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APRIL 18, 1891.



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THE New York *Times*, in speaking of the resignation of Mr. Windrim, expresses itself very strongly in favor of the abolition of the present system of designing Government buildings, and calls upon the architectural profession "to force the subject upon the attention" of Congress. Hitherto, architects, while they have often discussed in private the absurdities of Government architecture, have disliked to put themselves forward in urging a change which, while beneficial to the country, would also be of obvious advantage to their own profession; and the Conventions of the American Institute of Architects, in recognition of the demands made upon them, have always contented themselves with passing mild resolutions, usually commending some official expressions or suggestions coming from the Supervising Architects themselves, who, curiously enough, have been the most prominent and consistent advocates of the abolition of their own office. In the present temper of the public, an indication of which may be found in numerous editorials, agreeing with that of the *Times*, which have appeared in the daily papers, it seems to us that the profession would do a public service by putting itself vigorously forward in advocacy of a change, the importance of which, in the interest, not only of the advancement of American art, but of economy of the people's money, it is best able to understand and explain. The *Times* editorial shows clearly that people who think anything about the subject suppose that the architects should naturally lead in the movement, and are waiting for them to do something about it, and that if they remain supine, no one else will do anything. As the sentiments of the Institute on the matter have already been several times put on record, all that is necessary now is to do something to give effect to those sentiments, by urging them, not on the thin air, in the form of Convention resolves, but on the people who have the power to make the change desired, that is, on the President, the Secretary of the Treasury, and the Members of Congress, by means of a small and influential committee, appointed at once by the Executive Committee of the Institute, to confer with the

members of the Government, with a view to securing higher artistic merit, and greater economy and efficiency, in the designing and construction of the National buildings. The President of the Institute, whose name is as highly honored on the other side of the Atlantic as on this, should, of course, be a member of the committee, and might be depended upon for earnest and effective service, and, with two or four more members, armed with proper authority, could make the influence of the Institute felt in a most beneficial way. What the committee would recommend as a substitute for the present system would be best left to their discretion. The *Times* suggests a plan which is somewhat similar to one proposed in these columns some months ago. It says that "the design of important public buildings should be determined either by competition under fair and attractive terms, or by the designation of local practitioners as Government architects for their several districts." We should prefer to modify this a little, by having the title of Government architect dependent, not on "designation" by the President, at the instance of Members of Congress, but on selection by experts, as a reward of professional attainment, to which all architects should be equally entitled to aspire. Moreover, instead of appointing one Government architect in a district, and giving him charge of all the public work in that district, the title should be, as it is abroad, bestowed upon all who have proved their claim to such distinction, and need carry with it nothing more than a certificate of qualification to carry out Government work. This would still be a professional advantage worth working for, even though, as often happens abroad, the possessor of the title may never be employed on any Government building. With us, however, it is worth considering whether Government competitions might not with advantage be restricted to architects who have earned the official title, and who have thereby been proved to be capable of carrying out with skill and success the commissions awarded them. The Government has not always been fortunate with architectural competitions open to all the world, and there is a strong feeling against them at Washington, which could be reconciled with the wishes of the public and the profession in some such way as this, to the advantage of every one. As to the Supervising Architect himself, the *Times* thinks he should remain, but as general supervisor, not as designer, and that his post should be made more comfortable, and his services should be better paid. There would probably be enough for him to do in consulting with the local architects, and approving contracts, but the costly and inefficient machinery of designers, assistant designers, computers, assistant computers, and so on, by which the Government designs have hitherto been ground out, has no excuse for existing, and should be cleared away without delay.

THE Secretary of the Treasury has chosen Mr. Edbrooke, of Chicago, Supervising Architect of the Treasury Department, to succeed Mr. Windrim. Mr. Edbrooke is an architect of much experience, and is said to have been strongly recommended by influential Members of Congress. Among the other candidates, Mr. Hornblower and Mr. Windom of Washington and Mr. T. Roney Williamson of Philadelphia, seem to have been the most prominent. Mr. Windom is, however, said to have modestly disclaimed any wish to occupy the office, and Mr. Hornblower whose selection would have been highly approved by the profession, labored under the disadvantage of being a resident of the District of Columbia, which deprived him of political backing. Mr. Williamson would have made a brilliant official and is said to have been recommended for appointment by Mr. Windrim, but he is a young man and without much reputation, as yet, outside the profession. We trust that Mr. Edbrooke will increase the honor which the incumbents have, of late years, done to an ill-paid and troublesome office. It is, by the way, rather strange that some of the daily papers do not notice how totally the fact that such good men can be had as Supervising Architects discredits the absurd tales which lately floated about the country in regard to professional incomes. The public was told, not long ago, and was inclined to believe, that prominent architects often earned one or two hundred thousand dollars a year, and that a thousand dollars a week was a common income for a city architect; yet Mr. Windrim and Mr. Williamson, who both rank, in reputation, in the profession, among the first dozen or so of the architects in the great

city of Philadelphia, find a salary of forty-five hundred dollars a year inducement enough to give up all their clients and business relations, and remove to a distant town, where they will be precluded from forming any new connections in the way of private practice and will have no certain prospect before them but that of being unceremoniously turned out in a few years, perhaps with the aid of some trumped-up scandal, to make room for a new incumbent. The fact is, that the profession of architecture is a hard and poorly-paid one. A man, particularly a young man, who could be sure of earning three thousand dollars a year at home, among his friends, in a large city, where his connection would be likely to extend, would be foolish to abandon his prospects for the office of Supervising Architect, and that so many good men have been obtained simply shows that the professional income of the ablest men is a very small one—a mere fraction of what would be earned by a lawyer of corresponding intelligence and attainment, with equal labor.

WE learn with great regret of the death of Mr. Herbert C. Burdett, of Buffalo, N. Y., one of the most brilliant and successful of our young architects. Mr. Burdett was, we think, a graduate of Harvard College, and was for a long time in the office of the late H. H. Richardson. He went into business on his own account in Buffalo, as partner with Mr. Marling, and the firm of Marling & Burdett soon obtained a high reputation for clever and original work. Several of the buildings of the firm have been illustrated in our pages. One of the most recent and successful of all is the house of the Calumet Club, on Delaware Avenue, Detroit. Although of a quiet and thoughtful disposition, he was very popular in and out of the profession, and will be greatly regretted, not only in Buffalo, but among architects throughout the country.

THE *Pall Mall Gazette* tells a good story of the artist Whistler. Not long ago, the Corporation of Glasgow, which owns a good collection of Dutch pictures, but no modern ones, made up its mind that a few paintings of the present age would be good things to add to its gallery. The news got about that the Corporation was in the market for modern pictures, and a memorial was sent to it signed by Sir John Millias, Mr. Orchardson, and a great many other distinguished artists and amateurs, advising the purchase of Whistler's portrait of Carlyle, which was for sale at a thousand guineas,—not much over five thousand dollars. The price was acknowledged to be reasonable, but Scotch corporations are quite as business-like as similar bodies in other parts of the world, and a deputation was sent to buy the picture, but, if possible to get a reduction from the price. Mr. Whistler received his visitors politely, and was evidently gratified at the long list of distinguished names signed to the recommendation of his picture, so that he probably bore the haggling of the deputation more placidly than he might have done under different circumstances. The first move of the committee, in accordance with the usual business rules, to affect disappointment at the painting. "It is not a brilliant picture," said one, "it is not highly colored." "Am I brilliant?" replied Mr. Whistler, "or are you highly colored? We are very ordinary looking people. The picture says no more." The critic then changed his ground, and inquired if the portrait was life-size; as if he suspected that some material had been fraudulently saved. The artist blandly explained that no portrait was measured life-size, but that the expression meant that the subject was represented as he would look, without diminishing or magnifying. Thus defeated on artistic points, the bargainer resorted to chemical hypothesis. He inquired whether the colors in modern pictures did not fade badly, as compared with those in works by the old masters. It may be doubted whether Mr. Whistler would have made any considerable discount from the price of his picture on this ground, even if the suggestion had been justified, but he replied, with asperity, that "modern pictures did not fade, and therein was their great damnation." The committee could not think of any further objections to the picture, but left the artist with the request that he would take into consideration the necessity for strict economy in corporation expenses, and let them know the next day, when they would call upon him again, whether he could not make a reduction in the price under the circumstances. The next afternoon they appeared again, and inquired whether Mr. Whistler had

thought over the matter of the price of the picture. The artist seems to have been in good spirits, probably at the reflection that his adversaries had not gained much advantage over him so far; and replied gayly, "Gentlemen, I have thought of nothing since I saw you but of the pleasure of seeing you again; and, now that you are here, let us talk and be happy." This greeting disconcerted the committee, who could find nothing in their repertoire of business arguments to oppose to it; and they went home convinced that the picture could not be had for less than the asking price; and, let us hope, that it was well worth it.

THE *Wiener Bauindustrie-zeitung* says that the largest picture in the world has been found in an ancient Buddhist temple at Petschaburce, in Siam. The picture, which represents Buddha reclining, is painted on a brick wall which is plastered, lacquered and gilded. The figure is one hundred and forty-five feet long. The arm is seventy-six feet long from the shoulder to the tips of the fingers; and the ear is fourteen feet long, and the other dimensions are in proportion. The eyes are of mother-of-pearl, and the head is covered with natural hair. No one appears to know the age of the picture, but it is visited by thousands of pilgrims every year.

THE *Wiener Bauindustrie-zeitung* says that it is now fully determined to complete the great Siberian railway, which will connect European Russia with Vladivostock, on the Pacific Ocean. It is proposed to make Tiumen, the convict station about which Mr. Kennan has told us so much, the starting point of the Government line, leaving the connection, across the Ural Mountains, between Tiumen and the railway system of European Russia, to be made by a private company, which is ready to undertake the task. From Tiumen the great Siberian line is to follow the River Obi to Tobolsk, which is a flourishing city, and from Tobolsk it will run easterly to Tomsk, and thence to Krasnoyarsk, on the River Yenisei. From Krasnoyarsk it will run southeasterly to Irkutsk, passing close to the Chinese frontier. Here the engineering difficulties begin. After curving around the southern end of Lake Baikal, which, it will be remembered, is about as large as Lake Michigan, the line reaches Verkoi Udinsk, and begins the ascent of the Yablonoi Mountains, which separate it from Nertchinsk, the next place of importance on the route. Nertchinsk is on a branch of the Amoor River, and the line follows the river valley thence to the confluence of the Ussuri, which comes from the south and forms the boundary between Russian and Chinese territory; and up the Ussuri Valley, and across the coast range of mountains, to Vladivostock. This, the terminal point, is destined some time to be a place of great importance. It possesses perhaps, the best harbor on the Pacific Ocean, and one of the finest in the world. Its latitude is very nearly the same as that of Marseilles, although its climate resembles that of Chicago or Boston, rather than that of the south of France. The coast of Japan is about a day's sail away, across a quiet sea; the principal Chinese ports are not far off, to the southward, and San Francisco is about five thousand miles to the eastward. On the land side, Vladivostock is sheltered by a range of mountains covered with dense forests, and said to contain gold, while behind the mountains flows a river which is navigable nearly two thousand miles from the sea. Whether the new railway from Europe would bring passengers from England to India or Australia is doubtful, but it would undoubtedly be preferred as much the quickest and most comfortable route from any part of Europe to China and Japan. We can hardly realize that with the completion of this great line the earth would be, with the exception of less than five thousand miles on the Pacific, and considerably less than three thousand on the Atlantic, encircled with iron rails, and the journey around the world ought to be easily accomplished by our children in five or six weeks. What the effect will be on the development of Russia, and particularly of Siberia, can only be imagined. From the best accounts, Siberia seems to be a country of great natural resources, inhabited by a manly and active population, which is rapidly increasing; and the future of the world is likely to have a good deal to do with the history of an empire which now approximately equals, in territory and population, the whole of North and South America combined.

FRENCH ARCHITECTURE.¹—III.

RELIGIOUS SOCIETY FROM THE FIFTH TO THE TWELFTH CENTURY.



IN primitive Christian times, the Church was made up of faithful believers, who were without distinction as to prerogatives or privileges and were under the wholly spiritual guidance of the Apostles. Later, a more complicated organization was introduced, with distinct functions assigned to

a few chosen individuals, namely, elders or *presbuteroi*, magistrates who afterwards became the priests; the *episcopoi*, overseers and inspectors, who later constituted the bishops; the *diaconoi* or deacons, with lay powers as it were, and entrusted with the administration of the common property and the distribution of alms to the poor. The government of the Church was still quite democratic, for the faithful themselves chose and appointed from their own number the various magistrates and also decided questions of discipline and even of doctrine in their assemblies.

By the beginning of the fifth century, these functions were already much more sharply divided and defined; a genuine hierarchy was established; not only the administrative and judicial powers, but at the same time the cognizance and decision of all questions of doctrine were gradually withdrawn from the mass of the faithful and confided exclusively to the clergy, who thenceforth possessed an independent organization. "There exists a clergy distinct from the people, a corps of priests, with their wealth, jurisdiction and separate constitution; in a word, a complete system of government, forming in itself a society provided with all the means of existence, and independent of the society to which it is attached and over which its influence is extended." Its original democratic character had disappeared and the Church, or rather Christian Society, had become in a measure aristocratic.

If we wish to take a broad survey of the history of Christian Society on French territory, we must consider both the situation which it conquered in the Empire, and its influence and power. With the Christian emperors, it had subjugated paganism, and at a later date, under Theodosius, it had overcome the Arian heresy, which for a time proved a dangerous rival; it then occupied an important place in the counsels of the government, and was justified in assuming that its temporal power as well as its spiritual was absolute and definitively secured.

The invasion of the Goths, Vandals, Burgundi and Franks, and the downfall of the Western Empire threw the government of Gaul into the hands of barbarian hordes—a descent from the heights to the lowest abyss. Christianity did not, however, lose courage, but made use of the fallen edifice as a foundation for another structure. Several centuries were employed in converting the invaders; in this work the clergy knew how to turn to advantage the prestige exercised over minds unused to such splendor by the pomp of religious ceremonies, as well as the terror inspired by miracles wrought in punishment of profanations: in the long line of chroniclers from Frédégaire and Gregory of Tours down to the twelfth century, we encounter nothing but tales of sudden deaths, leprosy, paralysis, loss of reason and fatal accidents, by which the barbarians who had dared to violate and pillage the sanctuaries, or lay hands on the clergy, were smitten down.

Conversion once accomplished, the leading spirits among the clergy turned to the barbarian chiefs and kings, and, to gain influence in their deliberations, tempted them with reminders of imperial pomp; the Church besought these rulers to make themselves Roman emperors, to assume all the rights of Roman emperors, and to enter into the same relations with the Church which she had formerly sustained with the Empire. This was the work of the bishops in the fifth and sixth centuries.

While seeking thus to recover their original power, the Christian clergy rendered a signal service to modern civilization, for it was they who prevented the treasures of ancient civilization from being wholly lost while humanity was passing

through that frightful period of murder and plunder, of which chroniclers have left us the deplorable picture.² Unfortunately the barbarism enveloping it on all sides crept into the Church itself.

A very important event in the history of the Church must not be overlooked here: at the time of the earliest barbarian invasions, and for a long period thereafter, the clergy had remained Gallo-Roman; but, in the eighth century, their ranks were entered by men of barbarous origin; the higher functions of the clergy were thenceforth exercised by the relatives and heirs of Germanic chiefs. Documents exist which in a way furnish written proofs of this fact; pious chroniclers have transmitted to us a complete list of the bishops in certain dioceses, from the time when, at the conversion of the invaders these dioceses were created. At Rouen, for example, we find the episcopal see occupied, during the first centuries by Mallonius, Avidien, Severus, Eusebius, Marcellinus, Petrus, Victricius, Innocentius, Evodius, Silvester, Germanus and Crescentius—names nearly all of which are unquestionably of Latin origin. In the eighth century, the names of Radiland, Hugues, a cousin of the Frankish prince Pepin, Radbert, Rainfroi, Remi, brother of Charles Martel, and Gillebert appear on the list; in the ninth century, Rainard, Gombauid, Wanilon, Adalard and Riculfe. After the Norman Conquest of England, we find the names of Hugues, Robert, son of Duke Richard le Vieux, Mauger, son of Richard II, and Maurille, a native of Mayence; in the eleventh century, John, son of the Count of Ivry and Bayeux, and the Briton Goisfred.³

The recruitment of the clergy had then undergone a complete transformation; instead of being confined almost exclusively to the ranks of the conquered people, it was carried into the very heart of the victorious race, and the higher offices, all influence and rule passed into the hands of the latter. This being the fact, the very organization of the Church, its spirit and customs, must necessarily have been deeply modified also.

In truth, the Church, like civil society, became feudal; not only was it penetrated by the warlike spirit of the conquerors, not only was the bishop often a military as well as a religious chief, holding fiefs which he took it upon himself to defend, if need be, and subjected to military obligations which he was bound to fulfil; but, in addition to all this the character of individual independence, that uncontrollable tendency to cast aside all permanent discipline and every hindrance to personal liberty which was so deeply rooted in the barbarian spirit, could not fail to set its stamp indelibly upon religious society, as it had done on civil society. "Individual interest assumed greater importance; love of independence and the customs of feudal life loosened the bonds uniting the ecclesiastical hierarchy. . . . Every bishop and prelate and abbey became more and more isolated in his diocese or his monastery. This was the time when power was most abused, when church livings were disposed of most arbitrarily, and when the greatest license prevailed among the priests."

