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MAY 16, 1891.



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THE opening of the building season is, as usual, marked by desperate struggles on the part of the artful managers who live on other people's distress to throw business into confusion. So far, these struggles have not met with much result. The costly uncertainties with which the walking-delegates have succeeded in surrounding the business of building have driven capital into other investments, and the prospect appears to be that building labor will be insufficiently employed for the next year or two. This does not prevent the people who hold the power to create disturbances from using it, and the close dependence of the different branches of building work upon each other makes it easy for those who control a single small trade to spread misery among many thousand homes. Some time ago, the men employed in the New York lumber-yards demanded to be put on eight hours' time on the first of May. Their employers refused the request of the men to work the shortest hours in the busiest season, and the latter then modified their desires to an addition to their pay for overtime work, and a slight increase in drivers' wages. These requests were reasonable and proper enough, and there seemed to be a prospect that the employers would accede, when an order was issued for the whole force of building workmen to "support" the lumber-handlers. The result, which was probably foreseen and intended, was to unite the dealers in defence of their right to manage their own business, and deal with their own men, without consulting the walking-delegates, and the latter promptly seized the opportunity to declare a boycott against the sixty-eight lumber-dealing firms, and to prohibit all persons belonging to the Central Labor Union, which includes nearly all the building workmen in New York and Brooklyn, from doing work of any sort in any building where lumber sold by one of the sixty-eight excommunicated firms was used. As the lumber-dealers are quite sure that no houses will be built without the use of their goods, they can afford to view the situation serenely, while the promulgation of the boycotting decree will throw out of employment about a hundred and fifty thousand men. It is not a new observation that it is delightful to be a general, and to make war, when some one else pays the bills, but one would think that it must occur to the unfortunate privates before long that an "industrial contest" in which a hundred and fifty thousand men voluntarily deprive themselves of nearly half a million dollars a day in wages, for the sake of inducing, by this spectacle, a small body of lumber-dealers to add, in the aggregate, a few hundred dollars a day to the wages of their men, is not brilliantly planned in a financial aspect.

WE regret very much to hear of the death of Mr. Herbert Reynolds Best, of the firm of Walker and Best, who died at Omaha, April 25. Mr. Best was born in England in 1862, and was trained at the Royal Academy, and in the office of Edward Burgess at London. He went into business, on his own account in London, in partnership with Mr. Pease, but in 1885 came to this country, and, three years later, formed a partnership with Mr. C. Howard Walker, of Boston. The firm of Walker and Best found a place ready for it among the most highly esteemed members of the younger generation of architects, and its beautiful work, in Boston and in Omaha, is well known to the profession. Mr. Best was a man of very amiable disposition, and his decease, at an age even earlier than that at which so many of our most promising young architects succumb to the overwork and anxiety of their trying profession, will cause sincere regret.

THE School of Architecture of the University of Pennsylvania appears to be rather the pet of the profession in Philadelphia. Not only is it managed mainly by some of the most distinguished Philadelphia architects, but outside architects take a great, and apparently judicious interest in it. Quite recently, the well-known T-square Club decided to establish two prize memberships, to be awarded annually to the students in the School of Architecture who should show the greatest proficiency in their regular designing work, in the opinion of a jury of members of the Club. The prize membership admits the holder, so long as he remains in the School of Architecture, to all the privileges of active membership in the Club, without the payment of any entrance-fee, dues or expenses. How the officers of the University look upon this intimate connection of their school with the profession outside, we are not informed, but it is to be inferred that they favor it, and the experiment is certainly an interesting one. For many reasons, architecture, which is less compactly organized than any other profession, would gain most by such organization, and one of the best ways of promoting, not only a good mutual understanding among architects, but the judicious training of those who will become architects later, is to encourage the reciprocal interest of students and practitioners.

MR. W. AUMONIER, in a lecture before the Society of Architects, reported in the *British Architect* of April 24, gives some suggestions about wood-carving which are well worth remembering. In the first place, he attacks the time-honored fallacy that wood-carving, to be good, ought to be made from plaster models. We all remember the familiar clause in specifications, which stipulates that "full-size models for all carved work shall be furnished and approved by the architect"; but Mr. Aumonier says, as we think truly, that the process of modelling is so entirely different from that of carving in wood that it is often unnecessarily difficult and expensive to follow a model, while the work, which becomes, to the carver, uninteresting and mechanical copying, is apt to be lifeless. The other extreme, of allowing the carver to chop and cut a given block of wood in any way he likes, he thinks also objectionable; and says that, in general, the best and most spirited wood-carving is done from full-size charcoal drawings, carefully shaded, so as to show the relief of the various parts. With such a drawing before him, the carver begins by excavating, so to speak, the deepest shadows, to the full depth. After the work is thus blocked out, he finds where, according to the drawing, the points of highest relief are to be, and cuts from them, gradually bringing the carving work into shape and detail, without sacrificing the point of paramount importance, the relative relief of the great masses. The ground, at completion, should never, as is usually done, be levelled to a plane surface, and still less should it be cross-hatched, or stamped with little x's all over, to "give relief" to the carving. Such treatment always makes the carving look as if it had been cut separately and glued to the ground, as, indeed, is very frequently the case, and imparts a cheap, poverty-stricken air even to the most careful work. Instead of this, the texture of the ground should not differ from that of the relief work, and it should be varied in surface, so as to bring the ground and the work as much together as possible, getting relief by deep shadows, and not by contrast of texture. Changing the texture for relief seems to have been originally a trick for making

shallow carving look deep, and it has been blindly imitated, as if it were an artistic discovery, by nearly all modern carvers. In the best work abroad, however, it is now rejected, and a first-rate Italian or German workman will get all the relief and contrast that he needs in a thickness of an eighth of an inch, carving the ground in the same way as the raised portions.

A PIECE of political acting, which reminds one of the demonstrations of our own cheap politicians, came to an embarrassing end in Paris the other day. The subject of the appropriation to be made for work at the Louvre was under discussion, when a deputy jumped up, and indignantly protested against any appropriation being made to pay for the new work on the so-called "Daru staircase," the decoration on which, he said, was "a blow in the face of truth and patriotism." It appeared, according to him, that the mosaic-worker had put on the wall "an allegorical figure representing German art," and he demanded that the picture should be immediately destroyed. Two other deputies, wishing to make sure that treason had been committed before they decreed the punishment, took the precaution to go and look at the decoration in question; and, on their return, asked the indignant orator what made him think that the figure represented German art. "Because it holds in its hand a Gothic building," replied the patriot, who appears either to have imagined that the Gothic style was named after Goethe, or to have fallen in with Rosengarten's peculiar notions as to the origin of mediæval art. The two investigators, however, explained to the Assembly that France had quite as good a claim as Germany to the invention of the Gothic style, even if the little edifice in the hand of the figure had been in that style, but, as a matter-of-fact, the style was French Romanesque. As this slight correction appeared to remove the last chance of giving the "Prussians" a thrust through the person of the unfortunate mosaic-worker, the matter was allowed to drop quietly.

QUITE a sensation was caused last winter in the School of Fine Arts in Paris by the announcement of a programme for an important prize competition, the *concours Godebœuf*, which required the competitors to make designs for "the metallic decoration of an elevator-car and its enclosure." The programme went on to say that elevators had been hitherto treated in a purely utilitarian spirit, but there was no doubt that they might furnish a motive for a graceful and elegant composition. When the designs came in, it was evident that the novelty of the programme had excited much interest, and that the students had worked with extraordinary zeal and success. Not only was the number of competing designs unusually large, but the quality was surprisingly good, so that the jury awarded sixteen medals, and seventy-one first mentions—more than four times the number usually given in this competition, and, besides this, officially communicated to the pupils its "great satisfaction at the exceptional merit of the competing designs." More than this, after the competition was over, and the prizes and recompenses all awarded, a host of builders and elevator manufacturers appeared at the School, and, searching out the participants in the competition, bought from them a large number of the competing designs, and carried them off, no doubt to be carried into execution in scores of new buildings. It is hardly necessary to say that the announcement of a programme so modern in its character as this was a startling novelty in the School, which has the reputation of being obstinately conservative, but there are many evidences that a new and energetic influence is at work in the School affairs, and so successful an innovation is likely to be followed by others.

LA CONSTRUCTION MODERNE has begun the publication of some well-written and interesting letters on architecture in the Argentine Republic, by M. Pedro Ciprandi, who appears to be quite familiar with the modern building of other countries, although, as he says, the Argentine architect finds no demand for novelties in the way of planning in his own practice. On the contrary, the ancient type of house, about as primitive in its arrangement, to our ideas, as the Indo-Germanic mansion of the period of the Aryan emigration, is still universally accepted, and an architect who should propose anything different to a client would be looked upon as a dangerous innovator. This type, naturally enough, appears to be derived

from the old Spanish or Moorish model of a house built, for security, around a court-yard, or *patio*, but, as the lots in Buenos Ayres, and the other principal cities, are shaped after the New York pattern, with a frontage on the street of about twenty-six feet, or ten varas, and a depth varying from a hundred feet upward, it is obvious that the introduction of a *patio* is a work of considerable architectural difficulty. However, as the Spanish-American must have his enclosed court-yard, which, in view of the stormy politics which prevail about him, he perhaps, has good reason for wanting, the problem is solved by placing it at one side of the lot, making it about twelve feet wide, and thirty feet deep, and, making an entrance to it by an archway under the front portion of the building, which occupies the whole width of the lot. At the back of the *patio* another section of the building extends entirely across the lot, and an archway through it gives access from the front court to the back yard, in which are situated the kitchen and its dependencies. The wide portion at the back of the *patio* is occupied, on the entrance floor, by the dining-room, while the street front is devoted to the parlor. The intermediate space is divided into bedrooms, which open on the court-yard, and derive their light from it, apparently through the open door, exactly as the bedrooms in the Roman houses were lighted from the peristyle. The members of a Roman family, however, could get from their bedrooms to the other portions of the house under shelter, by walking under the colonnades of the peristyle, while the Argentines, not having any peristyle, step from their chambers directly into the open air; so, to provide for inclement weather, doors are cut between the bedrooms and the adjoining rooms, by means of which, in case of a shower, people can be conducted from the parlor to the dining-room by passing through all the bedrooms on the first floor, which is often the only one.

LA SEMAINE DES CONSTRUCTEURS gives the statistics for the present year of the School of Fine Arts in Paris. The School, as every one knows, comprises five sections, those of architecture, painting, sculpture, engraving and medal-cutting. Including all these sections, the school has now about one thousand and fifty-three pupils. Seven hundred and eleven of these—more than three-fifths, are in the section of architecture. A few of these study with relatives, or under some architect who does not usually take pupils, but nearly all are attached to some one out of the ten great *ateliers* more or less directly connected with the School. Three of these *ateliers*, directed by MM. Moyaux, Gaudet and Ginain, are officially attached to the School, and are maintained by the Government. These State *ateliers* accommodate about two hundred pupils. The rest are divided among the outside, or "free" *ateliers*, of which there are seven, that of M. Laloux, the successor of the lamented André, and those of MM. Raulin, Pascal, Douillard-Thierry, Sédille, Daumet and Girault, and Blondel. The section of painting, which has two hundred and nine pupils, comes next to that of architecture, although at a long distance. As in the section of architecture, there are three State *ateliers*, those of Gérome, Delaunay and Bonnat, to which are attached about one-third of the pupils. The rest are scattered among outside studios, of which those of Carolus Duran and Bouguereau are the most famous. In the section of sculpture are one hundred and nineteen pupils, two-thirds of whom are taught in the three State *ateliers*, those of Falguière, Thomas and Cavellier; the others being scattered among many outside studios. Of the medal engravers there are five or six, and of the other engravers only eight.

THE French Government has responded with the highest courtesy and consideration to the invitation of the Americans to take part in the Exhibition at Chicago. A provisional Commission has been appointed, which, under the presidency of the Minister of Commerce, comprises such members as M. Hebrard, President of the Parisian Press Association; M. Antonin Proust; M. Georges Berger, the brilliant and indefatigable Chief Director of the Paris Exposition of 1889; M. Picard, of the Council of State; M. Alphand, Director of Public Works to the City of Paris; M. Larroumet, Director of Fine Arts; General Coste; M. Pallain, Director of Customs; M. Tisserand, Director of Agriculture; M. Cousté, President of the Parisian Chamber of Commerce, and many others; and is charged with the preparation of a plan for the participation of France in the exhibition.

FRENCH ARCHITECTURE.¹—VI.

THE RENAISSANCE.



IN the sixteenth-century unity became an accomplished fact. Though the people of Gaulish stock, modified by such intermixtures as had been effected during centuries, had not yet acquired the social preponderance; though the highest functions were not entrusted to them; though the masses filling their ranks did not enforce the will of the majority, as they did later, it is nevertheless true that they had permanently come out of that state of speechless oppression in which they had so long dwelt. They spoke; they acted; and already there was a fore-

shadowing of the fact that, constituting the majority, they were the power. They had their parliaments to defend their interests, discuss questions of taxes and furnish subsidies; even royalty was compelled to appeal to them through the States-general, and many a time was it forced to bow to the authority of public opinion.

All through the Middle Ages the municipalities and communes, wholly independent of one another and floating like scattered islets in the floods of barbarian invasion, had contended singly against feudalism, and one by one they had been subjugated. But when, by a long and toilsome process, royalty had gathered all these separate and even hostile elements into one group, a nation was created, a nation which was thereafter to be feared, both on account of its numbers and the extent of its territory, and which was all the more redoubtable because, up to the time when it became conscious of itself and refused to submit to any suzerainty other than its own, its power was wielded by one hand.

We can now take a final view of the field already covered; before entering upon an entirely new world, let us once more briefly note the long succession of historic events thus far bearing upon our subject.

In the Gallo-Roman period Roman centralization, by which all individual forces were absorbed to the exclusive profit of the State, had at first rapidly developed a brilliant civilization, but this in time perished from its own excesses; the common people, that is the Gauls, were then a mere herd, without will or power of initiative, and in blind subjection to numerous functionaries appointed by a distant government. The ties by which so many provinces and conquered nations were bound to Rome had been so distended that they broke at the first onset, and this vast empire, which, viewed from a distance, appeared to be a wisely ordered structure, presented a picture of general disaggregation and ruin. It required nearly ten centuries to evolve a new social state out of this disorder; the infusion of barbarian blood was needed to retemper generations debased temporarily by the decay of their civilization; and, on the other hand, this regeneration of the Gallo-Roman race was a necessary condition of the revival of patriotism, of that spirit of sacrifice and devotion to the abstract conception which we term the State; patriotism was a thing unknown to the Frankish tribes and it was, moreover, incompatible with their jealous passion for individual independence.

Royalty had renewed the attempt brilliantly inaugurated by Charlemagne, but abandoned by his successors, and had perseveringly, though slowly, carried it to a successful issue. On a less gigantic scale, but with the more lasting materials scattered over the country and in more solidly cemented courses, it gradually reared its constructions on the old Roman plan. In fact, except for modifications necessitated by altered circumstances, the reorganization of law and justice and of the public and military administration was largely made, like that of Charlemagne, on the ancient model.

This transformation was destined to effect a transformation in manners and customs: in the sixteenth-century, with the uplifting of the popular masses, sociability, the specially charac-

teristic mark of our race, again became dominant, while the wild spirit of independence which led the Franks to live in a state of isolation disappeared never to return. As early as the fifteenth-century, life in common had begun to seem desirable and the influence of this made itself felt; the dwellings were made more spacious, more comfortable, more accessible and, above all, more open; the stronghold was gradually abandoned and, at last deserted, was doomed to fall into ruins; in the cities, on the other hand, great residences and palaces were erected, and pleasure houses sprang up all over the country. Dwellings, palaces and châteaux lost the stern aspect of solidly walled-in and scarcely lighted fortresses; the owner of an abode began to throw open his gates and welcome guests at his board. The Valois monarchs set the example with gay court receptions and fêtes which were attended by vast concourses of people; and thereafter every one gave himself up to the pleasures of social life.

Could such a radical and even revolutionary transformation of manners have resulted merely from the natural changes of time? A people does alter from century to century; but so long as its ethnological composition is virtually the same, the modifications are largely superficial and do not affect its fundamental characteristics, from the siege of Troy down to the age of Pericles, the Greek is always the same light, shrewd individual; from the establishment of the Republic to the Empire of Augustus, the Roman is ever hard and despotic. But the Frank dwelling in his fortified castle, sombre and solitary, surrounded by his wife, his children and his armed retainers, is by no means the brilliant and thoughtless Frenchman of the Valois court; still less is he the courtier and "*l'honnête homme*"—that is to say, the courteous man, the maker of fine speeches, the gallant—of the court of Louis XIV. Time itself is powerless to change human nature thus completely. As we have said, such a transformation could only have been accomplished by the yielding of a race which had long maintained the social preponderance to another which had, in its turn, gained the supremacy.

