with an open gallery on the first floor and the principal staircase, carved in walnut wood is extremely good.

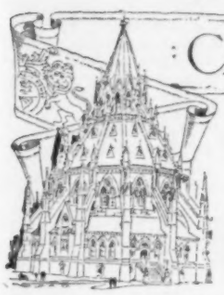
Mr. Cavendish Bentinck has again been protesting. Messrs. Bodley & James have as an experiment been painting and gilding one of the arches in the choir of St. Paul's Cathedral. Mr. Bentinck's protest drew from the Archdeacon of London a somewhat remarkable letter in which he stated that the decoration was proceeding not by permission of the Dean and Chapter, but of a certain Decoration Committee, and that if this Decoration Committee did not approve of the painting, it would "all be scraped off again." A process which would seem to be thought to be beneficial to St. Paul's! This letter in its turn drew out Mr. Cavendish Bentinck at some length, who concluded his letter by remarking: "The working committee for the completion of St. Paul's consists of the Dean, four Canons Residentiary, Mr. Riddell (the late Chapter Receiver), the Bishop of Ely, the Rev. St. John Iyrswhitt, Mr. John Murray, Mr. Butterworth, Dr. E. Freshfield and myself (Mr. Bentinck); and it seems to me perfectly monstrous that any body so composed should possess absolute power to deal with a great national monument as they please, by a bare vote of the majority of those present at any meeting! The apathy and reluctance of the recognized leaders of the artistic world to any fate which may await St. Paul's is truly deplorable, considering how active they are in kindred matters. The President of the Royal Academy overflows with veneration for the old masters, and has lately pronounced a panegyric on the late Mr. Alfred Stevens, whose ideas are opposed to those of Messrs. Bodley & James in every respect. The President of the Institute of British Architects gives lectures and holds *conversazioni* for art. The President of the Society of Antiquaries and Mr. W. Morris have gone into fits lately lest the old gateway of Lincoln's Inn should be pulled down, and yet not one of these distinguished persons has ever written a line or said a word to prevent experiments being made — not on a vile body, but on the noblest architectural work any Englishman ever produced — by the order of a committee whose members may be under the impression that the architecture of Wren was a mistake, and that the true perfection of the art is to be found in modern works, such as the new Law Courts, the new Westminster Hall, the new church in Sloane Square, Mr. Matthew's new police-building on the embankment, or Mr. D'Oyley Carte's new theatre in Shaftesbury Avenue."

This strange inconsequential statement, divested of the various "smart" hits, introduced simply for effect and quite foreign to the subject under discussion, is reduced to the bald fact that the decorations of St. Paul's is in the hands of a certain committee of clergy and archæologists who have, according to Mr. Cavendish Bentinck, *carte-blanche* to do as they please.

This is a matter which deserves the serious consideration of all persons concerned in the welfare of Sir Christopher Wren's masterpiece. Mr. Bentinck is clearly justified in clamoring for a greater representation of artists and architects upon the Committee. It is not right that the structure of England's Metropolitan Cathedral should be at the mercy of persons who have not abundantly proved their right to the title of artist, still less of those whose artistic creations are unknown, and it certainly has seemed that the recent work at St. Paul's has been done in a hole-and-corner way. I am not entering now upon the question of ritual, which generally seems to claim the whole attention of those who discuss this question, but I would look at it from a purely artistic point of view. Take for example the reredos. Whilst this was being erected it was jealously shielded from the public view, no view was published and the only intimation vouchsafed as to what was going on was a congratulation dropped by the late Mr. Beresford Hope at one of the Church Congresses that the reredos would contain a prominent life-sized representation of the crucifixion. And what was the result of this? When at length the finished work was revealed, and after the rejoicings of enthusiastic High Churchmen had diminished in volume, the criticisms of artists and architects began to be heard and there appeared a deep feeling of disappointment at what had been done. The reredos was felt to be crude and "loud" in itself, the wings which connected it with the building were considered weak and ill-judged, and the simple harmony which had previously prevailed in the apse was destroyed by a harsh note of discord. These criticisms have evidently been felt by the architects of the reredos and the present work is an attempt to tone up the cathedral to the level of the reredos, which may or may not have a happy effect, probably will not. And if it does not the Archdeacon of London coolly informs us that "it will all be scraped off again."

It would be comical were it not so serious, but it does seem a great pity that the promoters have not had courage enough to take into

confidence others probably far better able to judge than themselves and to invite criticism while there was yet time to alter, instead of proceeding in the hasty and inconsiderate way in which they must inevitably be charged with having done.