The episcopate had soon carried its encroachments into every quarter, introducing everywhere barbarian manners and instincts. The inferior clergy in vain strove to retain certain rights and insure certain guarantees to themselves. The spirit of individual independence, pushed to its farthest limits, and the barbarian principle of disaggregation, which was opposed to all hierarchy, produced their fruits, and disorder was destined shortly to invade the Church as well as civil society. Each bishop governed his diocese to suit himself, and was generally despotic toward his inferiors and independent in the presence of superiors and equals.

Notwithstanding a few attempts at reform among the regular clergy, the monastic orders fell a prey to the same disorganizing forces.

The magnitude of the evil hastened the advent of the much-needed reform. Concurrently with the civil reconstruction which was initiated under the influence and with the support of the Carolingian rulers, in the eighth century, a similar work of reorganization is seen going on among the clergy; Chrodegangus, Bishop of Metz, recognizing the impossibility of governing a widely dispersed clergy, all of whom lived in entire independence, with no common bond and no discipline, undertook to bring them under one rule, and to establish

¹ From the French of P. Planat, in Planat's "Encyclopédie de l'Architecture et de la Construction." Continued from page 29, No. 798.

² All the more deplorable because it is evident that pious chroniclers, like Gregory of Tours, for example, strove to minify rather than exaggerate the outrages committed by the princes to whom the Christian bishops were forced to turn for the only support possible to them in the general wreck.

³ Orderic Vital. This monk of the Abbey of Ouche was born in England, in 1075.

regular associations modelled after the monastic orders, introducing into them the reforms already adopted by Saint Benedict. The institution of the order of canons was due to these efforts. The plan of organizing the secular clergy into chapters was carried into all the other provinces, where it had been equally called for. In 817 the council of Aix-la-Chapelle substituted a new rule for that adopted by Chrodegangus, and this was observed by the western churches till the twelfth century.

A period of prosperity immediately set in: "When the priests were seen closely confined and disciplined, and leading as regular and severe lives as the monks, the popular mass felt a great increase of respect for them and a new impulse was given to their own fervor. Gifts flowed into the chapters as into the monasteries. Never, perhaps, had so many churches been founded, never had they been so liberally endowed; most of the cathedrals grew rich rapidly, and many donations were made specifically to the canonical bodies, which had become a means of edification and objects of admiration."

A similar revival took place within the monasteries themselves, under the leadership of St. Benedict of Anian, at Gellone, on the island of Barbe, near Lyons, at Saint-Savin in Poitou, at Cormery in Touraine, at Mauerminster in Alsace, and elsewhere.

It was through the coöperation of the Carlovingian kings and the support of their authority that such a reform could be accomplished in the face of great local opposition from various quarters. In the struggle which they had gone into against the feudal régime, the kings had formed alliances with the home clergy, on the one hand, and with the papal powers on the other. For this reason, their conduct was continually marked by inconsistencies, although the aim of all their efforts was the same at bottom, namely, the extension and consolidation of their own dominion. Sometimes we see them acknowledging the supremacy of the Bishop of Rome over the turbulent clergy; sometimes, lending their sanction to the feudal tendencies of these same ecclesiastics, to separatist independence and to the organization of local committees and provincial assemblies, thus seeking to resist the encroachments of the Romish court; Hincmar found favor in their eyes, the Archbishop of Rheims, who, learning that the Pope contemplated a visit to France where he threatened to excommunicate the bishops, pronounced these memorable words: "If he comes for the purpose of excommunicating, excommunicated he will go away."

The spirit of independence, the "individual" spirit inherent in the races of the North was not subdued; it might be seen breaking out afresh, on every occasion, in the higher ranks of the clergy who, from that time on, came from the conquering race. No permanency of organization was compatible with these persistent tendencies toward disaggregation. Abuses and excesses consequently crept in again, which called for a new reform. This was attempted in the eleventh century by Gregory VII, a vigorous, despotic prelate who aimed at the reëstablishment of unity and centralization in religious society by means of force, as Charlemagne had aimed to do for civil and political society: Gregory VII's object was to reform the Church, and through the Church, civil society, — to raise the standard of morality, justice and order. To attain his end, he counted on the spiritual and temporal authority of the Holy See, which the Frankish kings themselves had helped to place on a firm foundation, and it was intended that the reform should redound to the glory of the papal power.

The abuses had now become so great that the need of reform was universally felt. While the secular clergy were undergoing transformation under the powerful hand of Gregory VII, the reforms of Saint Norbert among the canons, of Robert of Molême at Cîteaux and of Saint Bernard at Cluny were going on.

This new period of prosperity for the Church occupies all of the twelfth century and the first half of the thirteenth. It may be said that at this time the religious power attained its zenith, as the Crusades which were due to its mighty impetus, bear witness. But at the same time, as we shall see farther on, the causes had been developed which were about to check this impulse, abate religious zeal and lead at length to the ruin of that theocratic organization of which Gregory VII had dreamed.

RISE OF RELIGIOUS ARCHITECTURE IN THE MIDDLE AGES.

We have now covered the first period of our researches. After the downfall consequent upon the invasions of the fifth

century and the succeeding centuries the conquering tribes as we have seen, settled in the country and little by little established the feudal régime which offered to barbarian society such organization as it was fitted to accept; side by side with these tribes, as has also been pointed out, the conquered people retained in part their primitive institutions, struggling desperately to defend their social and political existence, and, whenever a semblance of stability reappeared, giving signs of a deathless vitality.

On the other hand, religious society passed under the rude dominion of the barbarians; its leaders, the men of influence and authority, were thereafter to be drawn from the conquering race. Excesses of the gravest kind had well-nigh caused its ruin; but at the moment which we have now reached, energetic reforms had assured to it an era of real prosperity.

In a word, then, a social state, to say the least, tolerable, had at last been attained, and we must now ask ourselves whether, in view of the transformation already effected in the long period just passed over, a new art could have been conceived, what its nature might be, and where it would be likely to appear.

For a first time, at the end of the eighth century and the beginning of the ninth, Charlemagne had secured to the world a brief period of comparative peace, under a powerful and complete organization, modelled on that of the Roman people, which, for centuries even after its decline, had dazzled the eyes of the barbarians. A sort of pause in the incessant convulsions ensued; could a new civilization now rise out of the accumulated débris? Could that artistic efflorescence take place, which may be looked for in the conditions of peace and prosperity attendant upon the appearance of a new civilization?

Such hopes would have been premature. The advent of the Carlovingians was, in fact, merely a fresh invasion of the Franks of Austrasia, who drove back before them the Franks of Neustria; the ninth century, moreover, witnessed still another invasion, that of the Normans. In spite of the efforts of that colossal personality, Charlemagne, the instability consequent upon the disordered condition of affairs, was not sufficiently overcome for the creation, at that time, of a social state possessed of the elements of permanency.

Could a genuine revival of the Gallo-Roman civilization be counted on under these conditions? Assuredly not, for the situation of the subject peoples soon became so precarious that it was impossible for the traditional arts of Gaul to flourish once more among them.

Again, could such a degree of civilization be expected in the conquering race as would enable it to produce, in its turn, a creative art? Assuredly not, for the barbarians were as yet not fixed to the soil which they had just conquered, but were encamped there, on the defensive and always on the verge of fresh combats among themselves.

The conditions out of which a new architecture could grow were not yet realized. The lull that came under the reign of Charlemagne was, however, favorable to the arts; notably, it prevented Latin architecture from going to decay and disappearing immediately. Under Charlemagne's powerful protection the arts, as well as letters, were stopped in the downward path which would, perhaps, have led them to irretrievable ruin; owing to his encouragement and coöperation, and to the relations which he maintained uninterruptedly with the Orient, with the Byzantine and the Lombard world, Latin architecture could draw from yet living sources the vitality necessary to carry it through a few more centuries.

So true is all this that, on reaching the eleventh and twelfth centuries, we encounter conditions of superior stability and renewed prosperity, under which a genuine revival of Latin architecture took place, a revival which furnished a final and most remarkable florescence under the name of Romanesque architecture.

We will not dwell here upon its characteristics, nor upon its origin and developements, as these have already been presented under another head. We will merely remind the reader of the peculiar features of the style in the region lying to the south of the Loire — a region which had remained Latin in race, traditions and institutions — and in the section of the country above this stream, where the northern races, whether Franks or Normans, had the preponderance. It seems to us beyond question that Romanesque architecture originated in the Latin district, in the region where the oldest, the purest and the most finished examples of the style are to be found. But, as constant communication was kept up between the two sections, it likewise

made its way north of the Loire; there it came in contact with races endowed with immense vitality and which, as early as the twelfth century, attained a state of civilization that enabled them to prepare, in their turn, for the creation of an art of their own. For this reason, as soon as Romanesque architecture entered the northern district, it underwent perceptible modifications and received the characteristic impress of these totally dissimilar peoples. The ancient tradition—the sentiment of proportion peculiar to it, and the special nobility, or cheerfulness and grace, constituting its distinctive feature—is easily traceable in the edifices of the south; in the north, very different forms and proportions at once appeared, and under a more severe aspect.

All these distinctions have already been emphasized, and we will not recur to them. But the fact must thus early be recognized, by the decisive manner in which the genius of the north set its seal on southern architecture, that it could not long be content with foreign inspiration, even though adapted to its own conceptions; evidently the period has been reached when an architecture untrammelled by tradition is about to appear.

This appearance, however, will not be due to chance; it will be subject to certain laws and will require certain favorable conditions, which we will point out here.

(To be continued.)

THE GUELPH EXHIBITION.¹—III.



WE now enter the room, which, from one point of view perhaps better deserves to be called royal than the one strictly so named; since, wherever we turn our eyes they fall on the lineaments of one highly distinguished in Science, Art, Literature, or the Drama: Newton serenely regarding the puckered and anxious brow

of Romney and Doctor Johnson frowning upon Handel, while the parchment-like visage of Hansard gazes all unmoved on the queenly figure of Mrs. Siddons.

Turning our attention first to Thornhill's portrait of Sir Isaac Newton

—“a mind forever
Voyaging through strange seas of thought, alone!”

We see the clear, piercing eyes and the well-defined features of his rather short face which is well set off by the long curls of his court wig. In this portrait as in a later one, unsigned, we notice the remarkably square chin, and, that though he is advanced in life, there appears no diminution in the marvellous faculties which he retained till the close of his long life.

Of two good portraits of Addison, by Kneller, the first, in which he wears a blue velvet coat and long fair wig, by the cheerful, easy-minded look on his handsome face, was probably painted before his marriage with the unappreciative Countess of Warwick. Though known as the chief founder of Classical English Prose, he rose to power and wealth by a fulsome panegyric on Marlborough, in verse. Also, by Kneller, is the portrait of Sir R. Steele, and a rather flattering one it is of the clever member of the trio of Essayists of whom Samuel Johnson was the last.

This portrait is neither the first nor the last that Reynolds painted of “one of the oddest and best men of genius that ever lived.” Of one of the number—executed in 1777—in which he is represented holding a book close to his eyes, as though he were short-sighted, Johnson writes to Mrs. Thrale (for whose own portrait we look in vain) “Reynolds may paint himself as deaf as he pleases, but I will not be ‘Blinking Sam.’”

History is represented by Gibbon, who has a most repulsive face with a double or triple chin; also by Rev. Wm. Robertson, who, as author of the stately “*History of Charles the Fifth*” achieved a certain renown; in his fine portrait by Raeburn, lent by Edinburgh University, he wears the robes and wig of the Principal of the University.

Old Luke Hansard looks out from Lane's canvas with all the character in his face which brought him into such prominence as the Printer to the House of Commons. Benjamin Franklin's most interesting little portrait, lent by Earl Stanhope, is doubtless well-known in Boston, having been engraved.

A faded portrait by Knapton, signed 1743, of the distinguished amateur architect, the Earl of Burlington, depicts the “Grimthorpe” of his day, wearing the Garter with the ribbon and star, seated at a table on which stands a bust of Inigo Jones, a volume of whose drawings he holds. Hogarth satirized him and his friends in “The

Man of Taste” in connection with his re-building Burlington House and Chiswick—at which latter house both Fox and Canning died, and of which Lord Hervey said “it was too small to live in and too large to hang to a watch.”

Sir John Vanbrugh, witty and vain, who began life as a dramatist, is of course, well known as the architect of Castle Howard and Blenheim. In Kneller's portrait he looks very proud and pettish. An epigram of the time satirizing Blenheim concludes thus:

“Thanks, sir, cried I, 'tis very fine,
But where d'ye sleep, and where d'ye dine?
I find by all you have been telling
That 'tis a house but not a dwelling.”

The Royal Society lends a wonderfully life-like portrait by T. Phillips, of Sir Joseph Banks, the zealous naturalist, who accompanied Captain Cook on his expedition round the world; having previously visited Newfoundland and Labrador. Seated at a table on which we see the mace of the learned Society, of which he was president for forty-two years, and wearing the ribbon and star of the Bath, he looks out to us, from the paper he is reading, with a face full of earnestness and vigor. From the same Society comes Kneller's “Sir Hans Sloane,” who succeeded Sir I. Newton as president, and whose collection formed the nucleus of the British Museum.

There is an interesting portrait of Sir Richard Arkwright—the thirteenth child of poor parents—who, beginning life as a farthing barber in a cellar at Bolton, died a knight worth more than half a million sterling. A plain, matter-of-fact man, with prominent eyes, his left hand rests on a table, on which stands a spinning-jenny.

The Baroness Burdett-Coutts lends the portraits of Nollekins, R. A., by Harlow, and of Flaxman, by Derby; the former, of Belgian extraction, has a face strong and shrewd, that of the latter being characterized by quiet perseverance.

Fittingly placed next that of Flaxman, is Sir Joshua's portrait of our great English potter, the founder of modern Etruria, Josiah Wedgwood, F. R. S., with whom the young sculptor long worked as a designer and modeller. The painting of the upright, thoroughly English face has, like many another work of art, fallen a prey to the restorer.

The unsigned portrait of Canova, lent by the Duke of Devonshire, is probably the work of Lawrence, judging by the far-away look in the fine eyes; since “a better painter of eyes could scarcely be found in early or modern art.” It is doubtless one of two by him, for Lawrence, being dissatisfied with his first portrait, which he said was not one at all, executed a second, entirely repainting the head. When this one was mentioned in Canova's hearing, he exclaimed, “*Per Baccho! che uomo e questo!*”

“In the likeness of a poet we look for the presence of Poetry”; and we cannot but remark how the artists have been inspired by the poetic feeling in the characteristic portraits to which we now turn.

In this proud and rather handsome man, wearing a curious velvet hat, and who looks like a brigand, we see Matthew Prior, of course painted by Kneller, since he was lucky enough to gain an ambassadorship by his satire “The Town and Country Mouse.”

“The pleasantest face of all the poets,” said Thackeray, “is that of Gay,” on the frame of whose unsigned portrait is this couplet:

“Of Manners gentle and Affections mild,
In Wit a man, Simplicity a child.”

Lord Harcourt's “most precious portrait” of Pope is a marvel of shell-like transparency; the fine subdued red of the poet's cap on the weary brow, which he leans on the long delicate hand, harmonizes well with the charming green of his gown. It is painted by Kneller, and is described by Lord Harcourt “as the best portrait of him and one of the best works of that master.” We know that in his highly polished verse Pope often wrote scathing satires, so, minus the polish, did those who could also draw the figure of a hunchback, and write under it “Pope.” But with a change in gender, which his shade, we hope will forgive, we may apply to the portrait his own lines from “The Rape of the Lock.”

“If to his share some human errors fall,
Look on this face and you'll forget them all.”

A rather doubtful portrait, said to be “Chatterton at the age of thirteen,” is interesting only on account of the luckless original, whose story appeals to all hearts.

The portrait of Goldsmith, holding a book, is familiar to all. Of it Leslie wrote: “In that thoughtful, patient face, the traces of a life of endurance, and the consciousness of being misunderstood and undervalued, are as unmistakeable as the benevolence, meditating how to amuse a world, which considered it a vulgar face.” Shortly before the close of the R. A. exhibition of 1770, where it hung next to the portrait of Johnson, “*The Deserted Village*” appeared, with a dedication to Sir Joshua Reynolds.

Of Cowper we have three portraits, in all of which he wears the cap—placed with the relics—made of white cambric, doubtless by the fairy fingers of his cousin, Lady Hesketh, to whom he wrote so many of his most inimitable letters. Beneath the cap are the hare-like eyes and tremulous features of this nervous man. On one of Romney's two portraits of him Cowper wrote the sonnet beginning:

“Romney, expert infallibly to trace
On chart or canvas, not the form alone
And semblance, but, however faintly shown,
The mind's impression too, on every face.”

¹ Continued from No. 736, page 183.

Crabbe, who owed his rescue from penury to the prompt and substantial help rendered him by Burke, who got his works published, and set him on the road to fortune, looks cheerily up at us as though reciting one of his own "Tales," perhaps "Phoebe Dawson," which cheered the dying hours of C. J. Fox and Sir Walter Scott.

Campbell strikes us as a fitting exponent of the "Pleasures of Hope." This quality seems to be lacking in the dreamy face of Southey, whose fine features, and dark hair and eyes suggest a Jewish extraction. In the face of Coleridge we remark signs of his characteristic irresolution and shiftlessness. These four portraits were from the easel of T. Phillips, R. A., while that of the last of the "Lake poets," Wordsworth, a very fine one, was painted for the poet's college, St. John's, Cambridge, by Pickersgill, at Rydal Mount in 1831, and is that of a man enjoying a life of learned leisure.