The part played by architecture changed also, for it always reflects the manners of the day. There had long been but one common conception capable of a common expression, namely, religious faith. In the eleventh-century religious thought had united mankind in a single aspiration; in architecture, the church then became everything. The dwelling was merely a covered abode, the château was only a fortress; to the building of the church, on the other hand, man brought all the treasures of grace, imagination and beauty pent up in his soul. But from the fifteenth-century the place retained by the church in the history of architecture is only a secondary one; palaces, castles and sumptuous residences monopolized the products of all the arts. It was for himself that man now studied the subtle charms of architecture, painting and sculpture; he drew upon them for the most refined pleasures of existence.

We see displayed in this neither the sentiments of the Christian nor the instinct of the man of the north. They both keep steadily in view the misery and sufferings of humanity: the latter, hardy and vigorous, aims, by a persevering and relentless struggle, to remedy these evils; the Christian seeks consolation for the pains endured here in pious deeds and hopes of a bright hereafter. The periods of greatest religious fervor are therefore those of the greatest human misery: as for example, is seen in the frightful sufferings of the last days of the ancient world, or in the Middle Ages, under the despotic empire of violence.

We are indebted to antiquity, and especially to Greek antiquity, for that sentiment which makes life attractive to us in a tolerable social *milieu*; which leads us to seek our happiness in the free expansion of our faculties.

In this way modern thought joins hands with ancient thought across the gap of centuries. The above shows in brief the sources and formative processes of modern society in France. In the period upon which we are about to enter this society assumes a new character, wholly unlike that which we have hitherto observed.

The great facts of our history from the sixteenth century on are well known; the wars with Italy, the Reformation, the religious wars which offered a pretext for an uprising of the last leaders of the aristocracy; the definite consolidation of the royal power and the humiliation of the aristocracy under Henry IV and Richelieu; the supreme glory of the monarchy under Louis XIV, and then its rapid decadence; the advent of the bourgeoisie, and later that of the democracy. We will not

¹From the French of P. Planat, in Planat's "*Encyclopédie de l'Architecture et de la Construction*." Continued from page 81, No. 802.

dwelt upon these facts which are fresh in every one's memory. We have perhaps already devoted too much space to the slow and painful growth of French nationality; but we have deemed it necessary to give emphasis to this in order to make it clear that Gothic art was especially the work of a conquering race, of a minority that long dwelt apart from the conquered inhabitants of the country, without mixing at all with them; afterwards, as the result of unions forcibly effected, the gradual demoralization of feudal society and the growing influence of the customs of the majority, the vanquishing race sank from its position of independence and supremacy and underwent various modifications; the subjugated people at the same time asserted themselves, gradually recovering their influence, and, finally, gaining a real preponderance. As we have seen, architecture passed through corresponding phases; as the race which had created the religious and feudal art of the Middle Ages lost in importance, its architecture changed in character and at length disappeared with it.

From the sixteenth century it was an entirely different race that formed public opinion and impressed its feelings and tastes upon France. The almost immediate reaction was general and violent; it manifested itself in a detestation of the past coupled with a hatred of the tyrannical race which had so long remained foreign on Gaulish soil; and which was so full of vitality that it survived for centuries, reappearing at the Revolution more bitter than ever. This accounts also for the scorn in which Gothic art was long held; it was a noble art, but it was the product and the expression of an odious past.

The barbarians of the north had not, however, been the first invaders of our land; yet how different were the traces and the memories left by their invasions from those which remained from the Roman occupation. The latter had, it is true, cost much bloodshed, for our ancestors made a warlike and valiant defense; they were conquered by their dissensions and clan jealousies rather than by Roman discipline and superiority of arms. Nowhere, be it noted, did the Roman occupation leave behind it that permanent hatred engendered by the barbarian conquest. This was because Rome held out to the conquered, in compensation for her triumph, the benefits of a higher civilization and of a regular organization; the better intellects among them were immediately attracted to that centre of education whither the inquisitive and active spirit of the Gaul naturally impelled them; others enlisted in the Roman armies and gladly took their chances in the hazards of great military enterprises; even the masses watched with satisfaction the suppression of the perpetual internal conflicts, the establishment of order, with a regular municipal organization, and a systematic gathering of the taxes—which were in part applied to public works—and the founding of new cities and great institutions.

Besides, after the Roman conquest unions were immediately formed and the two races were soon considerably blended; a sort of equality was acknowledged on both sides; important government functions were delegated to the native inhabitants, some even at Rome. Nothing of the kind happened after the barbarian invasions. The Franks brutally dispossessed the Gauls; they sowed ruin throughout the land; then, haughty and scornful, they entrenched themselves in their fortresses. It was the temporary breaking-up of all civilization, and nothing was offered in compensation for the wreckage.

It is not astonishing, therefore, that memories of the past—which are far more lasting among the common people than might appear at first thought—afterwards brought about a violent and most unjust reaction against everything that perpetuated the image of that past, arts and institutions alike. Nor, in view of what has been said, is it astonishing that all tradition was cast aside at the end of the fifteenth century and that the incoming architecture gave evidence of no relationship or resemblance to the architecture of previous centuries.

An attempt has been made to account for these extraordinary divergences by assuming that Renaissance art was imported one fine morning from Italy, as a full-grown shrub, and merely planted in French soil. This assumption shows a complete misapprehension of the real hold which the roots of an art have in the very soul of a people. A distinguished botanist may bring a cedar here from Mount Lebanon in his hat, and thus propagate its culture; but it is not usually in this way that an art originates, especially one as fruitful and as productive of new varieties as that of the Renaissance.

What did in fact happen? Could the sixteenth century give birth to an entirely new and original art? No, the time had

gone by for that; none of the necessary conditions existed. There has not been in Modern Europe, and never can be, a new race, bearing in its bosom a hitherto unknown sentiment. And yet, on a smaller scale, a phenomenon did then occur which possessed some likeness to the art creations which we owe to the Arabs and to the peoples of the north. These are the facts. In the sixteenth century the French nation was constituted: Gauls, Arverni, Iberians, Celts, Goths, Burgundi, Austrasian Franks, Neustrian Franks and Normans, all, ceased to have a separate existence; the peoples of the north and of the south, so long divided by an almost impassable barrier, took the steps which resulted in their ultimate fusion into a single nation; already the most marked differences were effaced. The alloy was assuming the proper proportions which were to make of the Frenchman a distinct individual, with his own lineaments, quite unlike those of the Fleming, the Italian or the Spaniard. Certain features of the primitive races would, in the nature of things, be perpetuated, while others would entirely disappear; again, others wholly new would show themselves; as in bronze, properties of copper, zinc and tin may be detected in connection with qualities of hardness, cohesiveness and elasticity which belong to none of these metals.

In one way, therefore, it may be said that a new stock was formed in the fifteenth and sixteenth centuries; but it was singularly complex, and in no sense was it the unsophisticated race, endowed with the simple and mighty primitive passions of a barbarous people just appearing on the confines of civilized life. The Italian was brought in contact with a remarkable civilization, at that moment the wonder of the world; and the French nation was itself awakened. But we must insist on the wide difference between these conditions and the beginnings of civilization among barbarians; in this case there was no untouched, virgin temperament ready to borrow from a foreign civilization merely such elements as were needed for the constitution of an art peculiarly its own, an art which in its later developments would take on a physiognomy wholly unlike anything in that from which it had drawn. In Italy, France came in contact with a civilization whose sources were hers also; she merely welded again her future to her past. The term Renaissance is, therefore, not misleading; nothing like a real birth is discernible in the blossoming out of art in the sixteenth century, neither in Italy nor in France. Italy rediscovered the arts of antiquity, she promulgated her discovery; France united her artistic and literary development to her remote past.

The Italian influence was of mighty import to us; it opened up the way for us. But is this admitting the truth of the claim that we merely transplanted Italian architecture? In refutation of this claim we need only ask if the castles of Blois, Chambord and many others in France are, in any sense, copies of Italian palaces. Even when French architecture adopts Classic dispositions, it displays a grace and suppleness, a fruitfulness of arrangements and delicacy of ornamentation which plainly bear the stamp of the French temperament. The Italian Renaissance is indeed beautiful, but the French Renaissance is not less so, though its beauty is often of a very different type.

An architecture can never again be created out and out; forms, orders, or dispositions absolutely unknown can never again be invented; but, under the general proportions and within the great lines, which cannot hereafter undergo any marked change, multifold variations may be introduced amply sufficient to modify deeply its character. For example, an evident relationship certainly exists between the Henry II, Henry IV, Louis XIV and Louis XVI styles; the so-called Classic tradition has left its impress on each; but does it follow that any of them may be for a moment confounded with another?

Within the bounds of classic unity an extraordinary variety afterwards appears, art does not again pass through a radical revolution, but it develops in all directions, being constantly renewed and transformed. Perhaps, in the end, however, fully as much is gained as lost. The more primitive an art is, and the more well-defined its character, the more entirely original it shows itself to be; but the less freedom, on the other hand, is allowed it in varying this character to escape monotony. What is more nearly like a Greek temple than another Greek temple, a Roman edifice than another Roman edifice, no matter how far removed from each other the two regions in which they are encountered? One Arabic mosque differs but little from another.

Even in Gothic art, which is more flexible because, in the course of time, it came under the influence of several different

ances and because in this way modifications were early introduced, — all of which the ardent partisans of the style term decadence, — even in Gothic art does not a church of the thirteenth century closely resemble another church of the same century? Is not a German cathedral of the thirteenth century much like an English or French cathedral?

During the modern period, on the contrary, we find an Italian art, a Spanish, French, Flemish, English and German art, each sharply defined. Interchanging and interpenetration of forms, of course, occur on all sides, but at the same time there are very pronounced differences which never lessen in the least. Every national art preserves a physiognomy which continues to be characteristic of it, and yet it appropriates elements from without, transforming them to suit itself; France came under Italian influence, and later borrowed from the Hispano-Flemish school; but, on the other hand, the French school has made its way into foreign lands. Hence come the continual modifications which, though marked and fertile, do not make it possible for one modern style to be confounded with any other.

The admirable suppleness of modern art has enabled architecture to adapt itself to all the variations in manners, of every people and every generation, and to translate them with marvellous accuracy.

The small mediæval Italian republics, hardly out of their perpetual conflicts, which were all the more bitter because the opponents in every case were near relatives, became aristocratic, but they were still divided and powerless: a brilliant court existed at Rome, the centre of wealth and home of the arts, but it was stripped of all military and territorial powers, and woman was excluded from it; in Spain, the vastness of the governmental possessions concealed the precarious character of the monarchical authority, which was, in fact, firmly established nowhere except in the two Castiles; the other provinces considered themselves as almost independent and were restive under the Castilian yoke; the sombre Spanish genius prescribed the most gloomy existence ever known in a European court.

In Germany, that individual spirit was maintained which had so long kept life in the free cities and independent electorates; these were but poorly held together by the imperial bond; while in Austria the struggle between the various nationalities — Germanic, Slavic and Hungarian — and the incessant warfare against the Turk had so far prevented the formation of a brilliant and polished court; the prestige of the imperial sceptre was little more than a vain show, with no strongly established authority behind it. Each of these peoples had its Renaissance architecture, which reflected its social condition. Italy had her palaces, which were mainly colossal galleries for the display of paintings and sculptures; Germany and Flanders had their communal buildings, as Spain her *Escorial*.

Monarchical France followed quite a different line. With the reign of the Valois monarchs, unification was foreshadowed in the centralization of power; the idea of the fatherland had sprung up. It must not, however, be supposed that it was very deeply rooted as yet; the provinces, it is true, were united, but they were not welded together; the aristocracy still remembered the feudal independence; their antecedents made it impossible for them to comprehend fully the existence of a common interest, superior to their private interests. After the long and violent crisis of the League came the last feeble convulsion of the Fronde, in which the aid of Spain was sought, now by the parliamentary and popular party of the Fronde, now — with far fewer scruples — by the aristocratic party of the Princes; in which we see Turenne, Condé and many others serving, sometimes the Crown, sometimes the insurgents, sometimes the foreigner. It was only under Louis XIV that the task was accomplished and that the idea of duty became absolute; from that moment, these same men are seen turning with horror from the very suggestion of treason to the country, that is to the king, for the king was but the incarnation of the idea of the Fatherland. We have since formed a wholly impersonal notion of the State, and we shrug our shoulders when reminded of Louis XIV's "*L'état, c'est moi*." But this shows our lack of comprehension of the ideas of days not our own. This saying of Louis XIV merely puts into words the universal feeling of the time, and the men of the seventeenth century would not have understood any other. Therefore, after 1710, notwithstanding reverses, notwithstanding the mistakes committed, notwithstanding the prevailing misery, no one flinched before the threatened invasion of combined Europe; all France rallied close about the old king, overwhelmed by public calamity

as by domestic sorrows, standing alone among the tombs of his sons and grandsons; from the far away provinces the people watched with respect, as the symbol of the nation exhausted but still determined to battle, the septuagenarian monarch burdened with maladies and almost in the death throes, but erect, gathering his failing forces to face the enemy, and eager to take his place at the head of his last army.

Society formed under the influence of this strongly centralized royalty had its vices; they are known to all. It was, nevertheless, an object of admiration to all Europe, and France long owed to it her prestige. It was preëminently military, and at the same time most refined. The aristocracy had been definitely subdued, and now looked to the king alone for official positions, honor and fortune, all of which were to be obtained by army service; every spring they left Versailles, the city and the châteaux to take commands in the army for a campaign. A few sieges were attempted, a few battles were fought, under orders of the princes of the blood; in the autumn, when the troops were settled in winter quarters, they returned to the court to receive their rewards and resume a life of pleasure. They played the part of courtier, they carried on intrigues with perfect grace, though often touched with perfidy; they joined the king in his repasts and his sports, they attended the *fêtes*, masked-balls, carnivals, plays and ballets; in the intervals they frequented the by-streets, where wit had its abode. Over these pleasures of a leisure hour woman presided as queen; nobility, refinement and gallantry reigned in the art of speech, qualities demanded at the court of the queen-mother, and which were also developed under the influence of the Princess Henrietta of England,¹ and, later, of the great favorites. To this court of Versailles, the head of a vast country, which was already well ordered, and was organized as no other European State had yet been, flocked the most illustrious army leaders and their officers, prelates, princes of the blood, ministers, important government officials and ambassadors of all the powers, who bestowed upon it a splendor that has never been equalled. The city imitated the court; in the provinces, the governors or their lieutenants officially opened the estates, received, kept open table and gave *fêtes* during their tenure of office, thus reproducing in the most remote parts of the kingdom a picture of that Versailles on which the eyes of France and Europe were fixed. From the highest to the lowest, in the most distant castle, this sumptuous, polished and refined life was copied.

What were the architectural requirements of this society? Spacious, richly-decorated apartments, in which the court could stand in state while awaiting the passage of the king; in which painting and sculpture should play a secondary, decorative rôle; not the principal, as in the Italian palaces. In an Italian gallery art was the chief occupant: here it was society; there architecture supplied a setting for pictures and statues; here pictures and statues adorned the architecture. French society demanded festal halls and gardens which might serve as open-air drawing-rooms, prolonging the architecture of the noble and stately palaces; gardens embellished with white allegorical statues and colonnades, with trimmed hedges enclosing rooms of living green; gardens furnished here and there with marble stairways, whereon the court could range itself in successive rows; gardens with canals and lakes dotted over with pleasure-galleys bedecked with flags, and with carefully managed perspectives opening in all directions.

Under Louis XVI, it became the fashion to ridicule these geometrical *parterres*, these trimmed yews, these waters tamed to spout in complicated patterns and figures, this entire absence of all real nature. Ridiculous they were, but were the dairies of the Trianon much less so? It should not be forgotten that the destination of these gardens precluded all pretension to rusticity; that their architecture could serve only as a setting or background for the toilets of ladies in grand state, and the costumes of men who dressed in velvets and satin brocades; surely damp grass, wet ground, bushes and underbrush were out of the question in the circumstances.

At this period the laws of polished society swayed everything, and everything was sacrificed to its behests; most of the old castles of the fifteenth and sixteenth centuries, which were mouldering behind their stagnant moats and thick walls, were demolished, to be reconstructed on more ample and more convenient plans. No more of those interior courts, high and narrow, damp and dark; no more halls with bare walls,

¹ Madame de Lafayette has admirably depicted this in her history of the Princess.

lighted by rare, loophole-like slits. In imitation of the royal palaces, reception-halls, vast and well-distributed apartments—for people had them just begun to give heed to what we term "interior distribution"—rooms for the servants, who were lodged under the same roof, extensive stables, carriage-houses and numerous out-buildings, all the accessories of an easy and luxurious life, were now found necessary.