CANADA

THE PROVINCE OF QUEBEC ASSOCIATION OF ARCHITECTS. — A REPUTED HANS MEMLING. — THE NICKEL MINES. — AUTUMN DULNESS.

WHILE my last letter was in process of publication, important events to which I alluded as about to take place in connection with the Quebec Association of Architects did transpire. On October 10th some thirty-five gentlemen of Montreal and Quebec met in Montreal and formed themselves into the "Province of Quebec Association of Architects," French and English speaking architects joining together to attempt to secure legislation for themselves and a guaranty of protection for the public from fraudulent practitioners; and no doubt within the next few weeks we shall find their roll greatly increased and many, who have held back because of the repeated failures to form a lasting association, now coming forward to lend their names to so important a movement. The constitution and by-laws drawn up by this new Association are practically the same as those of the Ontario Association which have been given in former letters, so I need not take up space here by detailing them. The Association recorded their gratitude to the Ontario Association and its Secretary for the assistance given by them towards their formation.

The following officers were appointed: President, J. W. Hopkins; Vice-presidents, F. X. Berlinguet, V. Roy; Members of Council, A. C. Hutchinson, A. F. Dunlop, A. Baza, A. T. Taylor, M. Perrault, J. F. Peechy; Treasurer, W. E. Doran; Secretary, C. Clift.

The Council will proceed to draft an act of incorporation and the Association will take steps as soon as possible to obtain the desired legislation.

On the second day of the meeting when business was concluded the resident members took the visitors for a drive and then entertained then at luncheon at the Windsor Hotel. Various toasts were proposed and responded to and the gentlemen took occasion to speak of their difficulties professionally, their desire for mutual peace and concord and registered their vows for mutual support in the coming work. The amalgamation of the Ontario and Quebec Associations was spoken of as a desirable event, and possibly a Dominion Association may one day result. At present both associations are thoroughly in sympathy with each other but each has a great deal of work to do in training itself up "in the way it should go"; both are young, though vigorous, but it is certain that they will be "in touch" even if they do not join forces immediately. The convention broke up early so as to admit of the visitors catching the boat for Quebec, to which they were escorted by a number of their Montreal *confrères*.

A picture has recently been on exhibition at Detroit (which is so near Canada that I suppose I may mention it) that, if the report concerning it is true, is of the greatest interest and value. It is a "Crucifixion" by an "old master," and it is stated that it is the missing one of Hans Memling's, painted by him in the early part of the fifteenth century and which Vandyck copied for his "Crucifixion." The story is that it originally belonged to some Ursuline nuns of Flanders who went to Prague, Austria, some 250 years ago, and was given by the Mother Superior of the Convent three years ago to Dean Wagner of Detroit, who was at that time visiting the city. I give the story for what it is worth: there are many points in it on which one would like further information, but occasionally a lost picture has turned up where least expected or under unusual circumstances, and there may be some truth in it.

The nickel mines of Sudbury, Ontario, seem likely to pay. Only discovered a few years ago, only just developed, but having an output in one month equal to the world's year's consumption of the metal for its present uses. But this nickel it seems is to be used for everything, from kitchen-pots and plates to armor-plating and great guns. It is to revolutionize gun-making; nickel-steel is to be *the* metal of the future. Already your government has appropriated one million dollars for the purchase of nickel-steel for your war-vessels, and it is stated that one mining company has received an order for all the nickel required for this purpose. This order for nickel-steel resulted from the success of experiments made at Annapolis, in which the superiority of this metal over the ordinary compound plates was fully demonstrated, of which test a description appeared in the *Scientific American*. The consequence of all this demand for nickel is that "nickel property" is being sold at great prices. Ten thousand dollars were paid for one claim, while another which might have been bought in the summer for fifteen thousand dollars was sold the other day for exactly double, while another claim, a single lot, was sold to a Buffalo company for forty-five thousand dollars. But it is by no means only from the States that orders are being received for this metal. A son of the great Krupp has inspected it and it will be used in the manufacture of great guns, henceforth, for all nations. In peace and in war nickel is to play a great part and Sudbury will soon be famous the world over.

Several members of the Iron and Steel Institute of Great Britain have taken a tour through Canada and parts of the States recently, with a view to the inspection of the minerals. They were received with great hospitality wherever they went, had meetings in the principal cities, received reports, inspected mines and read papers, and went home thoroughly impressed with the great value and importance of Canada's mineral deposits.