The magnificent portrait of Lord Byron, magnificently painted by Westall, is in strong profile and has "poet" stamped on every one of his fine features. Hanging below this is the equally grand Sir Walter Scott, by Raeburn, on whose canvas the sturdy features and form of the "Great Wizard of the North" live again. Compared with all the poets' portraits, and especially with that of Sir Walter, how almost girlish in its delicacy and beauty does the fair, oval face of Shelley appear, with those glorious blue eyes that illumine his fine countenance. This portrait was painted from life, in one sitting, at Rome in 1818, by Miss Curran. The posthumous portrait of Keats, by Severn, shows a fine face but cannot be called a success. We must pass S. Laurence's fine portrait of Leigh Hunt, Romney's Miss A. Seward and Hoppner's delicate and charming Henry Kirke White, and notice those of three letter-writers whose chit-chat so well paints their times.

The earliest of these was Lord Hervey, Lord Privy Seal to George II, of whose queen he was the confidant; a small-minded man, and delicate, as seen on Van Loo's canvas. A friend ascribed all Hervey's delicacy of constitution to "the use of that detestable and poisonous plant, tea, which had once brought him to death's door, and if persisted in would carry him through it." Hervey and his wife, the beautiful Mary Lepel, were satirized in the "Dunciad," where Pope called him "Lord Fanny."

Hogarth evidently caught, on the instant, the indescribable expression of polite scorn seen on the face of Horace Walpole, who, with his head tossed back, giving to the nose and chin a curious pointed look, seems to be having a quiet laugh at some one.

In Fanny Burney's portrait by her cousin, the small head of the slight, timid little creature, is quite overpowered by her large hat trimmed with a very mountain of bows, a symbol of the awe and reverence with which she regarded her royal mistress, Queen Charlotte, which has left its impress on her countenance.

Supreme among the interpreters of Shakespeare sits Mrs. Siddons, enthroned and immortalized as "The Tragic Muse" in Sir Joshua's famous picture which, besides its other charms, has that of most exquisite coloring. The artist signed his name on the hem of her robe. Harlowe's picture of the "Trial of Queen Katherine," though not altogether a success is very interesting as containing portraits of the whole Kemble family, besides Miss Stephens and other famous actors. Peg Woffington as "Penelope" does not look so charming as in her miniature.

Above the large head of Quin, his coarse face full of humor, hangs the fine portrait of "Kitty Fisher" with a charming air of simplicity thrown round her beautiful face and figure; while the lustrous eyes of "Mrs. Billington," are not the least attractive features in Hoppner's portrait of one, who was the most celebrated female singer of her time, and famous for her beauty. Hadyn was, in the latter part of his life, enamoured of this lady, and Sir Joshua painted her portrait for him as "St. Cecilia." When asked what he thought of the picture Hadyn said it was "beautiful, just like her; but there's a strange mistake." "What is that?" "Why you have painted her listening to the angels, when you ought to have painted the angels listening to her."

In Sir Joshua's altogether charming and exquisite portrait of Mrs. Hartley as "Elfrida," the calm, lovely face, with most melting eyes — in which is no trace of *diablerie* — would, by the tender expression in it, worthily represent a Madonna.

Of "the greatest of English actors," we have two portraits by Sir Joshua: one, lent by the Queen, painted in 1768; the second, lent by Lord Sackville, in 1786, when the actor was worn out by gout and many other troubles. In both we have an example of the artist's power of catching a momentary expression; in both we see the living Garrick in the twinkling eye, in the mouth, just breaking out into a smile, and the whole figure full of life and humor. There is also a canvas, representing Garrick seated at a table, while Mrs. Garrick, standing behind him, playfully stretches out her beautiful arm over his head to take the pen from his hand. Though both appear to be good portraits, Garrick was so dissatisfied that he quarrelled with Hogarth, who disfigured Garrick's face with his pencil. It was never paid for, but Mrs. Hogarth sent it home after the artist's death, and it ultimately came into the possession of George IV. Sir W. Beechey's portrait of Miss Harriet Mellow, afterwards Duchess of St. Albans, is interesting on account of the romantic history of the lady, to whom the Baroness Burdett-Coutts owes her vast fortune. Of this fortunate actress there is also a very fine miniature exhibited.

There are portraits of our famous song-writers, Charles Dibdin

the inimitable author of nautical ditties, and Thomas Moore, the great master of lyrical poetry, the latter by Sir M. Shee's powerful hand.

The few musical composers will not detain us long. Oxford University sends a fine full-length portrait, by Hudson, of the somewhat conceited-looking writer of cathedral music, William Boyce, also considered by Lawrence one of Sir Joshua's finest works; that of Dr. Burney, F. R. S., the father of the literary Fanny, beside which is one, by Beechey, of Crotch as a youth.

Out of more than fifty known portraits of Handel, two are in this gallery; one is by T. Hudson, the other, decidedly superior, by Mercier, who has well delineated his fine, open countenance. Our little sketch would be incomplete without a word about the rival factions formed by the supporters of Handel and Bononcini, well put by Dean Swift in his famous epigram:

"Some say that Signor Bononcini
Compared to Handel is a ninny;
While others vow that to him Handel,
Is hardly fit to hold a candle.
Strange that such difference should be
'Twixt tweedledum and tweedledee."

Of Handel's irascible temper we give one instance: "Cuzzoni one day refused to sing a certain air, and, having long been annoyed by her whims, he determined, once for all, to put a stop to them. He flew at her, gave her a good shaking, and cried: 'Ah, I always knew you were a fery tevil, and I shall now let you know that I am Beelzebub, the prince of de tevils.' He was then going to throw her out of a window, when she wisely submitted."

Hadyn looks a thorough German *Kapellmeister* in the single portrait of him lent by the Queen. It was painted by Hoppner for George III, probably when, in the height of his reputation, the great composer visited England for the second time in 1793.

We now proceed to notice the goodly array of artists' portraits, in almost every case the work of the originals.

That of Sir Godfrey Kneller — who, in his time, painted the portrait of nearly every person of note, besides those of famous foreign potentates — was given by him to the famous "Kitcat" Club, of which he was the recognized artist. We trace in Hogarth's portrait the characteristics of a man fitted to portray scenes of humor or comedy.

Two out of several painted by Reynolds, represent a good-humored, straightforward and unassuming Englishman, with much less of the courtier about him than is noticeable in the more imposing canvas on which the favorite of George III, Benjamin West, is discerned, and splendidly painted by himself.

In Angelica Kauffman's portrait we are struck by the strong resemblance she bears to the Empress Eugénie, both in face and figure, increased by the similar style of dressing the hair. This painting, as well as a charming miniature elsewhere, also by herself, is distinguished by great delicacy of handling.

What lover of English country life has not felt suddenly transported into its midst when gazing at one of George Morland's farm-yard scenes? Pity that one who so truthfully depicted nature should have fallen a victim to intemperance at the early age of forty, followed in a few days by his wife, from the same cause! "Many of his best pictures were painted in sponging-houses to clear himself from arrest, or in ale-houses to pay his reckoning." This portrait of himself was given to the lady he wished to marry, but his drinking habits, as testified by the bottle and glass at his side, caused her to refuse him. The hat he wears, like that of an Irish peasant, has a broad brim, and casts a strange shadow over the shifty but humorous face.

Looking at the poetic portrait by Reinagle, of John Constable, we cannot but contrast the happy auspices under which he began his career with those of Morland, though he was long in receiving from the public the encouragement he merited. His patron, Sir G. Beaumont, once asked him what style he intended to adopt. "None but God Almighty's, Sir George." He could not have chosen a better. He used to say, "I love every stile, and stump and lane in the village, and as long as I can hold a brush, I shall never cease to paint them."

There is a great deal of wit seen in the face of Sir David Wilkie, in the interesting portrait by himself a year previous to his death, and just before he went to Constantinople to paint that of the Sultan.

From his own easel is the charming portrait of Gainsborough, an artist who, whether in landscape where he excelled, or in portraiture in which his style was pure and unaffected, tinged all his works with his own sentiment. He has been styled "the feminine to Reynolds' masculine."

Intellectual power, combined with refinement, characterizes the handsome face of the accomplished John Hoppner, a distinguished portrait painter and contemporary of the latter.

A well-known portrait is that of Sir Thomas Lawrence, who, at the age of ten was very clever at reciting Shakspeare and taking crayon portraits. Chancing once to be at his father's inn, when, as usual, Thomas was brought in to amuse the guests, Garrick clapped him on the shoulders and said, "Bravely done, Tommy, whether will ye be a painter or a player, eh?"

George III having insisted on it, Lawrence was made A. R. A. four years younger than the rules allowed, affording occasion for one of Peter Pindar's satires on "A King's Rights."

It is a pity that Sir M. Shee's cheery-looking portrait of Romney is not exhibited as well as that by himself. In this extraordinary

picture, Romney has first painted the rather shadowy profile of his aged father against which, the heads touching, he has depicted the portrait of himself, a plaid covering both shoulders. The nervous irritation on the puckered face of the son, a foreshadowing of the utter imbecility in which his last days were spent, contrasts painfully with the calm, clever-looking brow of the father; and we fail to recognize "the poetic painter" whose originality placed his name in the front rank of great painters of his country. The town was divided into the Romney and Reynolds factions, as great rivalry existed between these two and Hoppner. Romney would not exhibit at the Academy, while Reynolds avoided all mention of Romney's name unless compelled, when he called him, "the man in Cavendish Square!"

Hanging next to the portrait of the very proper Miss Burney, is Lady Hamilton, Romney's "Divine Lady," who sat to him during four years from 1782, for the head which he painted under every possible guise. Of three of these presentments of her exhibited, one is the first he painted; and was executed at Ickwell Bury, near Hawarden, where, being engaged on the portrait of the mistress of the house he saw the lovely servant and asked permission to sketch her. She has a scarf tied round her forehead, and leans on a table, her head resting on her crossed hands. A totally different being to the one whose *riante* face is in another sketch, probably a bacchante. "Whatever may be urged to the discredit of Emma, Lady Hamilton, she was incomparably the most famous woman, in her position, among the social celebrities of the reign of George III." "Maid-of-all-work, model, mistress, ambassadress, pauper," wherever and whatever she was, artists vied with each other in sketching the woman described as having "a perfect form, face as fresh and divinely fair as Hebe's, eyes that could express the deepest passion and melt in the softest languor; a mouth like a rosebud, the clear white brow framed by a profusion of deep auburn hair." Amongst the relics are some locks of her hair with some writing, "Emma's hair, cut August, 1792, for her dear Sir William."

Having concluded our survey of the portraits, we turn our attention to the miniatures, relics and plate, which last may be dismissed in a single sentence; less artistic than that of the Stuart period, it is rather heavy and solid. There is, however, a large chronologically-arranged collection of watches, in silver, gold, pinchbeck and shagreen cases, from the sixteenth to the nineteenth centuries; consequently, of all sizes and shapes, mostly in highly-embossed cases, nearly all the gold watches being set in pearls or diamonds.

The exquisite collection of miniatures consists of above five hundred, some of them being the most bewitching faces one could see, by Cosmay, Tinckle, Guinaldi, Hone and others, but we can only call a few of the more distinguished names.

There is, naturally, a good array of royal personages, but George IV seems to have been another *Rameses II* in his love of seeing reproductions of himself, besides all which there are paintings of his eye and of Mrs. Fitzherbert's. A series of portraits of Princess Charlotte from 1796 to 1817 is interesting; so is one of Queen Victoria as a simple girl of eleven. Of Napoleon there are three or four as General Bonaparte, in which we notice the "somewhat tired look" Talleyrand speaks of, also apparent in the large oil-painting. He is also here in his coronation robes, with the wreath of laurel, looking younger. These are by Isabey, the most cheerful countenance being that by Aubrey, in a case facing the portrait of Josephine. Of this pleasing and sensible lady there are two others, in one of which she wears a tiara and necklace of sapphires and pearls. When Napoleon divorced her and lost his luck, he got a haughty dame in Marie Louise, or so she appears in her portrait, in which she wears white satin and a diadem of pearls.

Poor Louis XVI! he seems to have had fewer brains even than our George III. Perhaps "there were not enough to go round the family," judging by the specimens here of the various members of it. And Marie Antoinette is here—not the grand woman facing a mob, but a pretty sort of a doll with an unmeaning face. She carries a large muff with a little posy of roses fixed to it. A handsome woman of quite another type was Catharine II of Russia, whose fine face is also among the Wedgwood medallions, as well as that of Alexander I. Robespierre's miniature has on the back, in C. J. Fox's hand, "*Un scélérat, un lâche, et un fou.*"

Here are the Gunnings, Mrs. Siddons, magnificent on ivory, Lady Sarah Bunbury, "the beautiful shepherdess of George the Third," and the handsome and clever Countess of Mornington, the mother of the Duke of Wellington. The two beautiful Duchesses of Devonshire are in the frame the Duke lends, which also includes the handsome queen of George the Second; the erratic Lady Mary Wortley Montague, as a shepherdess with crook, etc., and also in Turkish costume, which suits her better; a fine one of Chantrey, standing beside a finished bust; Samuel Wesley and his son John, the centenary of whose death has just been signalized by the erection of a statue by Adams Aetion, which represents him preaching, and is placed before the entrance of his old chapel in the City Road.

There is a very fine miniature of the Duke of Wellington, painted by Isabey in Paris in 1814; the Ancaster box, in a frame, and the Holland family; while we have Robert Burns placed between two empresses and a princess!

In short, every one who was either noted or notorious in various walks of life is to be seen admirably depicted by the pencil of the miniature-painters of their day.

Among the pretty *bonbonnières* and patch-boxes is one containing a set of patches worn at the beginning of last century, varying in size from a six-pence to a mere dot.

Exceedingly interesting to many are the Napoleon relics, taken from his carriage at Waterloo and sold by the soldiers; viz, the silver-gilt toilet *nécessaire* with boxes for soap, etc., attested, at the wish of the purchaser, by the goldsmith who made it; carriage clock; two gold bees used to clasp Napoleon's cloak and his blotting-book. The cover of this book is of peacock-green velvet, ornamented at each corner by golden bees, while in the centre is the letter N surmounted by the imperial crown; all exquisitely embroidered in gold. There is also a glass, brought as a relic from the Emperor's tent at Waterloo, by a person who saw him drink out of it. The articles from the carriage were used by him in all his travels and campaigns from 1806 to Waterloo. Amongst the furniture there is the desk, plain and solid, at which Doctor Johnson wrote the "*Dictionary*;" the chair used by Lord Nelson on board the *Victory*—in the right arm a piece has been removed and stuffed for the stump to lean upon; and a barometer belonging to George III.

Wonderfully curious and interesting, is the large collection of historical fans, mounted and unmounted, being mementos of the various topics of the time that stirred the public mind. A few of the subjects may be given: Coronation banquet of George II, 1727; Sir R. Walpole's Excise Bill, 1733; Warren Hastings's Trial; Victories both on Sea and Land; an opera fan with view of the boxes and names of their owners; a dance fan with music of popular dances; a church fan, having hymns printed on it, and one for chapel, which one might call a distinction without a difference.

The cases of Crown Derby, Chelsea, and other beautiful china-ware must be passed, with the commoner kind having historical portraits or subjects painted on it—one we may describe, viz, a hand in white glaze, on the palm of which, in red glaze, is a heart: this is the "*Heart in Hand*," the sign of a "*Fleet marriage*."

The splendid and interesting specimens of Wedgwood pottery must be described more fully. One case in the central hall contains seven vases—some with cover and pedestal—illustrating classical subjects; two beautifully shaped jugs, and an opera-glass of this ware with highly polished steel fittings, in a case of the same china, which formerly belonged to Queen Charlotte. The centres of interest in the case are, however, two vases. One, the "*Purnell-Tite*" copy of the famous Portland or Barberini Vase; being No. 29 of the original fifty, the models for which occupied three years in making; the other being one of the original trial copies, made by Wedgwood, from which the famous fifty were produced. They are made in bluish-black jasper and reliefs in white.

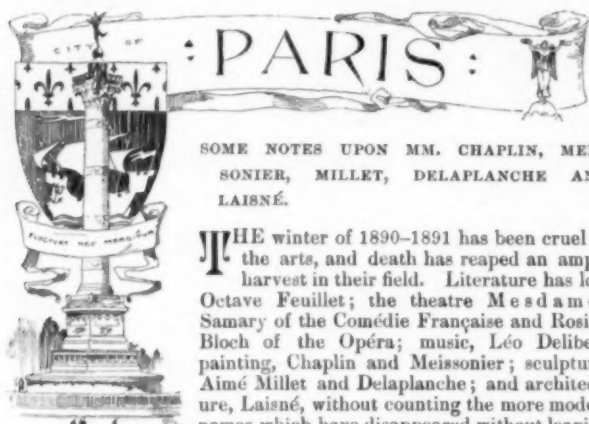
Of the fifty portraits made by Wedgwood from designs by Flaxman and other sculptors, we can only say that, as may be supposed, they deserve the very highest praise, every detail is so exquisitely defined, as to bring out the characteristics of the persons represented, viz, sovereigns and people of all ranks and nationalities, renowned in arts, science, etc. Doctor Porrett lends them, but they have been badly arranged on the screen. He also lends four frames, each containing nine medallions of equal merit.