In the city, likewise, from the street, which was still usually narrow and dirty, and was nothing more than a way of communication, a lofty *porte-cochère* gave entrance to a vast court, where a great number of carriages could freely circulate; a noble flight of steps hospitably offered access to a well-lighted vestibule. Galleries with high windows opened, even in Paris, on broad, regularly laid-out gardens, which imparted a seignorial air to the edifice. Studying the old city maps, one is struck by the number and extent of these gardens. Their existence explains the fact that no little attention was paid to the plan of the streets.

The principal story, consecrated to receptions and containing the grand apartments, frankly assumed dominant importance; the other stories were made dependent upon it, or were entirely sacrificed. This was a great advantage to the architect, who was thus furnished with the necessary conditions of every composition; that is, a main theme to be accentuated, with an accompaniment always to be kept subordinate to it. A pediment decorated with emblazoned escutcheons or recumbent statues, a balcony supported on consoles, an ornamented key in the coving of the door; the other parts of the façade left smooth, or slightly enriched by a few simple and light mouldings; certain well-marked, great divisions to bind the whole together: the architects of the seventeenth century found in these, quite naturally, the motive of an imposing and symmetrical composition.

What scope for the imagination, let us ask, is left to the artists of the present day when called upon to superimpose six or seven stories, one above the other, with the stipulation that all must be of equal importance, since business interests make it imperative that the occupant of the fourth story shall be as favored as the one on the main floor?

(To be continued.)

A RUN THROUGH SPAIN.¹—XI. A KEEF HOUSE AND A HAREM.



A Private Mosque Tangiers.

THE next morning was bright and cheerful and so we started out for a tramp up over the hillside, and down again through the town. For, as nearly all these little towns are small in extent, one passes and repasses over the same ground two or three times, in order to reach any given object of interest. Through narrow paths lined with cactus and palm trees, we threaded our way up the hill, Mohammed pointing out something of interest, and saying a word in Spanish to explain the situation. Here were men building a house with reeds and grass. They had cut them by the bundle, and tightly bound them together. These bundles were no more nor less than big stones, and they piled them one upon the other, cementing them together with mere mud. Thus every man seemed his own builder, and I heard of no strikes on the job. Probably the plumbing was as primitive, and the heating so simple that one man did the whole work.

As we got farther up the hill a glance around towards the bay showed the flat roofs and the mosque pinnacles white and glaring in the sunlight, and we began to feel the tremendous heat. Patecola trudged along without minding it at all, cool as a cucumber, the rascal, with nothing on but a long white *burnoose*, and sandals on his

¹ Continued from No. 800, page 54.

feet. He came to our rescue, however, by leading us towards a little white mosque surrounded by palmetto. From these he collected a lot of broad leaves, and weaving them into a mat, soaked them in water and bade us place them inside our hats. Then with these improvised umbrellas we trudged along without trouble.

We came soon to another of those white, mosque-like, buildings away on the hillside, and, will you believe it, there sat a couple of



On the Hill of Tangiers.

English artists shaded by their green umbrellas, and sketching the object of our own trip!

Patecola sat down in the broad sunlight and watched us as we sketched, wondering, no doubt, what in the world there was beautiful in the old mosque that he had always seen in its place. Poor fellow! Like every Moor or Arab, he believed that when we had sketched or photographed a thing we possessed its soul, be it man or mosque, and so, later on, when I endeavored to take views of groups of Moors he warned me not to do so, as it would bring down the wrath of the people. They are terribly superstitious, and will allow nothing to occur which they cannot understand. Nevertheless, I found that their souls were not extremely expensive, for I bought several of them at another time for a *pesata* apiece, and therefore hold possession of several good specimens of this peculiar internal organ. But I found it was not best to experiment too far on them, as a mad Moor or Arab is not an extremely pleasant subject with which to come in contact.

That evening we asked Patecola what there was interesting to be seen.

"Will you see a harem or a keef-house?" asked he.

Well, we thought, the daytime for the harem surely, and the evening must be just the time to see the customs of the keef-house, so we started out after dark, down the street where still lay bundles of rags and naked humanity awaiting the early dawn to again go to work. The little lantern twinkled through the darkness and seemed to add an uncanny appearance to everything we met. Now and then a bundle of rags rolled over and gazed up at us, with a curse for awakening it. Not a light seemed visible any where, but ever and anon little rays of light shot out from beneath a door or through a chink. Thus we threaded our way through little alleys, hugging closely to Patecola, I can assure you, and almost expecting every moment to be waylaid by some assassin or robber. Such suggestions were intensified as we, all of a sudden, turned a corner and came upon two



A Well-Tangiers.

drunken Arabs, half-naked, and cursing like troopers. But they seemed not to notice us as we elbowed past them, and soon arrived at a little low door where not a glimpse of light could be seen. A signal was given which admitted us, however, and we entered a low-studded room, possibly fifteen feet square, the back of which was lined with Arabs and negroes.

Four musicians kept up a low melody on guitar, tambourine and tom-toms. As we did not enter the charmed circle we were allowed to keep on our shoes; but Patecola after giving an order slipped off his sandals and joined the group within, grinning good naturedly at us the while.

Soon the host prepared to make coffee for us. He took a half-cup of pure grounds, filled up the cup with water, and placed the whole over a little forge-like stove. Soon it boiled, and after stirring it for a moment he handed it to us together with a little wooden spoon, and proceeded to fill a small pipe-bowl with keef. Not to be outdone by the rest of the natives and with a certain degree of curiosity I also took my pipe and puffed away, until a drowsy feeling began to come, which had it been continued would probably have introduced me into the elysian fields of happiness and bliss, with dreams no doubt of the voluptuousness of the harems in the neighborhood. But a sturdy poke in the ribs by my companion of the gentler sex brought me to myself, and the low rhythmic music of the squatters changed from heavenly music to the light love ditties of the Arabs, while the harp of a thousand strings became again the rasping twang of the guitars and tom-toms. Patecola, meanwhile, had been having a pleasant little time with his comrades, and was soon ready to take us home again, where we arrived in safety. A most agreeable fellow Patecola, and as true as steel!

Our Jewish friend of voluminous languages laid out the next day to go with us to the harem, although he admitted that he could not himself enter. Neither could I, but I was, however, allowed to sit outside and pay all the fees, which was supposed to satisfy me. The aged eunuch was somewhat interesting, however, and occupied the time telling stories which were in turn translated by our Jewish friend. I must let the ladies tell the history of the harem and what they saw and heard.

"The big door that had opened to give us entrance closed with a bang, and we realized that we were locked into a harem. But we could not turn back, so followed our big attendant through the dark passageway that led to the interior. And what a terrible ogre she seemed, when we got a good look at her. She was as black as ink, was over six feet tall, and might have strangled us without any



A. MOORISH-TILED PATIO.

difficulty. But her face was wreathed in smiles, as she looked at us, so our fears soon vanished. Imagine, if you can, an open space with beautiful columns inlaid with glistening tiles and supporting a sort of balcony above. The whole court is tiled and in the centre is a large basin from which spouts water. Along the sides are alcoves, which are reached by one step, and inside of which are luxurious couches hung with curtains of a soft texture and delicate color. As we approach a beautiful, delicately-formed woman rises slowly from one of them, who walks with a slow voluptuous grace, and is enveloped in a soft gauzy wrap that seems wound around her body. Her eyes are large and gaze at us with a sort of bewildered look as if asking what we desire of her, but the attendant says some few words which tend to reassure her, and she moves slowly away, leading us to her own quarters. Here she shows us around, moving with a languid grace and pointing out object after object of her toilet. She takes a bit of charcoal pencil, and with a quick movement draws it under her eyelids, leaving the dark rim exposed, which we had noticed and wondered at. Then she takes off her string of golden beads, and her huge bracelets of gold and allows us to examine them thoroughly. But meanwhile, she is examining us, our hats, our rings, our collars and ties and we cannot but suppose that she is as much interested in our make-up as we are in hers. Indeed she must be, for she fingers it all wonderingly and seems to question its use. How we would like to be able to talk with her, ask her about her sisters of the harem, where her home had been, how she had been selected as one of the wives of the old Moor, for we found out that there were ten of them besides herself, and that they all followed much the same life of luxury and ease. But of course we had to be content with gazing at her in wonder at her whole life, but yet intensely interested in every movement she made. Several of her sisters also made their appearance and it cannot be denied that the whole scene must have looked much after the order of a circus of mutes. As we were going away towards the outer court again, they gathered about us, and with many a shy laugh softly shook our hands, saying good-bye with a pretty broken accent, an accomplishment which seemed to please them mightily. Coming out through the same doorway we found our

companion impatiently awaiting our exit and nervously smoking away. Evidently his companionship with the big eunuch had been just as pleasant, or as interesting as ours had been with the bewitching wives, but nevertheless, he was glad to see us come out again in safety."

I could not get even a peek at this earthly Heaven, but being told by our Jewish friend of a harem near our hotel, which could be seen from the roof, I wended my way up to the roof one day and looking over saw several women under the rule of a huge black servant. But they were all at work, a fact which so dissipated any of the ideas proper to the harem that I gave it up in disgust. This was a common man's harem no doubt, and his wives had to work like the rest of humanity.

We intended to leave Tangiers on Monday. It was already Saturday morning when I bethought myself of the fact that we had not obtained several trinkets that we had intended to buy, so spoke to our Jewish guide.

He replied that he had a friend who kept his house full of just such things as I wanted, but as it was Saturday, the Jewish Sunday, he did not think we could buy anything. We could not get ourselves to trade on our own Sunday, so had about given up hope of carrying away with us any objects but those we had already bought. Here came in the cupidity of the guide. "Possibly you may get what you want, and I will introduce you to my friend," he said.

"But what good" we answered, "if we cannot buy."

"Possibly you may buy," he replied, "and not pay for your articles to-day."

We agreed that that was a most satisfactory way to us, and so started off to our Jewish house. The door was shut, and the grating lowered, nevertheless a curious knock caused it to be opened, and we entered a court-yard filled with tropical plants and tiled with glazed colored tiles. All around was a colonnade of arches, and above us was a balcony. But what seemed more beautiful were the dozen or so of hanging-lamps of all shapes and materials, from one of which issued a perfumed vapor which permeated the whole patio. Our old Jew entered, and with a shrug of his shoulders explained to our friend that it was Sunday and he could sell nothing. His eyes twinkled, however, with an avaricious gleam as he saw "Americano" written on our faces, and our guide immediately pulled him along toward the stairs which he knew led to the curio room above. Of course we followed, and were soon admiring lamps, guns, silks, and an abundance of beautiful things. The old fellow watched us, protesting all the while, but evidently fast overcoming his scruples. We picked out a dozen things, or rather our guide piled them up as we admired them, and soon began to haggle for the price.

"Tis Sunday, I cannot sell," he murmured.

"All right," said our guide, "my friends will not buy but only admire." We meanwhile figured away on a slip of paper.

"But I must not sell to-day, Señor," muttered the Jew in agonizing voice.

"You need not, father, I will sell for you," persisted our guide. But the old fellow turned away his head, and nearly wept at the idea.

This sort of pantomime lasted for a half hour, he protesting, our guide quieting him, we picking out an article here and there, and piling up bits of gold in our hands.

It was too much for the cupidity of the old Jew, for he allowed us at last to name a price, haggled at it with tears in his eyes, wringing his hands meanwhile, and at last allowed us to depart with our treasures, by leaving the gold on his table.

While walking through the dirty alleys, one frequently hears a great shouting and talking, all in the tone of a recitation, and upon approaching, a little doorway will be discovered, which gives entrance to a room without windows and generally with no floor of wood. On the ground a score or so of little children sit cross-legged, and shout out their monotonous song. It turns out to be the public school, and is dominated over by an old Moor, who also sits cross-legged and reads off portions of the Koran which the children recite after him. This is all the teaching they get, it is said, in the native schools, and thus do they have driven into them the principles of Mohammed, which are calculated to keep up the ancient faith which they only too clearly see is giving place to either Christianity or absolute negligence of any thing. All the little heads before us are shaved close, with the exception of a little patch on top, just like a Chinaman, or at the side and twisted up with a ribbon knot. They all wear little hooded cloaks, only one garment, which, when they stand up, make them look like miniature monks; but they have little of the inward spirit of a monk, for they are saucy and intolerable little fellows, and exceedingly troublesome. If you look at them and smile or make some remark, ten to one they will spit at you, and shout back some horrible curse which may be a blast on yourselves or even your past generations. "May Allah curse the ashes of your grandfather," shouted one little fellow whom we had simply touched on his hood playfully. "Curse you Christian dog," is as common with these little tots as a morning salutation, if you undertake any liberties with them; otherwise they simply glance up at you and scamper away as fast as their little bare legs will carry them.

The learned old Moor who "does the literary" is an interesting specimen, and although we had seen him often in Spain, he was none the less interesting here. He has a horn of ink tied to his cloak, and he sings out in a mournful voice as he scribbles away. He is a scribe who will write your letters for you, for, remember that, here in

this barbarous country, only a few can write, and many cannot read. This old fellow will write you a love-letter in the most charming manner, putting in all the stock expressions of endearment, if you will but give him the name of your lover, and the main points of your argument; you may tell him your secret thoughts and aspirations, and he will jot them down, and forget them forthwith. Any bit of gossip he will enlarge upon with consummate skill, and is, on the whole, a delightful old fellow, and a great favorite with the ladies. He also reads any letters received by the ignorant, and if he remembers any of it he never is known to tell it, as that would be a betrayal of the trust reposed in him. A delightful old fellow certainly, a writing-machine, a reading-machine, a regular secret safe, locked by an invincible key.

Still we wander around. In a little square surrounded by high walls are two buildings, yes, three, which claim attention. Patecola says they are the law house, the mosque and the prison. Aged Moors are sunning themselves in front of the first, while a few of them enter the second, and all that possibly can keep away from the third. So we enter the prison, a room with groined ceiling of plaster, and absolutely empty with the exception of a wooden bench, on which reclines the keeper, who appears to have nothing else than his long gun as a companion. Near his head is a hole in the wall about two feet square, heavily barred, and through which may be seen a half-dozen wretches in what might be called the *patio* of the building. We all took a peep much as we would through a telescope, and all saw the same wretched picture. The prisoners had hardly anything for clothing, and the dirt and filth was so thick that any respectable



The Prison, Tangiers.

pig would be obliged to pick out his steps, and would turn up his nose in disgust. One of the prisoners was a tall fellow with his face ornamented by an arabesque ornament in yellow paint apparently.

"Been painting the town yellow?" I asked of Patecola.

"Sí, Señor," he replied. He is a Rifan from the mountains, a robber of the most approved style. They attack travellers and have no pity whatever, but will murder or rob as it takes their fancy. This one was captured when he tried to sell his booty, and will be kept here a long time.

"Ugh, Patecola! You mean to say that they keep prisoners in this style?"

"Sí, Señor," he replied, grinning, "but what would you have for a prison? If it were any better they would prefer it to working and be here all the time."

At the mosque near by we found that "no dogs of Christians could enter," and there stood at the door an old fellow to enforce this ancient tenet of the Moorish law. Had we been foolish enough to have endeavored to enter, I believe we should have been mobbed, for the group of turbanned Moors gathered around us as Patecola asked to be allowed to take us into the sacred place, and refused with threatening looks and gestures as if the very thought were sacrilege. They soon, however, squatted down again beside the wall, while we wandered down the little alleys, under queer arches, past the carpenter-shops where the mechanics held boards between their legs, and reduced them to their proper shape by draw-shaves drawn towards them in the most nonsensical manner possible. Why could not some Yankee infuse a little practical sense and a few decent mechanical appliances among such benighted people? Supposedly because they will not give up their old ways, and are terribly suspicious of any new innovations.

These ideas were the more impressed upon us by the experiment of endeavoring to get a box to pack a lot of articles bought in Tangiers. A carpenter was introduced, who for the remarkably small (?) sum of five dollars made two boxes, taking a day's time to do it. His method was somewhat peculiar. He took the long guns, piled them up with the other articles, and then measured the heap. To do this he got a string, found out the length of the box and chopped off a piece of string. Then the width, and cut off a corresponding piece, and yet with these unmistakable data he got the box double the size, so that it looked more like a coffin for a giant than a thin box for small articles.

Again, we desired to get some washing done. The boat sailed in two days. No clothes appeared on that day, so, determined to go at any rate, we ordered the clothes clean or dirty, wet or dry, and by

means of a few Spanish-Mooresque-American cuss-words, we at last got them half-dry and unironed. The trick became apparent when it was found that there were no more boats that week, and three or four days more would have been a small bonanza for hotel, guide, washerwoman and all combined.

On leaving Tangiers our baggage therefore had increased to two large boxes, a trunk and four bags, and it seemed quite a question how so much was to be gotten to the boat in time.

