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VOL. XXXIII

* REGULAR EDITION *

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ARCHITECTURE

ENGINEERING

DECORATION

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CONSTRUCTION

BOSTON MASS.

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AUGUST 22, 1891.



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AS our readers already know, the next Convention of the American Institute of Architects is to be held in Boston, some time in October, the precise date not being yet fixed. It has been thought desirable to hold an exhibition of architectural drawings in connection with the Convention, and a joint committee of the Boston Society of Architects and the Boston Architectural Club has been appointed to make necessary arrangements. All that remains to be done is for architects and draughtsmen to send their drawings and photographs. It is hardly necessary to say that the whole country is included in the invitation to contribute drawings. Further notices will be sent out in due time, but, meanwhile, any inquiries will be gladly answered by addressing the Committee on Architectural Exhibition, 6 Hamilton Place, Boston.

MR. THOMAS, of New York, the architect of the new Armory at the corner of Fourth Avenue and Thirty-fourth Street, has placed himself in a position where his experiences will be edifying to the rest of the profession, if not very agreeable to himself, by guaranteeing, under bonds, that the cost of the building will not exceed a certain amount. After the plans had been approved by the Building Bureau, a discussion took place in the Board of Commissioners as to the method of advertising for bids for carrying them into execution. Mr. Thomas, who was present, advised inviting separate bids for the different portions of the work, on the ground that the bids obtained in this way would be likely to amount, in the aggregate, to less than a bid made by a single contractor for the whole work. Some of the Board thought that a single contractor could be better held to a fixed time of completion than a number of independent contractors. Mr. Thomas thought that, as he guaranteed the cost, under heavy bonds, his opinion in regard to the mode of making contracts ought to have some weight, but his wishes were coolly disregarded, and the order was passed to advertise for bids in gross. Architects familiar with New York work will quite agree with Mr. Thomas as to the comparative cost of building in the two ways in question, but Mr. Thomas will probably discover soon, if he has not already done so, that a Board which can help itself out of the pockets of the architect and his bond-holders for any excess of cost over the sum which it is authorized to expend, is likely to arrange affairs in the easiest and most com-

fortable way for itself, whether the architect has anything left on the completion of the transaction or not; and it is needless to say that there will be further opportunities, in abundance, for adjusting misunderstandings with the contractor by contributions drawn from the architect's purse. Strictly, we are inclined to think that an architect who has guaranteed the cost of a building is entitled to a very complete authority over the method in which it is carried out, and if, in defiance of a well-grounded and vigorous protest from the guaranteeing architect, the Board decided to invite bids in gross, we believe that, unless the architect's agreement of warranty was drawn in some unusual manner, to provide for such cases, he would be no longer bound by it; but we trust that he may not be compelled to have the question settled in the courts.

A RATHER hard case was reported from Boston lately. A few days ago, a poor laborer, named Colson, who had once carried out a small contract with the city, but who had been out of work for several months, and seems to have been nearly at his wits' end for means of earning enough to pay for a bit of bread for his children, wrote to the Superintendent of Streets, offering to allow him a commission of ten per cent on all city work that he would give him. A private engineer or architect would, on receiving such an epistle, simply throw it into the waste-basket; but there is a statute, or city ordinance, which makes the offering of bribes, commissions or other inducements of the sort to city officials a misdemeanor, to be punished by fine and imprisonment, and the Superintendent of Streets very properly turned the letter over to the Mayor, who ordered Colson's arrest. The matter was immediately noised abroad, and Colson, before the warrant was issued, fled from the city, with his wife, leaving two little children destitute. The children were cared for by the neighbors, but, so far as can be seen, the father has to choose between exile, and imprisonment and disgrace, for doing something which he probably never dreamed of being wrong, still less of being contrary to law.

OF course, the city officials have no alternative but to enforce the law, but this particular statute has always seemed to us to be intended as a cover to bribery, and to need repealing more urgently, perhaps, than any other. Many years ago, when we lived in a certain State, there were terrible stories of the corruption of its Legislature, and there was much reason to believe that the stories were well founded. An investigation was threatened, and nothing was needed but the testimony of the people who gave the bribes to drive some of the rulers of the State with shame back to private life, when the Legislature passed a law, ordaining that any one who should presume to tempt the immaculate virtue of one of its members with a bribe should be liable to fine and imprisonment. It is needless to say that the investigations were immediately dropped, for the simple reason that no one could give any direct testimony against the bribe-takers without sending himself to jail. A more delightful arrangement for people who will not do anything without being bribed, and who do not wish to have their transactions made known, it would be hard to imagine, and though little is now heard about corruption in that State there is a strong impression that Spartan virtue does not yet completely pervade official life. In the Boston case, the unfortunate Colson proposed nothing more than he has probably proposed to a score of other people who were in a position to give him work; and, while most of the others would think themselves very much at fault if they should accept such a proposition, not one of them would have thought that an ignorant laborer ought to be hunted out of the city, or consigned to prison, for making it.

THE daily papers report that a mistake has been made in computing the strains, or the resistances, in the buildings now in process of erection for the World's Fair in Chicago, and that Mr. D. H. Burnham, the Chief of Construction, with characteristic promptness and decision, has ordered the work stopped, and will not allow any further progress to be made until the security of the portions so far completed has been placed beyond a doubt.

SOME curious commercial statistics have been brought out by a case which is now pending before the Collector of the port of San Francisco. Some months ago, a San Francisco corporation wished to get a cargo of nails, and ordered them through its representative in New York. The consignment was a large one, amounting to about five hundred tons in weight, and the New York agent prudently made inquiry as to the cheapest way of getting the nails transported to their destination. Freight-rates from Liverpool to San Francisco, as well as from New York to Liverpool, happened, at that time, to be extremely low, so that, as he ascertained, the nails could be sent from New York to Liverpool, and thence to San Francisco, for about half as much as it would cost to send them direct from New York to San Francisco. Knowing, however, the difficulties of our navigation laws, he applied to the Secretary of the Treasury for information whether, and in what manner, such shipment could be made, and received what he supposed to be an encouraging reply, and printed blanks were furnished him applicable to such cases, which he filled out, and sent the goods on their journey. When they arrived at San Francisco, however, they were seized for violation of the navigation laws, and the case is to be carried to the proper tribunals. It seems, however, that whiskey is frequently shipped from New York to Europe, and returned to some other American port; while lard, strange to say, made in Kansas, and destined for San Francisco, distant, by the direct route, about fifteen hundred miles, is reported to be very commonly hauled by rail eastward to New York, a distance of fifteen hundred miles, there transferred to a steamer and carried to Liverpool, three thousand miles more, and then again transferred and sent to San Francisco around Cape Horn, a distance, by the regular route of vessels, of fifteen thousand two hundred miles, making a total journey of nineteen thousand seven hundred miles, which, including two transshipments, with interest and insurance, costs less than the freight over the direct route, which is less than one thirteenth part as long. It is fair to say, however, that these commercial anomalies are by no means confined to this country. On the contrary, iron intended to be sent from Liverpool to London, a distance of about one hundred and eighty miles, has been sent, for the sake of economy, to New York, there transferred to another vessel and returned to London, the cost of transporting it nearly sixty-three hundred miles by sea, and the transshipment in New York, with interest and insurance, being less than the railway freight-rates in England over one thirty-fifth part of that distance. In France, again, it was observed a few years ago that railway freights, instead of being carried by the shortest route between their point of shipment and their destination, frequently followed courses of the most extraordinary eccentricity, spending days in circulating about over unfrequented lines in the sparsely-settled portions of the country. Naturally, the merchants whose goods were delayed by indulgence in these wanderings complained, and an investigation was made, from which it appeared that the Government, to encourage the building of branch lines, which, it was hoped, would develop the wild districts, had agreed to pay a bounty of a certain sum per ton for all the freight carried over them; and the railway managers had contrived to increase very considerably the flow of public money into the pockets of the stockholders, without doing much to develop the wilderness, by the simple plan of building connections, so as to send a very large proportion of their regular freight over the subsidized lines.

WE were recently reminded of an idea which has often occurred to us, and which we give for the benefit of persons whom it may concern. Every one has noticed the little pasteboard figures in the windows of city shops, which attract the attention of passers by a constant tapping on the window, produced by simple electrical apparatus. It seems to us that this sort of advertisement might be greatly developed. Instead of the tapping, which is a very rudimentary means of attracting attention, the figure might, with the aid of a phonograph, be made to call upon the passers in articulate words, no doubt much to their astonishment. For instance, if Fate should ever promote us to the proprietorship of a restaurant of the popular sort, we should be disposed to try to construct an apparatus by which our bill of fare should be announced to the entire neighborhood, on the arrival of the lunch-hour, in the piercing tones of which the phonograph, fitted with a trumpet mouthpiece, is capable. If any one will imagine the effect which would be produced on the corner of

Fulton Street and Broadway, in New York, or on Washington Street, near the corner of Spring Lane, in Boston, by, let us say, a brass figure of a colossal pig, mounted over a lunch-room, which, as the clock struck twelve, would open its monstrous jaws and roar out the praises of the "boiled dinner" and squash pie just being served within, he will, we are sure, acknowledge that a valuable resource still awaits the seeker after publicity. In Russia, where few persons can read, the various establishments in the cities attract customers by hanging out brilliant paintings, depicting the goods for sale, or the different refreshments and amusements which they offer; but a customer must see these signs before his attention can be attracted by them, while a vocal appeal, which would be quite as intelligible, might be made audible at a distance of a quarter of a mile in all directions.

THE *Revue Industrielle* recalls the different universal Expositions which have been held in various parts of the world, and gives some interesting facts about them, quoted from the official report of the Paris Exposition of 1889, which has just been published. It seems that the first affair of the kind occurred in England, in 1470, in the reign of Edward IV, when a "French Exhibition" was held. After this, no similar events took place for about two hundred years; but in 1673 the French Academy of Painting and Sculpture gave the first of a series of annual exhibitions of works executed by its members. In 1798, the first industrial exhibition was organized, and objects were contributed by one hundred and ten persons. Three years later, another, of the same sort, was held in the court of the Louvre, with two hundred and twenty exhibitors; and, in 1806, a third had one thousand four hundred and twenty-two exhibitors. In 1816 another was held in the new rooms of the Louvre, which were just finished. There were one thousand six hundred and sixty-two exhibitors, and the first award ever made for steam-engines in France, a silver medal, was given to two machinists of Saint Quentin. In 1823 another exhibition occurred, at which medals were awarded to Fresnel for light-house lenses, and to Wendel for rolled iron refined with coal. In 1827, gold medals were given to Pleyel for pianos, to Schlumberger, of Guebwiller, for cotton yarns, and to Vicat for hydraulic lime. In 1839, Christoffe received a medal for goldsmith's work, and Schneider, the great manufacturer of Le Creusot, for structural iron. In 1844, the first gold medal was awarded for locomotives; and in 1849 Flachat and Gouin received medals for other railway appliances. So far, the Paris exhibitions had been confined to products of France and its provinces, but, in 1849, the Minister of Commerce, Tourret, proposed that all the world should be invited to participate in the next affair of the kind. The Chambers of Commerce opposed this idea energetically, and it was England which, in 1851, had the honor of holding the first "World's Fair," in the Crystal Palace, in Hyde Park. Under the patronage of Prince Albert, this affair was very successful. There were more than seventeen thousand exhibitors, and, in five months, the number of visitors was more than six millions, while the receipts amounted to more than two and a half million dollars. After this, brilliant exhibitions followed each other rapidly in various places. There was one in New York in 1853; one in Paris in 1855; another in London in 1862; a very successful one in Paris in 1867; one in Vienna, in 1873; our own, in Philadelphia, in 1876; another in Paris in 1878; two in Australia, in 1879 and 1880; one in Amsterdam in 1883; one in Antwerp in 1885; and two, one in Barcelona, and the other in Brussels, in 1888. The last was that at Paris in 1889, and the next seems likely to be at Chicago in 1893.

THE friends of art will sincerely regret the financial troubles which have befallen some of the great Italian families. The Prince Borghese, whose ancestors have been famous alike for their energy and their love of refined luxury for nearly three hundred years, has found that his debts exceed the present value of his property, and, in his distress, has fled from Rome with his family. Other great Roman families are likely to be involved in his ruin, and the prospect seems to be that some of the splendid private collections of works of art, which have been so generously thrown open to visitors, will be scattered. In Trieste, the banker Morpurgo, whose splendid palace we illustrated last year, has suffered an enormous loss through the dishonesty of his chief clerk, and has been obliged to give up his property to his creditors.

GERMAN ARCHITECTURE.¹—III.

SOUTH GERMANY.—(Continued.)

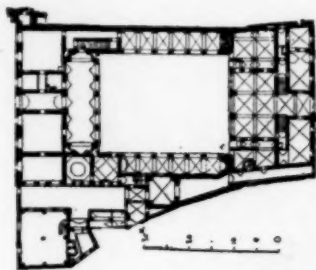


Fig. 5. Plan of the Residenz Landshut or Trausnitz.

BUT to resume the study of architecture proper. Southern Germany, where Italian influence predominated, may be divided, for convenience in classifying its monuments, into six main groups, corresponding to the political divisions of the sixteenth century, though not to those of to-day: Bavaria, Swabia, Baden, Alsace, the Palatinate and Franconia.

In Bavaria, which was Roman Catholic, the authority of the sovereigns and princes of the church was supreme; municipal life was but slightly developed. In Swabia, we find, on the one hand, a ruling house friendly to the arts, and on the other, free imperial cities with an enterprising burgher class jealously watchful over its own prerogatives; these contributed two distinct elements to architectural progress. In Baden, the reigning family has left abundant traces of its constructive activity; on the contrary, few of the cities are rich in private residences or edifices of public utility. In Alsace the architectural monuments are almost exclusively the productions of the free cities, while in the Palatinate they are nearly all due to the sovereigns. Lastly, in Franconia, as in Swabia, two equally important factors in the advancement of this art are found: the church and lay princes, on the one hand, the powerful *municipia* on the other.

The Renaissance early made its way into the ancient duchy of Bavaria. After the Residenz of Freising, already cited, the dukes of Bavaria built that of Landshut (1536-1543); it is by Italian artists and has the disposition, the general exterior aspect and the decoration of an Italian palace (Figure 5). Several of the interior decorative motives are quite remarkable.

Very near Landshut, on the hill, rises Burg Landshut or Trausnitz, a picturesque old château, the plan of which was obtained from the ancient *castellum*, but which was largely reconstructed at the beginning of the sixteenth century. The

here from 1564 to 1578, and by the Dutch painter, Frederick Sustris, who followed him in 1579 and 1580. These paintings are deplorably defaced and in many places have been purposely ruined; it seems incredible that such vandalism could have

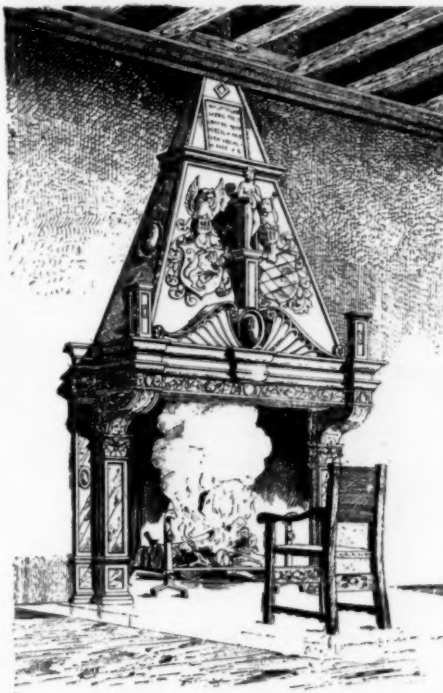


Fig. 6. Fireplace from the Trausnitz.

been permitted in a castle not far from Munich. The apartments are also adorned with fine chimneys, an example of which is given in Figure 6.