Toronto architects are saying that they do not know when they passed through so dull an autumn; there is uncommonly little going on. The spring strikes stopped an immense amount of work, people being afraid to commence and unable to go on because of the great increase of cost in labor. The men lost enough money at the time of the strike to make them anxious to avoid all further strikes for at least five years, and signed agreements extending over that term, but as a result of their striking then, they may expect a hard winter: they put a stop to work so effectually, that now when they want it, it is not to be had.

THE ILLUSTRATIONS

[Contributors are requested to send with their drawings full and adequate descriptions of the buildings, including a statement of cost.]

PORCH OF HOUSE OF H. P. RUGG, ESQ., ST. PAUL, MINN. MR. A. H. STEM, ARCHITECT, ST. PAUL, MINN.

[Helio-chrome issued with the International and Imperial Editions only.]

ITALIAN SKETCHES BY THE *American Architect* TRAVELLING-SCHOLAR. MR. T. F. LAIST.

[Issued with the International and Imperial Editions only.]

SKETCHES BY A ROTCH TRAVELLING-SCHOLAR. MR. E. A. JOSSELYN.

[Issued with the International and Imperial Editions only.]

OLD WOODEN ENGLISH MANTELPIECES. MEASURED AND DRAWN BY MR. ROBERT BROWN, ARCHITECT, BOSTON, MASS.

[Issued with the International and Imperial Editions only.]

DINING-ROOM IN THE HOUSE OF MRS. S. EMMERTON, SALEM, MASS. MR. ARTHUR LITTLE, ARCHITECT, BOSTON, MASS.

THIS drawing was shown at the Spring exhibition of the Boston Architectural Club.

HOUSE FOR C. H. TENNEY, ESQ., METHUEN, MASS. MESSRS. CARRERE & HASTINGS, ARCHITECTS, NEW YORK, N. Y.

HOUSE FOR S. M. NAVE, ESQ., ST. JOSEPH, MO. MESSRS. ECKEL & MANN, ARCHITECTS, ST. JOSEPH, MO.

PRESBYTERIAN CHURCH, MILLVILLE, N. J. MR. ISAAC PURSELL, ARCHITECT, PHILADELPHIA, PA.

[Additional Illustrations in the International Edition.]

THE HOTEL DE VILLE, ALOST, BELGIUM.

[Gelatine Print.]

PRACTICALLY all of interest to the architect that can be found in this little, rather modern, manufacturing town are the Church of St. Martin and the Hôtel de Ville, which has been thoroughly restored since the fire that in 1879 destroyed the tower and injured other parts of the building. The statue in the square is by the sculptor Joseph Geefs and represents Thierry Maertens the first Belgian printer.

THE STATUE OF ETIENNE DOLET, PARIS, FRANCE. MM. GUILBERT, SCULPTOR AND P. BLONDEL, ARCHITECT.

[Copper-plate Etching.]

ETIENNE DOLET, a French scholar and printer, was born at Orleans in 1509, and was taken to Paris about 1521, where he enjoyed the instruction of Nicolas Bérauld, the teacher of Coligny. In 1526 Dolet went to Padua and in 1529, on the death of his friend and master, Simon de Villanova, accepted the position of secretary to Jean de Langeac, French ambassador to the Republic of Venice. Returning to France the following year, however, he repaired to Toulouse for the purpose of studying law, but, having become involved in the disputes then raging between the different "nations" of the University he incurred the anger of the public authorities by his keen condemnation of some of their measures, was thrown into prison and then banished. In 1535 he contended against Erasmus in the famous Ciceronian controversy, and in 1537 obtained from Francis I a privilege to print during ten years any works in Latin, Greek, Italian or French which he might write or supervise, beginning his typographical labors at Lyons. The catholicity of his literary apprecation was shown by the variety of works which proceeded from his press — ancient and modern, sacred and secular,

from the new Testament in Latin to Rabelais in French. He repeatedly advocated the reading of the Scriptures in the vulgar tongue. Long before the term of his privilege expired the machinations of his enemies interrupted his labors and he was twice arrested and imprisoned but managed to escape. A third time he was more unfortunate, for, venturing back from Piedmont, whither he had fled, in order that he might print at Lyons his appeals for justice to the King of France, the Queen of Navarre and the parliament of Paris, he was again arrested, hurried to the capital, branded as an atheist by the theological faculty of the Sorbonne, and on the 3d of August 1546, put to the torture, strangled, and burned in the Place Maubert.