"How shall we get them there?" I asked Patecola.

"Never fear, Señor," he replied, "I will carry them for you!"

"That's all right, Patecola, but you can't carry all!"

"Oh yes, Señor," he replied, and suiting the action pulled out a large rope, tied the whole mass together and getting it hoisted on his back, ran the loop of the rope over his forehead under a wad of cloth, and away he started with the whole mass. He only smiled as he tramped along for full quarter of a mile down the hill and across the beach to the boat.

Faithful Patecola, a few *pesetas* had made him a good friend to us, and we parted with mutual regret. *A dios, Patecola! à dios!*

The entertainment of an Arabian night's dream had ended, and the blue hills of Africa soon became a thing of the dim distance, to be exchanged for the rugged heights of Gibraltar which loomed up before us after a four hours' sail. CHARLES A. RICH.

[To be continued.]

EQUESTRIAN MONUMENTS.¹—XXXVIII.

THE OPPONENTS OF NAPOLEON.



A Design by Walter Crane.

AS Napoleon had ranged against him at one time or another nearly all the potentates of Europe, and as most of them had regularly constituted courts and fully officered armies, sculptors commissioned to honor some opponent of Napoleon's, had a much larger field to choose the subjects for their equestrian statues from, even if their names are less familiar to us than the names of Napoleon's marshals and generals.

Kings take the *pas* before all of meaner rank, and we find many monarchs of greater or less degree — who now were allies of the French Emperor and now were ranked with his foes — who have had equestrian statues created in their honor. First amongst these in the part he played, as well as in the



Frederick William III, Breslau. Kiss, Sculptor.

number of equestrian statues that honor him, is Frederick William III of Prussia, husband of the beautiful and beloved Queen Louisa, master of the persistent Blücher and friend of Humboldt. Five equestrian statues perpetuate his memory and of these the one which

¹ Continued from No. 800, page 59.

is the largest, most ambitious and least artistic is the one by Bläser, Calandrelli and Schievelbein set up in 1878 at Cologne. This is one of the largest of its kind, being twenty-two feet high and weighing 76,670 pounds, while its cost was \$112,500; the people of the

Many of these figures are modelled in an interesting way, but nothing can mitigate the falsity of conception and the intense awkwardness of the equestrian group itself. So bad is it that we ought to be grateful that the four supporting equestrian figures which, as in the case of the monument of Frederick the Great at Berlin, were to adorn the pedestal were, for some reason, never executed.

The almost equally large group by A. Wolff, in the Lustgarten at Berlin, is in no degree superior to the one at Cologne, and has similar



Frederick William III, Cologne. Bläser, Calandrelli and Schievelbein, Sculptors.

Rhenish Provinces contributing this sum in a great popular subscription. About the pedestal are grouped Schievelbein's bronze



Frederick William III, Berlin. Wolff, Sculptor.

faults. In this case the too-large figures about the base are semi-nude allegorical individuals so conspicuous as to attract attention



William I of Württemberg, Cannstadt. Halbig, Sculptor.

figures in the round, nine feet high, representing Blücher, Kleist, Bülow Hardenberg, Arndt, the Humboldts, Niebner and others.



William I of Württemberg, Stuttgart. Hofer, Sculptor.

from the surmounting figure of the king. Neither of these large and complicated compositions is as pleasing as the simple group at Breslau

by Kiss, who also has equestrian statues of the same sovereign at Potsdam and Königsberg.

Of William I, King of Wurtemberg, who as a young prince led Napoleon's Wurtemberg allies on the march to Moscow but subsequently joined the Allies, there is an equestrian statue by Halbig at Cannstadt erected in 1875 and another at Stuttgart by Hofer.

The equestrian statues of George III and George IV of England have already been discussed¹, but the fifth son of George III, who was a marshal in the English army, and as such took part in the Napoleonic wars, became King of Hanover under the style of Ernst August in 1837, on the accession of Victoria to the throne of England which was at that time divorced from its German apapage because the Salic law forbade that a woman should rule the land. Of this rather insignificant personage there is at Hanover an equestrian statue by A. Wolff, erected in 1861.

Still another equestrian statue is erected to the glory of a small German potentate whose claim to remembrance rests less on his military renown than upon the way he befriended Goethe and the other men who made the court of Weimar, the literary centre of an epoch-making school of writers. In honor of this prince, Karl August, Grand-duke of Saxe-Weimar, an equestrian statue by Dondorf was erected in 1875.

Of the Emperor Alexander there are no known equestrian statues, but as that great country is largely *terra incognita* there may be several, for though the average civilization of the country is not much above the grade of semi-barbarism, there are in Russia many valuable collections of art, not a few artists and sculptors of ability and a very wealthy class of art amateurs, and where such conditions prevail, it would be strange indeed if no equestrian statue of Alexander had an existence in any town of Russia.

Of the Emperor Francis, the statue at Prague already mentioned² is the only one which has received equestrian treatment, if one of

of the misfortune-bringing daughters of Maria Theresa, is represented by an equestrian statue, after the Classic manner, at Naples, where it forms the companion statue of the Charles III once intended to be a Napoleon Bonaparte. The horse which bears Ferdinand, like the entire group which represent the mounted Charles III, is the work of

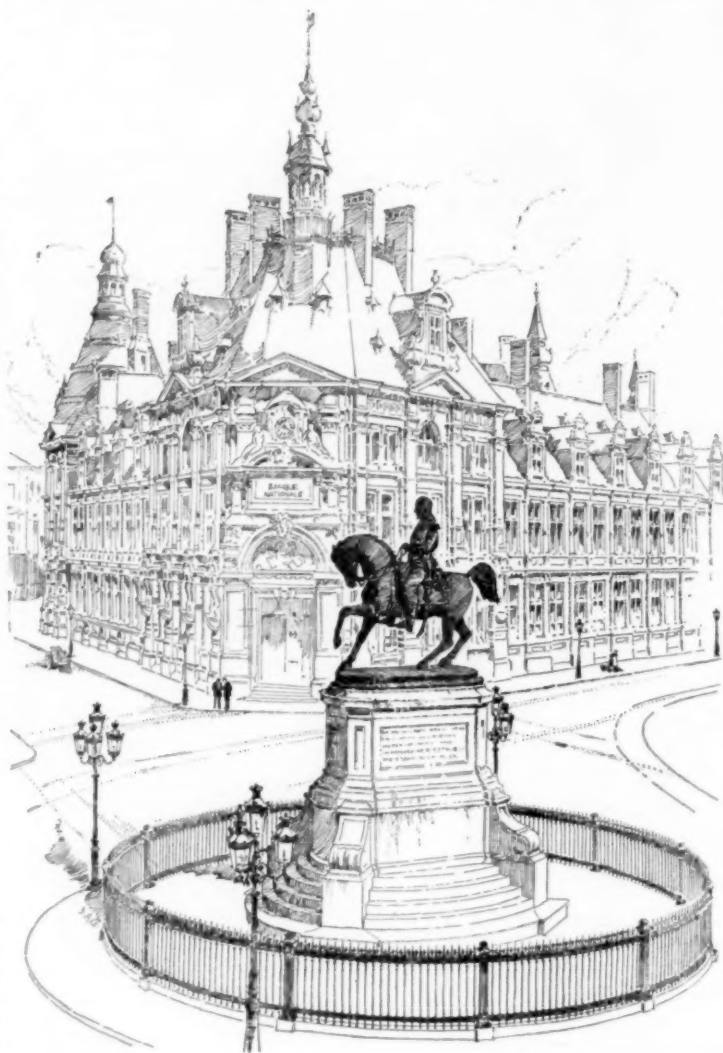
Canova, but the figure of the king was modelled by an Italian sculptor named Cocchi.

Of the Spanish monarchs who opposed Napoleon, Charles IV and Ferdinand VII, there are no equestrian statues, but the Netherlanders who once suffered under the cruel tyranny of Spanish masters erected in 1884 at Luxemburg an equestrian statue³ of their king, William II, who, as a young man, took an active and prominent part in the final overthrow of Napoleon; for, after serving as aide-de-camp to Wellington in the Peninsular campaign, he commanded the Dutch forces at the battle of Quatre Bras, June 16, 1815, and was wounded at the battle of Waterloo two days later. The statue is the work of the French sculptors, Mercié and Peter, the latter modelling the horse.

The ruler of the other portion of the Low Countries, Leopold I, is represented by a bronze equestrian statue at Antwerp, near the Port de Malines, which was erected in 1868. This group was modelled by the sculptor Joseph Geefs.

From these brief statements it will be seen that nearly all the potentates who, at one time or another, ranked themselves in opposition to Napoleon's schemes of aggrandizement, have had equestrian statues consecrated to their memories, and as many of them were men of considerable individuality of character and not a few of them actually served in arms

against the Corsican, their statues have a greater interest than if they were merely conventional statues of royal personages which had been erected as a mere visible chronicling of the passage of



Leopold I, Antwerp, Belgium. Geefs, Sculptor.



Gen. Ponsonby, St. Paul's Cathedral. Baily, Sculptor.

the bas-reliefs on the side of the tower of the Vienna city-hall is excepted.

The unfortunate Ferdinand IV, King of Naples, husband of one

¹ See *American Architect* for November 22, 1890.

² See *American Architect* for June 22, 1889.



Ernst August, Hanover. Wolff, Sculptor.

time by noting in this way the death of one king and the accession of another. If, though physically widely separated, these statues be considered as a group they will be found historically interesting, while, when their sculptural merits are considered, not one of them will be found to pass beyond the bounds of respectable mediocrity.

³ See *American Architect* for Feb. 28, 1885.

Perhaps if the writer's boyish sympathies had not been excited to partisanship by the brilliant achievements of Napoleon and his generals, the names of the many able generals of different nationalities, who defeated or were defeated by the French, would be as familiar to him as are the names of French leaders, and he would now find greater cause to wonder that posterity, if not their contemporaries, had not set up a greater number of equestrian statues in their honor. Doubtless many have been honored with pedestrian statues, but only two Continental generals have been found who have served as models for equestrian portraits and these two are Austrians. But, if in comparison with the statues of kings, the number is small, the deficiency is made up in quality and interest, for each of them is impressive and in many ways excellent. The statue of the Grand-duke Charles, in the outer Burgplatz, at Vienna, has already been illustrated¹ and, if it had no other merit, the sight of this great bronze horse, rearing aloft with nothing to support its great mass but two slender hind-legs — for, for the first time, neither tail nor trampled soldiers are used to give additional support — would make a lasting impression on the beholder; although, to tell the truth, the feeling is weakened by the presence of the still more impressive rearing statue of Prince Eugene, by the same sculptor, Fernkorn, which stands over against it a hundred paces away. It was erected in 1869.

The other statue, of General Schwarzenberg, is also at Vienna, erected in 1867, and its many intrinsic merits are simply intensified, for those who have seen Marochetti's florid rendering of the statue of Emmanuele Filiberto, at Turin, by noting how much more artistically the sculptor Hahnel has treated the same incident. Each sculptor has chosen to represent his subject as sheathing his sword at the conclusion of his successful campaign; but Marochetti has fixed on the moment when the full-drawn sword is just beginning to be inserted into the sheath, hence the attitude of hand and arm and sword is precisely the same as it would be if the warrior were just drawing his sword and had not yet disentangled the last few inches of the blade from the scabbard.

Hahnel, on the other hand, shows the action nearly finished, only the last two or three inches of the blade remain unsheathed, and these the rider is forcing home with the gentle pressure of two fingers, half unconscious of his action and already turning his attention to other things. The result is that the statue has a quiet dignity which is wholly wanting in the one at Turin.

Amongst the statues of opponents of Napoleon must not be forgotten one of the three equestrian statues that have found a home in Africa. History knows Mehemet Ali as the man who, by his atrocious massacre of the Mamelukes, brought a condition of peace and quiet to Egypt which has lasted to our day, rather than as a brilliant leader of a portion of the Turkish army, which finally made it desirable for the youthful General Bonaparte to withdraw from Egypt. The statue of this leader (after his elevation to the pashalik) stands at Alexandria and is interesting because the sculptor Jacquemart shows not only a turbaned Turk on horseback, but a man riding as a Turk rides — with short stirrups, knees forward and legs sloping sharply back from the knees.

England showed more generosity than the Continental nations in creating equestrian monuments to leaders in the Napoleonic wars, and did not confine her efforts to complimenting royalty. In St. Paul's itself are two very interesting monuments, both of white marble and slightly more than life-size. One, in the north transept, honors the memory and services of Major-General, the Honorable Sir William Ponsonby, killed by French lancers at the battle of Waterloo, because

he had the misfortune to have his horse killed under him during the charge. This allegorical group conceived in Classic vein was designed by Mr. Theed, and was executed by the sculptor, E. H. Baily. The cost of the group, £3,150, was defrayed from the public funds.

Against the west wall of the south transept is an even larger group, supported on either hand by Egyptian sphinxes, which represents the death of Lieutenant-General Sir Ralph Abercromby, the commander-in-chief of the English expedition against the French in Egypt. The group shows the general falling from his rearing horse into the arms of a Highlander, the horse being supported in position by the prostrate body of an Arab. Better work than this might have been expected from Westmacott, the more that he was paid for it the highest price paid for any statuary in the cathedral, namely £6,300 (the same sum being paid for each of the two monuments to Nelson and Howe by Flaxman, and the two to Rodney and Cornwallis by Rossi). That the group is badly placed beneath a large window is an advantage rather than detriment to it.

The spirit of Classicism took a firmer hold of sculpture and architecture in Scotland than it did in England and the movement was about at its height at the time people were taking steps to erect statues in honor of those who had served against Napoleon. One of these was Campbell's Sir John Hope, later Earl of Hopetoun, and his equestrian statue, erected in front of the Royal Bank in 1835 at Edinburgh, is markedly Classical in treatment. As will be noted this statue differs from every other piece of equestrian sculpture we have encountered, in that the earl stands beside his horse instead of bestriding it. The only one that parallels it — and in action it does so very closely — is C. B. Birch's poetic and beautiful model of a "Lady Godiva," now on loan to the Crystal Palace at Sydenham; in one sense this latter group is most intensely modern in treatment, yet in another sense it could hardly be more Classical. The Hopetoun statue, on the other hand has nothing to recommend it, save its Classicism.

In the strongest opposition to the statue at Edinburgh is the equestrian figure of the Marquis of Londonderry, the half-brother to his predecessor in the Marquisate, the famous Castle-reagh, who took so

important a part in the Irish troubles and brought about the present dependency of Ireland upon England. The subject of the statue was a soldier from his early youth, serving in the Netherlands, in Ireland, in the Peninsula under Wellington and in the final campaign that ended at Waterloo. During this time, too, he served on several important occasions as member of some diplomatic commission, being one of the five British plenipotentiaries at the Congress of Vienna in 1815. As he was a soldier, and moreover a cavalry leader, his statue could hardly have been other than an equestrian one, and as Monti represents him in the market-place at Durham clothed in the rather fantastic but graceful uniform of the hussars, it is probable that the statue, erected in 1861, represents him at the time when, under Sir John Moore in Portugal, his brigade of hussars skilfully covered the retreat of the British army to Corunna. Apart from its being a presumably faithful representation of the uniform of the period the statue, though it does not lack for animation, is not a particularly interesting one; it is immensely superior, however, to Marochetti's equestrian statue of Stapleton Cotton, Viscount Combermere, who also served with Wellington in Spain. If ever an uninteresting statue was placed upon as stupid a pedestal as it deserved, this statue, which has stood before the Castle gate at Chester since 1865, is that one.



General Schwarzenberg, Vienna. Hahnel, Sculptor.

¹ See *American Architect* for August 2, 1890.

FREDERICK WILLIAM III.—Frederick William III, King of Prussia, was born in August, 1770, and succeeded to the throne in 1797. In November, 1805, he formed a secret alliance with Russia and the other powers, but a few days after the battle of Austerlitz he made a treaty of peace with Napoleon, by which Hanover was given to Prussia in exchange for Anspach, Cleves and Neuchâtel. This caused a declaration of war from England against Prussia, and the alliance of Frederick William with Napoleon was broken. The Prussians were defeated at Jena and Auerstadt in October, 1806, and, a few days after, Napoleon entered



Sir John Hope, Edinburgh. Campbell, Sculptor.

Berlin. The treaty of Tilsit ended the war in July, 1807, and the Prussian monarch lost by this compact about half of his kingdom. In 1812 he was called on to furnish a large force to aid the French in the invasion of Russia, but in March, 1813, he summoned his subjects to the war of liberation. After proving his courage in several battles, he entered Paris with the Allies in 1814. At the Congress of Vienna he recovered nearly all his lost provinces, and acquired half of Saxony. He died in June, 1840.