The city of Munich is not rich in sixteenth-century architecture; we find here no traces of a powerful burgher class, no evidences of a well developed municipal life. The Mint exhibits a court surrounded by arcades, but these are clumsy and

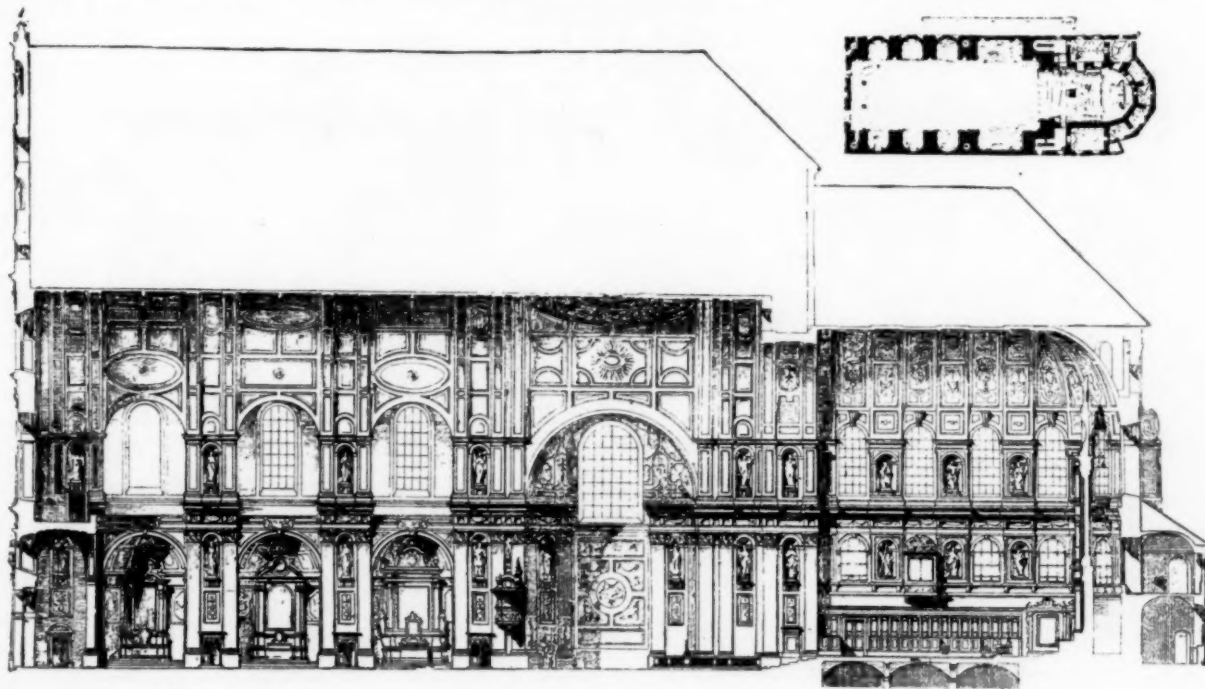


Fig. 7. Plan and Section of St. Michael's, Munich.

external architecture presents no very remarkable features, but the apartments are handsome and enriched with interesting mural paintings by Alexander Siebenburger, who was engaged

of a quite peculiar character. The royal palace, which is one of the most important structures in Germany, was built by Duke Maximilian I between 1600 and 1616. It has several courts of noble style, but there is nothing especially characteristic about it. Maximilian's predecessor, Duke William I,

¹ From the French of Lambert and Stahl, in Planat's *Encyclopédie de l'Architecture et de la Construction*. Continued from No. 816, page 97.

constructed St. Michael's Church (1582-1597), one of the best productions of the German Renaissance in religious architecture; it comprises one vast nave covered with barrel-vaulting;

date of 1540; from this time on, the style developed with regularity and strengthened.

The successor of Duke Ulrich, Duke Christopher (1550-

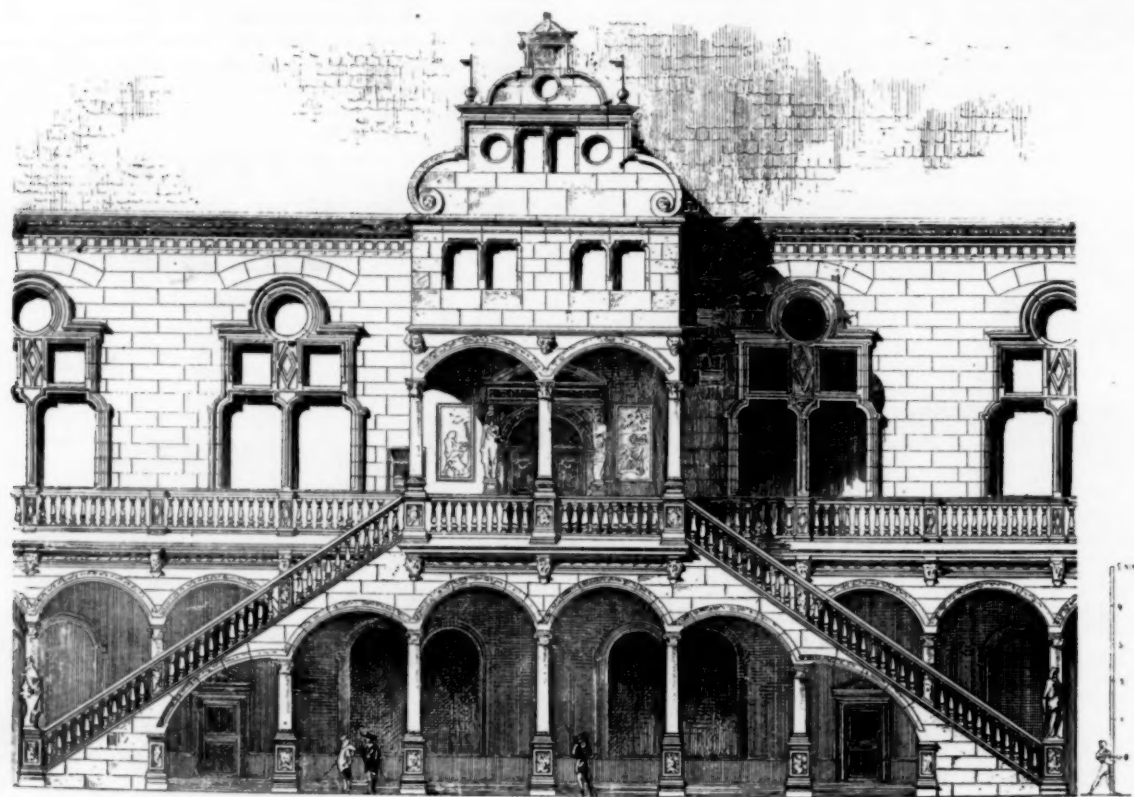
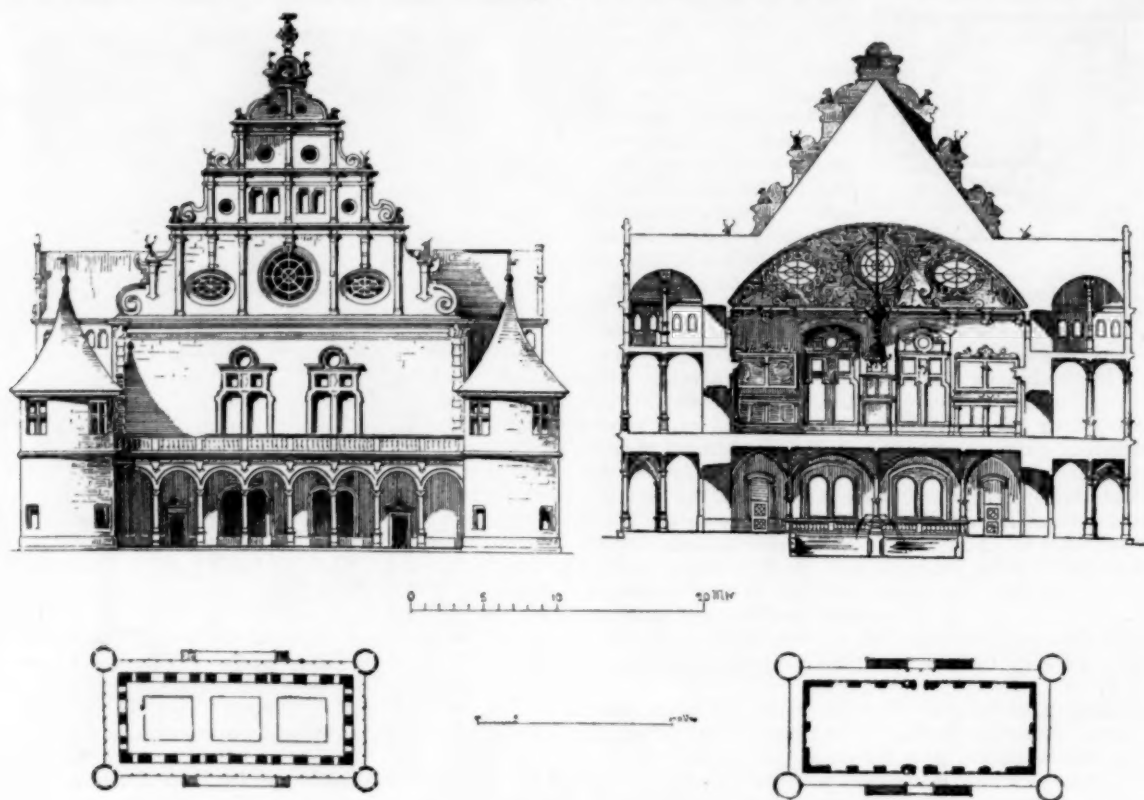


Fig. 10. Lusthaus at Stuttgart.

the proportions are imposing and the decoration very harmonious (Figure 7).

The Renaissance appeared in Swabia in 1537, in the Schloss of Tübingen. Ulrich, Duke of Württemberg, erected there, among other constructions, a monumental portal bearing the

1568), built the ducal castle of Göppingen, which is famous for its magnificent spiral stone-staircase; he also began the old castle of Stuttgart, in which the different services are grouped around a beautiful arcaded court (Figure 8).

After Christopher, Louis the Pious (1568-1590), gave a

great impetus to the architecture of his country. We will cite, as representative constructions of his reign, the hunting castle

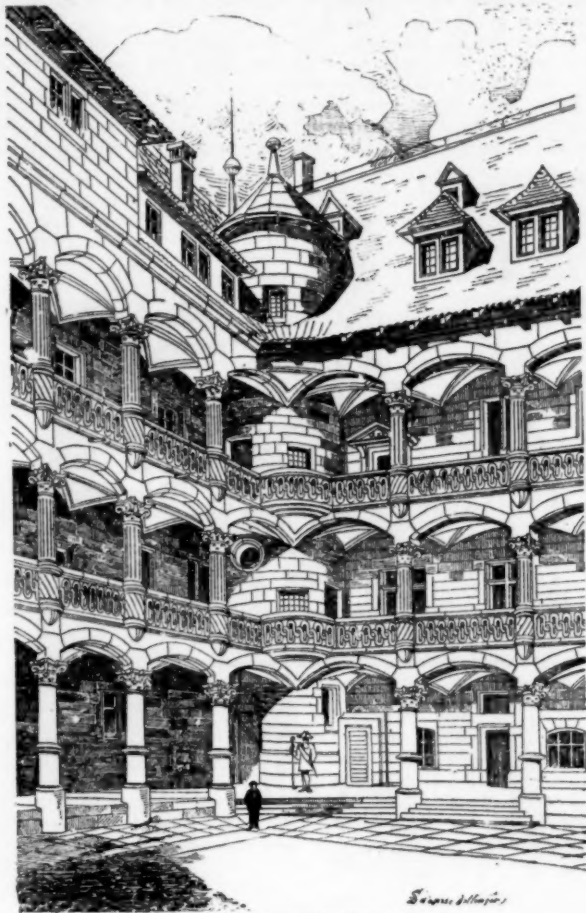


Fig. 8. Court of the Old Palace of Stuttgart.

is no longer even a ruin. It was partially destroyed in 1846; the remains have been dispersed, a part of them having been walled into a hideous theatre.

The Lusthaus of Stuttgart was one of the most sumptuous edifices of the German Renaissance; it contained on the ground floor an immense basin with fountains, and it was surrounded by promenades; two grand exterior staircases led up to the first story, all of which was occupied by a vast hall; a quantity of sculptures set off with colors added to the splendor of this palace, the demolition of which is universally regretted by artists (Figure 10).

Duke Frederick I (1593-1608) completed the Schloss of Tübingen and added to it, in 1600, a grand portal which forms one of its finest ornaments (Figure 11). Under the reign of the same prince, the church of Freudenstadt also was erected; we cite this structure on account of the originality of its disposition; the plan (Figure 12) shows an interesting attempt to

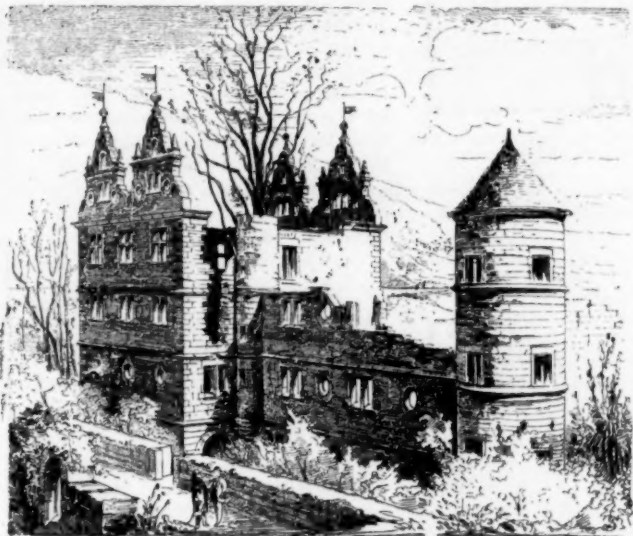


Fig. 9. Ruins of the Castle of Hirsau.