There is an immense collection of letters and autographs. Those from royal personages are of little interest save for the names. In one from the Duke of Clarence, afterwards William IV, he says: "As for this rascal Bonaparte, I wish he was at the bottom of the sea." As in the Stuart exhibition, the compilers of this catalogue have been careful to use brackets when the Pretender is mentioned "[i. e., King Jas. III]";—rather amusing in the circumstances. The letters from and to statesmen in the earlier portion of our period were generally concerning such risky subjects that they spoke of each other by number. The Princess of Wales—Queen Caroline—appears to have been a trouble to both friends and foes. One writer laments that while she was staying at his house it was fine weather, while it had been wretched before and after. In this connection, Lord Nelson writes: "The world say there is faults on both sides—like enough. Thank God! I was not born in high life!" That this latter qualification was not an absolute necessity for "the faults," his own life is evidence. Nearly the last letter Nelson wrote, and with the left hand, is to Lady Hamilton, from the *Victory*, September 20, 1805.

There are numerous autograph MSS. of men of letters, and, as these writers were always more or less in want of money, a good many of their letters refer to loans, acceptances and accounts.

In Charles Lamb's distinct hand is a letter to Coleridge, telling him that, in a fit of insanity, "my poor dear, dearest sister has been the death of her mother." Three hundred and fifty autographs, with tickets of admission to various public functions, and handbills announcing cock-fights—in 1818, even—give us a fair specimen of the state of education, manners and morals of the eighteenth century.

COLOMBIAN PUEBLOS.—Two Indian pueblos have recently been discovered in the valley of the La Vieja River, Colombia, in which a large number of prehistoric objects of gold and pottery was unearthed. There were gold ornaments in the shape of butterflies, birds, lizards, toads, fishes, shells, etc., and pottery of various sizes, shapes and uses. Some of the gold idols had wings, and were suspiciously like the angels of Catholic representation, seeming to bespeak a late Spanish influence. There was also a cane of solid gold with a group of figures artistically represented on the handle.—*New York Times*.



SOME NOTES UPON MM. CHAPLIN, MEISSONIER, MILLET, DELAPLANCHE AND LAISNÉ.

THE winter of 1890-1891 has been cruel to the arts, and death has reaped an ample harvest in their field. Literature has lost Octave Feuillet; the theatre Mesdames Samary of the Comédie Française and Rosine Bloch of the Opéra; music, Léo Delibes; painting, Chaplin and Meissonier; sculpture, Aimé Millet and Delaplanche; and architecture, Laisné, without counting the more modest names which have disappeared without leaving such immense gaps in the great family of French artists, and all this in two months, December and January. The first of these deaths can hardly be spoken of in a special journal; but painting and sculpture belong to us somewhat, and we can salute for a last time these collaborators in the art of decorating the house and palace, may we not? All have been taken in the fulness of their activity. Our last great Exhibition, our latest Salon showed them collected together for the greater glorification of art.

The painter Chaplin was born in 1825. Pupil of Drolling (1786-1851), he made his début at the Salon of 1845 with a large portrait of a lady, then, before taking up *genre* painting, in which he was going to make a name by inspiring it with the grace of a Boucher and a Watteau, he began by showing studies made in Auvergne. He sent to the Salons of 1848, 1849, 1850 and 1851, vigorous scenes of peasant life and at the same time he exhibited his strength as an etcher. The publication bureau of the Louvre issues a remarkable etching of his after Watteau's "Embarkation of Cythera." But he soon abandoned rustic scenes, and consecrated himself to a more gracious and more roguish style, and in a short time he became the painter of feminine elegancies most in vogue. Like Watteau, Boucher, Fragonard and Greuze, he did not draw back before any lightsome subjects; but transparent gauze sometimes insufficiently concealed the charms of his nude models. He often left to be guessed the titles of some of his pictures—some gallant allegory like his "Premieres Roses" of 1857, and "L'Oiseau envolé" of 1863. The Salon jury for 1859, seized with a spasmodic shamefacedness, felt impelled to reject an "Aurora," which was scantily clad, certainly, but which hardly deserved so severe a verdict. In 1860, Chaplin was entrusted with the execution of several important paintings for the Tuileries, in the apartment of the empress. He painted the ceiling and the spaces above the doors in the Salon des Fleurs. In the Palace of the Elysée, between 1860 and 1863, he likewise adorned the Salon of the rémicycle and the empress's bathroom with decorative paintings. The Luxembourg still contained last year the "Bulles de Savon," [1864.] It has been replaced by the charming portrait of a woman and the head of a young girl, with smiling face turned over her shoulder, with uncovered bosom, a subject which M. Chaplin frequently repeated at later Salons. Some persons criticise the want of correctness in the drawing of this artist and the too great idealization which the interpretation of his figures require. Without pushing as far as this severities, which the works of even Boucher himself merited, we may render justice to this delicate artist, whose brilliant coloring knew how to bring back in the midst of our eminently realistic and rational time a little of the grace and poetic elegance of the eighteenth century.

Far greater was the place occupied by Meissonier in the ranks of contemporary artists. His fame was world-wide and everybody contended for his work. And it is curious to remark in this century, when taste prefers modern subjects, the general admiration accorded to a painter who clothed his figures with the *pourpoint*, the *haute-de-chausses* and the *défroque* of former times. The fact is that Meissonier was a conscientious artist, equal and methodical in his work, so that his personages, in spite of their belonging to a by-gone time, lived in their anatomy and expression. The fact is everything holds together in one of this artist's works, who conceals, under a precision which a superficial examination shows to be a little cold, real feeling, derived from his inexorable conscientiousness. Born in 1811, he made his advent at the time when romanticism was rampant which did not agree with his well-balanced mind. In literature, he preferred Ponsard and Augier, and this comment, made by Théophile Gautier, is not without interest in showing the character of the man as compared with the artist. M. Charles Yriarte cites a curious example of the conscientiousness which Meissonier applied to his paintings, "For his famous '1814,'—where Napoleon is shown at the head of his staff in full retreat over a snow-covered road—he had the road built for him on an inclined plane, waiting for a snow-storm, so as to better paint his conception from nature; and then asked Colonel Clapier for a battery of artillery of the guard, so that the snow might be trampled and impressed with the wheel ruts of the caissons." This may be a legend, but Meissonier deserves that it should be attributed to him.

The son of a Lyonese dealer in colonial goods, Meissonier had to struggle against the wishes of his parents, and his first steps were difficult ones. He made his début at the Salon of 1834 with a painting styled "Visit to the Burgomaster," where three Dutch burghers are seated beside a table upon which are glasses and gray Flemish jugs. Next he exhibited, in 1835, his "Game of Chess"; in 1836, the "Little Magian," then in succession "The Reader," and "Halberdier," [1840]; another "Game of Chess," in 1841; "The Painter in his Studio," "The Guard-room," "The Reader," "The Smoker," "The Amateur," "The Engraver," "The Incroyable," etc. In 1853, "The Shadow of the Thickets"; in 1855, "The Farewell Kiss" are amongst those rare paintings of Meissonier's, where the female figure is introduced. There can also be cited as exception a portrait of Madame Thénard. It would be impossible and quite useless to enumerate all his works which have become popularized by engraving and photography. Who does not know his "Reading at Diderot's," "The Amateur of Paintings," "The Portrait of the Sergeant," the painting of "The Ensign," "The Emperor at Solferino," now in the Museum of the Luxembourg, "The Quarrel," etc. Of these numerous works, Meissonier, it appears, especially preferred "The Quarrel," "1807," "Waiting," and "The Etcher." All these four paintings, the last two of which belonged to him, were left to the State. As to "The Quarrel," which has been made so well known through engravings of it, it was bought by Napoleon III in 1855, and offered to Prince Albert: Queen Victoria owns it at present. Meissonier sold his pictures at enormous prices, and it was by the hundred thousand francs that people were forced to buy them. He had obtained all the recompenses and all the achievable distinctions, including a great number of foreign decorations. He was made Grand Cross of the Legion of Honor at the time of the Universal Exposition of 1889. His final obsequies were celebrated on February 4, at the Madeleine, amidst a general emotion.

The sculptor Aimé Millet, who died last January, was born in 1817. His father, Frederic Millet, was a painter of miniatures much appreciated. His son Aimé was a pupil of David d'Angers and Viollet-le-Duc. At the age of nineteen he made his début with a "Bacchanal," which had a great success. Then, later, came the statue of "Ariadne," which is to-day in the Luxembourg. This brought him a First Medal, in 1857. The Luxembourg also has a "Cassandra putting herself under the protection of Pallas," which was to be noted at the Salon of 1877. Among the works of this artist can be mentioned a "Mercury," in the court of the Louvre, the statues of Louvois, Georges Sand, Denis Papin, and a "Phidias," several busts, amongst others those of Marshal Magnan, Madame Pauline Viardot, and the daughters of Théophile Gautier. We owe to him also the figure of "Youth Stripping the Petals from Roses," the tomb of the poet Murger, the monument of Baudin in the Cemetery of Montmartre, the statues of "Finance," "Commerce," and "Prudence," which decorate the façade of the Comptoir d'Escompte at Paris, that of "Civil Justice" in the Mairie of the First Arrondissement, and finally the "Vercingetorix," in beaten copper on the plateau of Alise in Burgundy; also the colossal "Apollo," which crowns the pediment of the Opéra. This last work, according to the opinion of the architect, M. Garnier, is the work of an artist having true decorative intuition and feeling for outline. To Millet belongs the entire honor of the composition of this figure of Apollo who raises his lyre above his head "like a holy ghost," as said the sculptor himself, who spent eighteen months in the execution of this task.

Delaplanche who died at the age of 54 years, in the full possession of his talent, was born at Paris in 1836. He was the pupil of Deligand. Like Millet, he leaves interesting works, if they are not so numerous. Second Prize of Rome in 1858, he obtained the first prize in 1864. Of his works, there is at the Luxembourg a "St. Marie" [1878], an "Eve, after the Fall" [1870], a fine figure, full of sentiment and feeling, and another statue, a little in the same spirit, which dates from 1884. There can also be mentioned "A Mother's Teaching," which he exhibited at the Salon of 1875, and which to-day decorates the Square of St. Clotilde, and "France Distributing Palm Branches," which crowned the central dome of the Universal Exhibition building of 1889.

It only remains for us to say a few words touching M. Laisné, an architect whose reputation has probably not passed beyond a certain environment; who, nevertheless, left in the memories of his confrères the recollection of a conscientious artist and a workman deserving success. Smitten with his art, he was not especially devoted to the School, but admired talent wherever he found it. His own aesthetic point of view was a broad one; he knew how to appreciate the new progress, and benefit by it in the realization of the programmes which were intrusted to him. He was born January 3, 1819, his father being a simple mason. We find in *L'Architecture* some interesting details as to the life of this valiant artist, who by the merit of his work at length achieved a place among our most esteemed masters. At sixteen years of age he entered the atelier of Jean Marie Huvé, the architect of the Château de St. Ouen, the Salle Ventadour and the Church of the Madeleine. In the preceding year M. Guizot, Minister of Public Instruction, associating himself with the national movement which characterized the year 1830, appointed the Committee of Arts and Monuments, and set about preparing an inventory of the monumental riches of France. This committee gave place, in 1837, to a commission, which was reorganized in 1839, 1842, 1852, 1860, and 1871 respectively. Of this commission, known as

the Commission des Monuments Historiques, M. Laisné was a member from 1871 onwards. He was charged by Lenormand with working up the restoration of the Château de Meillant, built by C. de Chaumont in the sixteenth century and as a consequence he became the pupil of MM. Huvé and Lenormand. After having obtained the First Second Grand Prize of Rome, in 1844, he competed unsuccessfully in the following year, and then set out to visit Italy at his own expense. On his return, M. Huvé set him to work with himself on completing the Church of the Madeleine, and especially intrusted him with the studies for the furniture—the high-altar, the stalls, the confessionals and the organs. He next worked with M. Questel on the Church of St. Paul at Nîmes and on a fountain for that city, one figure of which was sculptured by Pradier. Together with M. Questel he prepared the restoration of the Pont du Gard, and collaborated on the decorations executed at Versailles, prepared for the grand fêtes given in honor of Queen Victoria, in 1855. It is about this time that he undertook the direction of the atelier Huvé-Lenormand, and replaced Parmentier in the restoration of the Hôtel Carnavalet, of which he remained in charge until 1870. In 1852, he was named diocesan architect to the Church of Auch, and in 1864 professor in charge of one of the free ateliers which had just been opened in connection with the École des Beaux-Arts, a position which he held until 1878. In 1868, he was named consulting architect to the Bank of France. Finally he was put in charge of the restorations of Notre Dame at Dijon, the Cathedral of Gap and the Cathedral of Sens. The last works executed by M. Laisné are the Ecole Supérieure de Pharmacie and the Lycée Jeanson de Sully at Paris. He succeeded M. Daumet as architect of the Church of the Sacred Heart at Montmartre, begun by M. Abadie.

M. BRINCOURT.



GENOA AND ITS DOORWAYS. — PISA. — LEGHORN.

IMAGINE the experiences and impressions of the first few days after landing in Europe are much the same with all architectural students, productive, that is, of what Dickens terms "a bewildering phantasmagoria with all the inconsistency of a dream and all the pain and all the pleasure of an extravagant reality." This sensation may be much enjoyed by some—there is no accounting for tastes. I shall never forget the sensation, when, at last, landed in Genoa, and safely housed with all my worldly possessions in a room of the hotel (the price of which I forgot all about agreeing upon, with the result explained later) and left alone in the bright and dazzling light of a single candle, all my experiences began to dance before memory's review, now recalling the woes of seasickness, the happiness at first sight of land, the landing at Southampton, the trouble at the customs office, the transportation by the little steamer to Havre, the wrangle with the cabmen there, causing total dispersal of the already partly lost senses, the trip to Paris, the pretty and picturesque little French villages as they ran by, the arrival at Paris, the terrors of a few nights in a hotel there, the making off for Genoa, again the encountering of custom officials at Modane, who thought the camera an infernal machine—and not a word of Italian at command to explain the difference—and at last the arrival at Genoa—the first stopping-point on the programme—which was directly inaugurated by a dispute with another cabman.

Genoa is a city of palaces and indeed rightfully may claim its title, "Genova la Superba." How happy is its situation on the sweep of the Ligurian sea, on the slope of a hill, its high buildings piling up one above another, the color of the old time-worn roofs and walls beautifully contrasting with the orange gardens (in which to be sure there were but few oranges just then). Perhaps, no city can impress one as more typically Italian. Narrow streets climb up the hill, enclosed by high buildings with far-projecting shadowy cornices, fairly roofing them over, exposing to view a mere slit of sky, and here and there only admitting the sun to sparkle on the nearly always yellow-painted stuccoed walls, balconies, projections, open loggias of the old palaces; here a venerable shrine, a little dark-eyed Italian girl, making the sign of the cross as she reverently passes by, and there steep, narrow steps winding up to the street above, merry children ever running up and down, stopping in their play only long enough to smile at the stranger who has ventured the climb.

How happily the student here wanders, in continual surprise, gazing, smiling, sketching, dreaming himself in Paradise and at every step reminded of the lines of Byron,

"— Fair Italy!
Thou art the garden of the world, the home
Of all art yields and Nature can decree."

But there is no light without its shadow, and even here the pleasant sentiments of the day quickly give place to others, generally towards evening when hunger drives one into the restaurant.

I imagine, almost every student has sung his "tale of woe" about the famous macaroni and cheese and the time he had when for the first time confronted with a dish. Why should guide-books tell all about gratuities and where ice cream is to be had in December and give not one word of advice as to macaroni? A thorough and complete treatise on this long subject would certainly be much appreciated by all who travel in this otherwise so delightful country.

While most Italian cities claim special architectural merit in their cathedrals and churches, Genoa claims it for its palaces. In its most glorious epoch it presents the names of Galeazzo Alessi (1500-72) and Rocco Lurago as its architects, the former a pupil and friend of Michael Angelo, and builder of any number of palaces. Whatever the merit of their exteriors may be, in the monumental grandeur displayed in their planning and the adaptation of the buildings to the situation, these architects certainly have left to us masterpieces.

The elegant perspective enjoyed in most of the *cortiles* and the vista had from the lower vestibule up the main staircase, through the arcade into the *cortile* and the beautiful terraced gardens beyond hiding fountains in their shrubbery, is certainly most impressive and calls for a note, with a dozen adjectives and emphasizing lines below, in the memorandum-book of the architectural student.

Painted exteriors, like so many here, remind one more of painted stage-settings than of massive palaces, and in sacrificing architectural to painted decoration the exteriors of these palaces have suffered much in effect. There are several, however, where the intended painting was not carried out, such as the Palazzo Durazzo, and here the effect is decidedly more satisfactory, though the building is as plain and devoid of ornament as it is possible for any building to be.

One of the most interesting features of Genoa is its possession of a number of exquisitely designed Renaissance doorways, which in their refinement really cause the student to wonder how they found their way hither, as the architectural detail of the palaces in general is rarely anything but crude and unrefined. Nothing can contribute more largely towards the student's enjoying a day of hunting and cribbing than the stumbling upon some meritorious bit of detail which bids him stop and use his sketch-book. And as if this fact were known to Genoa and it were striving to please him especially, these doorways are scattered about in most delightful manner, presenting themselves where least sought for and often adorning a front which otherwise shows no other trace of architectural design. Special elaboration and concentration of design are displayed on these doorways, probably in view of the fact that the narrowness of the streets, lanes as they are often called, hardly permits a view of anything above the second story. Often they are designed with pilasters at each side supporting an entablature, all most delicately carved in marble; others have an arch in connection with pilasters and entablature, the spandrels being filled-in with medallions, and frequently they are merely a richly carved frame with sculptured lintels representing different scenes from the never-ceasing wars and triumphs of former days.