BLÄSER.—Gustav Bläser was born at Düsseldorf in 1813, and became a pupil of Rauch. His works include a group of "Minerva leading a Young Man to Battle," on the Castle Bridge at Berlin; the Francke monument at Magdeburg; a statue of Duke Albert for Marienburg; several statues of Frederick William IV for different places; and the equestrian statue of Frederick William III at Cologne, which was completed after Bläser's death by Calandrelli. He also executed a statue of "Hospitality" and a group entitled "Janus," and many portrait-busts. Bläser died in 1874.

WOLFF.—Albert Wolff, the son of an architect, was born at Neustrelitz in 1814, and studied under Rauch and in Italy. His works include a group, "The Departure for the Fight," on the Castle Bridge at Berlin; the equestrian statue of Ernest Augustus at Hanover; the equestrian statue of Frederick William III at Berlin; statues of Galileo and others for the University at Pesti; a statue of Frederick William III at Königsberg; colossal statues of the Four Evangelists for the church of the Castle of Neustrelitz; statues of the Grand Duke Frederick Francis at Ludwigslust, and of the Grand Duke of Mecklenburg-Strelitz at Neustrelitz, many busts and the famous "Lion Combat" on the steps of the old Museum at Berlin.

ERNST AUGUST.—Ernst August, King of Hanover, born in 1771, was a younger son of George III of England. He was styled Duke of Cumberland before his accession to the throne, and was a field-marshal in the British army. He succeeded to the throne of Hanover on the death of William IV in 1837, and died in 1851.

WILLIAM OF WURTEMBERG.—William I, King of Wurtemberg, was a son of Frederick I, and was born in 1781. He marched with his father, Frederick I, with the army of Wurtembergers which the King furnished to Napoleon in his campaign against Russia. He came to the throne in 1816, and granted a new constitution in 1819, making further concessions in 1843, which were, however, rescinded later. William died in 1864.

HALBIG.—Johann Halbig was born at Donnersdorf in 1814, and was a pupil of Schwanthaler. His chief works are "Atlas," in the Museum of St. Petersburg; eighteen colossal figures, representing the principal provinces of Germany, on the Hall of Liberation at Kehlheim, at which place are also his statues of Louis I of Bavaria and Maximilian II; a monument to Maximilian II at Lindau; the statues of Fraunhofer, Schelling and General Derooy at Munich, and a "Christ on the Cross" in the Campo Santo of that city; a statue of the Palatine Joseph at Pesti; and an equestrian statue of William of Wurtemberg at Cannstatt. He also made the group of the Crucifixion at Oberammergau, a group of "Young Girls at the Bath" and a "Bacchante on a Tiger." Halbig died in 1882.

LEOPOLD I.—Leopold I, King of Belgium, Duke of Saxony and Prince of Saxe-Coburg-Gotha, was born at Coburg in 1790. His youth was chiefly spent in the Russian military service; he commanded a battalion at Lützen, Bautzen and Leipzig, entered Paris with the allied sovereigns, and accompanied them to England. In 1830 he declined the crown of Greece, but in June, 1831, was elected to the throne of Belgium. Leopold died in 1865, after a reign which was marked by liberality and a strict regard for constitutional rights.

GEEFS.—Joseph Germain Geefs was born at Antwerp in 1808, and studied in his native city and in Rome. His works include the equestrian statue of Leopold I at Antwerp; a statue of Baldwin of Constantinople and one of Vesalius; "The Arts, Sciences and Letters rendering Homage to Charles von Hultheim," and "Adonis going to the Chase." He also executed the Van Hogen-dorp statue at Rotterdam; the statue of "Antwerp" for the façade of the theatre in that city; and the group of "Holland and Adolphus of Nassau," erected on the battlefield of Helligerlee. Geefs died in 1885.

Ferdinand IV.—Ferdinand IV, King of Naples, afterwards called Ferdinand I of the United Kingdoms of the Two Sicilies, was born in 1751, and was a younger son of Charles III of Spain. He began to reign when but eight years old, the Marquis Tanucci being made regent and then prime minister. In 1792 the court of Naples joined the Allies against France, but four years later purchased a peace from the French Directory. In 1798 it formed a secret alliance with Russia, Austria and England, and the Neapolitan army marched against the French, who defeated them in 1798. The King fled to Sicily, but the successes of the Allies in 1799 restored him to power. He made a treaty of peace with France in 1801, but in 1805 entered another secret alliance. Napoleon then declared the Bourbon dynasty in Naples at an end, and made Murat sovereign of that kingdom. Ferdinand retired again to Sicily, where he was protected by the British until the overthrow of Napoleon. In 1814 he was restored to the throne of Naples, and in 1816 united the kingdoms of Naples and Sicily under one government. He died in 1825.

CHARLES III.—Charles III, King of Spain, was born in 1716. His father,

Philip V, ceded to him the crown of the Two Sicilies in 1734. He ascended the throne of Spain in 1759, and became the ally of France in the war with England in 1762. He declared war against England in 1779. He died in 1788, after a reign in which he had instituted many reforms among his people.

CANOVA.—Antonio Canova was born in 1757 near Possagno, Italy, and was the only son of a poor stone-cutter. Through the kindness of a noble Venetian family, he was enabled to study in Venice, and in 1780 he went to Rome, where he spent the rest of his life, winning extraordinary fame and honors. His principal works are the monuments to the Archduchess Maria Christina of Austria at Vienna, to Popes Clement XIII and Clement XIV in St. Peter's, and to the family of the Stuarts in the same church; "Theseus conquering the Minotaur"; "Perseus and Medusa"; "Cupid and Psyche"; "Venus Victrix"; "Hebe," and statues of Pius VI, Napoleon, Maria Louisa, Letizia, the mother of Napoleon, and Washington. He also executed the equestrian statue of Charles III at Naples, and the horse for the equestrian statue of Ferdinand I, the figure of which was added after Canova's death by the sculptor Cocchi. Canova died at Venice in 1822, and was buried at Possagno.

SCHWARZENBERG.—Karl Philipp, Prince von Schwarzenberg, an Austrian general, was born at Vienna in 1771. He served against France in the campaigns of 1794 and 1799, and was at Hohenlinden, where he succeeded in saving his own corps. In 1808 he was sent as ambassador to St. Petersburg. In 1810 became general of the Austrian cavalry, and after the peace of Vienna was appointed to negotiate the marriage of Napoleon with Maria Louisa. On the alliance of Austria with France, he was placed by Napoleon at the head of the Austrian forces in the Russian campaign of 1812, and was made field-marshal. In 1813 he was given the command of the allied armies, and, after defeating the French at Leipzig, advanced to Paris. After Waterloo, he was made President of the Imperial Council of War. He died in 1820.

HAHNEL.—Ernst Julius Hahnel was born at Dresden in 1811, and at first studied architecture, but afterwards took lessons in sculpture of Rietschel and Schwanthaler. His most notable productions are the reliefs on the theatre at Dresden; the statue of Beethoven at Bonn; one of Charles VI at Prague; one of the composer Weber at Dresden; a colossal statue of Cornelius; a statue of Körner at Dresden; one of Frederick Augustus II at Dresden, and the equestrian statue of Schwarzenberg at Vienna. Hahnel is professor in the Academy of Fine Arts at Dresden.

PONSONBY.—Sir William Ponsonby, an English general, was born in 1782. He was an aide-de-camp of Wellington, and closed a brilliant military career by a glorious death at the battle of Waterloo, where he commanded a brigade of cavalry, June 18, 1815.

BAILY.—Edward Hodges Baily was born in Bristol in 1788, and studied under Flaxman and at the Royal Academy. His chief ideal works are "Eve," "The Graces," "Apollo discharging his Arrows," "Preparing for the Bath" and "The Sleeping Nymph." He also executed the statue of Nelson on the top of the Trafalgar Square column; the monument to General Ponsonby in St. Paul's Cathedral; statues of Fox and Mansfield in St. Stephen's Hall, Westminster; statues of Sir Robert Peel and Earl Grey, and many other portrait statues and busts of distinguished Englishmen. Baily was elected a Royal Academician in 1821. He died in 1867.

HOPE.—Sir John Hope, afterwards fourth earl of Hopetoun, was born near Linlithgow in 1768. He entered the army at sixteen, became a lieutenant-colonel in 1793, was at the battle of Alexandria in 1801, and in the same year negotiated the convention for the surrender of Cairo. He was made lieutenant-general in 1808. He served with distinction in the Peninsular War, taking the chief command after the death of Sir John Moore at Corunna, where Hope commanded the left wing of the British army. He died at Paris in 1823.

CAMPBELL.—Thomas Campbell was born in Edinburgh in 1790, and studied at the Royal Academy and in Rome. His works include the equestrian statue of Sir John Hope in Edinburgh; the monument to the Duchess of Buccleuch at Broughton; statues of Queen Victoria at Windsor Castle; of Wellington at Balkeith Palace; of the Princess Pauline Borghese at Chatsworth; of Earl Grey at Howick; of the Duke of York at Edinburgh; of the Duke of Gordon at Aberdeen; of Mrs. Siddons in Westminster Abbey; of Bentinck in Cavendish Square, London, and the monument to Sir William Hoste in St. Paul's. Among his ideal sculptures are "Psyche," "Ganymede" and "Cupid instructed by Venus to assume the form of Ascanius." Campbell died in London in 1858.

MARQUIS OF LONDONDERRY.—Charles William Stewart, third Marquis of Londonderry, was born in Dublin in 1778, and was a half-brother of Lord Castle-reagh. He entered the army in 1793, became a colonel in 1803, and distinguished himself in Portugal under Sir John Moore. He served as adjutant-general under Sir Arthur Wellesley for several years in the Peninsula. In 1813 he was made envoy extraordinary to the court of Berlin, and much importance is ascribed to the efforts by which he induced Bernadotte to cooperate with the Allies at Leipzig. He was made a general in 1837, and died in 1854.

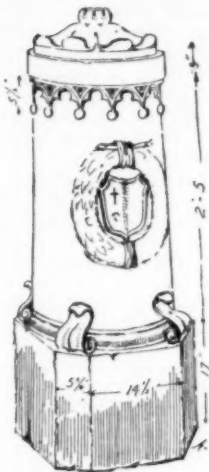
MONTI.—Raffaello Monti was born at Milan in 1818, and studied under his father, who was a sculptor of repute. He gained much fame for his early works of "Alexander taming Bucephalus" and "Ajax defending the Body of Patroclus." In 1847 he went to England, and spent the remainder of his life in that



The Marquis of Londonderry, Durham. Monti, Sculptor.

country. His statue of the "Veiled Vestal," exhibited at the great exhibition of 1851, was bought by the Duke of Devonshire, and is Monti's best-known work. His sculptures include the equestrian statue of the Marquis of Londonderry at Durham and many ideal works, among which may be mentioned "Italy," "Eve," "The Sister Anglers," "Truth" and six colossal symbolic figures of nations on the upper garden terrace of the Crystal Palace. Monti died in London in 1881.

SKETCHES OF BRITISH INDIA.



PINA 27.12.91

Street, at Messrs. Dowdeswell's galleries, some little wee works, a few inches square, by another non-Britisher, Mortimer Menpes, a native of Adelaide, Australia. Mr. Menpes cannot be said to be equal to Verestschagin in his effects of sunlight, white and glaring, or in his Taj Mahal, which he has painted as did the Russian artist, with a glowing evening sky behind it. Nor are his white marble mosques or palaces to be compared with M. Verestschagin's in brilliancy and heat; but his water-colors, his etchings and his pencil-drawings are exceedingly clever. M. Menpes is not at his best in oil painting and that is possibly why these Indian sketches are not so good as his Japanese ones exhibited in the same gallery some time ago, for, if I remember aright, most of the latter were in water-colors. Indeed, such is the heaviness of some of the oil studies, so *coulottés* are they, that one wonders if they were done here in London, during the winter, under the fog and smoke laden sky. They have not the effect of having been done *en plein air*, spontaneously, — and another error, is the Japanese framing. Strange and rather ugly toned gold and silver fluted mounts may have suited the Japanese pictures, they were so brilliant and gorgeous in color in themselves; but why have framed India in the like? I know it is the idea of harmonizing picture and mount, but contrast is as much a law to be observed in art, as harmony; and certainly many of these sketches would look ten times as brilliant with white or gold margins.

Amongst the most satisfactory of the sketches, are those of Benares, "The Argonauts of the sun," a crowd of turbaned men in a boat; "Under an indolent sky," people under umbrellas upon the steps going down to the river; and two or three others. A little gem from Burma, a girl looking into the fire, surrounded by various pots and pans, is entitled "A voice from the darkness." Indeed, most of the names are as fantastic as the frames, and appear to have very little bearing upon the picture.

"After the dance (Cashmere)," is a wonderful piece of painting. A woman with a gold head-dress, jewelled, a red robe and a gray veil, smokes a long hookah, while we examine the wondrous painting of some pearls. I remember, upon some occasion, many years ago, Mr. Ruskin drawing attention to the painting of the pearls on the Queen's neck, in the "Alexander and Darius" picture by Paolo Veronese in the National Gallery; a little gray, a streak of dark and a sparkle of gray — that is the recipe and a pearl is the result. But in this picture of Menpes's, the dark streak is left out, with no loss to the whole; the pearls have that opaque, opalesque gray hue which they have in nature when seen upon a dark skin or robe. The jewelled head-dress blazes with color, the sparkle of gold, and the shimmering of the pendants which move with the action of the head. This is all excellent technique and makes one wish Mr. Menpes would keep to the figure when he handles the oil palette, for in some of the landscapes, his substances are woolly, as, for example, "In an idle street (Jeypore)."

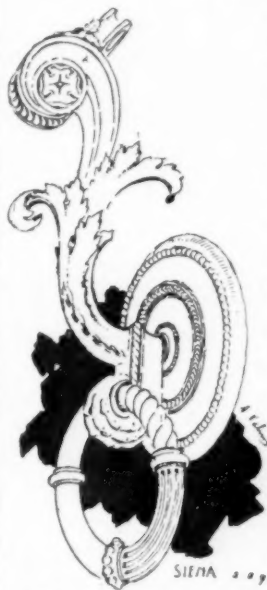
People say these Indian sketches are superior to the Japanese ones, they are "pushed farther." But is the essence of all good painting to push it as far as possible? Is finish always the height of the artist's ambition? Surely not. Is not the aim of art rather, to get the effect with as little (seeming) labor as possible? Is not Velasquez the greatest painter the world has yet known (greatest, because his figures are the most living), simply because his work is of all men's the least labored? To know what to do, and to do it with the least possible labor, is certainly the way to get a picture to live; and, in landscape art, to get atmosphere. Herein are the secrets of impressionism, and Mr. Menpes is at his best when he is the most impressionist. Constable was essentially an impressionist, and the more he finished, the less good was his work. Was not Whistler right when he replied to the judge's question as to whether £200 was not a large sum for a day or two's work? "No, I ask £200 for the labor of a life." But finish will always carry the day with the ignorant public, as their imagination is too limp to allow them to reckon in the years

of apparently unproductive study which are necessary before an artist can knock off a landscape in a day, or a surgeon can perform an operation in a few minutes. Doubtless a couple of guineas is a large sum for feeling your pulse and writing a prescription; but the physician also, has passed years of his life in study and, as regards fees, semi-starvation. With a certain amount of plodding any one can make a tolerably good "finished" picture; but to knock off a sketch which suggests much in a few touches, or to paint a portrait in a couple of sittings without a needless stroke of the brush, or one which does not express a thought, can only be done by a master after many years of study.

The sketches in diamond point upon ivory, claimed by Mr. Menpes to be his own invention, are charming as a new art (or rather the revival of an old one), which might be applied to many artistic purposes.

S. BEALE.

CLOCKS OF ALL TIMES.



SINA

ONE of the oldest clocks of any pretension extant is the one contained in the north transept of Wells Cathedral, said to have been constructed by Peter Lightfoot, a monk, in 1340. The clock was originally in the Abbey Church at Worcester, but was removed to Wells at the time of the dissolution of the monasteries in the reign of Henry VIII. The dial is over six feet in diameter, and is divided into twenty-four hours. Beyond showing the days of the month, the various phases of the sun and moon are also indicated. Above the clock is a turret, in which figures of eight mounted knights are made to turn and tilt. Two figures connected with the clock, clad in armor, strike the hours and quarters, one chiming two small bells with its feet and the other striking a larger bell with a battle-axe to denote the hours. Although the works had to be replaced in 1835, the ancient dial and figures still remain and perform the functions which have belonged to them for close on 500 years. The astronomical clock

at Strasburg Cathedral has a world-wide reputation, and is undoubtedly the most marvellously perfect piece of mechanism. The clock is dated 1574, though itself a copy from a clock that stood on the same site, constructed in 1370. An entire book has been devoted to the description of its working and the multitude of movement shown, which, briefly narrated, include the motions of the heavens, the sun and moon, the rising and falling of the stars, the day of the week for the current year, the year of the world, the circle of the sun, the leap years and the movable feasts. At the quarter hours emblematical figures are set in motion, symbolical of the course of nature. Many clocks modelled on similar lines exist, and are to be met with all over the civilized world.