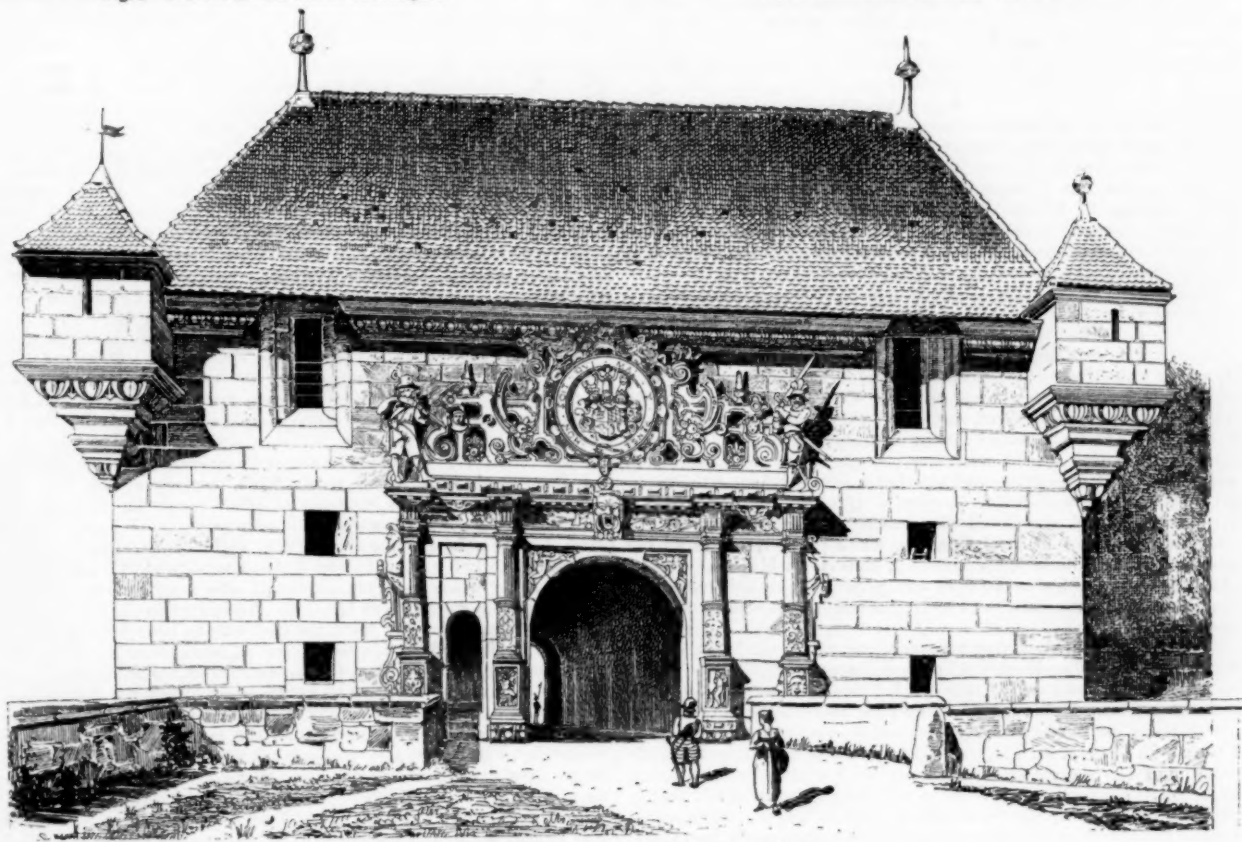


Fig. 11. Outer Entrance of the Schloss of Tübingen.

at Hirsau, demolished by M^el^eac in 1692 and to-day a picturesque ruin (Figure 9), also the Lusthaus at Stuttgart, which satisfy the demands of Protestant worship by boldly breaking with traditions. It is the work of Schickardt (1558-1634), a

distinguished architect, who designed a large number of edifices in Swabia toward the close of the sixteenth century and whose reputation as a civil and military engineer extended far beyond the frontiers of his native land. The church is covered with Gothic vaults, but the exterior is nevertheless Renaissance.

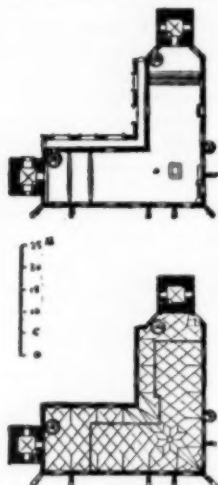
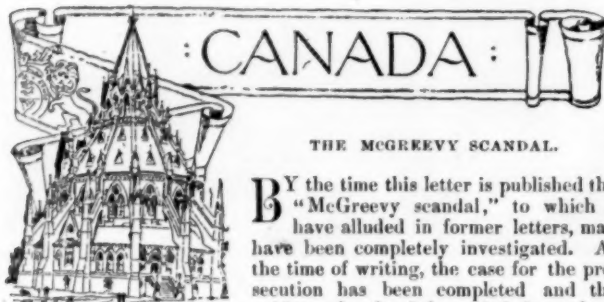


Fig. 12. Plan of the Church of Freudenstadt.

As the Gothic style was maintained in religious architecture during the sixteenth century, Swabian Renaissance churches are rare. Beside the church of Freudenstadt, the chapel of the castle of Liebenstein near Heilbronn may be mentioned. It dates from 1590 (Figure 13) and, like the preceding, exhibits a Gothic construction in the vaulting; the windows are also Gothic. The façade shows the exaggerated character which ornamentation took on near the end of the century. The pilasters with consoles completely disengaged from the wall suggest certain decorative motives in furniture which, even in wood, seem extravagant and hardly justifiable.

[To be continued.]



THE MCGREEVY SCANDAL.

BY the time this letter is published the "McGreevy scandal," to which I have alluded in former letters, may have been completely investigated. At the time of writing, the case for the prosecution has been completed and the evidence for the defence is being taken.

It is such a notable case that I propose to give an outline of it as gathered from the evidence taken before the court of the Committee of Privileges of the Dominion Parliament.

The Committee have been engaged for nearly two months in the investigation of the various charges brought by Mr. Tarte, a newspaper editor of Quebec, against Mr. Thomas McGreevy, M. P., on evidence supplied by Robert McGreevy, brother of the M. P. Mr. Tarte charges Mr. Thomas McGreevy with having used his influence to secure to Messrs. Larkin, Connolly & Co. certain contracts for government work, and with having received large sums of money from these contractors as a reward for his successful intervention on their behalf.

The firm of contractors originally consisted of a Captain Larkin, Nicholas Connolly, and another partner named Nihan. Owen E. Murphy, an exile from the United States, bought Nihan out soon after the firm had begun to build the Levis graving-dock, opposite Quebec, and from that moment became the leading spirit in the Company. His work was to look after the contracts, to devise means for securing them, and he rewarded out of the Company's funds those who had assisted him in obtaining the contracts. These contractors have carried out some very important government works. They have constructed the Levis graving-dock, "the cross-wall" and "south wall" of the harbor at Quebec; they dredged the Louise basin, and completed the graving-dock at Esquimalt. In the later contracts Michael Connolly was a partner, and in all but one, namely the Levis dock contract, Robert H. McGreevy had a share, but his position in the firm was peculiar—he subscribed no capital and took no risks, but received a considerable proportion of the profits.

The contracts proved very remunerative. The total cost of the work for the Quebec Harbor Commission was \$718,372, the profits to the firm amounted to \$80,000 divided among four partners, with \$45,000 paid out in donations of one kind and another. The largest of these donations was \$22,000, which, according to Murphy, Thomas McGreevy, M. P., received. The firm did not make much out of the Levis contract, but it raked in handsome profits across the river. Its receipts on account of dredging were \$626,000; it received for building the "cross-wall," \$832,448, and for the south-wall, \$259,518, besides smaller sums of \$50,000 each for minor works, which bring up the total receipts for these works to \$1,833,415. One charge of extortion is founded in connection with the dredging works.

Mr. Perley, the Government engineer, reported favorably for an

increase in the price from twenty-seven to thirty-five cents a yard, just after Michael Connolly had written a memorandum stating that if the price was so raised the firm would pay \$25,000, meaning, according to Murphy, that it was to be paid to Mr. Thomas McGreevy for his influence. The firm was allowed the increased price, and the account-books of the firm show that the amount was paid out, but it is not stated to whom.

There were two contracts running together, one at thirty-five cents a yard for dredging and dumping the soil into the river, and another at forty-five cents a yard for dumping the same material

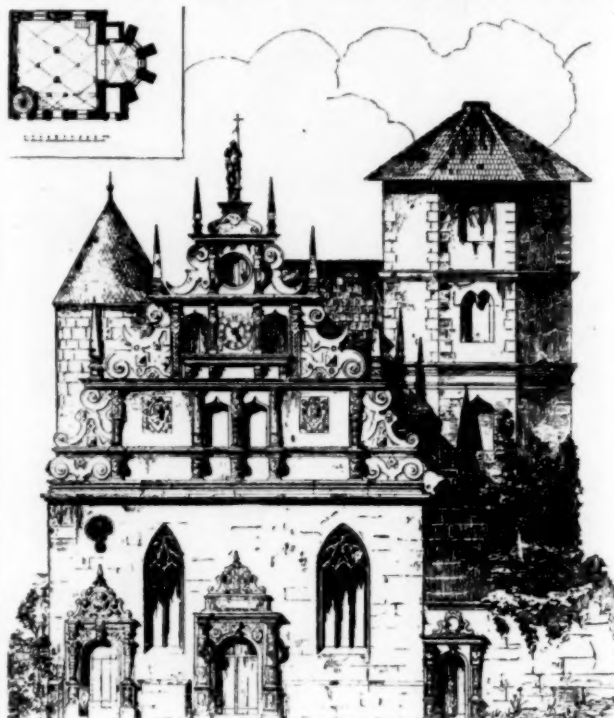


Fig. 13. Chapel of Liebenstein.

upon an embankment, thus eighty cents a yard was paid to the firm for work for which formerly it had received only twenty-seven cents a yard. The evidence of Martin P. Connolly intimates that Murphy, not satisfied with this piece of luck, bribed the inspectors to report that more material was dredged than was actually the case. Thus the firm profited, it is alleged, in three ways under these contracts, first, by the increased price, secondly, by the combination of the two contracts, and thirdly, by bribing the inspectors.

The tendering on the "cross-wall" contract was also skilfully managed by the firm. Three tenders were received, but it turns out that they were all sent in under the direction of this firm. One was sent in by Gallagher, one by Beaucage, and a third by Larkin, Connolly & Co. Gallagher's was the lowest and was ultimately withdrawn. Beaucage's was lower than Larkin, Connolly & Co's., and it was agreed that Beaucage should receive \$5,000 for withdrawing his, but the firm were saved this expense through a discovery of a mistake in the figures, by Mr. Perley. Beaucage made the correction and this brought up his tender above the figure of Larkin, Connolly & Co. The contract was then given to this firm. The price was \$634,340, but upon completion it was found that the actual payments to the firm had mounted up to \$832,448. It is charged that Mr. Thomas McGreevy received \$25,000. The cost of the "south wall" came to \$259,518, but there was not much evidence taken on this contract as other payments were lumped together with the payments on this contract. As I have said, the firm drew \$1,833,415 for its work in and about Quebec; of this amount \$418,187 was profit, and \$96,684 was spent in "donations."

But the graving-dock at Esquimalt was a still more profitable work than the works about Quebec. According to the contract and original estimate for the work the cost was to have been \$374,589, but Mr. Perley and Sir Hector Langevin, Minister of Public Works, permitted departures from the specifications. For example, the courses of stone put in were larger than called for, the consequence of which was that the stonework measured three times as much as was first intended, at the same time the quantity of concrete was reduced. The actual cost of the work consequently was \$212,000, more than the first estimate and contract. The profits thereon, divided among five partners, aggregated \$240,000. \$28,000 were spent in donations, of which \$22,000 are alleged to have found their way to Mr. Thomas McGreevy. The gross profit on the Esquimalt contract appears to have been \$268,000, almost half the sum paid by the Government to the contractors. The firm altogether cleared \$953,975 on \$3,138,234 worth of work.

It is estimated that \$170,000 was paid out by the firm in "boodle,"

but to this ought to be added the receipts of Robert McGreevy, for he had put no money in, and his services were simply that he was related to the man of influence. He received \$187,000 for nothing more than that. Thus the firm donated \$357,000 in connection with these contracts. It was the great amount of these profits to Robert McGreevy that caused the exposure of the frauds. Thomas McGreevy appears to have thought his brother was making too much money out of the business: he called him a thief and declared that he ought himself to have received a larger amount for his influence. The two McGreevys then entered cross-suits, Murphy sided with Robert McGreevy and so fell out with Thomas McGreevy, who declared that Murphy should receive no more contracts. Just then a new work came up,—the city of Kingston was to have a dock. Murphy tendered for it and failed to secure it, for it was given to Connolly & Co., who "stood-in" with Thomas McGreevy. Robert McGreevy and Murphy told their story to Senator Robitaille and Mr. Tarte, and Mr. Tarte published it in the columns of his paper. Such a sensation did it occasion that Mr. Tarte found little difficulty in getting himself returned to Parliament for the very purpose of charging Thomas McGreevy in the House.

The *Toronto Daily Mail* sums up the facts in a leader, in the following manner: A strong firm secures a series of contracts. A member of Parliament assists and advises the firm, and a Minister of the Crown proves himself to be criminally or ignorantly favorable to the men he employs. The firm for its part repays the attentions it has received. Having secured by one contract \$70,000 more than would have been paid to the lowest tenderer who has been jockeyed out of his right to be awarded the work, and having cleared, upon three million dollars' worth of work, no less a sum than \$253,000, it has contributed, according to the accountants, \$357,000 for irregular purposes. Of this sum \$187,000 went to Robert McGreevy, whose interest in the firm was a gift resulting obviously from the influence which his brother as a member of Parliament and a Harbor Commissioner was able to exercise. The remaining \$170,000 was distributed among politicians and employés of the commission for which the work was done. Thomas McGreevy according to his own statement, got \$50,000 for election purposes. Murphy, if his evidence be true, distributed with a liberal hand in the local contests. Mr. Perley received \$1,885 worth of jewelry. Mr. Lightfoot was awarded a loan of \$100. Milne, inspector of concrete, got \$1,300, a compass, a field-glass, and a gold watch and chain (which latter he had on him when he gave his evidence, and on request of the lawyers examining him he exhibited to the court.) Pelletier, inspector of dredging, received \$3,644. Germain, another inspector of dredging, \$445, and Brunelle a third inspector, \$1,660, and so on.

I think this much of these startling revelations will have to suffice for this month, as I have nearly filled up my allotted space. But "still there's more to follow." The investigation is still proceeding.



THE QUEEN'S GOLD MEDAL.—THE ARCHITECTURAL ASSOCIATION'S SCHEME OF EDUCATION EXPLAINED TO THE R. I. B. A. — CALDERON'S "ST. ELIZABETH." — A RAILWAY ACCIDENT.—THE SOURCES OF LONDON'S WATER-SUPPLY.

THE Royal Gold Medal was presented on June 22, to Sir Arthur Blomfield, A. R. A. The Gold Medal was instituted in the year 1848 and has since that time been annually given by the Queen upon the recommendation of the Institute to distinguished architects and archaeologists. Sir Arthur is the forty-fourth recipient of the medal, and well deserves the honor which has been conferred upon him. Sir Arthur was more fortunate than the majority of architects, in being the son of a bishop and thus being in a position where his undoubted talents could be seen and appreciated, work naturally flowing into his hands. He was educated at Rugby and Trinity College, Cambridge, was articulated to the late Philip Hardwicke, commenced practice in 1826, elected a fellow of the R. I. B. A. in 1867, where he has served on the Council and as vice-president. In 1888 Mr. Blomfield was elected an Associate of the Royal Academy, and in 1889 he was created a knight by the Queen. His work is mainly of an ecclesiastical character, one of his principal churches being the great church of St. Mary, Portsea. He has also erected a large number of schools, among others the Queen's, and Lower Chapel at Eton. At the present time he is engaged in the restoration and rebuilding of the nave of St. Saviour's, Southwark and the new Church House, the foundation-stone of which was laid on June 24 by the Duke of Connaught. The prevailing characteristic of Sir Arthur Blomfield's work is its purity and repose. He cannot be called a brilliant architect, or a man who could ever conceive a design of any great originality. His work is a bit cold and hard, as different as possible from the warm impulsiveness of Mr. Sedding's, but at the same time if in his highest

efforts he could not attain the brilliancy of Sedding, yet he would never be found guilty of the atrocities which his contemporary sometimes perpetrated. The two men, in fact, may almost be said to be perfect antitheses of each other, though each has his own renown in his own way.