S. Lorenzo, the cathedral of Genoa, is a most peculiar jumble of Gothic, Renaissance and Romanesque work, erected, probably in 1100, on the site of an older church, some materials of which have been used in the present edifice and plainly show the different periods at which building was commenced, ceased and resumed, a process which but rarely is productive of a successful ensemble. Had Bramante's original design been completely carried out in the erection of St. Peter's, a building surpassing much of its kind might have been the result, but as now, what is it? At best, critics now only say if so had not been so and this had been done another way, it might have been successful.

Like many Italian churches the exterior of S. Lorenzo is striped in alternate courses of black and white marble. Its interior consists of nave and aisles, the former separated from the latter by the columns of the earlier church,—a barrel-vaulted ceiling and a dome constructed by Alessi in 1567. By far the most meritorious parts of this church are the two Romanesque portals gracing the sides, undoubtedly of a late period. They are elaborately ornamented, very rich in effect, in detail much more refined than is usual in this style, executed in marble in a manner which must elicit praise and recall the pride each workman must have displayed in the careful study and elaboration of his work. Even in these doorways, Corinthian capitals and ornamental lintels of the older building have been used, in a manner, however, not to impair the design. When looking at these specimens of their style, by no means even the best, yet so beautiful and effective, their ornamentation so strong in play of light and shade, bold and vigorous in versatility of motif, and showing the possibilities afforded, one cannot but repine that Romanesque, after so encouraging and enthusiastic a début as it enjoyed in our country, should be abandoned, fashion having decided to take another route for a couple of years or so.

The Capuchin church of Sta. Annunziata, built at the sole expense of the Lomellini family towards the end of the seventeenth century, possesses an interior which is considered amongst the best of its kind in Italy. It is in the form of a basilica and the columns between aisles and nave are of white marble, fluted and richly inlaid with different colored marbles; the entire interior, in fact, is lavishly ornamented with this material. Whatever the effect may have been before the late restorations and redecorations—and critics pronounce it to have been a most happy one—now in its flaring colors, it strikes one only as gaudy though most sumptuous.

Of modern architecture there is little for the student to linger over

and after a visit to the Campo Santo, famous for its arrangement and beautiful monuments, the satchels may be packed, ready for departing in the morning. Little does the poor mortal dream that night of what shall encounter him in the morning—the bill.

The tips, expected by the waiter, porter, cook, chambermaid and boot-black as they stand in line all wishing you "*buon viaggio*," attended to, one does well to reach the station in time to have his circular-ticket stamped, find a place in a third-class coupé, and so off for Pisa at the enormous speed of Italian express trains—fifteen miles an hour, if there is no snow on the track. Third-class coaches in Italy are not very comfortable, but the architectural student, when enthusiastically admiring an old farm-house here, a pretty bit of scenery there, the quaint group of a little town, pinnacled with mediæval towers, perched upon the top of a steep hill, or an old monastery hidden behind and guarded by beautiful cypresses, all gliding by, has no time for the notice of such a little thing as a hard seat, and leaves attention to this matter until arrived at his destination, when stiffness and a broken-joint feeling faintly remind him of it.

What a contrast exists between Genoa and Pisa! The former ever bustling, running, full of life and go, the latter, dead, dull and gloomy as if still in mourning for its former glory of the gone days of the twelfth and thirteenth centuries, when it ranked as one of the greatest commercial and seafaring towns on the Mediterranean; fairly rivalling Venice and Genoa and embracing in its supremacy the Italian islands and the whole of the coast from La Spezia to Civita Vecchia. Protracted wars and internal dissension were the cause of its eventual and continual downfall, until now an unequalled monotony and death-like quiet reign in its streets. However, the Arno still flows through Pisa in its beautiful curve, and recollections of its glorious past still live in its wonderful group of buildings, the Cathedral, Baptistery, the famous Tower and the Campo Santo.

For a short time before having to surrender its lead in art to Florence, Pisa occupied a quite prominent position in the history of Italian art, its cathedral, though not the first building in its style, in its perfection formed the foundation for Italy's mediæval architecture and in Niccolò Pisano, Pisa boasts of giving birth to the precursor of Renaissance in sculpture, and the creator of many masterpieces of art.

Few buildings are better known than the group spoken of above. Fergusson speaks of the interior of the cathedral—which is in the form of a Latin cross, with dome at the intersection of nave and transept—as possessing a poetry of perspective when looked at angle-wise across the intersection, which seldom is more satisfactory. Also of the appearance of the exterior with the series of open arcades, one above another, this treatment characterizing an entirely new invention of the age and copied in so many other Italian churches, he speaks in most flattering terms, while he severely criticizes the interior of the Baptistery with its dome, if dome it can be called, conical in form and thrust through an external hemispherical dome, in a manner more clumsy and displeasing than any other example of its class. The exterior with its characteristic ornamentation and its beauty of detail, he considers far more successful than the interior.

Though the exterior of the Campo Santo is entirely devoid of architectural design or merit, its interior with the beautifully traced windows, opening onto the green quadrangle filled with earth from the Holy Land, as it is said, adorned with frescos of the Tuscan School, though in a bad state of preservation, and containing many monuments, ancient sarcophagi, and a fine marble vase with Bacchanalian representation, from which Niccolò Pisano borrowed some of the figures in his "*Presentation in the Temple*" on the pulpit of the Baptistery,¹ make it well worthy of belonging to this famous cluster of architectural monuments.

The Tower at any rate, serves as a world's curiosity—and recalls early school days when one was made to believe it one of the seven wonders—if not as model for perfection in design. The sensation when standing at its lower side and looking up, is decidedly queer.

To the remainder of Pisa's buildings little time need be devoted, they are as a rule little interesting in architectural design, but it would be unjust not to say one word of a stunning old Gothic edifice of the fifteenth century, in brick and terra cotta, on the Lung Arno, and also of the stunning coffee to be had in the café now established on the ground-floor.

En route to Rome, I stopped one day at Leghorn. Of all forsaken places, the most forsaken is this. Perhaps it impressed me thus on account of the cold, dreary and unpleasant weather I met there; but had it not been for the military band which played in the afternoon on the Piazza d'Armi and a visit to the old synagogue dating from 1581 and recalling that Leghorn to which the oppressed and persecuted Jews of Spain were invited by the Medici, who made this a refuge for the oppressed of all denominations, a fact to which undoubtedly it owes its present prominence in the commercial world, I should not have known how to pass the day. And to make the gloom of the day complete, on the way to the station late in the evening, in one of the dark streets, I was met by a funeral procession of the Misericordia, in their ghastly masks, with torches and implements necessary to provide for the last resting-place of some one's worldly

remains carried on their shoulders. I never saw a ghastlier sight. No wonder that during that night in the cars I had a most horrible nightmare, at the climax of which I fell off the seat on which I was trying to enjoy a visit to dreamland, while the faithful engineer in his locomotive was hurriedly guiding me to Rome. A. KAHN.



PROPOSED RAILWAY TERMINUS NEAR ST. JOHN'S WOOD.—COMPETITION FOR THE COMPLETION OF SOUTH KENSINGTON MUSEUM.—A NEW MODEL FOR A MUNICIPAL LODGING-HOUSE.—THE ROYAL GOLD MEDAL.—THE ROYAL ENGLISH OPERA-HOUSE.—THE EXAMINATION QUESTION.

ONE of the most important measures before Parliament this session is the proposal of the Manchester, Sheffield and Lincolnshire Railway to extend their trunk line to London. The proposition is due mainly to the energies of the irrepressible Sir Edward Watkin and the bill bears many marks of his supreme audacity. In the first place the entrance into the metropolis is not to be made within that belt of poor property grouped around St. Pancras, where all the other great Northern Trunk Lines at present have their termini, but the suburb of St. John's Wood is assailed. This particular suburb is peculiar from the fact that the ground landlords, who own the greater part of it, were most particular that nothing should be permitted which could impede a thorough circulation of air throughout the entire district, and consequently stipulated when they leased the land that no terraces or semi-detached houses should be built, but that each house should stand by itself in its own grounds. Therefore, it will readily be seen that the district became a very favorite residential suburb for the middle and upper classes, and is at the present time much affected by artists, authors and *hoc genus omne*, by whom the vision of a main trunk line with all its noise and dirt and other disagreeable accessories is more than can be borne. Consequently the district is up in arms against the bill. And yet, still more audacious, Sir Edward proposes to carry his line across an angle of "Lord's," England's national cricket-ground, which is also raising opposition on all sides. But Sir Edward cares for none of these things. He foresees that if the bill is thrown out this year, steady persistence and importunity will weary much of the opposition, and that if perchance he does get his way, he is shrewd enough to see what a great difference there is between a slice of garden land and closely-packed tenements when the question of compulsory compensation is reached. And as for the sentiment and preservation of quietude and simplicity, that to a man of Sir Edward's temperament is a *quantité négligeable*. Among the other bills the Central London Railway Bill comes up again, and is strengthened since its last appearance by the apparent success of the City and Southwark Electric Subway, the Central London Scheme being proposed to be dealt with in the same manner. Another proposition is to take a subway across from Paddington to South Kensington, but in connection with this the promoters have asked for permission to erect a station in Kensington Gardens, which may lead to the wrecking of the bill. A fourth railway bill had for its object the cheapening of railway communication with the outlying suburbs to render them available for housing the working-classes, and enacted that before 8 A. M. every line should run a certain number of trains carrying workmen at a nominal rate, say four miles a penny. The proposal was, however, full of difficulties, and was thrown out on the second reading.

Her Majesty's Government have initiated one of the most important competitions of modern times. The completion of South Kensington Museum is the subject and a sum of about £400,000 is set apart for the work. There have been eight architects nominated for the competition, four by the First Commissioner of Works: Messrs. T. E. Collcutt, M. Macartney, Aston Webb and Sir Thomas Deane & Son, and four by the Royal Institute of British Architects: Messrs. I. O. Jackson, R. Norman Shaw, Wm. Emerson and John Belcher. Subsequently Mr. Norman Shaw declined the honor, and Mr. G. F. Bodley was nominated in his stead. With such an excellent company of competitors we can hardly fail to get a building worthy of the nineteenth century.

The new Admiralty Offices are now well in hand, the foundations for the first portion, which contains most of the principal rooms, are nearly finished and tenders are about to be obtained for the superstructure which Messrs. Leeming & Leeming estimate will cost about £213,000. Of course nothing like the original design with which Messrs. Leeming obtained the work is to be carried out, as I mentioned in a letter some months ago, but the architects have succeeded in producing a conception which, though devoid of anything approaching originality, yet has a certain air of quiet dignity which is not unsuited to a government office.

The County Council's Competition for a Municipal Lodging-house

¹ The Renaissance in sculpture is traced back to Niccolò Pisano's borrowing of figures from this antique vase, a careful study of which, it is said induced him to exchange the prevailing style for the ancient or rather to look at the antique again for model.

has been awarded to Messrs. Gibson & Russell for a plan of a very novel character, one which bids fair to be a success. Their building consists of two great halls about 70 feet x 37 feet x 32 feet, around which 8 feet apart are ranged iron galleries containing 160 cubicles. Each cubicle is absolutely separate and has its own window, door and bed. There is an inlet from the external air into each cubicle and the whole vitiated air is constantly extracted through a central lantern light which runs the whole length of the galleries at the roof level. On the ground-floor there is a large day-room and a dining-room and kitchen, beyond the usual offices. Altogether the plan is a most satisfactory one and although the whole notion of a Municipal Lodging-house is a venture and a novelty in the metropolis, yet it is to be hoped that the experiment will prove successful and that legislation will follow which will order the closing and removal of the many pestilential dens which now are, as the *Builder* justly says, "so many plague spots in the metropolis."

The Royal Gold Medal, this year, is to be given to Sir Arthur Blomfield, A. R. A., Past Vice-president of the Institute. The nomination of Sir Arthur for this honor, has been well received in the profession for he is justly held in high esteem, both on account of the great amount of careful and refined work he has executed and of his high personal character. Sir Arthur, it will be remembered, was the architect to the new work at Eton College, Zion College on the Thames Embankment, the Bancroft Schools, the Royal College of Music, the Church House, the great Church of St. Mary's, Portsea, the restoration of St. Saviour's, Southwark, and numerous other ecclesiastical buildings. He is the son of Bishop Blomfield, who occupied for some years the see of London, and was knighted by the Queen in commemoration of the Jubilee of 1887.

Before, however, the medal was offered to Sir Arthur Blomfield, Mr. R. Norman Shaw was approached to see whether he would accept the Gold Medal if it were offered him. Unfortunately, however, Mr. Norman Shaw seems to have felt the necessity of consistency in his policy of non-recognition of the Institute and declined to receive the medal.

Since my last letter Mr. D'Oyley Carte's new Royal English Opera-house has been opened. This new theatre is unique in its character and most complete in its construction. It is situated on a plot of land fronting on the circus formed by the intersection of the two new streets "Shaftesbury Avenue" and "Charing Cross Road" cut through the slums of Soho by the late Metropolitan Board of Works. Besides these three frontages to streets, the fourth side also faces on a street, so the theatre is unique in London, in respect of its absolute isolation from any adjoining buildings. The site is wedge-shaped with its narrow end facing Cambridge Circus and in consequence of this peculiar shape of the site and the necessity of having the stage at its wider end, the auditorium diminishes in width as it recedes from the stage.

The system of tiers constructed on the cantilever principle has been adopted, so that no columns obstruct the view of the stage, and it is said that an unobstructed view can be obtained from every seat in the house.

Mechanical ventilation has been resorted to, and fresh air is forced into the house by Tobin tubes and warmed or cooled on its way as is found necessary. Openings are made in the ceilings, to which exhaust-shafts are connected, worked by exhaust-fans.

Marble has been used very extensively in the internal decorations, the jambs and soffits of the proscenium-arch being lined entirely with marble and Mexican onyx.

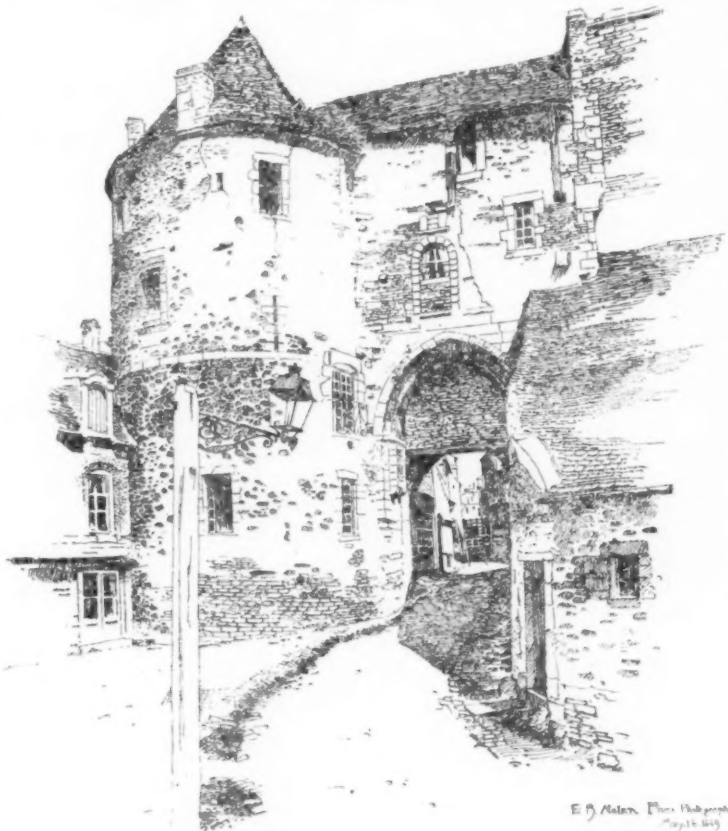
Mr. D'Oyley Carte was his own architect and builder as regards the internal construction and arrangements of the building, although he was largely assisted in his work by Mr. G. H. Holloway, who really acted as the builder. The elevations were designed by Mr. T. E. Colcutt, in a style of architecture which is finding favor in

England at the present time. The material is red brick and buff terra-cotta.

Another little struggle has taken place over the great examination question. It originated over a protest against the Architect's Registration Bill which has duly appeared among the host of private measures which annually enjoy a brief existence before being slaughtered in the House of Commons. This protest was aimed against architectural examinations in general and the Registration Bill in particular, and was signed by twenty-four architects, members of the Institute, twenty-two architects not members of the Institute, and twenty-four painters and sculptors. The protestors are generally well-known and influential men. The document which appeared in the *Times* commenced with a statement that to attempt to make architecture a close profession (as the bill contemplates) would be fatal to its progress as an art; that examinations and diplomas will lead to a further division between it and its sister arts of painting and sculpture; that it is possible to examine a student in construction and sanitation, but not as to his artistic abilities and that, unless all who erect buildings are examined, no legislation can pretend to protect the public against bad construction, much less bad designs.