Returning to our own country, the present Royal Exchange clock is but a remnant of departed glory. In bygone days it was recognized as the model timekeeper of the City, and its chimes were remarkable for their melody. Now, alas, it appears frequently either in advance of or behind the times, and its chimes no longer give pleasure to the musician. It is related that when the Royal Exchange was burnt in 1838, the clock-tower alone escaping complete destruction, the last air played by the chimes, ere the flames silenced them, was the eminently appropriate one of "There's nae luck about the house." At that time the chimes played at three, six, nine and twelve, with a different tune for each week-day and a psalm for Sunday. For general reliability the handsome clock at Westminster Palace bears the palm in the present day. The four dials are twenty-two feet in diameter, and there is no other clock in the world, with four dials of so large a size carrying minute hands. It takes two men two hours a week to wind it, and so accurate are its movements that, notwithstanding all atmospheric changes, it scarcely ever varies a second a month. The great bell on which the hour is struck is known as "Big Ben," and weighs thirteen tons.

Since the beginning of the eighteenth century the St. Paul's clock has been one of the sights of London, not to be neglected by those indefatigable country trippers who generally manage in one short week to more completely explore the metropolis than a born Cockney finds time to do during the whole course of his life. Except for minor alterations, this clock remains as a monument to the skill of Langley Bradley, its maker, who finished it about 1710. Its two dials — one facing down Ludgate-hill and the other looking towards the south side of St. Paul's Cathedral — are formed by black rings painted on the stonework, on which the hour circles and the numerals are engraved and gilt. Each dial is a trifle over seventeen feet in diameter. The hour-bell is six feet, nine and one-half inches in diameter at the mouth, and weighs five tons, four hundred-weight. In addition to its primal duty this bell is tolled when the Sovereign,

the Bishop of London, the Dean of St. Paul's, or the Lord Mayor of London passes away. There is in the clock-tower a much larger bell, "Great Paul," which is the largest bell mounted for swinging in Europe. It weighs sixteen tons, fourteen hundred-weight, but has no connection with the clock, though it is tolled daily for five minutes prior to afternoon service. For many years the clock-winder at St. Paul's charged a fee of twopence each visitor for the privilege of seeing the clock, and it is said that during the year of the great exhibition he netted as much as £1,000 from this source. Shortly after, the Dean and Chapter included the clock in their official scale of charges, till the dynamite scare of a few years ago, when this portion of the building was closed to visitors, and it still remains so.

Very fine collections of clocks are to be seen in the South Kensington Museum, and in an annex to the Guildhall Library, where the valuable collections of the Clockmaker's Company are stored. Her Majesty also possesses a large number of antique clocks with historical associations.

Among recent advances towards the perfection of horological instruments many contributions have been made by Messrs. Kendal and Dent, whose large clock at the Inventions Exhibition of 1885, with but one pair of hands for showing the time under the old twelve hour system, and also with the proposed twenty-four hour notation, attracted considerable attention. At the same exhibition they showed a double-dial watch of clever design, the details of which have already been given in *Invention*, as well as "touch," or blind men's, watches on a novel principle. More recently, they have turned their attention to providing the mariner with an improved method of winding marine chronometers, the illustrations of which our readers are also familiar with. — *Invention*.



NEW YORK CHAPTER, A. I. A.

AN adjourned meeting was held at its office, 18 Broadway, New York City, on Wednesday, April 22, 1891, at 3 P. M., President Upjohn in the chair.

The minutes of the March meeting were read and adopted.

Action in reference to the late Mr. O. P. Hatfield took precedence of routine business.

The Secretary said he had issued notices to all the Chapter members of Mr. Hatfield's decease the day after its occurrence, no information being obtainable before then as to the arrangements for his funeral services, which took place at his house in West Twenty-fourth Street on Monday morning, April 20, the interment being in his native town of Elizabeth, N. J.

The Secretary then offered the following preamble and resolutions, which were unanimously adopted:

"Whereas, There departed this life, on the 17th ult., Mr. O. P. Hatfield, a Practising Member of this Chapter, and the architect, in his own behalf, of many private structures, and, jointly with his brother, the late Mr. R. G. Hatfield, of a number of important public buildings, including some of those for the Department of Charities and Corrections on Randall's Island, the Court-house at White Plains, N. Y., the City and Seaman's Savings Bank in Wall Street, as well as the assistant of his brother in the computations for his notable volume on 'Transverse Strains'; therefore

"Resolved, That the New York Chapter, A. I. A., in learning of his decease, so shortly after that of President Littell, does so with a sentiment of deep regret that still another void should be left in the roll of the original members of the Chapter, as also in that of the Institute, and feels it may safely aver, in his honor, that in the thirty-four years since he signed the Institute's original Constitution and By-Laws, he never consciously swerved from the principles therein laid down for the guidance of practitioners in their associative and personal relations; but, on the contrary, conspicuously, but with habitual modesty and discretion, exemplified them in his professional career.

"Resolved, That this minute be spread on the records of this Chapter, and that a copy thereof be forwarded to his nephew, Mr. R. F. Hatfield, for the information of his relatives and friends."

The Secretary reported that the Executive Committee, after consulting their credentials, nominated to the Chapter the following candidates for Practising Membership: Thomas Hastings, of the firm of Carrère & Hastings, of New York, proposed by Mr. Carrère; R. H. Hunt, of New York, proposed by Mr. R. M. Hunt; C. Powell Karr, of New York, proposed by Mr. E. H. Kendall.

The above candidates were then balloted for and unanimously elected:

The Secretary read a letter from Mrs. Emlen T. Littell, of March 22, 1891, and moved the following preamble and resolutions, which were unanimously adopted:

"Whereas, The widow of our late esteemed and beloved President, Mr. Emlen Trenchard Littell, in continuation of her husband's gift, more than twenty years ago, to the Chapter Library of a complete copy of "Canina" in sixteen large and highly-illustrated folio volumes, half-bound in vellum, has presented this Chapter with part of his library, consisting of standard illustrated architectural works,

nearly all bound volumes in large quarto and folio, with a few unbound volumes and portfolios of loose sheets, or about fifty pieces in all, together with a bookcase to contain the same; therefore

"Resolved, That this Chapter gratefully accepts Mrs. Littell's munificent gift, and recognizes in it the final manifestation, through her, of that fraternal liberality which animated her husband's professional career, as well as her own sympathy with his long-continued, faithful service, through this Chapter, the Willard Architectural Commission and the Institute, to his art and his profession, which service, moreover, will be indefinitely prolonged, even after he rests from his labors, by this contribution to the edification of students in architecture; be it

"Resolved, That the Secretary and Librarian be instructed to have a plate placed on the bookcase, engraved with an inscription stating the fact in brief, and in such words as may be acceptable to Mrs. Littell; and

"Resolved, That this preamble and these resolutions be spread on the minutes of this Chapter, and that an engrossed copy thereof be presented to Mrs. Littell."

A circular-letter from the President and Secretary of a society representing the employing plasterers of New York was, on motion of the Secretary, referred to Messrs. Kendall, Jas. E. Ware and Holly.

The Secretary presented a pamphlet covering the recently issued new By-Laws and Code of Ethics of the St. Louis Chapter, A. I. A., and stated that, in acknowledging it, he had expressed his regret at missing from the list of its members the names of a number of St. Louis practitioners most familiar to the profession outside of that city, as the profession cannot command the weight and influence it otherwise would, in the eyes of the public, until it shows a united front; and that he had added that, if the Chapter Code of Ethics should be completely lived up to, a great desideratum would be met; also, that some of its ordinances might be regarded as quite experimental, and, at the next Convention of the Institute, he should, therefore, look with interest to see whether its report should indicate an accomplished or a probable success in squaring the real or supposed exigencies of associative effort and individual practice to statutory regulations.

A. J. BLOOR,
Secretary.



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

HOUSE OF CALDERON CARLISLE, ESQ., 1722 I STREET, WASHINGTON, D. C. MR. J. G. HILL, ARCHITECT, WASHINGTON, D. C.

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

GRAND CENTRAL DEPOT, KANSAS CITY, MO. MESSRS. JAMES & JAMES, ARCHITECTS, KANSAS CITY, MO.

THE PLAZA LARGO, NAPLES, AND THE STATUES OF FERDINAND-IV AND CHARLES III.

SEE article on "Equestrian Monuments," elsewhere in this issue.

A COUNTRY HOUSE NEAR BOSTON, MASS. MESSRS. PARKER & MEARS, ARCHITECTS, BOSTON, MASS.

The accompanying sketch is for a \$8,000 country-house. It is shingled on walls and roof, and the interior is finished in hard woods. On the first floor there are dining-room, sitting-room, parlor, staircase, hall, kitchen, pantry, china-closets and closets. On second floor there are four bedrooms, bath-room, linen-closet and staircase. The attic has two bedrooms.

CAST-IRON SPIRE OF ST. PHILOMENA'S R. C. CHURCH, PITTSBURGH, PA. MR. C. F. BARTBERGER, ARCHITECT.

HEIGHT of the pyramid, 81'; height of knob and cross, 11'; distance from ground to bed-plate of pyramid, 138'; total height, 230'.

SKETCH FOR A TOWNE TOWER BY MR. C. R. MITCHELL, SAN FRANCISCO, CAL.

HOUSE FOR S. M. KENNARD, ESQ., ST. LOUIS, MO. MR. W. ALBERT SWASEY, ARCHITECT, ST. LOUIS, MO.

[Additional Illustrations in the International Edition.]

ENTRANCE TO THE WILLIAMS BUILDING, OMAHA, NEB. MR. I. HODGSON, JR., ARCHITECT, OMAHA, NEB.

[Grano-chrome.]

MAGDALEN COLLEGE, OXFORD, ENG. MESSRS. G. F. BODLEY AND T. GARNER, ARCHITECTS.

UPON the plate this building is, by a printer's error, located at Cambridge.

ST. WILFRED'S, HICKLETON, ENG. MESSRS. G. F. BODLEY AND T. GARNER, ARCHITECTS.

PROPOSED SCREEN, STIRLING HIGH SCHOOL. THE LATE J. M. MACLAREN, ARCHITECT.

MAUSOLEE DE ST. REMY, TARASCON. SKETCHED BY MR. R. NEEDHAM WILSON, ARCHITECT.

THE NEW RAADZAAL, BLOEMFONTEIN, ORANGE FREE STATE, SOUTH AFRICA. MESSRS. CANNING & GOAD, ARCHITECTS.

THE plans which we publish to-day for this building are the outcome of an international competition organized in 1883 by the Government of the Orange Free State, when invitations were issued in the home and colonial papers for designs for a presidential residence and a Volkstraadzaal (House of Deputies). About fifty designs were sent in response, including several from well-known architects in Great Britain, Holland, Austria, Germany and America. Premiums amounting to 200 guineas were offered, and a strong committee was formed, with a professional coadjutor in the person of the then Commissioner of Public Works to adjudicate upon the plans.

The designs submitted under the motto, "Wijsheid, Kracht und Schoonheid" (wisdom, strength and beauty) were found, though not the most elaborate, the most suitable both on the score of cost, climate and the materials available on the spot, and the whole of the premiums were awarded to these plans.

The construction of the Presidency was undertaken in 1884, Mr. William Royce, of Queenstown, Cape Colony, being the contractor, but owing to the great depression in trade which prevailed at that time, the original design was considerably curtailed, the Government having reduced the original vote by one-third. During 1885 the building was completed and occupied by the late Sir John Brand, President of the Republic, towards the end of the year. For several years past the revenue of the Free State has increased by leaps and bounds, and it was very largely augmented during the gold craze of 1888-90 in the Transvaal. This expansion placed the Government in a position to expend large sums upon public works, and to proceed with the Raadzaal or Parliament House. The Government, mindful of their former restrictive policy, set aside a substantial sum for the structure, and it was furthermore resolved to confirm the competition committee's choice, and erect the building from the design accepted in 1883, prepared by Messrs. Lennox Canning & Goad.

The structure is not designed for the location of any of the public offices, these being housed in another older building hard by, but the Government have had in view the contingency of Bloemfontein, from its geographical situation, becoming eventually the capital of the United South African States, a contingency which is very strongly supported in many quarters (especially in Bloemfontein), and have had the building planned to meet the needs of a much larger assembly than that which is likely under the present régime to legislate within its walls. Among the provisions made in the plans, however, are a members' parlor or billiard-room; a smoking-room with lavatory attached; a large secretary's office or council-room, with strong-room for the State archives; president's private office and anteroom; two committee-rooms. In the hall a gallery is provided to face the dais provided for the president, chairman and secretary. The seating for the members (about 70) is arranged in horseshoe form, each deputy having a separate desk, and there is seating accommodation for the public besides. The building is constructed of brickwork, the dressings being in stone obtained from local sources. The roofs are covered (for the want of a better material) with corrugated iron, the flats and gutters with zinc, and the dome with zinc tiles. Stone steps are provided to the approaches, and the porticos, colonnades and corridors are laid with tile and marble pavements. An experiment is being made to substitute plaster ceilings in place of the usual inartistic boarding, and the main floors will be covered with parquet.

The whole of the decorative fittings are being prepared in England, and suitable models are being sent out for the stone-carvings.

THE WEEMS ELECTRIC RAILROAD.—The success attained with the Weems electric railroad, on a somewhat imperfect experimental track with a small car, has led to the formation of plans for a larger road, supplied with an electric locomotive and cars of sufficient size to carry passengers. Mr. O. T. Crosby, the consulting electrician, who has prepared the plans, believes that with a properly constructed track and a locomotive of sufficient size a speed of 150 miles an hour can be reached without difficulty. The experiments made with the small car on the Weems system seem to mark this as the most promising plan for fast travel on an electric road yet brought forward. The speed attained is limited by the defects of the track used, but it is said to have reached 115 miles an hour.—*Railroad and Engineering Journal*.

COMMUNICATIONS

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

A CURIOUS PARTY-WALL QUESTION.

CHICAGO, ILL., 1891.

TO THE EDITORS OF THE AMERICAN ARCHITECT:—

Dear Sirs,—A party recently purchased a residence (built nearly twenty years ago) with a party-wall on one side, and desires to pull this house down and put up in its place another building. Upon re-surveying the premises it appears that the centre of existing party-wall is some four inches over on this individual's property.

Will the owner of adjoining building (who happens also to be a new purchaser) be forced to permit the taking-down of this party-wall so as to set it correctly upon the line, and if so is he legally obliged to bear any portion of the expense? Or has the acceptance of the wall by previous owners for so many years given him a right to the wall as it now stands? INQUIRER.

[It is very probable that the second survey is inaccurate. Our experience is that the lines of city lots given by surveyors rarely agree, although four inches is an unusually large discrepancy. If it should be proved that the wall was four inches over the correct line, it would depend upon various considerations, such as the interpretation of the deeds, the stipulations in the original party-wall agreement, the provisions of the statutes and city ordinances in regard to party-walls, and so on, whether an innocent purchaser could be compelled to pay for pulling down and rebuilding the wall. It is quite possible that he might be made to pay a fair price for the strip of land, four inches wide, of which he enjoyed the unauthorized use; but an attempt to use an innocent mistake as a pretext for making him, at great loss to himself, pay part of the cost of a different sort of wall, built solely for some one else's benefit, would be likely to fail. The question is not whether the adverse and unnoticed possession of the land, for so many years, supposing the new survey to be correct, has given the present proprietor a good title to it, as a title could hardly be acquired by such means; but how, supposing one party to be wronged, the wrong can be righted with the least injury to the innocent trespasser, and the courts will see that the latter is not made the victim of oppression. If the case is a real one, the most sensible course for the parties would be for the one who is enjoying the use of a portion of his neighbor's land, which he has not paid for, to pay for it now, and get a clear title to it; and for the other to line up the wall on his own side to the required thickness.—EDS. AMERICAN ARCHITECT.]

THE PROPOSED PUBLIC BATHS IN NEW YORK.

NEW YORK, N. Y., May 13, 1891.

TO THE EDITORS OF THE AMERICAN ARCHITECT:—

Dear Sirs,—Noting your editorial remarks in the last issue of the *American Architect*, referring to the Public Baths now being built by Messrs. J. C. Cady & Co., permit us to state that the statements in your issue of April 25, were also correct.

We made sketches in consultation with Dr. Simon Baruch, for the shower-bathing houses last September, and prepared drawings to illustrate papers read by Dr. Baruch before the American Social Science Association and the Academy of Medicine of New York, as well as the Northwestern Medical and Surgical Society.