A very important meeting took place at the Royal Institute of British Architects, on June 8, for the purpose of hearing the Architectural Association, through its president, expound its new educational scheme. I referred to the scheme so fully some time ago that I need not recapitulate the whole, but just give you the pith of Mr. Baggallay's remarks. The meeting was, I believe, the first occasion upon which the Institute has been addressed in this way by another society. The incident resembled somewhat the Legislature of Newfoundland speaking at the Bar of the House of Lords, and indeed possesses an historic interest. The president of the Association, Mr. Baggallay, began his address by proving the necessity of some such scheme as has been formulated, and dealt, first of all, with the relations which the new scheme will bear towards pupilage. Mr. Baggallay deprecated the formation of an idea that the scheme is "aimed at" pupilage. "Nothing is farther from the wishes of most of us," he said, and went on to point out that the scheme was "purely one of supplementary work." This, he thought, every one acknowledged to be needful, and if proof were wanted, he found it in the foundation and continued prosperity for nearly half a century, and in the ever-increasing numbers of the Architectural Association, and asked pertinently: "Why are many students willing to pay, in several cases, heavy fees for courses of lectures on one subject or another?" and cited the fact that the Institute itself had inserted a clause in their model form of articles of pupilage guaranteeing to the pupil time to attend lectures, classes and examinations.

The president of the Association then went on to reply to the criticisms which had been levelled against the new scheme for not "recognizing" other institutions. He pointed out that one of the chief needs of modern times is a complete, methodical and concentrated system of teaching, which may be taken up as a whole at a moderate cost. An architectural student in London does not want to have to go to one part of the Metropolis for history, to another for construction, and to yet a third for "art." The whole must be concentrated together in one institution, under one government and administration, and then and there only can a really satisfactory education be imparted. Mr. Baggallay then recited briefly the past history of the Association, showing how it was originally founded, purely on the "mutual improvement" system, how the advance of the times and the increase of requirements caused this system gradually to be replaced by a plan of responsible unpaid teaching, how this method of free tuition had outgrown its power, and how the Association would either have to grapple with the problem before it, or give way to new and better institutions. All this I have often told you in previous letters.

He then explained in detail the new course of instruction, and gave the views of his committee as to the probabilities of success, concluding by asking the Institute for its help and support, both financially and generally.

The speech was a very able one and has attracted a great deal of attention. It placed the case for the Association in a clear and comprehensive light and was most favorably received. One eminent member of the profession confessed to me that it had to a great extent removed his prejudices against what he had felt to be a rash, inconsiderate venture, that he hoped that the Association would develop into a great National School of Architecture for England. I feel sure that our friends in America, who already enjoy the benefits of a semi-collegiate form of education, will sympathize with us here in our endeavors to build up a great world-renowned school, and that they will watch the development of the important movement with the very greatest interest.

One or two memorials to the late J. D. Sedding are being talked about. The Architectural Association is proposing to compile a folio monograph of his works, including some of his original sketches, while the Art-Workers' Guild wishes to gild the roof of the sanctuary at Holy Trinity, Sloane Street, and to realize so far as it can Sedding's complete conception. In case any friends in America wish to contribute, I may mention that the Secretary of the Book Memorial is Mr. Ed. W. Mountford, of Buckingham Street, Adelphi, and of the Guild Memorial, Mr. H. Longden, 447 Oxford Street, W. The book will be published at one guinea, but the amount of subscription to the other work is of course optional.

Some little difficulty has been caused by the purchase, by the Chantry Trustees, of the picture by Mr. Calderon representing the great "Act of Renunciation of St. Elizabeth of Hungary." This picture shows Elizabeth lying prostrate before the altar in a state of nudity, and it has given great offence to English Roman Catholics, who contend that the picture is totally wrong historically, and attributes an act of painful indecency to a great Christian saint. They say that such a picture, whatever may be its artistic merit, should not have been purchased by the trustees of a great national collection of pictures; but the President and Council of the R. A., while deeply regretting that there is anything in the picture to cause offence, decline to interfere or control in any way the conduct of the Chantry Trustees.

Some time ago a railway accident occurred on the Brighton & South Coast Railway by the collapse of a bridge near Norwood Junction Station, which gave way as an express-train was passing over it, and a terrible accident was only just averted by the care of the

guard. Major-General Hutchinson, who has conducted an enquiry into the accident on behalf of the Board of Trade, has just reported, and his report reflects some discredit upon the directors of the railway company. General Hutchinson expresses his conclusion that the accident was caused by the failure of a cast-iron girder. The girder, it appears, had been in its place for thirty-one years, and during the whole of the time there lay concealed in it a very serious flaw which took away one-fourth of its strength. The flaw, it appears, was not visible or observable at all in the nominal condition of the girder; but what appears so reprehensible is the fact that the girder was not strong enough, independent of the flaw. General Hutchinson says: "The attention of the Brighton Company was drawn by the Board of Trade to this deficiency of strength after the occurrence of the accident on the bridge in December, 1876, when two identical girders at a different part of this same bridge were broken by an engine getting off the rails, and they were then recommended to substitute strong girders in their places—a recommendation to which, unfortunately, no attention was paid, or the present serious accident would have been prevented. The Brighton Company is, therefore, in my opinion, deserving of much blame for having omitted to substitute stronger girders for the existing ones, after attention had been then specially directed to the weakness of the latter." It would seem that the Board of Trade was itself a little to blame for not having followed up their recommendation by stronger measures, and it is a good thing for everyone that the accident did not turn out to be a fatal one.

The water-supply of the metropolis of England is a problem of even greater importance than the drainage, as in addition to the engineering difficulties there are questions of finance and politics involved of the gravest moment.

In common with many other great municipal questions, the water-supply of London has been the subject of several Royal Commissions, one of the most important being held in the year 1867, presided over by the Duke of Richmond. This commission made many very important suggestions, and among others, recommended "that the future control of the water-supply should be entrusted to a responsible public body, with powers conferred on them for the purchase and extension of existing works, and for levying the rates referred to." This recommendation, made in 1869, has taken twenty-two years to bring within measureable distance of execution.

London derives the greater part of its water-supply from the river Thames, but is assisted in the northeast by the tributary Lea, and on the southeast by a large number of wells in the chalk. It is received and supplied by eight companies, founded at different times, and supplying areas of greatly varying importance.

An idea of the vast nature of the business may best be shown by a comparison of the statistical data compiled by the Duke of Richmond's Commission for the year 1867 and those for the year 1888, given in the work of Sir Francis Bolton on "London Water-Supply":

Year.	Capital.	No. of Houses supplied.	No. of Inhabitants supplied.	Average Daily Supply.
1867	£ 8,790,514	441,442	3,100,000	98,000,248 gals.
1888	£14,544,813	734,406	5,446,579	154,025,254 gals.

The importance of these figures may be shown in many ways, but perhaps the most important of all is the average daily supply. The increase in this, though in proportion slightly less than the increase in population, is still very disquieting. The increase from 98½ million gallons to 154 million gallons took place, it will be observed, in only twenty-one years, and according to the report of the official Water-Examiner, the average daily supply during the month of June, 1890, was no less than 185½ million gallons, almost double that of 1867. It is interesting in this connection to refer to the report of the Commissioners who, in paragraph 261 say, "that 200 million gallons per day is the highest demand that need be reasonably looked forward to for the metropolitan supply," and again, "that a probable increase of population to 4,500,000 or 5,000,000 may have to be provided for, though we believe that the time for such an extended provision will be very remote."

Thus the remarkable fact appears that the figures quoted by the Commissioner as the *outside limit* likely to be attained have, to all practical purposes, been reached in twenty-four years. This unusually rapid growth of the population to be provided for has obviously very serious consequences, because while the demand increases by leaps and bounds, the supply remains stationary, not from any lack of capital or machinery, but from the actual physical incapacity of the sources of supply to meet the demands made upon them.

London, has, as I have stated, three main sources of supply, viz.: wells, the river Lea, and the river Thames. Now of these three sources the supply from wells is very uncertain, the supply from the Lea is exhausted, and the supply from the Thames is much nearer exhaustion than the Commissioners anticipated.

The Commissioners in paragraph 141 of their report say, "Considering the whole of the evidence above referred to, we believe we are justified in inferring in the first place, that the quantity at present authorized, namely, 110,000,000 gallons per day might safely be drawn from the main stream of the Thames in its present state; and secondly, that by means of proper works for storage, this quantity might be doubled if required."

Taking the first part of this opinion, it would seem that either the water of the Thames has diminished in volume since the publi-

cation of the report, or that the report was based upon an erroneous conclusion. Their opinion evidently contemplated a minimum flow of 350,000,000 gallons per day at Teddington, and indeed they say "We think from this evidence we may fairly conclude that a daily flow of 350,000,000 gallons per day is a very exceptional thing, occurring only for a few days in the course of many years." How different this is from the actual facts appears from the report of the Thames Conservancy Board, which shows that in August, 1885, the average daily flow was 210,000,000 gallons, falling as low as 166,000,000 gallons, and that in August, 1887, the average daily flow was 240,000,000 gallons, falling as low as 154,000,000 gallons. The whole of the water is abstracted before the river reaches Teddington, so that if we assume what seems to be the low abstraction cited by the engineer to the County Council of 84,000,000 gallons *per diem*, these figures, if worked out, will show that in 1885 when the river was at its lowest, the whole outflow including the out-take was only 250,000,000 gallons, of which the Companies must have abstracted 33 per cent, while in 1887 the outflow was 238,000,000 gallons, of which the Companies must have abstracted 35 per cent.

Thus we arrive at the conclusion that from 1-3 to 1-4 of the total volume of the Thames is abstracted by the Water Companies each year in the height of summer and, bearing in mind the difficulties of disposal of London sewage, as explained in my two previous papers, the state of affairs is obviously a very serious one, for it should be borne in mind that the whole of this water is abstracted without a drop of compensation water. There is an important feature in which all the works which supply London are different from those constructed by other large municipalities in other parts of the country, that is the total absence of any supply of compensation water to be sent down the rivers, in consideration of the quantities abstracted from them for the supply of the Metropolis. "In such towns and cities as Edinburgh, Glasgow, Dublin, Belfast, Liverpool, Manchester, Halifax, Leeds, Bradford, and many others which derive their supplies from impounding reservoirs," says the engineer to the London County Council, "Parliament has required and has placed those towns under the obligation to send down compensation water from their reservoirs to the streams from which they derive their supplies, in quantities amounting to from 25 to 50 per cent of that used for the supply of the town: in other words, for every million gallons used in the town, from 1-4 to 1-2 a million gallons has daily to be given as compensation to the river. The latest decision of Parliament on this subject was given after a protracted inquiry before Councillors of both Houses in session, 1890, in the case of the Bradford water-works dealing with the flow of the river Nidd."

Besides this grave difficulty of quantity, there is another difficulty of an even more important character, and that is the question of quality. This same increase of population which has rendered the report of 1869 untrustworthy as to quantity, has also had its effect upon quality, and it would perhaps be desirable to give the opinion of the government Water-Examiner on this important point. He says:—"For a number of years past the condition of the Thames and the Lea and the fitness of these rivers to act as sources of supply of potable water to the Metropolis have been subjects of anxious inquiry and discussion. Draining, as they do, thickly inhabited areas with a population aggregating above the intakes of the companies about 1,400,000 persons, they are exposed to risk of pollution throughout the whole, but more especially in the lower part of their courses, and the continuous growth of the population tends to increase the difficulties connected with the diversion from them of sewage and refuse matter. Seeing that in the valleys of the Thames and Lea there are towns, villages, and detached houses, the drainage from which reaches the water courses in a foul or more or less imperfectly purified condition, and that manure is largely used in the fields, it is manifest that the river must carry away impurities of animal in addition to those of vegetable origin. This being the case, there exists always the possibility of the introduction of specific matter of a noxious character, and hence the necessity for ceaseless effort in the interests of sanitation within the areas referred to."

The Royal Commission of 1874 on the pollution of rivers went even farther and said, speaking of the Thames, "We therefore recommend that the Thames should as early as possible be abandoned as a source of water for domestic use, and that the sanction of your Majesty's Government be in future withheld from all schemes involving the expenditure of more capital for the supply of Thames water to London," and made a similar recommendation as to the Lea in another paragraph.

I intend to leave till a future article the measures that have been proposed to cope with this great difficulty, and also to give some attention to the very difficult financial questions involved.

THE GLUT IN THE YELLOW PINE MARKET.—One of the best markets for lumber has been practically cut off. A wholesale dealer explained the matter in this wise: "The yellow pine industry has been particularly affected by the distressed financial condition of South America. For several years South America has taken about 200,000,000 feet of lumber per annum. During the last year it did not take one-fifteenth of that amount. The country's financial affairs are in a terrible condition, and there is no money to buy with. The worst of it is that there does not appear to be any prospect of improvement. The lumber which has been taken by South America is now thrown upon the Northern market, causing a glut and consequently a weak demand and low prices."—*The Builder's Gazette*.



THERE has been mentioned in these letters before, the drive that was to extend north from Chicago along the shore of Lake Michigan. This drive, which is to be known as the Sheridan Road, begins where the Lake-Shore Drive ends, and continues or will eventually continue till it reaches Fort Sheridan, which is situated on the bluff about twenty-five miles north of the city. When first mentioned this road was little more than an idea, while by utilizing to a certain extent existing roads and condemning property, the general outlines of the scheme are practically completed. The plan is to keep much of the picturesqueness of the country road, while a few of the conveniences of a city drive will be connected with it. The ditches, which heretofore have bordered the old road in many places, will have to disappear, in fact, have partially disappeared already. Drains are laid, the ditches are filled-in and then sodded over, so that while the actual driveway will not be made any wider than it is at present in many of the old roads, ample accommodations will be given for an occasional crowd upon the turf on either side. Space is gained in this way, and the amount of area liable to become dusty is lessened. Concrete sidewalks are being laid along the way and before many years will, very probably, be laid most of the way to Chicago. At present they are given over on pleasant days to enthusiastic wheel-men, being made thereby somewhat dangerous for pedestrians. Where the original country road skirts the bluff quite closely, it has been converted into the Sheridan Road, but in places where it leads away from the lake new routes are being surveyed for the proposed drive. In tracts already opened up by it in the vicinity of Chicago marked advances are noticeable in the price of real estate, as well as a considerable amount of building. This growth has been gradual and healthy, and the homes being erected along the shore of the lake are of an extremely good class. One model suburb is springing up about fifteen miles north of the city, known as Kenilworth. Its situation on the lake is an unusually fine one, although the bluffs at this place are comparatively low, only a few miles farther south making their first attempt to rise out of the sandy stretches that characterize the near vicinity of Chicago. Kenilworth is situated at a point from which the land stretches eastward into the lake, both north and south of it, forming an immense open bay. From the little look-out built on the top of the pumping-station, half-way up the bank, the eye can look northward and southward for fifteen or twenty miles, over yellow bluff and wooded headland, from where Gross Point flashes its light over dangerous shoals, till the land fades away in a clear blue streak far to the northward. There is nothing wild or rugged about this shore of the great lake, but for quiet beauty, this northward stretching coast has nothing to equal it in any way in the near vicinity of Chicago, and this locality must assuredly be destined to be the site of the finest summer houses around the city. One feature of this lake, which few realize who do not live by its side, is the immense size and amount of the shipping which passes daily up and down its northern shore. [In the port of Chicago the arrivals and departures outnumber those of New York for eight months of the year, and for all other American sea-board ports of entry for the entire twelve months.] This alone makes a most attractive feature to break the monotony of the great stretch of water spread out before one.

Kenilworth is being constructed on very much the same plan as Edgewater, before described in these letters, though a little more freedom as to individual taste is being allowed in this village than in the latter place. Macadamized roads, concrete walks shaded with recently planted elm trees, gas and water are a few of the attractions which go to make up what seems like a model toy village. The houses, however, are of generous proportions many of them, and some are very satisfactory. One of the most attractive houses in the place is that which is connected with the school to be started this fall. Both the house and the school building are in the colonial style and are treated in an unusually successful manner. The house, which is a large three-storied one, has the usual gambrel roof, but the second story projects most decidedly beyond the first; a good feature to introduce into this house, thereby in this case lessening the effect of height. The material is not at all unusual, clap-boards, painted yellow with cream-colored trimmings, and shingles stained green. The cause of the success of the house seems to lie entirely in its good proportions, and the simple and dignified manner in which the colonial style is here used, there being no frivolous out-cropping of some unexpected freak.