THE MUSEUM IN THE IMPERIAL ARSENAL, VIENNA, AUSTRIA. HERR THEOPHIL HANSEN, ARCHITECT.
[Gelatine Print.]

REREDOS IN METAL IN THE CHURCH OF ST. FRANCIS XAVIER, LIVERPOOL, ENG. MR. CONRAD DRESSLER, SCULPTOR.

COTTAGE HOMES AND MISSION HALL, MELBOURNE, ENG. MR. E. BURGESS, ARCHITECT.

RESIDENCE, SUNDRIDGE PARK, BROMLEY, KENT, ENG. MESSRS. WILLIAMS & HOPTON, ARCHITECTS, LONDON, ENG.

This house, planned to suit the requirements of the owner, the Rev. R. H. Lovell, and designed to harmonize with the rural surroundings, is situated in what was originally known as "Scott's Park," now Sundridge Park, Bromley. It is built of red brick, the upper story half-timbered with rough-cast between the timbers. The roofs are covered with Broseley tiles, encaustic-tile floor to hall, American walnut staircase, and stained-glass to the upper part of all windows are used.

PROPOSED NEW CLOTHING WAREHOUSE, LEEDS, ENG. MR. T. BUTLER WILSON, ARCHITECT.

"DEWY EVE." FROM DRAWING BY JOHN SELL COTMAN.

Wanted. — Having received one set of competitive drawings for the "Detroit Club Building," it would please us to receive such other designs submitted in this competition as may be suitable for publication.

COMMUNICATIONS.

[*The editors cannot pay attention to demands of correspondents who forget to give their names and addresses as guaranty of good faith; nor do they hold themselves responsible for opinions expressed by their correspondents.*]

TAR-AND-GRAVEL ROOFS.

New Britain, Conn., November 1, 1890.

To the Editors of the American Architect: —

Dear Sirs, — Would you be kind enough to let me know whether the common gravel roof and the granite felt roof made in New Jersey are considered as fireproof roofs. Our law here reads that all roofs must be covered with incombustible materials. Please inform me if the above roofs comply with the law. Would like to hear at once. Yours, etc., John J. McCarthy.

[The Boston Manufacturers Mutual Fire Insurance Company accepts a tar-and-gravel roof as being fireproof, and with this endorsement you may feel safe in using it. — Eds. American Architect.]

A BOOK ON ARCHITECTURAL CALCULATIONS.

New Orleans, November 14, 1890.

To the Editors of the American Architect: —

Dear Sirs, — Will you please inform me if there are any books containing all the calculations needed by an architect? if so, be kind enough to state name and price of such book.

Yours obligingly, H. Drenn,

[The book that most nearly meets your requirements is "*Safe Building*" published by Ticknor & Co., $5.00 per vol., the second volume of which will be published before you have mastered the first. — Eds. American Architect.]

NOTES AND CLIPPINGS.

The Pyramids as Building Material. — The *Bosphore Egyptien* for October 1 (writes "An Anglo-Egyptian" to the London *Times*) announces a new act of astounding vandalism, which that amiable journal does not hesitate to insinuate is connived at by the Egyptian Government. Three gangs of workmen, under two local sheiks, are daily extracting blocks from the lower courses of the two largest pyramids of Gizeh. These are broken up on the spot and carried away on camel-back for building purposes. The sheiks allege that they are doing this work of destruction by permission of the Government, whereas, they have, it is said, obtained only a permit authorizing them to remove scattered blocks (*des blocs éparpillés*). That these Arabs should exceed their license is not surprising; but it is surely, to say the least of it, extraordinary that a Government partly administered by Europeans should have granted such powers to native overseers, unchecked by the presence of one of their own officials. The pyramids do not belong to the Khédive nor to his Government; they do not even belong to the Egyptians. They are the inheritance of the world.

The Fire in Siena Cathedral. — Fortunately the fire at the Duomo of Siena was arrested before any very serious damage had been done. Our correspondent telegraphs that only the outside of the cupola was destroyed. The doors and windows of the library containing the splendid frescos attributed to Pinturicchio, from designs by Raphael, were at once walled up, and every possible precaution taken, so that fortunately none of the treasures contained in the library have suffered. The Cathedral of Siena dates from 1012, and is thought by many competent judges to be the most beautiful in Italy. The damage done by the fire is estimated at £8,000. — *London Daily News.*

TRADE SURVEYS.