The letter introducing the protest contained the following paragraph which was evidently meant to hit the Institute itself: "It is, however, no secret that some of those who now join in opposing it (the Bill) are doing so in the hope of submitting another measure of their own." This sentence really contains the gist of the argument, for it was subsequently admitted that the protest was delivered not so particularly at the Bill, but against the Institute's policy of examination. This statement caused the Institute to defend itself, and its president, Mr. Waterhouse, wrote and explained that the Institute recognized that it is impossible to manufacture an artist by making a student pass an examination, and all it wishes to do by its system of examinations is to make sure that before a student is qualified to enter its ranks, he shall profess such a knowledge of architecture as the examiners for the time being may consider necessary.

Other letters followed in subsequent issues of the *Times* and the debate ultimately flickered out from want of fuel. Not much good has been done by it because the examination question has been talked to death; no new arguments can be adduced on either side. The official journal of the Archi-



Gateway at Falaise, France.

tectural Association, in commenting upon the correspondence, makes some very sensible remarks upon it to the following effect:

"The utmost that can be said for the system is that it produces a general leavening upwards of the average intelligence of any body of men to which the system has been applied. Eminent doctors, lawyers and divines existed before the days of examinations, and continue to exist now examinations prevail. No man ever became great, or, on the other hand, ever proved a failure, because he passed an examination, and the only question that concerns architects is, whether they, and the world with them, will be any the better off if they are compelled to submit to a test. Rightly or wrongly, the majority of young men, intending to become architects, are disposed to welcome a test which indicates a definite line of study advisable for them to pursue. All parties seem to agree that it is possible to examine a man in the scientific and practical side of his craft. We would point out, with all due deference, that examinations affecting his artistic capacity are already in existence. By the time these lines appear in print, some at least of the gentlemen who signed the protest will be holding a great examination at Burlington House upon the mass of artistic matter submitted for exhibition. Should an architect be amongst them, we venture to hope that he will dare to use his power in rejecting much of that work which popular opinion already stamps with its approval. No travelling-studentship, no gold or silver medal, no premium offered by the Royal Academy, is ever awarded without severe examination. At the very threshold of the schools the

great bogie confronts the aspirant and has to be propitiated; and we need not remind our readers that neither science nor practice is included within the Academy curriculum."

Among those who signed the protest, it is comical to note the names of some who themselves sit as examiners at the Institute; and who have many times pronounced the fate of unlucky wights brought up before them. While of those who have themselves submitted to the examination of their artistic ability by, and have been content to receive their reward through the means of competitions, we seem to be familiar with the names of Sir Arthur Blomfield, Mr. Brydon, Mr. John Douglas, Mr. Bodley, Mr. Champneys, Mr. Garner, and others; so that, rightly or wrongly, we find that without protest, or only with a very lame protest, examination already pervades artistic architecture from its cradle at the doors of the Royal Academy and the Institute, to its grave in some great competition.

A very generous offer has been made by a friend of J. Humphrey Ward, of £80,000 for the erection of a gallery of British art. The offer contained certain conditions which led to a brief correspondence with the Government with the ultimate result that the offer was accepted on the conditions:—

- (1) A site to be given as the Government's contribution in Exhibition Road, South Kensington.
- (2) Space, if possible, to be reserved for future extensions.
- (3) No building to be permitted immediately adjoining.
- (4) No control of any kind to be exercised by the Science and Art Department of South Kensington Museum.

The last clause is an odd one. It is evident that the giver of this noble gift is not more in sympathy with the hard and fast official rule of South Kensington than are architects and artists generally.



FALL OF THE FLOORS OF THE YOUNG MEN'S CHRISTIAN ASSOCIATION BUILDING, MONTREAL.—THE COMPETITION FOR THE MONTREAL BOARD OF TRADE BUILDING.—FALL OF A WAREHOUSE IN TORONTO.

A GREAT deal of excitement has been caused among architects and builders and building owners generally by the collapse of the whole of the interior of the new Young Men's Christian Association Building in Montreal. The construction of

this building was in an advanced state, everything being in readiness for the plastering and work was proceeding with about forty men in the place, when, on March 23d last, some of those standing on the upper floors noticed that the partitions crossing the floors were sinking. They made a bolt for the outside walls and secured safety for themselves by means of the fire-escape and shouted to the men on the floors below. Every man got out, and then with a tremendous crash the

flooring of the whole building, from top to bottom, fell in. The cause of the accident is not yet decided upon: efforts are being made to get out the debris, when this question will be cleared up. Of course there are the usual theories, the simplest of which most men cling to, that is that one or more of the iron columns supporting the centre of the construction in the basement gave way. The blame is thrown by some on one man, by some on another—the architects, Messrs. Fuller & Wheeler, of Albany, N. Y., the contractors, Dickison & Allan, of Syracuse, N. Y., Mr. Lancaster, the clerk-of-works, and even the proprietors all being included by one or other of the theories. It is due to Messrs. Dickison & Allan, however, to state that they were not the original contractors. The tender of Messrs. Rafferty & MacAllister of Syracuse, at a figure \$20,000 less than any other tender was originally accepted, they giving the required bonds, but they got into difficulties, dissolved partnership, and the partner who kept to the business found he was not in a position to proceed with the work. Messrs. Dickison & Allan, then took it up. There is a general opinion that the plans did not provide for sufficiently strong walls, but it is not the walls that have given way at all; they are apparently injured only to the extent of the wrenches caused by the

fall of the girders built into them. No doubt the inquiry will clear up the whole matter, but in the meantime everybody concerned must remain in a very uncomfortable position. Whatever may ultimately be found to be the cause—and it is just as likely as not that the iron columns were not—it is singular how fond architects are of using these unstable "supports." The great difficulty of casting them of even thickness all through, one would have thought, ought long ago to have made them unfashionable and yet, every day, one sees them being incorporated into buildings of all classes. Speculating builders seem to have a particular affection for them and local building-inspectors have nothing to say against them. These men constantly make a four-inch iron column standing on the basement walls at the angle of the building responsible for the safety of the whole structure they are made to carry, two or three or four stories of brickwork. They are bought cheap, never tested, and exposed to all the changes of temperature the year round. In the case of this Young Men's Christian Association Building, as there was no loss of life, of course there is to be no inquest, so the Government has not the opportunity of stepping in and forcing an inquiry into the cause. One or more of the officers of the Association are interested in the building trade and supplied some of the material, so that what with architect, contractor and these officers of the Association, though the matter may be cleared up to the satisfaction of the public, it is doubtful whether the blame will ever be put upon the real offender.

One or two architects in Montreal have been getting up an agitation over the result of the competition for the Montreal Board of Trade Building, for the purpose of having the designs of all consenting competitors exhibited "along with the selected design as received by the building-committee." It will be remembered that the terms of the competition arranged that the sum of three hundred dollars should be paid to each of five or six American architects who were specially asked to compete and that another sum of three hundred dollars should be scrambled for by all the architects of Canada. However, the Associations of the Provinces of Quebec and Ontario refused to enter the competition which was arranged so manifestly for the benefit of Americans to the exclusion of Canadians, and notified the building-committee to this effect. The profession in Canada was not therefore surprised that the competition was decided in favor of an American architect, as all the best men in Canada abstained from competing. Some few Canadian architects appear to have thought there was a good chance for achieving notoriety and sent in plans, none of which, however, were accepted. For some reason or other, unknown to outsiders, the committee refused to allow the accepted design to be exhibited. They had by the terms of the competition, however, the right to exhibit them or not as they pleased, and the fact that the accepted design had been returned to the authors caused those competitors who happened to be members of the Board of Trade to get up a special meeting, the subject apparently being so interesting to members generally that it is said to have been the

largest meeting of the Board ever held. The report of the meeting as given by a local paper is too long to reproduce, but it seems to have been excessively amusing and to have resulted in a "fizzle." The principal object of my allusions to it, is, that local papers reported that the agitators were the credited representatives of the profession in Montreal; this was not the case, and it is not fair to the members of the profession who stand by each other against the evils under which the

profession groans or has groaned, that the actions of certain individuals should be reported as being in accordance with the wishes of the better men of the profession.

From Toronto, also, is reported the fall of a building, one used as a store-house for glass, recently erected, and now that the debris has been removed a very curious fact has come to light: the centre of the floor of each story was supported by a column, the one in the basement standing on a heavy cut stone. This stone gave way at its centre, the iron column standing on it dropped straight through it, some four or five feet (the soil below being soft) and remained in an upright position. It is believed that there was originally a stream of water passing across the site and it would appear that the stone bridged the exact bed of the stream, now filled-in with rubbish or sand, and being supported on its outer edges sunk by the pressure of the column upon its centre. Of course there should have been something more than the stone for the column to rest on. But an inquiry is now proceeding as to the cause of failure, so that further remarks would be premature.

RESIDENCE IN CADAMBE PLACE
THEO. C. LLOYD ARCHT.
27 June 1904





THE SETTLEMENT OF THE LABOR QUESTION.—GROWTH OF THE CITY.—THE ART BUILDING AND ITS ULTIMATE USES.—THE WOMEN'S BUILDING.—MODELS

OF THE WORLD'S FAIR GROUNDS AND BUILDINGS.—THE WATER-COLOR EXHIBITION.

SINCE the letter of last month the labor questions there mentioned have for the most part been solved to the satisfaction of the employés. The carpenter bosses and their men have settled the question of wages (upon which both sides proclaimed themselves immovable) by "splitting the difference" and have moreover agreed to arbitrate all differences that might arise from now on to April 1893. As expected, the plasterers "went out" April 1st, but their demands were accepted with but little delay by most of the contractors, and now the lathers are taking their turn, demanding \$3.50 per day, which will probably be accorded.

While, of course, some considerable inconvenience has been occasioned by these struggles, yet upon the whole, the building interests have been less affected than by similar disputes for several years past and the indications would all seem to point to a year of considerable activity in the building trades, the impression very generally being that building of all kinds will, from now until the opening of the World's Fair, gradually increase in volume, and then after 1893 be followed by comparative quiet for a year or two. Still the growth of the city, tremendous as it is, continues at so steady a rate that any one predicting a surplus of available house or business buildings seems always to find himself in the wrong. Even with the host of flats and dwelling-houses built during the last two years, and the many owners of such property, fearful that they should have no tenants, the real estate men now announce that the supply is less than the demand and as a result rents of nearly all classes have been, or are about to be, advanced. The annual report of the Commissioner of Public Works gives the figures in his department, which to a considerable extent form a good criterion of the growth and development of all parts of the city. According to the tables of this report, in extending the water system 133 miles of water-pipe were laid in 1890, making a total mileage of 1,205. Also nearly 72 miles of brick and pipe sewer were put down, this quantity being 130 per cent more than the year previous. In the matter of streets, 108 miles were improved, 100 being paved and 8 miles curbed and filled—all of which goes to show the continued and steady growth of the city in all directions; so that possibly after 1893 we shall see no decrease in the building trades.

The labor question in connection with the World's Fair remains in about the same condition as last noted and the retiring Directors have turned the whole question over to the recently elected board, which will have a chance to struggle anew with the problem.

As to the World's Fair buildings, some changes have been announced during the past month. A Music-Hall will be built at Jackson Park, or one of the contemplated buildings will be adapted to the purpose and in all probability the Art Building after all its wanderings will at length definitely be located in the Lake Front Park. To this end an ordinance has been presented and passed in the city Common Council, whereby the city permits the permanent Art Building to be erected in the Lake Front Park, but provides, that at the conclusion of the fair the control shall be vested in the City of Chicago, which upon certain conditions will turn it over to the Art Institute. These conditions are very decidedly for the general good of the

public and the more important ones are: First, that the exhibition halls shall be open free upon all legal holidays and upon Tuesdays, Thursdays and Saturdays, also upon Sundays, from one to five o'clock. Second, that all professors and teachers shall at all times be admitted free to all the privileges of the Institute. Third, that the building may at any time be entirely surrendered to the city which may maintain it by public taxation. It is announced that \$200,000 have been subscribed by citizens towards the building, which together with \$250,000 from the Art Institute and \$400,000 from the World's Fair Board makes \$550,000 in sight, with considerable more promised. The design outlined by Mr. Root is probably to be used, the estimated cost of that structure being about \$600,000. It is earnestly to be hoped that the building when completed will be suitably arranged for the needs of an Art Institute, but the practicability of turning a large exhibition building of this character into an Institute with classrooms, studios, etc., would seem in the light of what we have in the present building, which was built for an Art Institute purely and simply, as a little questionable, since it seems to have been impossible to meet satisfactorily the requirements in an entirely new building.

The request for designs by women architects for the façade of the Women's Building, brought out quite a number of drawings, but the average merit was not high. None of the three selected for the prizes are by practitioners, but really by students; one of the best of them, the third prize, being by the secretary of Mrs. Palmer (the president of the Women's Board of Managers). This designer we are told never had any technical instruction, but "picked up" all the

information and knowledge of the antique orders and the general principles of construction, besides the use of drawing instruments and all other wisdom necessary to design a large façade in the Italian Renaissance; and, moreover, all this was picked up at nights and odd times during the few weeks that the competition was open. Surely the female mind is incomprehensible! any of the male sex would have been overwhelmed in attempting to pick up at odd times but a very small fraction of this wisdom, even if not overcome by the purely mechanical part of making a large drawing.

The first prize was awarded to Miss Hayden, a former pupil of the Institute of Technology at Boston, who graduated with the class of 1890. She has now come on to Chicago and her plans are being modified and worked up in conjunction with the Board of Construction.

Apparently the great cities of the world are very soon to get a glimpse of the exhibition grounds—but through the wrong end of an opera glass, as it were—since the Directors have granted a concession to a company to reproduce the grounds and buildings in

miniature. According to report, these maps are to be exhibited at Boston, Philadelphia, New York, London, Paris, St. Petersburg and Vienna; the size is to be 45 by 90 feet—according to which scale the largest building will be over 17 feet long. All buildings are to be lighted by electricity and water is to run through the canals, and in general the minor details will all be most faithfully carried out. It is expected they will be ready for exhibition next August.

The water-color exhibition at the Art Institute has been well attended, but most of the pictures are by artists who do not live in Chicago, nearly two-thirds of the collection is said to have been shown at the recent water-color exhibition at New York. Landscapes predominate and show far more skill than the average figure pieces, although one or two of the latter are very noticeably good. The Chicago Society of Artists will open their annual exhibition this week, and many good things are promised.

THE LIMES ROMANUS.—The great wall erected by the Romans through territory now inhabited by German-speaking people, called the Limes Romanus, is to be systematically explored from end to end, the spots excavated where forts (castella) were erected, towers, baths, and other buildings for garrisons. Plaster reproductions of all objects found will be placed in the museum at Mainz, while the originals will go to the various Governments. From time to time the results of the survey and excavations will be published.—*Philadelphia Telegraph*.



THE McKIM FELLOWSHIPS AT COLUMBIA.

The jury of award in the first competition for the two Travelling Fellowships of \$1,000 each, recently founded by Mr. Charles F. McKim in the Columbia School of Mines have just announced their decision. The two "McKim Fellowships in Architecture" are awarded to Mr. A. C. Muñoz of the class of 1889 and Mr. A. M. Welch of the class of 1890; Honorable Mentions to Mr. J. M. Hewlett of the class of 1890, and Mr. R. K. Mosley of the class of 1888, for design, and to Mr. R. D. Kohn of the class of 1890, and Mr. H. E. Donnell of the class of 1887, for construction. The jury consisted of Messrs. Richard M. Hunt, Charles F. McKim (the founder of the prizes), and Thomas Hastings, Jr., of New York, and Mr. Arthur Rotch of Boston. The same gentlemen served last year as jury for the "Columbia Fellowship in Architecture" established by the trustees of the college. In announcing their decision this year they bear testimony to a gratifying improvement in the quality of the designs submitted for their judgment, both as to composition and draughtsmanship. A sketch of the competition may prove interesting to the readers of the *American Architect*, particularly as the Fellowships have been established by a distinguished architect in active practice, as a tribute to the value of a thorough scholastic training in architecture. In the autumn of 1889, Mr. McKim presented a fund of \$20,000 to the trustees of Columbia College, to be used in the Department of Architecture in such manner as they might deem wisest, and their decision, reached after conference with Professor Ware, to establish two Travelling Fellowships of \$1,000 each, to be competed for biennially by graduates of the Department, was entirely approved by the donor. It was also decided that the winners should spend the prize money in foreign travel and study according to a programme to be prepared by them and approved by the college authorities. In accordance with these decisions the first competition took place in January and February of this year, and the second will occur in the winter of 1893. Seventeen graduates entered the lists; three of these, in out-of-town offices, doing the work under the direction of acceptable supervisors. One of them, Mr. Muñoz of the office of Theophilus P. Chandler, Jr., in Philadelphia, carries away a Fellowship, while another, Mr. Donnell, who is attached to the office of Mr. R. M. Hunt, as Inspector of the new Observatory Building in Washington, receives an Honorable Mention in construction.

The contest was divided into three sessions, separated by intervals of a few weeks for home study. The sessions were held in the evening from 7.30 to 10 o'clock, in the rooms of the Department. The first occupied the evenings of Monday and Friday of the first week in January, and was devoted to the preliminary sketches, which were filed with the Department authorities, each competitor retaining a tracing. The second session occupied the evenings of two weeks in the first part of February, with the exception of Saturday and Sunday evenings. These ten evenings were devoted to the drawing and rendering of the designs, which had been carefully studied during the preceding four weeks. The final session occupied four evenings, and took the form of written examinations, in graphical statics, stereotomy, office-practice and general construction. The subject of the competition was one familiar to old Beaux-Arts students, being no other than the famous "Museum for a Rich Amateur," to contain fifteen statues and fifteen pictures, three of each being *chefs-d'œuvre* requiring special accommodation; collections of coins and vases and a library and porch, or vestibule, were also to be provided. The arrangement of the pictures and statues proved somewhat of a stumbling-block to some of the competitors; but on the whole the solutions of the whole problem, both in scheme and in rendering

were generally creditable. Those of the two winners and of one or two of the *mentionnés* were especially successful.