Directly behind this house is another colonial attempt, which fails rather miserably in the management of its roof, and whose simple dignity is much lessened by the use of boulders, in foundation, chimney and porch column, of the roughest description. In a place where boulders have to be brought some hundreds of miles, it seems

an absurd affectation to use them in houses built in a style whose strongest point for favor was the graceful acceptance and appreciation of material near at hand, making it accord with a classic taste that may have been imported from an older civilization. There are several unusually good specimens of the stone and shingle combination, and the little station which has the appearance of being built of stone, by the judicious use of stone arches, pillars and bay-windows, while in reality it is of wooden construction, is very attractive.

The one great eye-sore in the place is the stand tower, modelled entirely and completely on the plan of the sky-rocket. It is distressing to think that, in all probability, there it will remain for years, unless, perhaps, some energetic electric spark may do the neighborhood a friendly turn, during some thunder storm, and send it skyward, imitating the actions of its model.

At the terminus of the drive is Fort Sheridan, which, for the last three years has been slowly assuming a somewhat settled aspect, till now this brand new United States army fort is looked upon as one of the sights worth seeing in a visit to Chicago. It is situated on bluffs seventy-five or eighty feet above the lake, and with its winding ravines has at least much natural beauty to help out whatever improvements the government may see fit to lay out on it. To reach the long government pier, a road was necessary, and fortunately for the picturesqueness of the place a more accessible one could be cut through one of the beautiful ravines, where a more gradual ascent could be made than up the steep bluff. This fine driveway leading to the pier is now one of the features of the place.

The formal entrance to the post is up the before-mentioned Sheridan Road, whose white stretch of macadamizing runs northward for about three-quarters of a mile through the government reservation, till the actual post settlement is reached. This settlement is divided into two groups, first that containing the houses of the non-commissioned officers, the barracks of the privates, guard-house, store-houses, mess-hall, etc., and second, that containing the houses of the officers. Both these groups cluster at opposite ends of a broad street which runs at right angles to the entrance road, the officers' quarters in the vicinity of the lake, the actual fort building a half mile inland. On entering the post proper actually no sign of any fortification is visible, the only mounted gun to be seen on the place being one on the parade-ground with which the old custom of the sunrise and the sunset salute is kept up. The first building to the left is the large mess-hall. Opposite the hall are the barracks for the men, three stories, with balconies stretching the entire length of two of the stories. The barracks are divided into two sections by the water-tower, through which entrance is given to the parade-ground by a low spreading arch. At the end of the street is the guard-house, and then to the south again are the store-houses, non-commissioned officers' quarters, and stable for cavalry. The several groups of buildings before mentioned comprise the thirteen houses of the officers.

In looking at the work here accomplished one is struck with the leisure with which the government accomplishes its end as compared with the nervous energy of the private individual or individuals. Everything, however, is most solidly and substantially built as if for the future as well as the present. The material used for all of the buildings is Milwaukee brick, and this combined with red tile or tin roofs gives a most pleasing effect. It is a noticeable fact that of the two groups of buildings, that of the officers is far inferior to the other, in success of design. In the first group the prevailing style is Romanesque in feeling, the roofs, from which project picturesque dormers, having slight pitch. In the mess-hall the openings for doors and windows have square heads, while in most of the other buildings the openings are either round or segmental. In the officers' quarters, however, no such uniformity is adhered to, the architect seeming to have found relief from the similarity of the houses by a certain variety of style in his one model. The success of the first group arises from a simplicity which seems greatly the result of engineering skill, while in the second the lack of success might seem attributable to the fact that a problem was given into hands unfamiliar with it, and, in trying to do enough, too much had been attempted. At any rate, they are much more commonplace than the buildings of the first group, and any pleasing suggestion of picturesqueness is actually wanting. The almost entire absence of stone in this first group is particularly noticeable, excepting in the water-tower, there being scarcely any of this material used, and to this fact, and to the extremely simple and effective way of using only brick around all openings for dentils, courses, etc., may be attributable in a great measure the very satisfactory effect produced.

The interior finish of all the buildings is in Georgia pine. In the barracks there are reading-rooms, exercise-rooms, and cabinets for accoutrements and clothing.

The mess-hall is of proportions to seat a thousand men, with appointments equalling in extent and expensiveness any hotel in Chicago. It is quoted on proper military authority that in all particulars the quarters in this garrison will be the finest and most complete of any in this country, if not in the world. One wonders how much the fortunate men stationed here will remember the old adage, "In time of peace prepare for war." A cook of the mess expressed himself to a reporter of one of the daily papers, as being somewhat disgusted with the "sinews of war." "Why, those fellows want ice-cream since they came to this fort, and kick if the meat has'n't got hoss-radish on the side."

The stables now being constructed for the cavalry are as pleasing on the exterior as they are suitable on the interior. The Romanesque feeling is here also very well preserved in the low roof and long rows of small arched windows. The interior of this building, like the others, is Georgia pine, with the entire floor of concrete. The floors of the stalls slope towards drains and have wooden gratings above the cement.

The most striking architectural feature of the place is the water-tower, two hundred and fifty feet high. Milwaukee brick is used here as in the rest of the buildings, and a corrugated copper roof with copper finial surmounts it. The material is of the simplest, but the careful design of the whole makes it a thing of great picturesqueness. The style of the tower is decidedly Romanesque, seeming to set the example which the lower buildings surrounding it follow. The archway in the tower, above spoken of as an entrance to the drill-grounds, is particularly noticeable, and the brick vault which carries the floors above is a feature of considerable beauty. The general shape of the tower is square but with rounded corners, for nearly three quarters the height, which by the centre being recessed have almost the effect of small angle-towers. In fact one of them evidently contains a spiral staircase, which leads to the only ornamental feature of the tower, an open upper story or loggia, whose Romanesque columns are extremely effective in comparison with the extreme simplicity and small openings of the portion beneath.

The guard-house, facing the long avenue, is very satisfactory with its low porch, surmounted by a small brick arcade.

The government work within the city is far from being as satisfactory as this in its suburbs. As mentioned in previous letters, for several years it has been a question whether our post-office here would hold itself together from one month to another, and every man who went in to mail a letter has done so at the risk of his life. Last winter a bill was proposed in Congress for an appropriation for a new post-office building. A certain contractor in giving his opinion of the present building says: "The walls have bulged out of plumb, something like four inches. This change of position drags the girders towards the edges of the caps on the supporting columns. No one knows just how near the edge any one of those girders is. It may be three inches and it may be less than two, and so it becomes possible for a slight further bulging of the walls to drag a beam from its supports. In this case a sudden and shocking strain would be brought to bear on the other girders, any or all of which might be in a poor position to resist the weight. If they yielded the inside walls would go down with a crash." Architects were requested to inspect the building as to its safety and they generally concurred in the belief that for the present it was safe enough. This expressed opinion is of little comfort to the employés every time a fresh and dangerous looking crack appears in the walls, or when the wave-like level of the floor grows still more undulating, as has been especially the case at present, and apropos of which the daily papers circulated most alarming stories. The sanitary condition of the building has been so extremely bad that at times epidemics have prevailed among the employés. The fact that in the Chicago office more mail is handled than in any other city of the United States, New York excepted, would seem to be a sufficient reason why the large force required to handle it should at least have safe if not comfortable quarters. There have been times when hopes have been entertained that something satisfactory might be done, but these hopes have grown fainter and fainter, till at last the letting of contracts for repairing the old shell has distinctly put an end to them. The report sounds decidedly superficial. The plan is to lay a new coat of concrete over the sinking floor, the various iron brackets, cornice supports and architraves are to be taken down rather than leave them to fall down, new tiles are to fill the places of the old ones that have fallen from the corridors and the cracks and fissures in the stone are to be filled up and painted over, that there may be at least some uniformity of appearance in the building. A gallery will run from one end of the main post-office room to the other, which will overlook the two thousand clerks employed there. Several minor improvements will be made, and Architect Bell is said to have given the encouraging report that the building will be fairly good so far as looks go, but on the other hand to have been equally discouraging in having assured the public in the same breath that he could not promise that the additions would be lasting, for if the building continued to spread and settle as it has been doing, it would be impossible to complete the work. There are seventy thousand dollars to the credit of the repair-fund in the treasury. The contracts will be awarded by the Secretary of the Treasury next week, and the interesting work will be commenced immediately afterwards. It seems a pity that before the time comes for the extra work connected with the World's Fair, the post-office accommodations should not be all that could be desired. The mails at that time will of necessity be greatly increased and for the comfort of the employés in the office, to say nothing of our appearance before strangers, it would have seemed desirable that something more satisfactory might have been done. It at all events certainly appears to the casual observer as a striking case of "penny wise and pound foolish."

Circulars from the Department of Fine Arts of the World's Columbian Exposition have been distributed to the various architects, part of the communication accompanying it being as follows:

"Your especial attention is called to Groups 135, 138 and 141.

"Every effort will be made by the Department of Fine Arts to give the

best possible expression of American Architecture as a Fine Art; but this can only be accomplished in a dignified and comprehensive way by the hearty cooperation of American architects.

"It is expected that adequate exhibits of recent architectural progress will be made by foreign countries, and correspondence to that end with foreign societies has already been begun. A special effort is being made to secure from abroad as large collections as possible of reproductions from monumental decorations which, from the character of the materials used, will, in all probability, remain in this country. A rare opportunity for intelligent comparison will thus be afforded, and it is hoped that in this field, where so much has been accomplished on new lines in the last few years, the United States will not fail to take the high rank which she deserves.

"It is to be observed that, according to the classification adopted for the Department of Fine Arts, building and construction are not included. These subjects are classed under the heading 'Civil Engineering,' (in Group 148, Department L—Liberal Arts) as 'Constructive Architecture,' which (Class 839) includes:—

"Plans of public building for special purposes; large and small dwelling-houses.

"Drawings and specifications for foundations, walls, partitions, floors, roofs and stairways.

"Estimate of amount and cost of material.

"Designs and models of special contrivances for safety, comfort and convenience in the manipulation of elevators, doors, windows, etc.

"Working plans for the mason, carpenter and painter.

"Designs and models of bonds, arches, coping, vaulting, etc.; plastering and construction of partitions; painting and glazing.

"Plans of appliances for hoisting, handling and delivering building materials to artisans. Scaffolding and ladders; special scaffolding for handling great weights; portable cranes and power elevators.

"Illustration of the strength of materials.

"Plans and sections of special architectural forms. Metallic floor-beams and girders; hollow brick and other architectural pottery for heating and ventilation; metallic cornice and conduits; shingles and sheathing; glass roofs, floors and accessories; architectural hardware.

"Methods of combining materials.

"Protection of foundations, areas and walls against water.

"Working plans for paving and draining.

"Any further information desired will be gladly furnished on application to

HALSEY C. IVES,

Chief of Department of Fine Arts, World's Columbian Exposition."

The groups alluded to in department K of the Fine Arts, are partially as follows:

Group 135: Sculpture, 1st. figures and groups in marble; casts from original works by modern artists; models and monumental decorations. 2d. Bas-reliefs in marble or bronze. 3d. Figures and groups in bronze. 4th. Bronzes from *cire-perdue*.

In Group 138 will be classed among other exhibits, "Fresco painting on walls;" while Group 141 will be partially devoted to "antique and modern carvings."

The following points from the last circular issued will also be of interest.

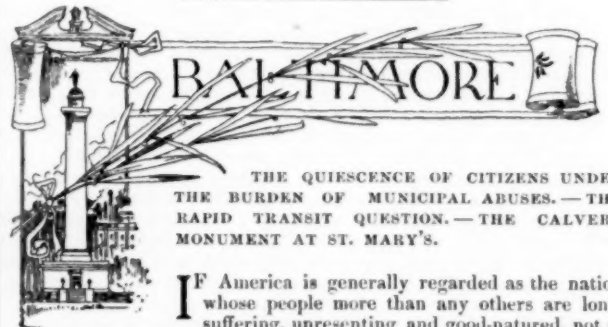
Section X.—General packing and transportation of all works will be at the expense of the exhibitors, unless special arrangements are made through private enterprise or public effort. A special rule for the guidance of those sending works, giving information in regard to packing, marking and shipping, will be furnished on application.

Section XI.—When a sufficient number of works (pictures) are contributed by an artist to warrant such arrangement, an effort will be made to hang them in one group.

Section XII.—A card of admission will be issued to each exhibiting artist, entitling the holder to the privilege of the grounds, when open to the public. This card must be signed by the holder, and must be shown to the attendant when asked for.

Section XIV.—Works of art will not be sketched, photographed or reproduced except with the written permission of the exhibitor, countersigned by the Chief of the Department of Fine Arts.

Section XV.—The number and character of the honors conferred will be announced later; also the appointment of the Jury of Awards.



THE QUIESCENCE OF CITIZENS UNDER THE BURDEN OF MUNICIPAL ABUSES.—THE RAPID TRANSIT QUESTION.—THE CALVERT MONUMENT AT ST. MARY'S.

IF America is generally regarded as the nation whose people more than any others are long-suffering, unresenting and good-natured, not to say indifferent, under impositions, then Baltimore is certainly a point where such national characteristics appear in a concentrated form. In comparison with this quietude, the obtrusive and loud self-assertion of the Englishman when personally inconvenienced, or the very brilliant and unreserved discussion of the matter under like circumstances by the Frenchman with all his immediate neighbors, seem really to be the more desirable alternatives, as certainly conducive to more practical and speedy results.

The apparent inability of individuals in Baltimore to co-operate, or "act in communities," that has frequently been remarked, shows as conspicuously when the question involved is the opposing a public nuisance as it does in most other matters. A certain amount of indignation is felt, meetings are sometimes called and attended, well-written articles appear in the newspapers, which, by aid of actual facts, good

reasoning and rhetoric, establish the undoubted justice of the case, but there any persistent or combined action generally ceases, and the nuisance or the imposition is firmly established. Lying at the root of most of these evils are the various ordinances continually being passed within the sacred precincts of the City-hall, when, too often, the real questions of public benefit or injury are totally ignored if the interests of some influential individual or corporation are at stake, and the matter glossed over by thin platitudes of utility, expediency or philanthropy, deceiving nobody of average intelligence, except the officials themselves who may believe that they are deceiving the public.