We are at present constructing some of these baths in the Demilt Dispensary of this city.

We desire to make this statement as we should certainly have disclaimed the credit you gave us of being the first in the field, if it were not our due.

Yours respectfully,

BRUNNER & TRYON.

NOTES AND CLIPPINGS

A REMARKABLE GAS EXPLOSION.—On February 15, there occurred at Glasgow, Scotland, one of the most remarkable explosions of gas upon record. The illuminating-gas plant of Glasgow is the property of the municipality, and comprises three different stations. The one in question, known as Dawsholm, is situated in a somewhat isolated position outside the town, and includes three gas-holders arranged in line, about twenty-five feet apart, but fortunately as it turns out, at some little distance from the rest of the buildings and plant. The three gas-holders are all similar in respect to diameter, being 160 feet across. Two of these have lately been enlarged by the addition of a third lift, which made them 90 feet in height, and equal to containing more than 1,500,000 cubic feet of gas each. The third remained a double lift, consequently about 60 feet high and holding something over 1,000,000 cubic feet of gas when full. At about 4.30 in the afternoon the outlet valve of No. 1 was open for the supply of the district, No. 2 shut off, and the inlet of No. 3 was open to receive the make of gas. The valve man opened the inlet of No. 2, with a view, apparently, of diverting the make from No. 3. At this time No. 1 was three parts or more full, No. 2 a little less, but sufficient to cup the lower lift, and No. 3 was not far from being full. Before the man could complete his purpose by closing No. 3 inlet, a large mass of flame was observed shooting high into the air, over the roof of No. 2, the centre holder. It was accompanied by a loud rumbling noise like the shock of an earthquake, together with a concussion that caused windows to rattle violently,

and greatly alarmed the inhabitants of the neighboring part of the town. This appears to have been caused by the bursting of the roof of the gas-holder in all parts. It was quickly followed by the destruction, with a second concussion, of No. 1 holder, and in a few minutes the whole structure of both holders lay in a confused mass at the bottom of the tanks. Fortunately this was unattended with loss of life or serious injury. Workmen who happened to be in the vicinity were scorched, and some haystacks 100 yards off were set on fire; but the enormous volume of some 3,000,000 cubic feet of gas appears to have passed steadily up into the air, and burnt away as fast as it could meet with sufficient oxygen to support combustion. The whole affair was over in four or five minutes. The experts report that they are satisfied that the holders did not contain any explosive mixture, nor did they possess structural defects. But there were "indications of an explosive material having been placed on the crown of No. 2." The explosive power, striking inward, ruptured No. 2, and the concussion was considered sufficient to account for the damage to No. 1. The "indications" appear to be an irregular fracture, having the edges bent inward, and corroded as if by the action of chemicals. The corporation has offered a reward of £1,000 for the apprehension of the author of the catastrophe. — *Fire and Water.*

THE GREAT FIND IN EGYPT.—On February 6, a discovery was made in the necropolis of Thebes second only in importance to the discovery of the Royal mummies at Dehr-el-Bahari by M. Maspero, in 1881. About half a mile from Dehr-el-Bahari a pit has been found containing several hundred magnificent mummies. These, like the royal mummies, had evidently been removed from the tombs and concealed in this receptacle, as a precaution, by the servants of the priests, probably at the same time and for the same reasons which caused the royal mummies to be placed in the receptacle where they were found by M. Maspero. This removal is believed by M. Maspero to have taken place in the reign of Aaputh, son of Shasang, of the Twenty-second Dynasty, (circa 900 B. C.). The coffins hitherto found all belong to the Twenty-first Dynasty, and are those of the priests of Ra-Amun and their families. The pit is about forty-five feet in depth, at the bottom of which are two corridors filled with coffins and treasures of every description. In the lower corridor—which as yet has only been explored—it is computed that there are some 200 coffins, and the second corridor is believed to be not less extensive. The shaft is forty-five feet deep, its mouth is about twelve feet in diameter, and its sides are of rough limestone. One of M. Grébaut's native assistants, who was superintending the work of hauling up the mummy-cases, told me that he had been the first actually to enter the corridor where the mummies and treasures lie. The shaft had then been excavated only as deep as the mouth of the corridor; and he crept in on his hands and knees, and stood in what he describes as being like a palace of enchantment. The corridor, he said, is some 10 or 12 feet high and 250 feet long. It runs in a northerly direction from the shaft toward the Theban hill. At the end there is a short corridor branching from it at right angles, and at some height above the floor at the end is the entrance to a second very long corridor, full of treasures, which has been sealed up for the present by M. Grébaut. Groups of mummies are placed at intervals in families. The number in each group varies from two to six or seven, father, mother, and children, and around them, exquisitely arranged, are vases, models of houses, models of *dahabiehs*, cases and boxes full of *ushabties*, statuettes, and every conceivable treasure of ancient Egypt. Without even a speck of dust upon them, this profusion of treasures had remained unlooked at by any eye for nearly 3,000 years. He said that photographs had been taken of the place in its undisturbed state, which he declared to be that of a perfectly-kept and well-arranged museum. — *The Academy.*

FOUNDATION-WELLS IN INDIA.—Piling for the foundation of buildings appears to be entirely unknown in Hindostan. The ordinary mode for securing a foundation, where the superstratum is tenacious and rests upon loose sand, is to dig a well until water is reached; a curb of timber is then placed, and upon it a cylinder of brick, 7 1-2 feet exterior and 3 1-2 feet interior diameter, is built to the height of 3 or 4 feet above the ground. As soon as the masonry has hardened sufficiently, the well-sinker fixes a plumb-line to the top of the cylinder as a guide, and descends within, carrying an instrument called a "phaora," or "mamooti," somewhat similar in shape to a hoe; with this he excavates the earth until the water is too deep; he then commences the use of the "jham," which resembles the "phaora" in shape, but is about 35 inches long and 27 inches wide, and is suspended to a cord passing over a pulley above the cylinder. Upon this instrument the well-sinker descends, and, diving into the water excavates with the "jham" the soft earth under the sides of the curb, and is at intervals drawn up with the instrument. The cylinder descends gradually from 6 inches to 2 1-2 feet per day, as the earth is withdrawn from beneath it, and relays of workmen keep it constantly going, lest the sand should settle around and cause it to hang up. The natives are very expert in this operation, and not unfrequently remain under water more than a minute at a time. The cylinders have been sunk as deep as 40 feet, but with extreme labor. A series of these wells being sunk at intervals of 1 foot between them, they are filled with a grouting of lime and rubble-stone, and separately arched over; arches are then thrown transversely from the centre of each parallel pair, and another set of arches turned over the adjacent wells longitudinally; the whole is then covered with masonry, and the pier or other building raised upon it. Such foundations are found to answer perfectly in situations where almost any other kind would be washed away. — *The Architect.*

THE ALUMINIUM PROCESSES.—There are now three separate and distinct processes for producing aluminium, each of which is successful in a commercial way, says an exchange in an article under the above caption. One is the electrical smelting-furnace process, another that of producing a chemical alloy within a water-jacketed furnace and a metal

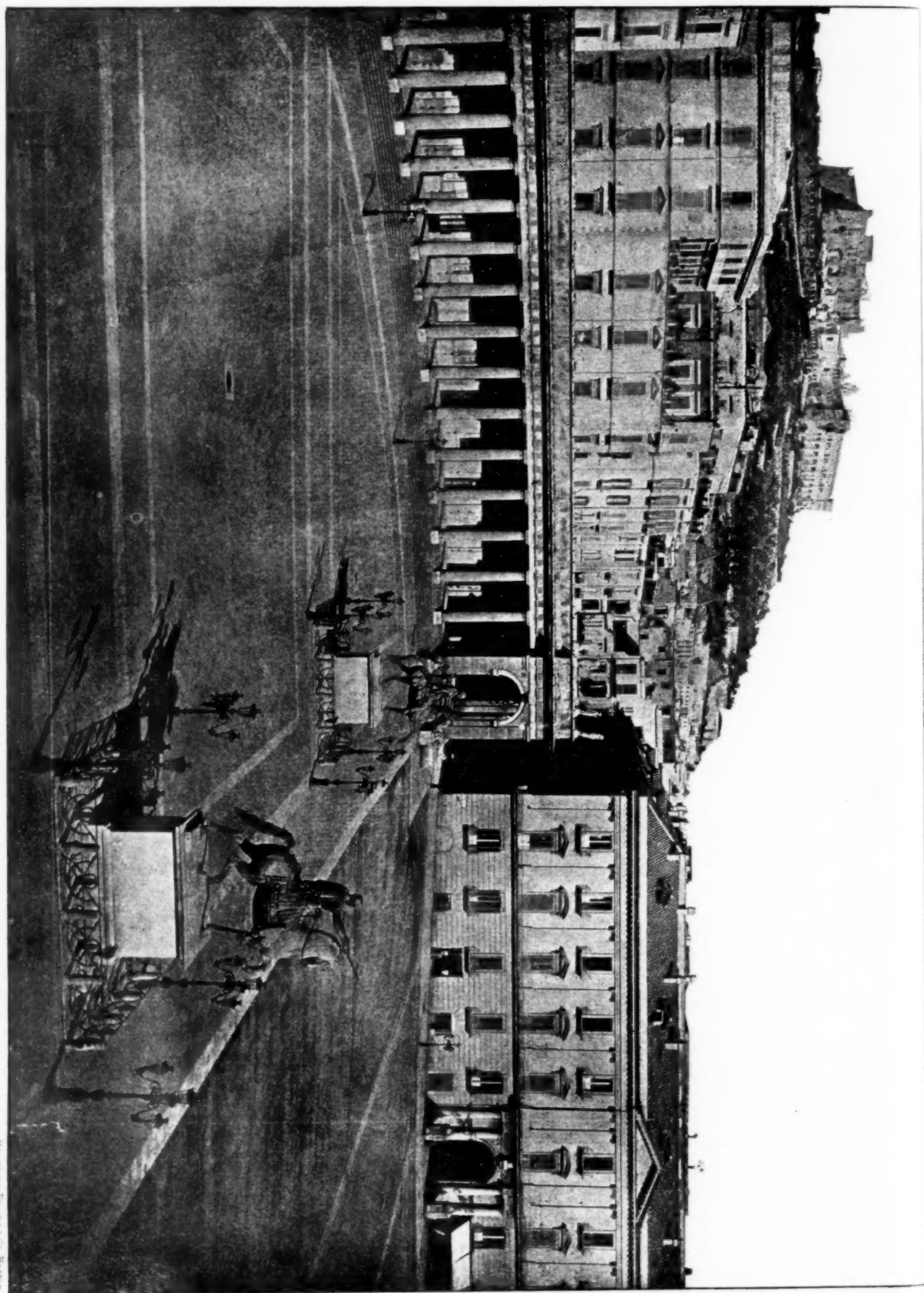
fume condenser, and the third, that known as the metal sodium retorting process. Each of these processes gives aluminium to the trade. With each process there is a possibility of vast improvement. With each experiment being made, and the outlook is that, within a reasonably short period, the price of aluminium will be greatly reduced. It is more than possible that aluminium may very soon compete with iron, and that a revolution, which must be far-reaching, will ensue. It will effect every trade, every industry. It will be well for those connected with any business of importance to bear in mind and consider occasionally what the result will be to them personally of the advent of a white metal, non-corrosive, light almost as wood, strong as steel, and so abundant that it forms part of every clay bank. When it can be produced cheaply enough, remarks a contemporary, by some new process, it will effect a mechanical revolution in a thousand things. — *Invention.*



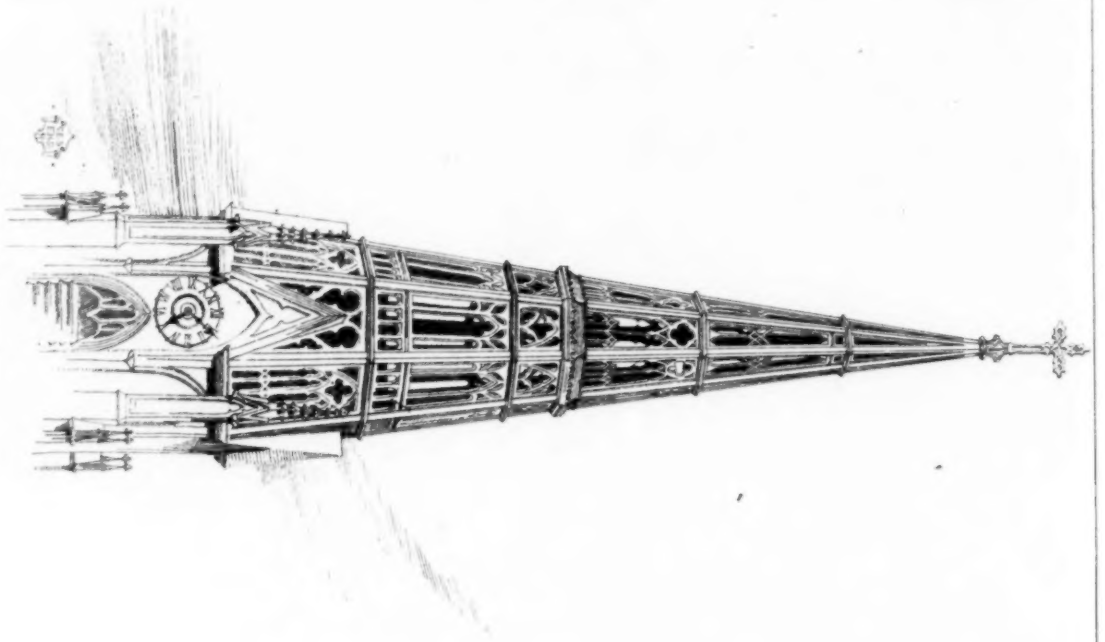
THAT which worries the great bulk of business men, manufacturers and all others engaged in all channels of activity in the United States is the necessity for going slow. There is scarcely an industry in the country but what is, and has been, obliged for months to measure its activity by market conditions. It looks as though this necessity would continue indefinitely. Business men are trying to study out what is wrong, but there is no common conclusion. Years ago, the conclusion was that over-production was the cause, and the antidote was restriction. With the increasing capacity, production has been regulated, but there is not at this time anything that might be called an actual over-production. The textile manufacturers say that they are carrying less stocks than usual; in a general way this may be true, but in certain lines stocks are at their maximum. There is a considerable amount of unemployed textile manufacturing capacity—how much it is impossible to say. Reports from numerous mills and from jobbing centres show that restriction is being curtailed, and that a vigorous effort is being made to keep stocks within certain well understood limits. There are few, if any, labor troubles in the mills. The equipments are all the very best. Textile manufacturers deserve credit for the improvements which they have made during the past two or three years. The manufacturers of textile machinery have not been busier for years, they say, and the imports of machinery for the production of certain lines of goods indicate very clearly that American manufacturers are marching forward in the direction of competing with foreign makers in many lines which heretofore have been purchased almost exclusively abroad. Private advices from quite a number of Southern cotton-goods centres show that vigorous efforts are being made now to increase capacity. The Southern mills are not only holding their own, but are leading Northern competition. The hosiery and knit-goods manufacturers have been obliged to slow up on account of a sudden falling off in demand, or a better way of stating the fact would be, on account of having overstocked the market. Still the hosiery manufacturers at Philadelphia, Cohoes and elsewhere all say that there will be a heavy fall and winter demand, and that there is very little danger of running stocks beyond a safe limit. The carpet manufacturers have done remarkably well, but still the capacity is a little beyond the country's requirements. Upholstery and all lines of hangings are selling remarkably well, and American manufacturers have very little to fear with the rank and file of buyers from foreign competition. The hardware manufacturers throughout New England have escaped the depression which has overcome certain other industries. In nearly all lines, a good demand has continued since the opening of the year. There is also a good demand for nearly all kinds of light machinery, or machinery, engines, boilers, etc., for shops of moderate capacity. In this line of industries there is no cause of complaint. Thousands of new shops are being equipped, and it is to be noted with satisfaction that all of the equipments are of the latest and most improved patterns and patents. Old machinery is being discarded for newer, and this is not a small item of cost in many large establishments. Machinery-makers say that the discarded machinery of recent years has amounted to a heavy loss to thousands of manufacturers who found it necessary to supplant the old with newer mechanical devices. In the paper trade, there is not such a rush of business as is frequently met with at this season of the year, but this is due in a measure to the fact that paper makers and sellers have been crowding the markets for some time, selling goods in advance and filling their orders with the utmost despatch. The furniture manufacturers, as a rule, are busy in all sections of the country; this is partly the result of extraordinary house-building for two or three years past. At Cincinnati and at some other furniture manufacturing in the West there has been a genuine rush of orders, and the same is true of certain kindred industries concerned in the production of goods for finishing the interiors of houses. The carriage and wagon makers have had four or five months of activity, but the producing-capacity has been crowded with too much energy, and there are complaints of accumulating goods at many Western points. In the heavier industries, restriction seems to be the order of the day. The iron trade is under the necessity of running to about seventy-five per cent of capacity, in hundreds of instances at less. The lumber dealers and manufacturers feel the effects of over-activity last year, although there is not as yet any depression in prices. In the Northwest, the carried-over stocks of lumber are very small—smaller than a year ago. In all of the Southern States, lumber manufacturers are turning out about all the hard wood they can make. In certain sections of the South, thousands of recently arrived Italian laborers are seeking employment, and persons who are familiar with the distribution of this element state that in the interior of the country Southern Europe emigrants are crowding their way into all manner of employments heretofore monopolized by the north of Europe and British emigrants. There have been a few threatening labor disturbances and some few strikes throughout the interior of the country, but, considering the number of laborers engaged, the percentage of discontented laborers is trifling. The Connellsville strike is terminating almost every day, according to the views of newspaper correspondents, but the strikers claim to be in better fighting-trim than at the outset. The miners throughout the country, except in Iowa, are generally at work; the iron-workers in all sections of the country are plodding along quietly, and existing wages-schedules assure friendly relations for the rest of the year. Throughout the mining regions of the West labor is in demand, and mining operations of all kinds, with the exception of the ore regions of Lake Superior, are being pushed with usual earnestness.