The first result of the extraordinary outflow of capital from Great Britain into foreign countries has manifested itself to the financiers and business interests of the world. Others are to follow, not necessarily disastrous, but important in their influences in all directions. Railroads and steamships, by creating boundless opportunities and cheapening travel, have made a greater volume of money a necessity. Present arrangements are strained to meet emergencies constantly arising. Greater necessities are forcing themselves upon us. A multitude of new conditions are arising — conditions which could never have been foreseen, and calling for new and radically different methods of treatment. The legislators and statesmen and economists and managers of the world's business affairs will soon have this new problem to solve; in fact, it is before them for solution now, and it cannot be solved by the old-time theories or measures. The first thing the world's financial directors have to learn is that its business can never be done on a gold basis. The outcome of the upheaval will be beneficial. The railroad earnings have been remarkably good, the latest returns showing an increase in ten months on one hundred and forty-six roads, in gross earnings, of over thirty-five million dollars. Ruinous competition certainly has not existed when such figures can be shown, but we have the authority of Mr. Jay Gould for the statement that unbusinesslike competition reduced gross earnings to the extent of twenty-two million dollars during the past ten months. It is now believed that some of the leading railway systems will in a short time be in better shape and under better management, and that, as a result, businesslike principles will be observed, to the avoidance of conflicts that cause distrust and decrease of earnings. The railway problem has for years been solving itself, and there is much work yet to be done which legislation cannot do. Railway managers begin, at least, to see daylight, and the bare possibility of a rational system of railway management affords some hope and confidence. Turning to building operations, recently completed, reports from a few of the larger cities show an increase this year in building operations over last year. The increase, according to these tables, is about ten per cent. This approximate estimate or count is partly corroborated by reports of lumber sales, and sales of iron, nails, building material, loans, mortgages, etc. The building excitement has not been checked, unless this last financial disturbance will prove to be a disturbing cause. Architects, so far as their opinions have been obtained, believe building activity will be renewed next year. A much larger per cent of dwellings are being taken by instalment purchasers, and this encourages building. Building enterprise will be considerably encouraged as soon as the problem of rapid transit in cities is satisfactorily solved. Street-car and cable-car expansion have about reached their limits in several cities, and until more rapid transit can be more cheaply furnished people will endure the inconvenience of cramped quarters. This question is up for consideration in no less than a score of the larger cities of the country. Engineers are not quite able to suggest acceptable methods to capitalists, and hence the whole matter hangs fire. When a way to carry people cheaply at twenty miles an hour from business offices and shops to suburban localities has been found, architects, builders and material-men will have a fresh era of activity that will not be quickly terminated. The rush of capital and enterprise into the New South and West does not show any signs of abatement. Railroad-building has never been checked. The opening of iron and coal mines continues. Saw-mills and foundries and shops of every character are springing up. Real estate is improving slowly in value. Between sixty and seventy towns have been started in five Southern States this year by Northern capital, and at this time a systematic canvass is being made to induce small manufacturing concerns to locate there. The inducements are cheap fuel, cheap material, low freight-rates, cheap land and lower-priced labor, on account of cheaper living. There is great activity in manufacturing and mining operations throughout the North. Very few complaints come from New England. The wage-working population is quite busy, very little shop or factory capacity is idle or on short time. Improvements are being made in many establishments, and prosperous surroundings are met with everywhere. The increased lumber, coal, iron and steel shipments into New England show very forcibly the healthy industrial conditions. Throughout New York, New Jersey and Pennsylvania machinery-capacity has been steadily increasing, car and locomotive builders and boiler-makers taking the lead. In no section or locality can be found real depression. Labor, whatever may be its intentions in the future, if it has any defined intentions, is for the present quiescent, and employers show more inclination to adopt conciliatory methods. There has been a steady growth in the membership of labor organizations during the year, and employers would do well to note the fact that wage-workers are learning by experience, and that they are as determined as ever to use the force of numbers to accomplish their purposes. More conservative management, however, may be expected. There is one possibility spoken of in business circles; viz, that of the possibility of a general rise in values in the near future. The fact is pointed out that, even under unfavorable conditions, as measured by closeness of money and the absence of a large export trade, that our extraordinary production is absorbed at good prices. Now, say these believers in improbabilities, substitute an abundant volume of money, establish reciprocity, give an impetus to railroad-building, and where are we? Granting the premises, we would be on the eve of a general expansion in trade and manufacturing, and possibly of higher prices, but the capacity of American capacity and energy to quickly adapt themselves to new conditions and exactions is such that we need not fear any danger from the causes named.