Just now the city is cheerfully submitting to several inflictions. Under the, at present, popular and alluring title of "Rapid Transit," certain companies, such as the "Belt Railroads," the "Electric Street-Car Line," etc., have obtained franchises by which they have control over some of the main thoroughfares of the city, have put the beds of the streets in almost impassable conditions, keep them so indefinitely with perfect impunity, and almost pull down individual property about the heads of the owners. Again, noxious sewer-openings, presenting no insurmountable difficulties to any engineer of average ability, pour forth gases pervading a whole neighborhood, but which are never perceptible to any olfactory nerves in authority, because of certain perfect and miraculous traps with which the sewers are supplied and which are said to be patented by a genius whose headquarters are at the city-hall. Still another imposition has been the condition of Lexington and St. Paul streets for three or four blocks during several months; here the entire bed of the streets has been lowered and all the adjacent buildings more or less underpinned, putting the whole neighborhood into a state of chaos, to the complete exclusion of vehicles and danger to life and limbs of pedestrians, and all this, while ostensibly for a general public improvement, is in reality more for the benefit of a new electric-car line than for any one else: the length of time things have been left in this condition is an insult to the hundreds of citizens who are daily forced to plod their way through dust or mud, who make a few gentle remonstrances, and then retire peacefully to their homes to breathe the sewer-gas all night and listen to the distracting clang of the "Rapid Transit" gong as it dashes through (what ought to be) some of the quietest streets of the city. No sane man now denies that "rapid transit" of some kind between certain points is unquestionably demanded by the exigencies of life in great cities, but we frankly regard them as necessary evils, and the discomfort and dangers to all those living along the routes, inherent to all systems so far developed, are such huge features that privileges should only be granted under the most careful consideration and restrictions—for the sole benefit of the public and not of the corporations. The opportunity of rushing through a big city at the greatest possible speed is by no means the most important element of greatness. The local newspapers—each ever ready to "croak" loudly at their own grievances—produce crushing articles against all "croakers," but we take issue with them at once on that point, whatever name may be applied to it, and assert without hesitation that, in the present state of city government and city "improvements," and in view of the prevailing tone of boastful laudation over fictitious merits, the open opponent and the man who will see and boldly state things as they really are, and suggest, according to his ability, how much better they might be, is by all odds the healthiest and most useful element in our community.

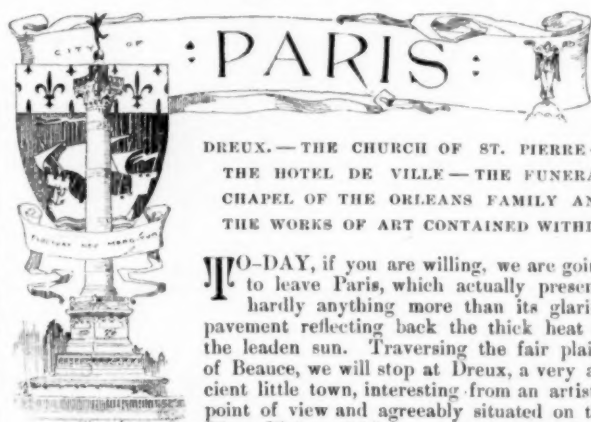
We in Baltimore, though suffering from this state of things to a greater degree than elsewhere perhaps, are not alone. The whole tendency of the times seems to be to convert our cities into huge machines, where human beings, as raw material, are rushed through the mill at the fastest possible rate, and each man converted into a little money-making machine himself, with nothing better to do with his dollars, perhaps, when he makes them, than to build up another mile of hideous bricks and mortar and "rapid transit," until there is little left on the face of the earth, that he can reach, to enjoy, or time or capacity in the man himself, before he is laid beneath the surface—for his children to build upon and travel over.

If we are asked for a suggestion of some other line of action, we are quite ready to give it, and also quite prepared to have it meet the time-honored opposition from "The Spirit of the Age" and "Utopia!" But we would also suggest an attempt at some slight change in the spirit of the age. Such things have been accomplished before by patiently pushing a theory that was only Utopian in the beginning.

We distinctly believe that every additional block of badly-paved, badly-drained, badly-lighted, dreary street of hideous buildings, not to be named architecture, necessitating increased rapid transit, adds just so much to the evils and horrors of all big modern cities. We would approve of every dollar spent on healthy and pleasant suburban homes and on great public buildings, educational institutions, art-galleries, churches and music-halls, on parks and monuments, fountains and statuary, and the great factory and warehouse, each in its proper location, all in proportion to the demands of each community, with the best (but least possible absolutely necessary) system of rapid intercommunication and for the benefit of the whole people, with the least possible injury to the least possible number, and all under the control of official authority of the best ability that science and art can furnish. We further think that the great cities of Rome and Greece and their predecessors of the Orient, to whom the powers of steam and electricity were of no importance, and the

great modern cities of to-day, on the other side of the globe, Paris, Vienna, Berlin, London, who have developed these same powers to their highest point, as slaves and not masters, these cities, we think, each in its own way, are examples of greatness, of grandeur, of splendor, and afford the opportunity for the comforts and luxuries and all the best enjoyment of life quite beyond the conception of those who have not seen them or heard of them, and of which our most boasted "Western" types are but small, crude, "machine-made" imitations—admitting all the marvellous progress of their prodigious infancy. And furthermore we are presumptuous enough to think that those who, of the small minority of civilized men, do not agree with us in this matter, are simply ignorant of what constitutes real greatness, real beauty and true happiness in city life.

Historical, monumental and artistic commemorations have not been totally neglected lately, however, on the shores of Maryland. A very short while ago a monument was unveiled on an occasion of some importance. In the little old town of St. Mary's has been erected a shaft to commemorate the landing of the first colonists in the State, under the famous Calverts, the first Lord Baltimore, in 1633, when the first assembly was called under an old mulberry tree on the spot where the shaft now stands, and the town was made the first capital of the colony, which it remained till 1694, when the proud title was assumed by its, now ancient, sister-city Annapolis. The ceremony was quite naturally made the occasion of frequent reference to the much boasted "religious toleration," extended by the Roman Catholic Church, as the ruling power in the colony, to all other men of all beliefs. While the occasion was intended to be one of dignity and solemnity, and doubtless was so to a great extent, it was not without an unintended vein of humor. The noble shaft is described as thirty-six feet high, built in thirteen sections, at a cost of \$2,000, and it is gratifying to learn that it is built of the best quality of granite, and only the best Portland cement was used. Further less important description has not seemed necessary, beyond the inscription as to historical facts; but in the various orations dwelling on these facts as relating to the "religious toleration" it was gradually developed that about 1700 the Protestants were obliged to obtain the protection of "three cannon" loaned them by an English man-of-war, in order to continue their worship, which artillery remained in the church-yard till 1823. Also it was proved by the Bishop of the State that the first Lord Baltimore was trained in the Church of England, of which he was a member till middle life; that his first Charter was given to him while still a Protestant, by a Protestant king, for the purpose of giving this very relief to the distressed, and that the Calvert family soon returned to the Church of their early allegiance, and most of them have remained there ever since. Under such a view of the matter, "toleration," particularly in the light of other auspicious historical facts, takes on a somewhat different aspect.



DREUX.—THE CHURCH OF ST. PIERRE—
THE HOTEL DE VILLE—THE FUNERAL
CHAPEL OF THE ORLEANS FAMILY AND
THE WORKS OF ART CONTAINED WITHIN.

TODAY, if you are willing, we are going to leave Paris, which actually presents hardly anything more than its glaring pavement reflecting back the thick heat of the leaden sun. Traversing the fair plains of Beauce, we will stop at Dreux, a very ancient little town, interesting from an artistic point of view and agreeably situated on the River Blaise, which traverses it in a picturesque manner, disappearing here and there under its houses to reappear again of a sudden, and wind its way between gardens, laundries and old houses. The city of Dreux is an old one, since according to the greater number of historians it was built by Drius, King of the Gauls, about the year 443 after the deluge. Without making any very great point of the absolute accuracy of so remote a date, this ascription proves at any rate the existence at a very early day of this resting place inhabited by Druids. It is one of the oldest domains of the crown, and the kings of France were almost uninterruptedly masters of the city of Dreux, which, bordering the confines of Normandy, was fortified as a frontier of the Ile de France. About the fifth century its walls and fortifications, which had fallen in ruins, were rebuilt by Clodion the Hairy. Although it would not be of much use to enter on a long account of the history of this fortress, one of the most often attacked and of course most frequently defended of fortresses, since it underwent at least six memorable sieges,—one about the year 1000, conducted by Richard II, Duke of Normandy, a second in 1188, led by Henry II of England, the third in 1412, which was waged by Parisians and Burgundians, the fourth in 1421, when Henry V of England attacked it, and the fifth and sixth in 1590 and 1593, when Henri IV laid siege to it,—yet

I would like to speak a few words of the ancient and curious monuments which it contains, before speaking of the chapel of St. Louis, which contains the burial-place of the Bourbon-Orleans family. The historic facts have been furnished me by the Abbé Vilbert, honorary canon of Chartres and author of an interesting account of the city and antiquities of Dreux. The Church of St. Pierre, the only parish church in the city to-day in existence and ranked among "historic monuments," was primitively, as the local chronicles narrate, a church attached to the Benedictine Convent, under the title of St. Sebastian. A charter (1082-1112) of the Cartulaire de Chartres mentions the churches of St. Vincent and St. Pierre at Dreux.

This interesting building presents very different styles, which clearly indicate the successive periods of its construction. The porch and the north arm of the transept, the choir, which was built



by Robert I, called the Great Count of Dreux, the four great piers of the crossing, the vaults which separate the aisle chapels, discover architectural features of the twelfth and thirteenth centuries. The nave, with the exception of the entrance porch and the first two bays, the chapels of the aisles, the circumference of the choir, exhibit distinct characteristic marks of the fifteenth century. The west front contains a deep Pointed porch, above which is a gable, with its rose-window. Two stout towers flank this porch, and are connected together by an elegant balustrade at the height of the summit of the gable, although to-day a portion of it is destroyed. Of these two towers the left-hand one is intact, and is crowned by a rectangular dome surmounted by a little lantern. The other is most unhappily interrupted at the height of the gable over the entrance. The entire façade with its numerous sculptured details and ornaments clearly indicates the sixteenth-century epoch of the transition from Pointed architecture to Renaissance work. This great porch, erroneously attributed to Thibault Metzseau, who was born at Dreux, Oct. 21, 1531, the Abbé Vilbert says, is in reality by Clement Metzseau, one of the architects of the Hôtel de Ville, of whom we shall speak presently, a great-great-grandfather of the celebrated Clement Metzseau who built the dike at La Rochelle. Unfortunately Clement wished to leave in the church at Dreux a specimen of the work of the Renaissance of his time, and built the flat ceiling of the crossing of the transept and the south porch. This style, completely different from that which forms the greater portion of the church, has a most distressing effect, and destroys the harmony of the edifice. It was also after the designs of this same Clement Metzseau that the organ-front in the transept was executed in 1614 by a cabinet-maker of Dreux, named Fortier.

Although having suffered greatly in 1793, during the Revolution, the Church of St. Pierre has preserved some traces of its ancient splendor. The prophets and the evangelists which ornament the archivolt of the great doorway are partly destroyed. The bas-relief which decorates the tympanum, and represents Jesus Christ entering Jerusalem, is likewise in deplorable condition; and the saints who peopled the niches have disappeared, but these empty niches offer in their culs-de-lamp and in their canopies the delicate sculptural work of the time of the Transition. The north doorway has also been badly treated. It is with difficulty that one here finds any traces of the sculpture which once decorated it: a "Last Judgment" appears to have been the chief subject, according to the Abbé Vilbert. Nor have the stained-glass windows any more been spared; yet the church at Dreux still possesses some that are extremely interesting, particularly those in the apsidal Chapel of the Virgin. This chapel, decorated with mural paintings in the style of the St. Chapelle at Paris, contains some fine windows very skilfully restored and brought into harmony by a glass-stainer of the town, Eugène Moulin by name. Formerly in a chapel on the north side of the nave, known by the name of Chapel of St. Fiacre, the whole wall fronting the altar was covered by a great fresco representing the "Glorification of the Elect." This fresco, very naïf in its drawing, but extremely rich in color, was believed to date from the end of the fifteenth century. These paintings were unfortunately scratched out in 1866-1867. Finally there must be mentioned a curious holy-water font scooped out of a twelfth-century capital.

I should like to say a few words also of the pretty little Hôtel de Ville with its great square tower, which offers an interesting specimen of sixteenth-century architecture. It was the bourgeois of

Dreux, who, in 1512, began to lay its foundations, and Marie d'Albert saw this graceful building finished in 1537—thanks to the chisels of the master-masons and workmen of the town. Pierre Cheron, Jean des Moulins, Clement Metzseau worked upon it, also Jacques le Fevre, a carver of images—it is thus that they designated sculptors in those days—who decorated the tympanum of the entrance of the church with the effigies of the three theological virtues. Unfortunately this work was destroyed by the Revolutionists in 1793.

In spite of damage, the appearance of this monument is most interesting. The façade, which shows two stories above a ground-floor, is flanked by two angle-turrets projecting from the first story and supported upon most successfully disguised counterforts. The windows (there being but two to each story) separated by a panel of almost the same width, have stone sash-bars, are surrounded with rinceaux, and surmounted with finely carved gablets. The lofty roof is decorated with a stone dormer, which in turn is surmounted by a gable flanked by small pinnacles. Altogether it forms a very remarkable composition in the style of the transition from Mediaeval to Renaissance work. The rear façade, of more graceful aspect, is fortified and decorated with machicolations. Within may be noticed the hall on the ground-floor, with its lofty ribbed vaulting and key-bosses, unfortunately mutilated.

Finally, we come to the Chapel of the Orleans family, erected by the Dowager-duchess of Orleans, and enlarged by Louis Philippe. The first stone was laid September 19, 1816. The original plan was prepared by M. Cramail, architect, and formed a Greek cross, surmounted by a dome, whose vault was decorated with sculptured caissons, light finding entrance through a circular opening in its crown. A four-column peristyle, surmounted by a Doric pediment, preceded the doorway of entrance. Later, King Louis Philippe, having signified his wish to have his ashes placed in the vaults of the chapel at Dreux, it had to be entirely rearranged, and its narrow dimensions had to be extended. But the king, wishing to preserve the monument erected by his mother, the project was conceived of grouping certain new structures about the original chapel. The king desired that the Pointed style, which during the last few years had regained favor, should be adopted, probably not suspecting the difficulties which would be entailed by an attempt to engraft the Pointed upon the Greco-Roman styles. In spite of some inevitable anachronisms, it must be agreed that the architect has solved the difficult problem with great ability. The four pediments planted



against the dome, which gave the chapel built by the king's mother the form of a Greek cross, have disappeared. A Pointed doorway, formed by the retrocession of the principal door behind the mask of the portico, surmounted by a gable, takes the place of the former Doric peristyle. Right and left of this entrance the re-entering angles of the arms of the cross are now filled by chapels. Two gables replace the two pediments upon the north and south; but it is on the rear façade that the most important modifications were effected. Enveloping the rear portion of the Greek cross, the additions finish in an apse crowned with a little octagonal dome bearing an elegant little *fleche*. The present edifice is therefore composed

of the ancient dome and front nave, with two chapels and transept, an apse with two lateral semi-circular aisles forming crypts below the sanctuary, and uniting in an apsidal chapel at the *chevet*. A great circular cellar has been excavated beneath the dome. The approach is had to the entrance by twelve steps. Upon each side of this doorway is an octagonal turret, whose open trefoil arcades are connected with the stone balustrade which crowns the lateral chapels and surrounds the entire structure. These two turrets finish in conical roofs with finials. A second balustrade runs above the entablature of the nave, apse and transept, and a third surrounds the dome at its springing; a fourth, of extreme open work and decorated with little pinnacles, surrounds the glazed opening at the summit, which is covered by a cross-bearing lantern. This balustrade, unfortunately, is not of happy effect, and overloads the dome, already too heavily weighted.

Crowning the entrance arcade is a figure of the Angel of Resurrection, sheltered beneath a pinnacled canopy, which finishes in a cross. The tympana are decorated with two medallions which represent, one, the "Everlasting Father" between two angels' heads, while the other one represents "Christ accompanied by the symbols of the Passion." The tympanum of the gable is occupied by a clock-dial, surrounded by a circle, upon which are marked the signs of the zodiac. It should be remarked in passing, that the figures of the dial, the hands and all the ornaments of the clock-face, present no differences of color, and so, at a distance, only confuse the passer who attempts to decipher the hour. This inconvenience is common enough, but for this very reason should be the oftener pointed out. Under the portico are the two lateral doorways, and in the middle a grand folding-door of sculptured oak, representing the twelve apostles, below whose feet are two panels bearing one the arms of Dreux, the other those of the House of Orleans.