In the final award, the designs and the examination-papers on construction were each marked on a scale of 100, thus assigning equal importance to these two widely different parts of the competition. This proved most judicious, as it gave distinct recognition to technical training, to office experience and practical knowledge, which are so apt to be overborne in such competitions by the superior brilliancy and attractiveness of well-studied and well-rendered designs. It was particularly desired that these prizes should react on the men in offices, spurring them to higher attainments and more thorough study in the line of practical work and experience. This could only be done by conceding to excellence in this direction, a merit equal to that of clever designing and the result proved the wisdom of the decision, as the marks in construction determined the award of one of the two prizes, the other going unquestioned to one who led the whole list both in design and in construction.

The comparison of the designs and canvassing of their relative merits were performed with the greatest care and pains by the jury, to whom were referred the marks in construction. Each set of examination-papers had been marked by a different officer of the School of Mines, and it was the desire of the professor of architecture and his assistants to leave the final award entirely in the hands of the jury. The result gives universal satisfaction, the defeated candidates feeling that the work of the competition has been by no means thrown away, but has been both entertaining and instructive. Such a result has been hoped for and aimed at in all the arrangements of the competition, which in general character resembles last year's contest for the Columbia Fellowship, but with modifications which have rendered it less trying and less burdensome to those engaged in it. Fifteen of the seventeen who entered completed their whole work, as against nine who finished out of thirteen entries last year. Next Spring will take place the second competition for the Columbia Fellowship.

A. D. F. HAMLIN.



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

HOUSES ON WALNUT STREET, PHILADELPHIA, PA. MESSRS. COPE & STEWARDSON AND F. M. DAY, ARCHITECTS, PHILADELPHIA, PA.

[Gelatin Print issued with the Imperial and International Editions only.]

THE right hand house, for Mr. Harrison, is the one designed by the architects first named.

COMPETITIVE DESIGN FOR THE BOARD OF TRADE BUILDING, MONTREAL, CANADA. MR. C. W. CLINTON, ARCHITECT, NEW YORK, N. Y.

[Issued with the International and Imperial Editions only.]

COMPETITIVE DESIGN FOR THE BOARD OF TRADE BUILDING, MONTREAL, CANADA. MESSRS. E. A. & W. W. KENT, ARCHITECTS, BUFFALO, N. Y.

[Issued with the International and Imperial Editions only.]

SKETCHES BY THE *American Architect* TRAVELLING-SCHOLAR,
MR. ALBERT KAHN.

[Issued with the International and Imperial Editions only.]

WHITE NATIONAL BANK AND SAFE DEPOSIT, FORT WAYNE, IND.
MESSRS. WING & MAHURIN, ARCHITECTS, FORT WAYNE, IND.

THIS building is under contract to be built for Messrs. J. B. & J. W. White. It is 60 x 60 on the ground, to be built of St. Louis brown Roman brick with Indiana brownstone and Portage redstone trimmings. First story built entirely fireproof and is to be used for the Bank and Safe Deposits; second story divided in offices and third story for an assembly hall: estimated cost \$40,000.

DETAIL OF THE ROOD-LOFT IN THE CHURCH OF ST. ETIENNE
DU MONT, PARIS.

SEE the *American Architect* for February 28, 1891.

ROOD-LOFT IN THE CHURCH OF ST. GOMMARIUS, LIERRE,
BELGIUM.

THE church was built between 1445 and 1557. The rood-loft is probably even later in date.

APARTMENT-HOUSE, MINNEAPOLIS, MINN. MR. H. W. JONES,
ARCHITECT, MINNEAPOLIS, MINN.

DESIGN FOR THE SECOND BAPTIST CHURCH, DANBURY, CONN.
MR. R. W. BRIGGS, ARCHITECT, BRIDGEPORT, CONN.

FURNITURE ON CLASSIC LINES DESIGNED BY MR. R. BROWN, JR.,
ARCHITECT, BOSTON, MASS.

THE greater part of the ordinary domestic furniture made in this country and sold to the people of moderate means, if looked at from the artistic standpoint, is not calculated to raise hopeful feelings as to the future of the decorative arts. Indeed, it may be truthfully affirmed that, with all the advantages which the present gives us, as to machinery and choice of woods, we have yet to learn how to make furniture that will be at once simple, tasteful and inexpensive. The Japanese have mastered this and can give us lessons, and we know that the old Greeks, whether they fashioned furniture or pottery, gave to all their handiwork some grace or beauty of form. Moreover, since their time, every artistic people under the sun, have been their debtors, and yet these tasteful forms are to-day just as fresh, beautiful and inimitable. We find them appearing in, and influencing such styles as those known as "Empire," "Adams," "Colonial," and in fact in all phases of Renaissance art. Seeing that these styles owe so much to Greek art, why may not we, too, draw some inspiration direct from the original fountain-source? If we are striving for the expression of the highest culture and refinement we cannot overlook Greek art; for there we find it in the most perfect form the world has yet seen. Other work may at first be more fascinating and impress us with its richness, but what other work impresses us as being so dignified, intellectual and above all, as having that quality of temperate restraint which never approaches the vulgar and meretricious?

The designs here given are not intended as examples of simple and inexpensive furniture but rather as an attempt to illustrate the gracefulness of Classic lines, the forms in themselves possessing some elements of beauty irrespective of any ornament. And where decoration is required to enhance the work this seems most fittingly attained chiefly by inlay or painting, preferably the latter. The use of brass or other metal in the feet or wherever lightness and strength is needed seems also legitimate and appropriate.

[Additional Illustrations in the International Edition.]

THE RUDOLPHINUM, PRAGUE, AUSTRIA. HERREN JOSEF VON ZIAK
AND JOSEF SCHULZ, ARCHITECTS.

[Gelatine Print.]

A VIEW of one of the side façades of this building of which the front is here shown, was published in the *American Architect* for December 20, 1890.

DOORWAY OF THE LICHTENSTEIN PALACE, VIENNA, AUSTRIA.
DE VIGNE, ARCHITECT.

[Gelatine Print.]

THE BAPTISTERY, FLORENCE. MEASURED AND DRAWN BY MR.
ROBERT WEIR SCHULTZ.

CHURCHYARD WALL, HOCKERELL, BISHOP'S STORTFORD. MESSRS.
BURKE-DOWNING & PHILLIPS, ARCHITECTS.

OUR illustration is from the architects' working-drawings of a new churchyard wall which has been erected at Hockerell, near Bishop's Stortford. As a churchyard wall it is remarkable for its original and effective treatment. The design is Early English, the carving and details being unusually spirited. The cost has been £570, and the work exceptionally well executed.

THE GREY COLLEGE, BLOEMFONTEIN, ORANGE FREE STATE,
SOUTH AFRICA.

WE publish a design for this important undertaking prepared by Mr. Lennox Canning, A. R. I. B. A., and member of Imp. Inst. Austrian Engineers, and F. G. Goad, C. E., of Johannesburg and Bloemfontein. The ultimate cost of the buildings, including the master's house and high-schools, will be about £50,000, but the present expenditure will not exceed £20,000.



THE SKETCH-CLUB OF NEW YORK.

AT the annual meeting of the Sketch-Club of New York, held at the Hotel Hungaria, Saturday, April 4th, the following Executive Committee was elected—Messrs. Charles H. Israels, A. L. C. Marsh, Emil Ginsburger, J. Nat. Hutchins and Danford N. B. Sturgis. At a subsequent meeting, this committee organized by electing Mr. Charles H. Israels, *President*; Mr. J. Nat. Hutchins, *Vice-president*; Mr. Emil Ginsburger, *Secretary*, Mr. Danford N. B. Sturgis, *Assistant Secretary* and Mr. A. L. C. Marsh, *Treasurer*.

The Club feels that its prospects on the threshold of its third year are very bright and that its success and its continued and increasing usefulness both in a social as well as in a professional and educational sense are assured.

The number of its members is steadily increasing. It now has a membership of fifty-seven.

The secretary, who may be addressed at 48 Exchange Place, New York, will be pleased to give further information to those who may be interested.



[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.]

GREEK SCULPTORS.

NEW YORK, N. Y., April 9, 1891.

TO THE EDITORS OF THE AMERICAN ARCHITECT:—

Dear Sirs,—Who was the greatest Greek sculptor? Are there any known works of Praxiteles, and where.

Yours respectfully, A. JONES.

[The first rank is usually accorded to Phidias. The marble fragment "Hermes," discovered at Olympia, in 1878, is attributed to Praxiteles, so, too, is one of the groups of the Dioscuri at Rome.—EDS. AMERICAN ARCHITECT.]

BOOKS ON STONE-CUTTING.

AUGUSTA, GA., April 7, 1891.

TO THE EDITORS OF THE AMERICAN ARCHITECT:—

Dear Sirs,—Please give name and price of best book for stone mason who wishes to learn something about drawings, so as to be able to understand them. By so doing you will much oblige,

Yours truly, WM. ARCHER.

["Masonry and Stone-cutting," by E. Dobson, price \$1.00, published in Wenles's valuable series of technical treatises is probably as satisfactory as anything you can find. This may be reinforced by a study of "Problems in Stone-cutting," by S. Edward Warren, published by J. Wiley & Sons, New York, at \$2.50.—EDS. AMERICAN ARCHITECT.]

SWITCHBACK RAILWAYS.

OAKLAND, CAL., April 2, 1891.

TO THE EDITORS OF THE AMERICAN ARCHITECT:—

Dear Sirs,—Being a constant reader of your valuable paper, I take the liberty to ask you where I could find specifications and particulars of the gravity or switchback railway, which would enable me to build one. I have seen them in operation in London and think it would "take" with the public here.

Any information you could give me with regard to this matter either by mail or in your next issue will be gratefully received by
Yours obediently,
H. V. MARLE.

[Your best way is to consult the annual indices of the *Official Gazette* of the United States Patent Office, which you can probably find at the public library or the office of some solicitor of patents. — Eds. AMERICAN ARCHITECT.]

THE AMERICAN ARCHITECT TRAVELLING SCHOLARSHIP.

TO THE EDITORS OF THE AMERICAN ARCHITECT:—

Dear Sirs,—Will you kindly inform me through the columns of your paper, what the requisite qualifications are for an applicant for the examination of the *American Architect* Traveling-Scholarship.

What are the subjects of the examinations, and when and where do they take place.
Yours truly,
DRAUGHTSMAN.

[The particulars relating to this scholarship may be obtained from our advertising pages, and we have so many inquiries of this nature that we will try to keep the matter in some position in the paper in every issue. — Eds. AMERICAN ARCHITECT.]

SUGGESTIONS AS TO ILLUSTRATIONS.

ORANGE, N. J., April 11, 1891.

TO THE EDITORS OF THE AMERICAN ARCHITECT:—

Dear Sirs,—I am a subscriber to your instructive journal, and, as I believe suggestions are invited by every well-regulated editor, I beg to say that I believe the publication of a larger number of the designs of Wilson Eyre, Jr., and Mr. F. M. Day, of Philadelphia, will meet with warm approval from your other readers. I noted with pleasure a colored print of the Turkish bath, but this was certainly a poor view. Cannot some interiors of Mr. Eyre's be received, in Mr. Drexel's house and the University Club, for instance? Don't forget the occasional details and perspectives of furniture. Several designers in Boston, notably of Davenport, Keeler, Lawrence, Wilde & Co. and Irving & Casson, do some fine work that, if it can be secured, is worth publishing.

Respectfully,
E. C. KELLOGG.

[We believe that the work of the architects mentioned by our correspondent is represented in our pages with average fairness to the many other capable designers; but, so far as we are concerned, we would willingly welcome more. As to interior work, we feel a delicacy in making any attempts to lay bare the privacy of individuals. We must rely for such material on the good offices of the architects, who are at once familiar with the character of the work which is at present concealed from the public gaze, and are also fairly able to determine whether their clients would welcome or resent an invitation to exhibit their private belongings. As to the manufacturers, they are unwilling to contribute their choice designs, and we are unwilling to accept any others. — Eds. AMERICAN ARCHITECT.]

TO DRAW AN ELLIPSE.

WORCESTER, MASS.

TO THE EDITORS OF THE AMERICAN ARCHITECT:—

Dear Sirs,—Mr. Woodworth and myself were looking over his back numbers of the *American Architect and Building News*, we came across where there was an ellipse drawn out by means of straight lines, but it does not form a true ellipse. We heard that it was afterwards corrected. Now will you please inform me in what number it was corrected or if you will again illustrate it.

Yours truly,
A. C. N. PETERSEN.

[The error was corrected in our issue for October 1, 1887. — Eds. AMERICAN ARCHITECT.]

THE NEW YORK CATHEDRAL COMPETITION.

BOSTON, MASS., April, 1891.

TO THE EDITORS OF THE AMERICAN ARCHITECT:—

Dear Sirs,—Can you inform me whether the competition for the N. Y. Cathedral has been decided and if so, who is the successful competitor?
W. SMITH.

[It has not been decided. It is still an open question whether or not the Trustees will take any definite action beyond receiving and paying for the designs. — Eds. AMERICAN ARCHITECT.]



THE TOMB OF THE HIGH PRIESTS OF AMMON.—A grand discovery, writes the Cairo correspondent of the *London Times*, has been made of a vast tomb of the high priests of Ammon, monarch of the gods, and local divinity of Thebes, on the exact spot in the limestone cliffs of the Libyan mountain, west of Thebes, near Dehr El Bahri, where Brugsch Bey made his famous finds of Royal mummies in 1881. The tomb is 80 feet below the surface, and it has two stories, the upper one not yet opened. In the lower, 240 sarcophagi have been already discovered, the oldest dating back to the Eleventh Dynasty, 2500 B. C. There were also in the tomb 100 papyri and some large statues of the Theban Triad, Osiris, Isis, Nepthis, with vast quantities of statuettes and votive offerings. Everything was uninjured. The upper story is to be opened immediately, under the personal superintendence of M. Grebaut, Director of the Egyptian Antiquities Department, who himself made the discovery through native information.

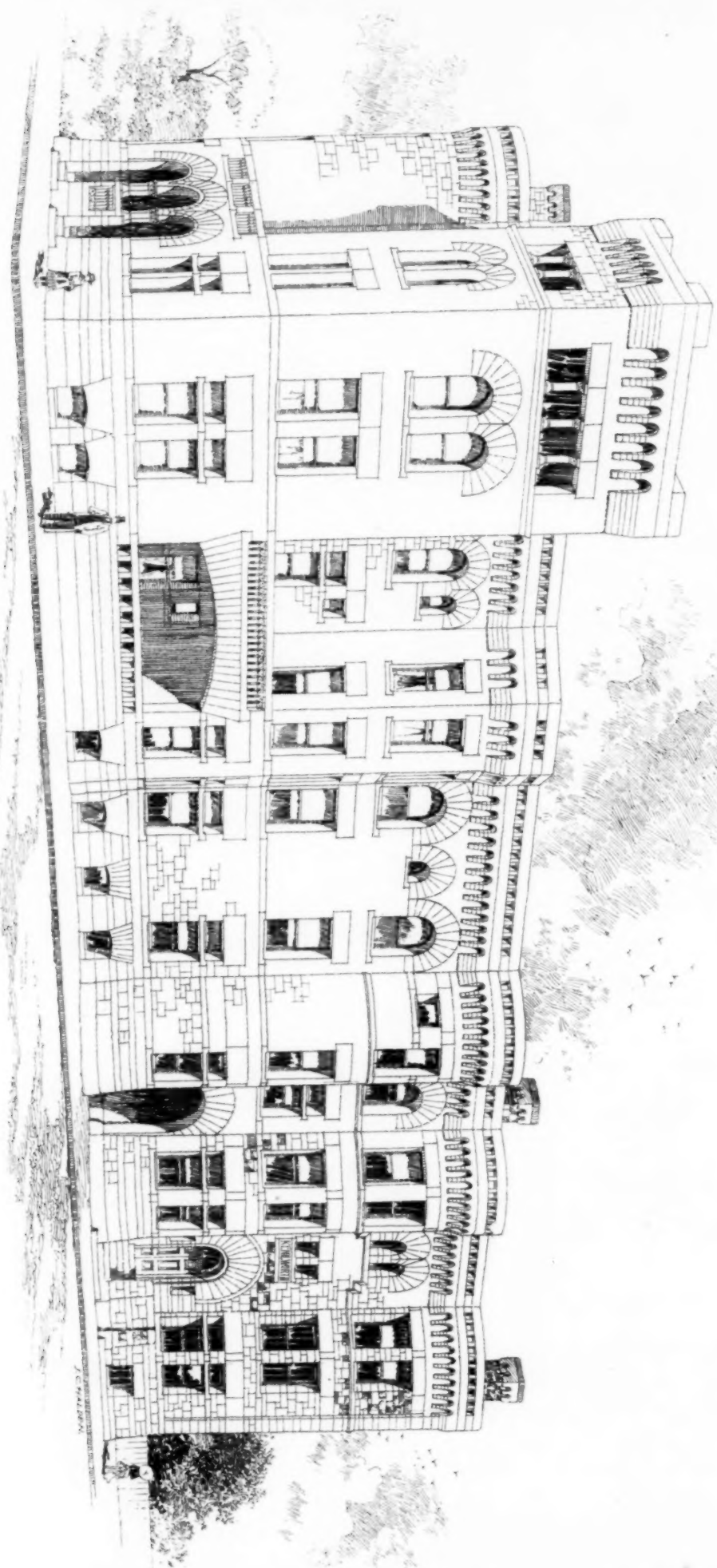
WHAT NERO REALLY DID FOR ROME.—According to Signor Lanciani, the learned Italian writer, the Emperor Nero has been libelled. Instead of being the cruel tyrant he is generally represented to be, he was a benefactor of mankind and a well-intentioned sanitary reformer. It has for centuries been commonly understood that Rome was set on fire and burned by Nero in the year 64, either through brutal malice or drunken incapacity and indifference. Signor Lanciani's investigations put a very different interpretation upon the matter. Nero desired to make many changes in the streets of Rome by increasing their width and making many of them more direct, and also to introduce many improvements by reconstructing public buildings. His efforts in this direction were met by an opposition from property-owners—it is a strange thing that property-owners have not changed since Nero's time—and were also embarrassed by the fact that the city abounded in temples, altars, and shrines which were inviolate. While he probably made light of the property interest, religious sentiment, the Emperor knew, ought to be respected under all conditions and at all times and he acted accordingly. He directed two architects, Severus and Celar, to prepare plans for the rearrangement of streets in certain parts of the city, making them as near to straight lines and right angles as the hilly configuration would render feasible. Numerous public squares were laid out and a system of sewers was planned. Regulations for buildings were prepared, in which it was provided that the height of houses should not exceed double the width of the street, that each house should be completely cut off from the adjoining buildings; that each house should have a portico in front, and that wood ceilings should be excluded from the first stories of buildings. Tents and booths were secretly prepared, and vessels were sent to various Mediterranean ports after grain, with orders to meet at the mouth of the Tiber on a certain date. In accordance with Nero's plan, the city was fired in numerous places, and, of the fourteen wards, three were entirely destroyed, and seven were burned in great part. The crowds driven out of their homes found the booths in the outskirts of the city ready for them. The grain-laden vessels appeared in time, and the townspeople were fed and housed during the rebuilding; the whole plan having been carried into effect without exposure, famine, or loss of life, although the population of the city at the time was very large. — *Iron.*