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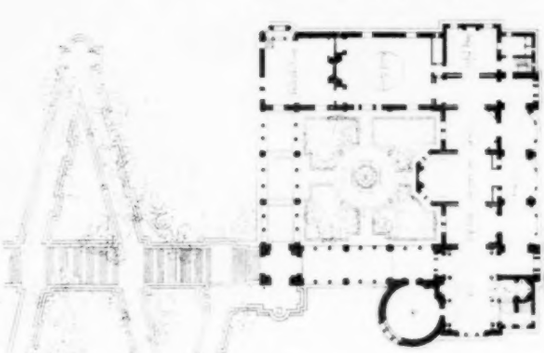

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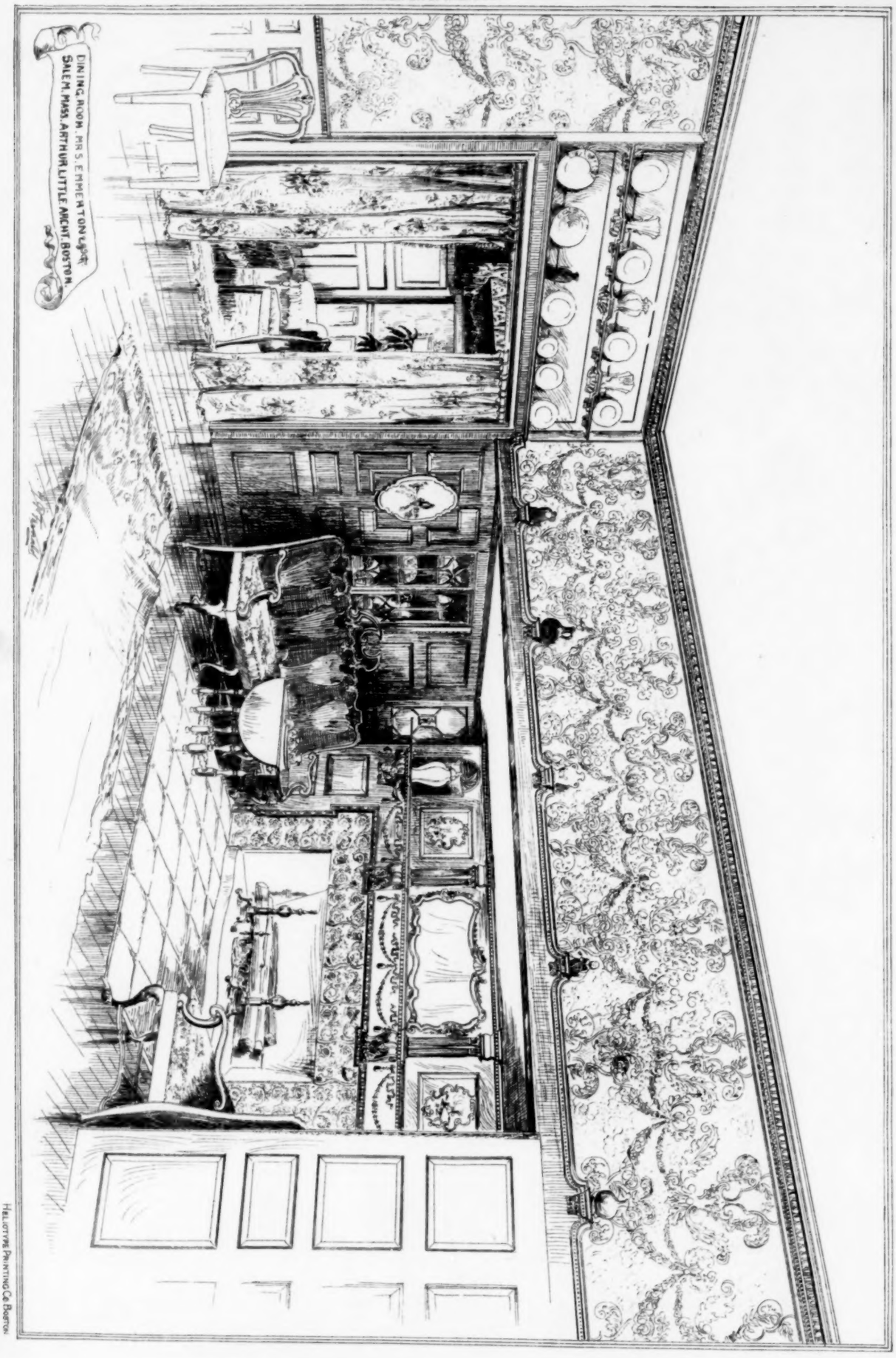

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