On entering the chapel we might believe ourselves in the hall of sculpture of a veritable museum of art. The statues which decorate the tombs are in truth all masterly works, gathered in this crypt as if to test the genius of our modern sculptors. First, in the chapel



of the Virgin, at the *chevet* of the building, a group of large dimensions attracts attention,—it is the tomb of King Louis Philippe, who stands in his court costume, while at his side kneels, in the attitude of prayer, the queen, upon whose shoulder the king rests his hand in token of affection and protection.¹ Behind them is a crouching figure of Grief, holding an escutcheon surmounted with the royal crown. This magnificent piece of sculpture is signed "A. Mercié." Four other tombs are ranged about this chapel. At the left is that of the Princess Adelaide, the king's sister, who is shown as if asleep, the work of the sculptor Aimé Millet, 1877. Next is the tomb of the dowager Duchess of Orleans, due to the sculptor Barre fils, (1847). This artist represented the princess stretched at length, clad in an ermine mantle and still wearing the ducal crown on her head. On the right of the chapel is the tomb of the Duke of Orleans, this prince being represented recumbent and clad in the uniform of a lieutenant-general; upon the pillow near his head rests the royal crown, while in his right hand is held a drawn sword. This fine piece of marble was carved in 1847, by Loison, after the model of Ary Scheffer. This tomb, with that of the Duchess of Orleans, forms a group of exquisite sentiment. The tomb of the Duchess, who was a Protestant, could not be admitted within the boundaries of the chapel; therefore a little annex was built, planted against the apsidal chapel, separated from it by a semi-elliptical bay divided into two pointed open-work arcades. M. Chapu, who was charged with modelling the figure of the Duchess of Orleans, conceived the figure recumbent, with her head inclined toward the tomb of the Duke of Orleans. The right arm is extended, and supported by a balustrade which separates them. So that the very difficulties of the programme suggested to this admirable artist the very essence of the movement and an extremely graceful pose, in which he excites, through the suppleness of his modelling and the artistic quality of his rendering, the most vivid and intense emotion. These two monuments, separated by religious rules and regulations, yet reunited by the genius of a sensitive artist, produce a most striking effect. There must also be mentioned in the crypt the tomb of the infant prince, Louis d'Orleans Montpensier, a figure which is due to the chisel of Aimé Millet, who also carved the tomb of the young Prince Ferdinand de

Montpensier. Finally, two tombs at either side of the staircase leading from the crypt to the sanctuary are decorated with marbles due to Pradier. The most beautiful of these reproduces, under the guise of the image of sweet Sleep and Innocence, the features of Mlle. Montpensier, who died at the age of hardly two years. One of the infantile arms bent over the chest is a pure chef-d'œuvre of graceful finish.

Without entering into particulars as to the magnificent stained-glass windows which decorate this building, it is only fair to say that they were composed by Rouget, Jaquand, Eugène Delacroix, Horace Vernet, Bouton, and Hippolyte Flandrin. Two corridors connect the crypt with the sacristy and the grand circular space beneath the choir. These corridors are lighted by six bays, five of which are filled with painted glass. The scenes represented upon them are drawn from the Passion, and were composed by Apoll, Bonnet, Larivière, Gay and Alonzo Schilt. These windows are extremely curious and rare. They have all the merit of the various canvases of our great artists, and independently of these qualities, the transparency of the glass, where it receives the daylight, produces the most splendid and luminous effects.

The Chapel of Dreux, therefore, may be seen to contain real chef-d'œuvres of art, and moreover it is most admirably situated. From the terraces and gardens which surround it one may enjoy a most engaging panorama. In the foreground, the city, with its church, its town-hall and its monuments, then farther away the varied towers, and at the horizon the forests of Normandy.

WESTMINSTER ABBEY AS A BURIAL-PLACE.



Pulpit in the Frauenkirche (1619). Zittau, Saxony. From *Architektonische Rundschau*.

AT the outset of their undertaking the Commissioners who have been inquiring into the monumental question deemed it their duty to study the circumstances which led to Westminster Abbey being chosen for "the interment, and for otherwise preserving the memory of your Majesty's most illustrious subjects." In this inquiry they were greatly aided by the following historical sketch with which they were favored by the Dean of Westminster:—

The earlier church, together with the monastery of which it forms a part, was built by Edward the Confessor on a scale of grandeur before unknown in England, with the express purpose that it should serve as his own burial place. It was dedicated to St. Peter on December 28, 1065, and the king, dying on January 5, 1066, was buried near the altar on the following day. William the Conqueror, who asserted himself to be the heir of the childless Edward, and took every opportunity of paying all outward homage to his memory, was crowned hard by the grave of his predecessor on Christmas Day, 1066, at or near the spot on which every successive king or queen who has reigned in England from that day to this has received the rite of coronation. In the immediate vicinity of the Confessor

were laid in due time the bodies of his wife Edith, and of Maude the Queen of Henry I, who, inheriting herself the lineage of Alfred, united in her descendants the race of the English kings with that of the Norman conqueror. William, however, and the monarchs who immediately followed him, were buried elsewhere, and the growing fame of the church rested mainly on the extraordinary reverence which attached to the memory of King Edward, and on the fact of its being the royal church, belonging hardly less to the neighboring Palace of Westminster than to the powerful Benedictine monastery.

Between the death of Edward the Confessor (1066) and the accession of Henry III (1216) a cloud of legends and traditions arose around the name of the king (canonized in 1163) and the renown, both for sanctity and splendor, of the church in which he was buried was carried far and wide by countless pilgrims who came to worship at his tomb. Henry III, desirous at once to do honor to his venerated predecessor, and to tread as nearly as possible in his steps

¹ See the *American Architect* for April 28, 1888.

demolished the greater part of the Norman edifice, and lodged the coffin of the saint in the most sacred (i.e. the most eastern) portion of the beautiful fabric which he began to build in its stead, and the most important part of which he lived to complete. His own grave was placed on the northern side of the shrine to which the body of the Confessor was once more translated, and where it now rests. There, in the chapel beside the Confessor, were laid Henry's son, Edward and his Queen Eleanor; there, also, Edward III and Queen Philippa; Richard II and his Queen, Anne of Bohemia, and, last of all, King Henry V, in whose reign the nave or western part of the Abbey was lengthened and nearly completed. The interment of Edward II, of the Black Prince, and of Henry IV elsewhere than in the Abbey was the result in each case of special circumstances. The demolition of the lady chapel, and the substitution for it of the magnificent Tudor building by Henry VII, sprang probably from much the same feeling as had prompted both the Confessor and Henry III.

The founder, indeed, puts forward his desire to do honor to "our uncle of blessed memory Henry VI and graunt dame of right noble memory Queen Kateryne," but neither of these rests within the building which bears his name; and the sums which he lavished on the edifice, the precaution which he took to endow monks to say masses daily, "while the world shall endure," "at the Jesus altar at our feet," even the direction that burials should be reserved for the seed royal, all point to the hope, felt by so many kings and nobles of an earlier period, that they might secure their own welfare in another life by the erection of a church to contain their tombs, and by endowments conferred on the monastic clergy.

But though these may have been the motives which mainly influenced the monarchs who built and rebuilt and enlarged the old church of St. Peter, other causes were at work which were gradually weaving Westminster Abbey and its surroundings, not only into the annals of the Kings of England, but also into the history of its people. Thus, on the separation of the two Houses of Parliament in 1282, while the Peers were gathered in the Painted Chamber of the Palace, the Commons met from the very first within the Abbey precincts, either in the refectory or the chapter-house, later in the refectory, and from the time of Edward III for several centuries in the chapter-house—and the Abbey itself, honored as the burial-place of its saintly founder and of so many of his successors, had become the recognized place of coronations, royal weddings and christenings, and the scene of splendid national pageants.

The interments, even in those early days, were not, however, confined strictly to the seed royal. The abbots certainly, from the time of Abbot Barking, in 1246, were buried, with very few exceptions, within the church, and their tombs and funerals were in some cases, as in that of Ware and Islip, only second in importance to those of the kings. Yet it was only by slow degrees that others than those of the royal house, or the abbots of the monastery, obtained such honor. There seems no doubt that William Trussell, Speaker of the House of Commons under Edward II and under Edward III, was buried in St. Michael's Chapel, not, indeed, in the neighborhood of the royal tombs, but in the eastern portion of the north transept. In Richard II's reign a shock was given to contemporary feeling by the burial, in the sacred and royal chapel of the Confessor, of John of Waltham, Bishop of Salisbury, the king's trusted minister and adviser. Other friends of this monarch, including his tutor, the learned Robert de Waldeby, Archbishop of York, were by his orders interred, the last in St. Edmund's Chapel, the others in conspicuous and honorable portions of the church. In the reign of Henry IV, the year 1400 was marked by the burial of Chaucer, in what is now known as Poet's Corner; and Henry V laid his standard-bearer, Lewis Robsart, in St. Paul's Chapel. The example was followed by Edward IV and by Henry VII, to whose favor, it may be presumed, was owing the burial, in places of equal honor, of Humphrey Bourchier, who fell at Barnet, and Sir Giles Daubeney, Governor of Calais.

The monastery was dissolved in 1540, restored 1556, and again dissolved, and the present constitution of the church as a "Royal and exempt peculiar," under its existing title of "The Collegiate Church of St. Peter," was established by Queen Elizabeth's grant in 1560. In the interval a monument had been set up in 1556 in honor of the poet Chaucer, a few paces to the south of the spot where, 150 years earlier, he had been buried. But with the Reformation had come a great change. In the reign of Elizabeth especially the number of burials enormously increased; the chapels around the east end of the church being no longer used as places of worship, became simply receptacles of tombs and monuments, a wholly different character and style were gradually introduced and the effigies of the dead were placed in every attitude, lying on the side, kneeling, seated and standing. No less than four monuments of great ladies were placed on the site of the ancient altar of the chapel in which they were severally entombed. Mural tablets also began to appear, together with vast and lofty structures, such as those of Cary Lord Hunsdon, and of Lord Norris, his sons and family.

In the charter of Elizabeth nothing is said of burials in the Abbey, though in the Elizabethan statutes the Dean is mentioned as the person charged with the care and custody of the royal monuments. But it is certain that for some generations longer the honor of interment beneath its floor was mainly confined to those who were either connected with royalty by blood or affinity, such as the Seymours and the Greys, or had served the sovereign as great statesmen, lawyers or soldiers. At the close of the sixteenth and in the opening

of the seventeenth century, however, we see beginning to appear the dawn of other claims to such honor. Spenser was the first poet buried, 1589, expressly and solely as a tribute to his fame as a poet, soon afterwards the same honors were paid to the memory of Beaumont in 1616. The commencement of the Civil War marked clearly a new era in the history of the Abbey. Dean Stanley says it was the period which, more than any other, shows the strong hold that it had laid on the minds of the whole nation:—"When not even the excess of Puritan zeal or the sternness of republican principles could extinguish in the statesman of the Commonwealth the longing to be buried in the royal monastery." It is evident that both the Protector and the Parliament were deeply imbued with what may be called the modern sense of the national value of such commemoration. Not only was Oliver Cromwell himself buried in the church sacred to the memory of Edward the Confessor, but in his lifetime he caused the remains of Ireton to be brought from Limerick, and laid in the easternmost part of the royal chapel, at the very spot expressly designed by the founder for an altar of "our uncle of blessed memory King Henry the Sixth." And Clarendon tells us how the body of Blake, the great Admiral of the Commonwealth, who died at the entrance of Plymouth Sound on his return from his last famous victory over the Spaniards, was by Cromwell's orders carried up by land to London, and buried with all solemnity possible, and at the public charge, "in Harry the Seventh's chapel, among the monuments of kings, in order to encourage his officers to venture their lives." This, says Dean Stanley, was the first distinct notice of burial in Westminster Abbey, as an incentive to heroic achievements.

Thenceforward tombs and monuments were oftener admitted within the church, avowedly as rewards for distinguished merit. The circumstances of each of these have been woven by Dean Stanley into a tale of surpassing interest in his "Memorials of Westminster Abbey." Here we need only recall the names of a few of the famous men so commemorated in order to show how, year by year, the interest in the Abbey became more closely bound up with the history, and grew with the growth of the nation.

The chiefs of the Restoration, George Monk, Duke of Albemarle; Edward Montague, Earl of Sandwich; and James Butler, Duke of Ormond, were, like Buckingham in the reign of Charles I, and the Parliamentary leaders under the Commonwealth, buried amongst the kings in the chapel of Henry VII, and Clarendon, the Royalist historian of those troubled times, was laid at the foot of the steps leading into it. The grave of Bentinck, Earl of Portland, under its east window, represents the statesman of the Revolution of 1688, while many more or less famous heroes and victims of the Dutch War and of the War of the Succession in Germany and Spain rest in other parts of the church. The funeral of the great Duke of Marlborough in 1722 was one of the most magnificent that ever passed through the portals of the Abbey, and his body remained for a time in the vault which held the ashes of Ormond and had been for a while the resting-place of those of Cromwell.

"The successors of Marlborough by land and sea carry on the line of warriors now chiefly in the nave, but the circle of their names takes a wider sweep with the advance of the century"; for the wars by which India and Canada were won and the North American colonies were lost have left many and marked traces in the graves and statues of those who perished in them. There are cenotaphs of Sir Eyre Coote, General Lawrence and others famous in the Indian wars of that time. There is also the huge structure to the illustrious but short-lived General Wolfe and mural monument to the ill-fated André. Lord Howe, for a special reason, was buried at St. Paul's, but his great battle on June 1, 1794, is recalled by the memorial to three of his captains, and three others are commemorated who fought in Rodney's crowning victory. "The funeral of Lord Dundonald in the nave, thus at the close of a long life reinstated in the public favor, terminates the series of naval heroes which begins with Blake. Nelson, who at Cape St. Vincent looked forward only to victory or Westminster Abbey, found his grave in St. Paul's." There, also, Wellington and Picton were buried, and few indeed of the leaders in the Peninsular War have tombs or memorials in Westminster Abbey. The later Indian campaigns are represented by the graves of Sir George Pollock, of Outram, and of Clyde; but the Crimean War and the Indian Mutiny are only recalled within the church by the memorial windows of the north transept, and outside it by the granite pillar at the western entrance, to the memory of the Westminster scholars (with Lord Raglan at their head) who fell in those campaigns. Yet if the Abbey has not within the last hundred years so often as in early times received the remains or the monuments of distinguished soldiers and sailors, its honors have been more freely given to great Englishmen, who in other ways have won their titles to fame. There are so many that we will not here do more than mention a few of the most eminent in the various companies into which they have been grouped. We have already seen how the claim of kindred genius gave to Spenser a grave beside that of Chaucer, and how there were gathered around these two the tombs or monuments of Beaumont and Drayton and Ben Jonson. In like manner were afterwards added in the Poet's Corner, or in the south transept hard by, memorials of Shakespeare and Cowley, of Dryden and Milton, of Prior and Thompson, of Gray and Burns, of Longfellow and Browning, and of many others hardly less illustrious. There, too, is commemorated the work of a crowd of other men of letters, such as Goldsmith, Johnson, Brinsley

Sheridan, Campbell, Southey, Wordsworth, Keble, Lytton, Macaulay, Grote, Thackeray and Dickens.