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IS THE PLAZA LARGO, NAPLES, AND THE STATUES OF CHARLES III AND FERDINAND IV, 18



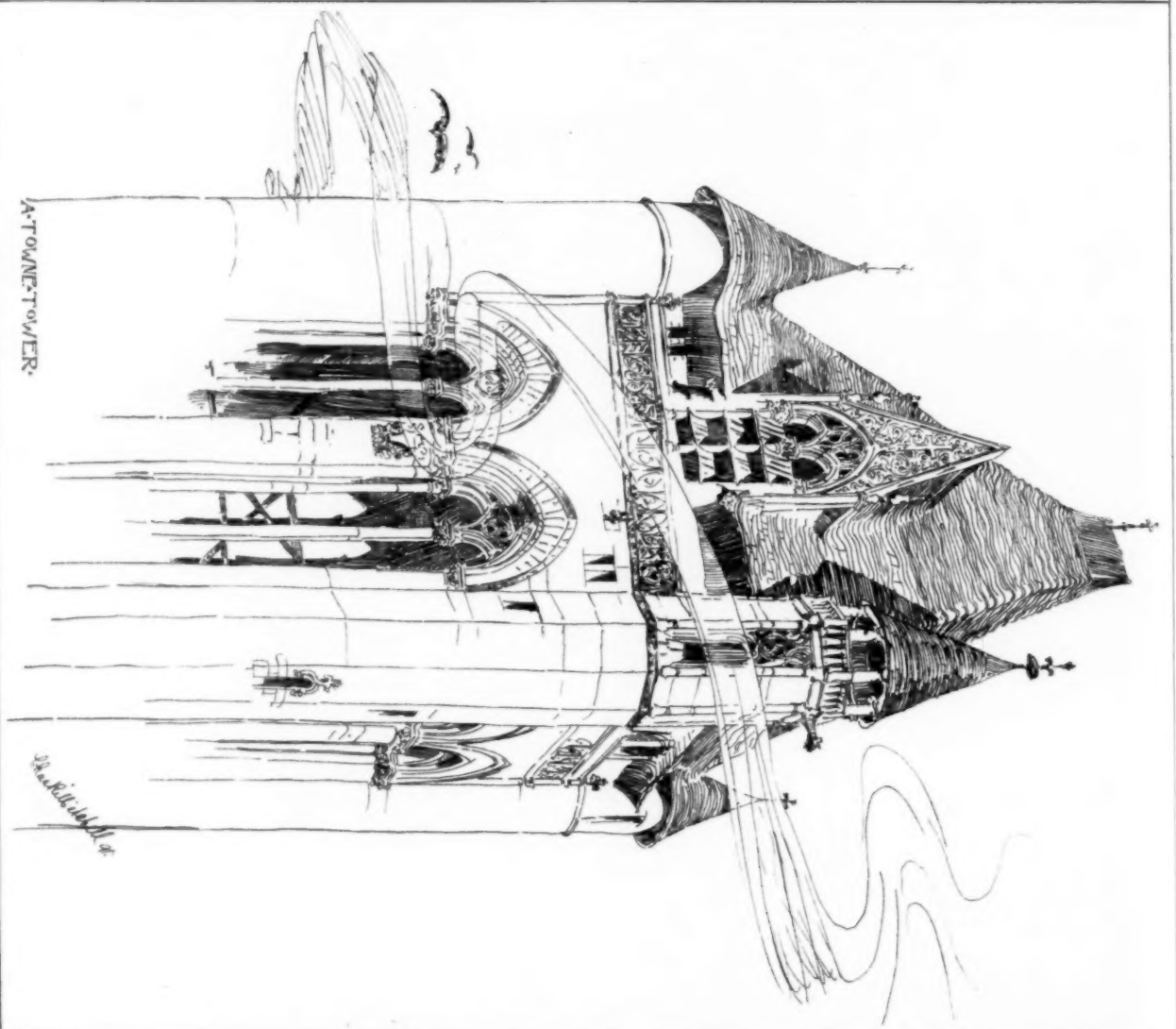
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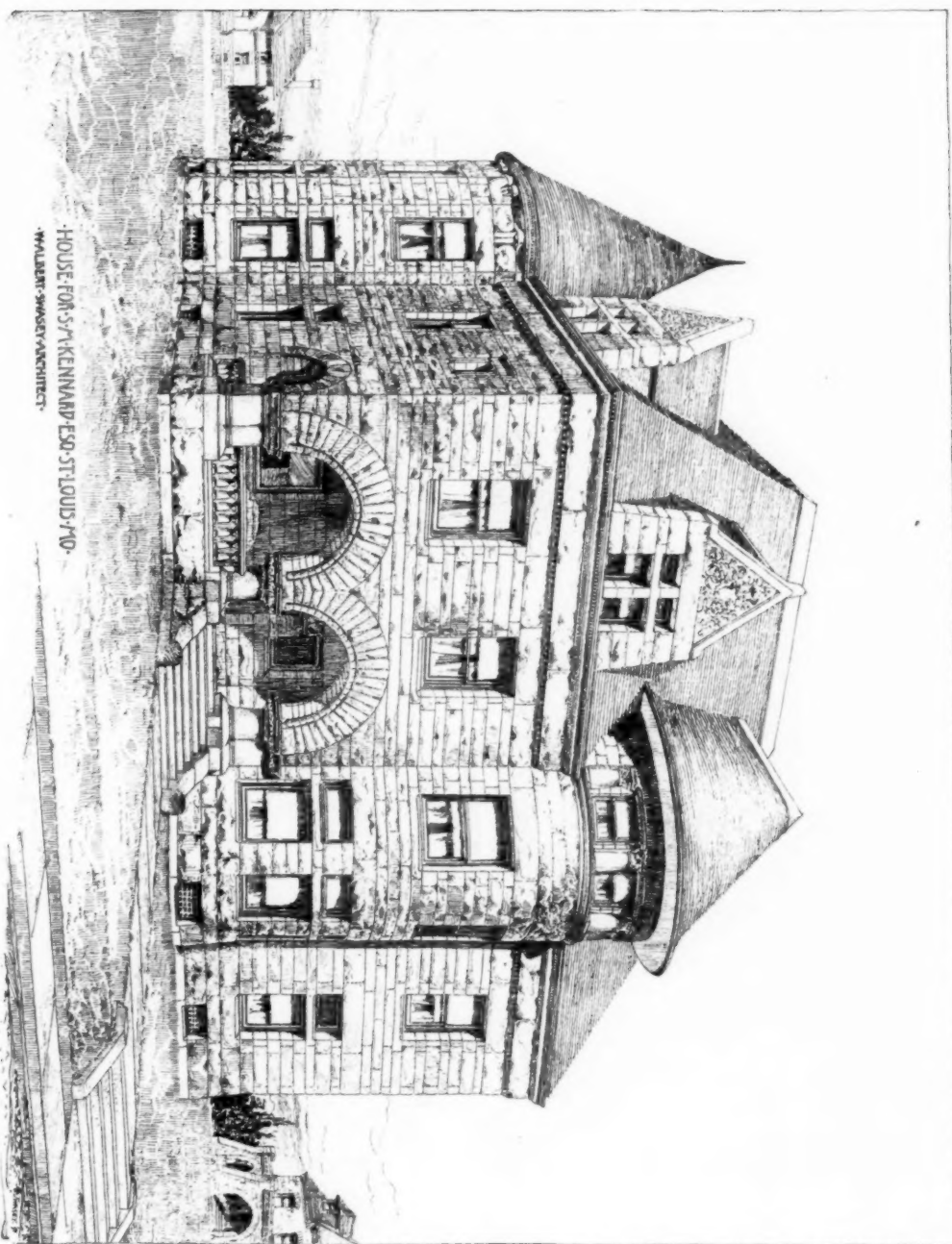
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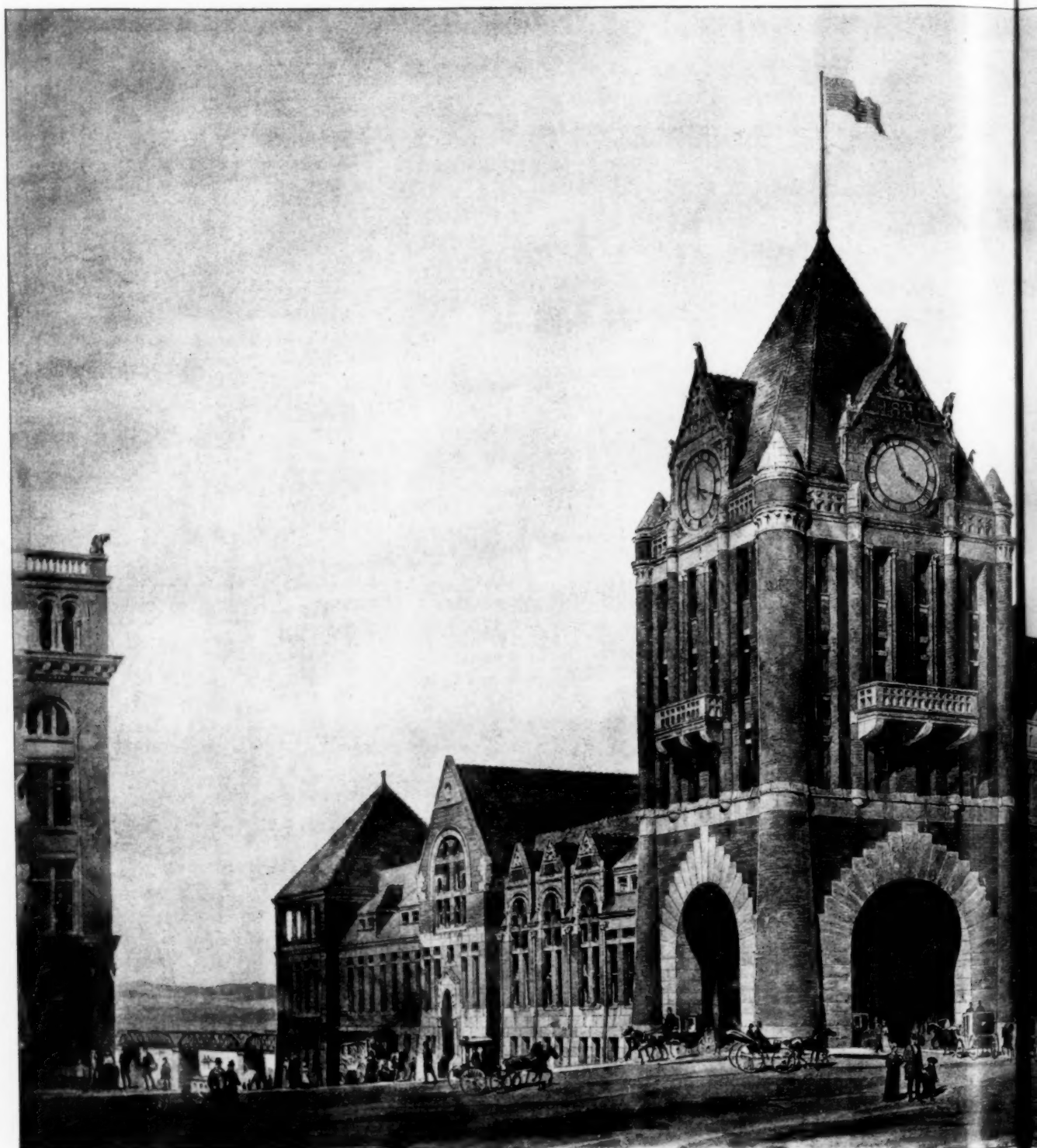


Country House near Boston.
Parker & Mears, Arch'ts.

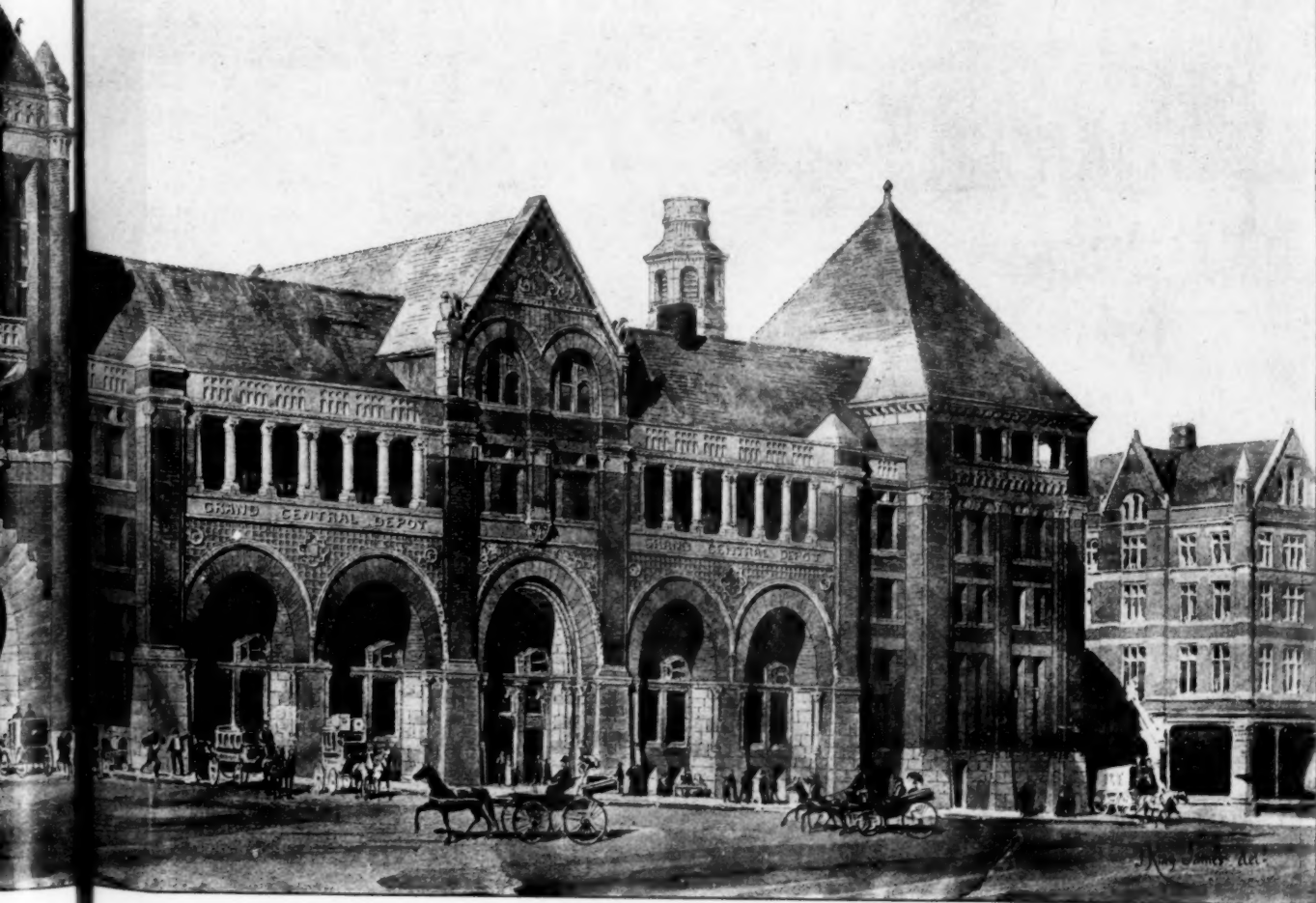
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