THERE is a feeling of disappointment in jobbing, manufacturing and mercantile circles over the sluggish development of spring and summer business. Much of the dissatisfaction comes from the, perhaps, too brilliant anticipations indulged in early in the season. Clearing-house reports are not always a reliable barometer by which to judge. A careful investigation shows that the retail trade throughout the country is all right, but that the wholesale traders are not distributing products as rapidly to retailers just at this time as they think they ought to; their turn will probably soon come. Backwardness of retailers in stocking-up is reasonable and sensible; they simply want to dispose of what they have before buying more. Wholesalers and jobbers in certain avenues are disposed to regard this as an unfavorable symptom; on the contrary, it is a favorable one. The mere transfer of goods and merchandise from factories or warehouses to retail shelves is not always in itself a good thing. The retail business men of the country have learned some important lessons, and they are evidently profiting by them. It would be better if the present policy had been pursued years ago. Salesmen of large houses and manufacturing establishments report it more difficult this year to work off large quantities of goods on their customers than last year. That the volume of business this year will be as large as last it might be hazardous to assert just at this time in April; a good many emergencies may arise; there are no new developments during the past week. The business of the country is being conducted on a safe basis. There is very little seed of bankruptcy being sown; every buyer is endeavoring to keep within safe limits. Competition is hard at work keeping prices down to the lowest level. It cannot be said that the tendency of prices is downward, for they evidently have reached the lowest legitimate point in most branches of trade. Manufacturers of textile goods throughout the New England States have cried "halt" to the downward tendency, and would prefer to shut down rather than to cut further. In this industry there are, in fact, a few symptoms of improvement, if the testimony of some few responsible heads is to be accepted. There is great activity in nearly all textile branches, especially in hosiery and knit-goods. Mills are running full time in nearly all sections. The few exceptions only show the necessity of good business management.

Southern cotton mills are doing remarkably well. The export trade for Southern cotton products is increasing. Our Northern export trade for manufactured products generally is also growing. Hopes are entertained that the present reciprocity negotiations will soon produce results; of course, foreign countries are playing their highest cards to protect their interests in outside markets. Commercial men of high standing are the authority for the statement that the United States has much more to gain in the extension of trade in manufactured products than many of their manufacturers are aware of. They have for years past been giving too little attention to these possibilities; at the same time, there will be very close competition between American makers and foreign makers. The Old World will not tamely relinquish its control or its advantages, whatever they may be. The superiority of American machinery is being testified to in many foreign quarters. The industries are running along on the same quiet, conservative policy that they have maintained since the opening of the year. The larger manufacturing establishments, especially where machinery and equipments are being made, are all busy. Car-builders are also busy. Locomotive-builders are booking orders more rapidly than at any time, perhaps, for six months. The electricians and manufacturers of electrical equipments are enjoying a greater season of prosperity than any other industry. Hardware manufacturers are working full time in most factories. Wagon and carriage manufacturers report a good demand in the West and South. The iron trade is sluggish. Very little new railway building has been lately projected. Mining operations in the Rocky Mountain regions are, as a rule, thriving, and a goodly number of new properties are to be opened this year. An impetus has been given to the outflow of population into the newer Western States; settlers are mainly well-to-do people from the older States, who go there with some little capital and a good deal of experience.

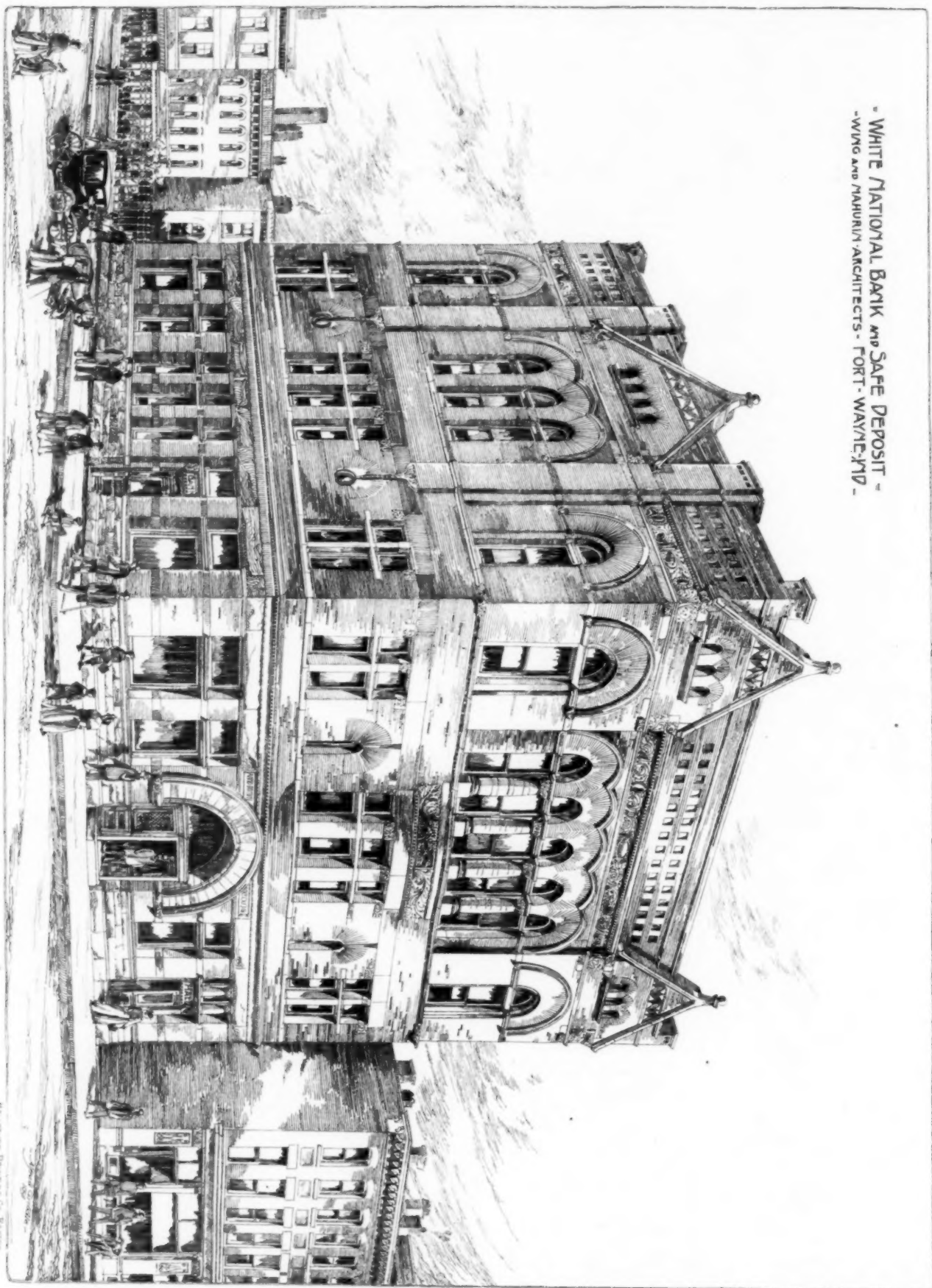
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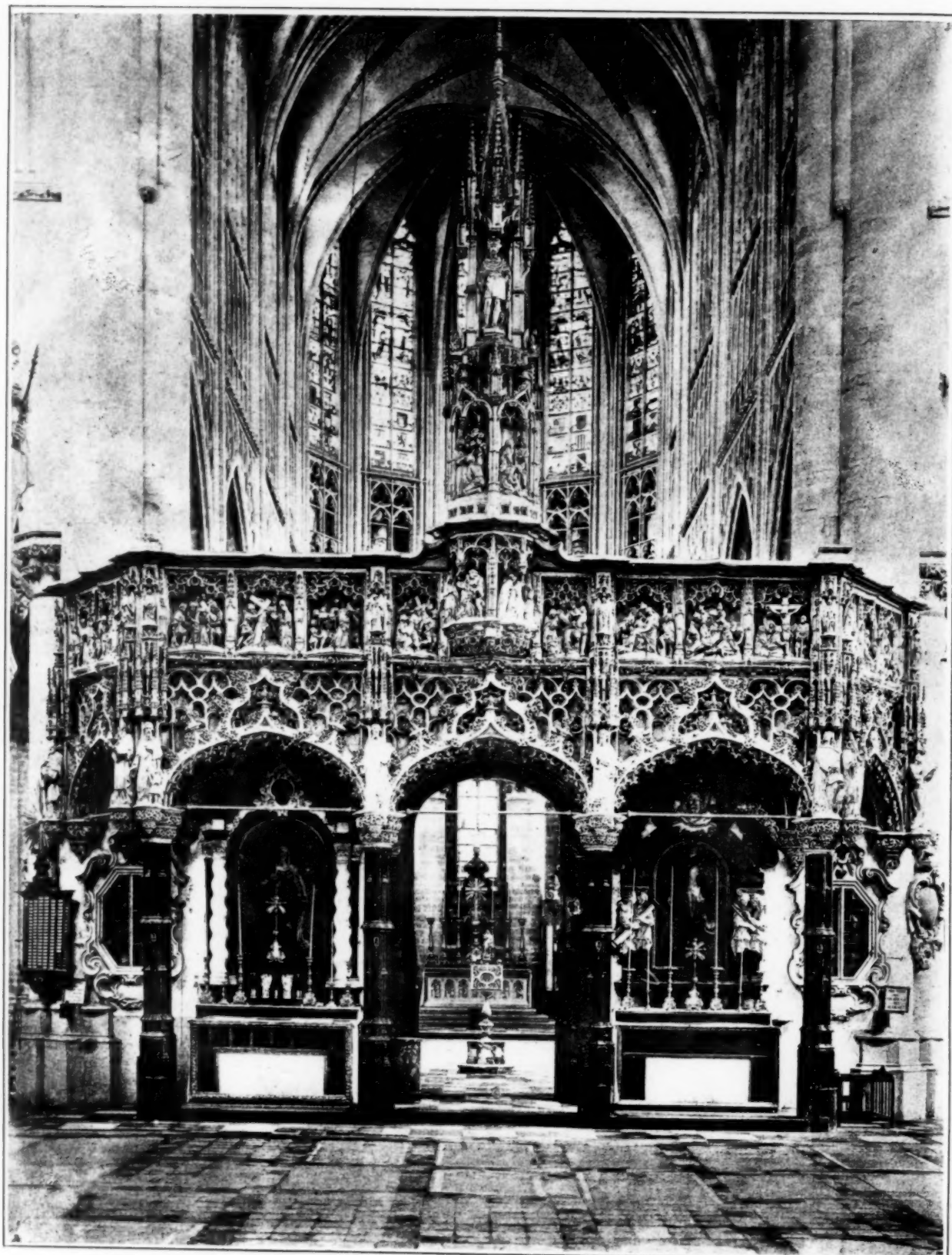


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WHITE NATIONAL BANK AND SAFE DEPOSIT -
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RELIGIOUS PRINTING CO. BOSTON

ROOD-LOFT IN THE CHURCH OF ST. GOMMAIRE,
TOURNAI, BELGIUM



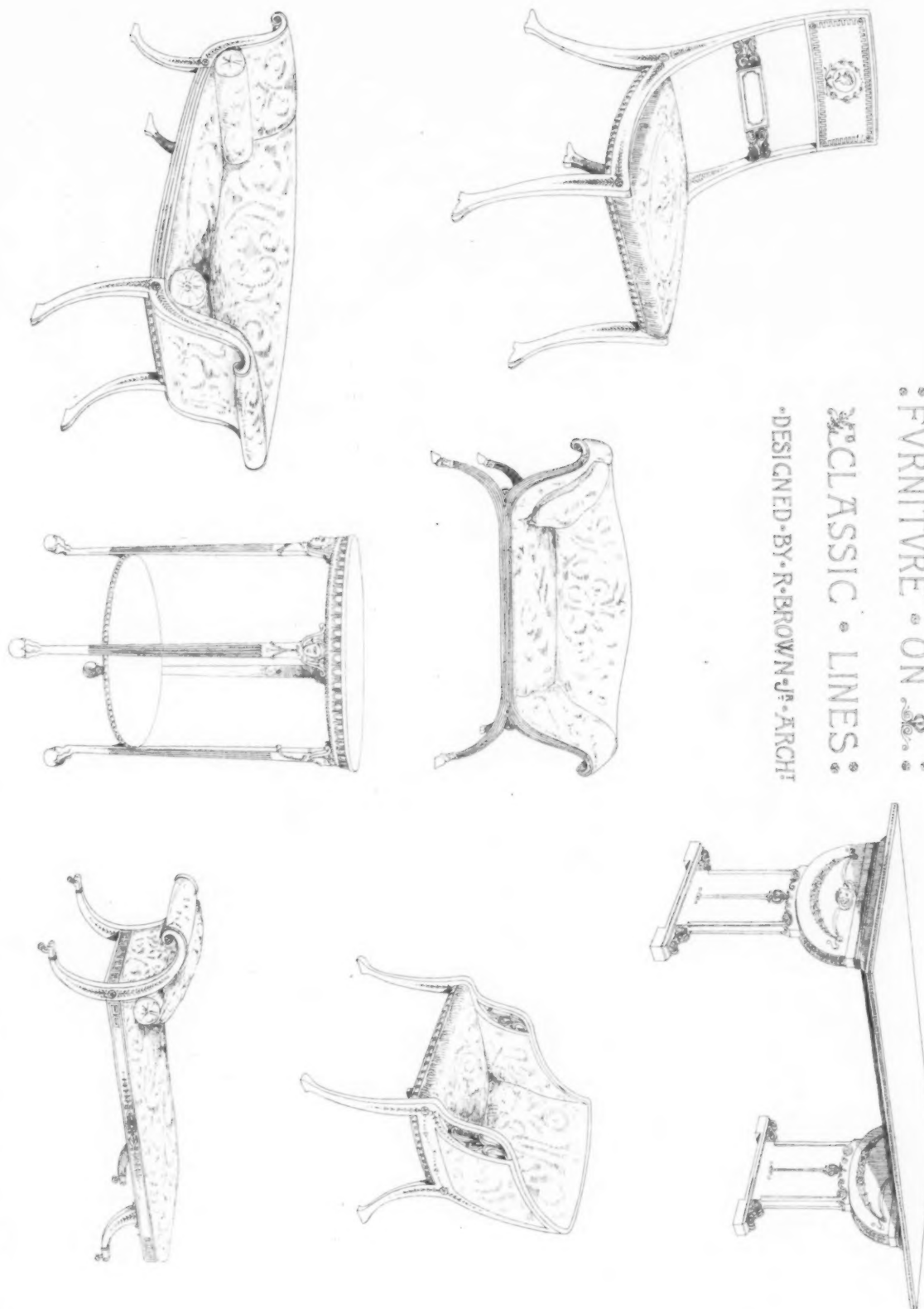
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DETAIL OF THE ROOD-LOFT, ST. ETIENNE DU MONT, PARIS.

• FURNITURE • ON •

CLASSIC • LINES •

• DESIGNED BY R. BROWN, JR. • ARCHT.



DESIGN FOR
SECOND BAPTIST CHURCH,
Lanbury, Conn.

WARREN F. BROWN,
ARCHITECT,
Hartford, Conn.