In various parts of the Abbey was also from time to time recorded the fame of great theologians of many generations, and of schools of religious thought differing as widely as those of South and of Barrow, of Watts and the two Wesleys. Of philanthropists, Wilberforce was buried there with the attendance of both Houses of Parliament, and "his statue sits nearly side by side with Fowell Buxton." At the western entrance stands the marble image of Lord Shaftesbury, and in the centre of the nave is the grave of Livingstone. Together with these are found memorials of celebrated doctors, architects, engravers, sculptors and musicians, and of famous actors and actresses. "It is a proof," says Dean Stanley, "of the late slow and gradual growth of science in England, that it has not yet appropriated to itself any special place in the Abbey;" but Sir Isaac Newton was, at the public cost, buried beneath its floor, and his monument holds a conspicuous position, while the achievements of other illustrious men of science, as, for instance, Herschel and Darwin, and the great engineers, Watt, Stephenson and Brunel, have also been recorded.

In the north transept, long appropriated to statesmen, and in the angle of the northwest transept, known as the "Whiggs' Corner," Chatham and Mansfield, and Follett, Pitt and Fox, Castlereagh and Grattan, Tierney and Mackintosh, Perceval and Lord Holland, the Cannings, Peel and Russell, Palmerston and Cornwall Lewis, Cobden and Beaconsfield and many other political rivals, have found together their graves and monuments; while in the neighboring aisles are laid the remains of many of those who added India to the British Empire, and there, too, a memorial was, after his chequered career, accorded Warren Hastings, "in that temple of silence and reconciliation where the enemies of twenty generations lie buried."

The foregoing brief narrative offers but a bare outline of the striking series of events by which Westminster Abbey has from its foundation been constantly identified with the annals of England, but it may be enough to show how it has come to pass that the old monastic church is looked to almost by common consent as the place in which national honours may most worthily be given to the illustrious dead of each succeeding age. We have seen how, though destined at first to be exclusively the burial-place of kings, no long time elapsed before great warriors and prelates, the only subjects who could in those days attain to pre-eminence, were admitted to the royal fane; how as time went by and knowledge spread, and others were given the chance of winning renown, to them also were granted graves and memorials within its walls, till as the circle of distinction further widened these honors were allowed to the most famous Englishmen of all professions and callings from whatever class they had sprung. The majestic pile, which rises in the busy centre of the great city, is indeed well suited for its solemn office. The harmonious proportions of its beautiful interior, the dark shadows of its lofty nave, the dim light of its long drawn aisles, fill the mind with feelings of reverence and awe, and Time, while it has flung around the building the mysterious charm of age, has also dowered it with memories which cover the whole history of the Anglo-Saxon race.

It is long since any royal tomb has been set up or any royal burial has taken place by the shrine of the Confessor, but the practice which renews in the old church of the palace at each successive coronation the great bond between the sovereign and the people has never been interrupted. So it was that on the occasion of the last State ceremonial, the noblest, the most touching, the proudest of all its pageants, when Her Majesty desired to make solemn and public thanksgiving for the prosperity and happiness of the land during fifty years of her rule, it was felt that nowhere else could that great festival of settled government so fittingly be held as at the spot where every one of Her Majesty's predecessors had for eight centuries been crowned, where all around were lying in their last sleep the great Englishmen whose courage had achieved the dominion, whose genius had inspired the language, whose patriotism and wisdom had won the liberties and given the laws by which gradually and through many generations had been built up the greatness of the nation. Westminster Abbey, in its tombs and its memorials, joins the ancient with the modern monarchy of England, and binds up the past with the present of its people.

From the above summary it will also be seen that the habit of doing honor in Westminster Abbey to the memory of illustrious Englishmen was not established by the will of any one man, nor in obedience to any Act of Parliament, nor was it carried out in accordance with any rule thought out beforehand. The custom grew and gathered force gradually and almost unobserved. This peculiarity is in harmony with the character and traditions of the people; but, on the other hand, such want of system and of adequate control has had the serious drawback that burials and monuments have in a multitude of instances been accorded to those who had no claim to national commemoration, and little heed has been paid to the necessary limits of space.

Immediately after the Restoration, as we have seen, the number of interments and memorials went on increasing rapidly, and there was at that time apparently no sense at all of the duty of economizing the room available for such purposes. Burial was claimed for many of the lesser nobles, some of whom lie in the Ormond tomb, as Dean Stanley describes in "coffins upon coffins." But besides those who may have been thought, in their time at all events, notable per-

sonages, others were admitted who had no right whatever to such a distinction. The qualification of mere neighborhood was allowed, a practice which naturally arose when once the old idea of the Abbey being exclusively a royal burying-place had become obscure, and application was made on behalf of those who had lived in the vicinity to be buried in the Abbey, because there was no other cemetery within easy reach. Want of space for graves or for monuments does not seem to have been felt or feared, even in the most highly-prized parts of the Abbey, until the close of the seventeenth century; and as the chapels north and south of the eastern end became crowded burials began to take place, and monuments were set up in the whole of the choir aisles, in the north transept, and especially in the nave where but one had been erected before the time of the Civil Wars. Yet for several generations thereafter no effectual attempt seems to have been made to check this lavish use of space that still remained. The selection in 1727 of a spot in the nave in front of the choir, which, as one of the most conspicuous in the Abbey, had been previously refused to various noblemen, for Isaac Newton's tomb and monument, "marks the moment at which the more sacred recesses of the interior of the church were considered to be closed or to have lost their special attractions, whilst the publicity of the wide and open spaces hitherto neglected gave them a new importance."

At last the alarm was raised that the Abbey was being "loaded with marble," and various remonstrances, serious and satirical, were urged against the further crowding of the monuments. Amongst others the Dean reminded us of a mock "petition from posterity, to entreat that their case might be considered," which was addressed to the Dean and Chapter of that day. The effects of this pressure of public opinion may be traced in the steady diminution of interments in the Abbey. In the ten years, 1681-90, there were 100 burials within the Abbey, in addition to 125 in the precincts. A hundred years later in the corresponding decennial period, 1781-90, there were but 31, and during the last seventy years they have hardly exceeded an average of one in each year. No registers are extant to tell the number of burials which took place earlier than A.D. 1600, but from those records which do exist it appears that between 1600 and 1863 there were 1,147 interments within the Abbey and 1,806 within the precincts. In the time of Dean Stanley, 1863-81, there were twenty-one burials within the Abbey and five in the precincts. Since the present Dean of Westminster has occupied the office seven interments only have taken place. These make in all since the year 1600, 1,175 within the Abbey and 1,811 in the precincts up to the present time.

It would not be possible to ascertain with certainty the exact amount of space still remaining for interment, except by taking up the pavement and searching the existing tombs; but so far as we can form an opinion from the evidence of Mr. Wright, the present clerk-of-the-works, and of Mr. Poole, formerly master-mason, it is probable that space might be found in the western end of the nave for about forty-five coffins; for about twenty more in the concrete which supports the wall at the northwest corner of the north aisle (spreading out at this point to some extent under the floor of the building); and besides, it is possible that in some of the larger vaults not yet quite full, and in a few other places, there may be room for twelve additional graves. Thus the number of future interments, even should it be deemed desirable to make use of every spot available for the purpose, cannot, we think, be set at more than ninety to ninety-five.

But it is when we come to consider "the present state of the Abbey as regards the facilities which it offers for preserving the memory of your Majesty's most illustrious subjects," otherwise than by interment beneath its floor, that we are confronted with the most serious results that have followed from the want in former times of any adequate control or foresight in granting such national commemoration. The mutilation and destruction at various times of the old and delicate arcading of the church, and the curtailment of ancient monuments to afford sites for later ones, as well as the inappropriate attachment of tablets and busts to the pillars of the building, are visible evidences of the carelessness with which the intrusion of such memorials was for many generations permitted; while few will deny that the general effect of the stately interior of the building has been in some places seriously marred by the overcrowding of statues and bulky structures. Dean Stanley mentions and describes 214 monuments of persons interred within the Abbey and 94 cenotaphs, making together 308; besides 42 memorials of those buried in the precincts are recorded by him; and while pleading eloquently in defence of the variety of tastes exhibited, and even for the effect produced by the unequal distribution of these honors, he insists that the time has all but come when it will be impossible, from want of space, to continue farther the roll of monuments within the limits of the existing building. It was indeed stated to us in evidence that he had, in conversation, declared that there remained but two spots still available for the erection of statues to men of the greatest eminence. — *The Architect*.

ONE OF BOEHM'S UNFINISHED STATUES. — The statue of the late Earl Sydney commenced by Sir Edgar Boehm for St. Nicholas Church, Chislehurst, is now being erected over the family vault in the church. Sir Edgar Boehm was at work on this statue when he died early in this year, and it has been finished by Mr. Gilbert, R. A. The statue is being placed in the Scadbury Chantry. — *Building News*.



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

STAIRCASE HALL OF THE JOHN HANCOCK BUILDING, DEVONSHIRE STREET, BOSTON, MASS. MR. W. G. PRESTON, ARCHITECT, BOSTON, MASS.

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

DOORWAY AND WINDOW IN THE SPANISH RENAISSANCE, SUBMITTED BY MR. JAMES P. JAMIESON, PHILADELPHIA, PA.

[Issued with the International and Imperial Editions only.]

THIS design was submitted in one of the recent competitions held by the T-Square Club of Philadelphia.

COMPETITIVE DESIGNS FOR A BRIDGE TOLL-GATE, SUBMITTED BY MESSRS. A. G. BROWN, C. B. SCHEFER AND —, CHICAGO, ILL.

[Issued with the International and Imperial Editions only.]

THESE designs were offered in one of the recent competitions of the Chicago Architectural Sketch-Club.

DESIGN FOR THE CLUB-HOUSE OF AN ART-CLUB, SUBMITTED BY MR. W. H. ORCHARD, ROCHESTER, N. Y.

[Issued with the International and Imperial Editions only.]

THIS design was placed first in one of the recent competitions of the Rochester Architectural Sketch-Club.

SKETCHES MADE IN VENICE AND ELSEWHERE, BY MR. JAMES P. GREEN, ST. LOUIS, MO.

[Issued with the International and Imperial Editions only.]

KENILWORTH INN, NEAR ASHEVILLE, N. C. MESSRS. F. L. & W. L. PRICE, ARCHITECTS, PHILADELPHIA, PA.

CAREFUL study of the ground on which the building was to stand, was made with the purpose of having it harmonize with its surroundings. The hotel is placed on a lofty knoll facing the beautiful valley of the French Broad and Swannanoa Rivers, and is surrounded by more or less distant mountains.

The basement, first story and parts of the end story are of native gray granite; the other stories are principally of shingles. It was the endeavor of the architects to get away from the usual "summer hotel" in appearance, as well as conveniences, and to this end the porches are broken in their roof lines, but are large, deep and well distributed.

The main hall, 35' x 55', is without posts or pillars, as the floors above are sustained by trusses; it is entered from the porches front and back. The principal stairway faces the entrance, while the offices, elevator, etc., are made less conspicuous than is customary; from the main hall, wide branches run to the rooms not opening directly into it. The dining-rooms, parlor, ladies'-parlor, music-hall, gentlemen's reading-rooms and ladies' billiard-room, are easily accessible from the hall, which is in the centre of the building; three main wings branch from it. The first floor and a large part of the building are finished in oak. The halls, dining-room, billiard-rooms are wainscotted with panelled wainscoting, and have the ceilings heavily timbered.

The main rooms and many of the bedrooms are furnished with open fireplaces, and the whole building is heated by the forced-draught system and lighted by electricity. The upper floors contain private and public parlors, a sun-parlor, and about seventy of the larger rooms connect with private baths; the bedrooms, which are very large, are arranged to be used in suites or singly, and all have wide windows and large closets, and many of them open onto private balconies. Two wings, together stretching over 400', only have been built, but the third will be erected within a year.

The total cost of the building will be about \$150,000.

COTTAGE FOR A. SUSSMAN, ESQ., BROOKLYN, N. Y. MR. J. G. GLOVER, ARCHITECT, BROOKLYN, N. Y.

COTTAGE AT WOODHAVEN, L. I. MR. J. G. GLOVER, ARCHITECT, BROOKLYN, N. Y.

"CRO'S NEST," COTTAGE FOR DR. N. MATSON, CATSKILL MOUNTAINS, N. Y. MR. J. G. GLOVER, ARCHITECT, BROOKLYN, N. Y.

SKETCH FOR A HOTEL BY T. J. OSBORN, ST. LOUIS, MO.

[Additional Illustrations in the International Edition.]

HOUSE ON THE AVENUE FRIEDLAND, PARIS, FRANCE. M. HUBAINE, ARCHITECT.
[Copper-plate Engraving.]

MOSAIC PAVEMENT FROM THE BAPTISTERY AT FLORENCE, ITALY.
[Photogravure.]

THE Renaissance bequeathed to us, amongst other things, remains of tile-work, which seem to indicate the existence in those times of very important works, enjoying the services of very capable artisans.

In these days wooden flooring has superseded floors laid with tile or marble, which to our eyes have so chill and repellant an air that these materials are with us used mainly for the floors of passages. The common use that was made of tile-laid floors formerly can be explained by assuming that those who used them did not regard them as chill and uncomfortable from the very simple fact, so far as the lower story goes, they may have been warmed after the manner of the floors of Gallo-Roman houses.

BUILDING IN VIENNA, AUSTRIA. HERR KLINE, ARCHITECT.

[Gelatin Print.]

NEW TRAVELLERS' CLUB, LONDON, ENG. MESSRS. T. & F. VERITY, ARCHITECTS.

THIS building, situated at the corner of Piccadilly and White Horse Street, is now being erected for the above club by Sir Henry Brownrigg, Bart. The accommodation provided consists of morning, smoking and dining rooms, cloak and service rooms on the ground-floor, reading, writing and card rooms, private dining and billiard rooms on the first floor. On the upper floors are the secretary's rooms, and bedrooms for the convenience of members. In the two basements are the lavatories and retiring-rooms for the members and staff, kitchen, cellars, stores, offices, boiler-rooms, etc. The building is entirely of fireproof construction.

CHURCH OF ST. MARK, MILVERTON. MR. G. G. SCOTT, M. A., ARCHITECT.

MESSRS. YOUNG & MARTEN'S PREMISES, BROADWAY, STRATFORD, ENG. MR. ARTHUR ASHBIDGE, F. R. I. B. A., ARCHITECT.

THIS drawing represents the premises of Messrs. Young & Marten, in the Broadway, Stratford, E., as recently altered and enlarged. There is now a handsome new central entrance, having a staircase with two branches leading up to the gasfittings and paper departments on the one side, and to the chimney-piece and stove departments on the other. In the rear, extensive warehouses have been built, which are fitted with hydraulic lifts and trams, so that the heaviest goods can be easily brought into the show-rooms. Steam power is also provided for driving the lathes and forges, as well as the dynamos for the electric light.



THE DISPERSION OF THE BORGHESI COLLECTION. — The recent economic crisis at Rome has almost ruined many of the great ancient families, such as the Borghese, Sciarra, and Barberini. The Borghese family appears to have been the greatest sufferer. Paul Borghese, its present head, is said to have ordered the most rigorous economy in the management of his properties, in order to get over the great losses recently sustained. He has distributed the works of art which composed the celebrated Borghese gallery among his nine brothers, so as to enable him to lease the apartments given up to the art collection to a bank. One hears expressions of regret on all sides at this action. It is feared that the example may find imitation on the part of the other great families, and that there may thus be a general breaking-up of the fine private art collections at Rome. — *Exchange*.

OMITTED HONORS. — The Lord Mayor has been made a baronet, and Mr. Sheriff Farmer and Mr. Sheriff Harris have been made knights, all because the German Emperor went to lunch in the City! We do not grudge the above gentlemen their honors; on the contrary, we congratulate them; but at the same time beg to point out that they are very lucky, for if the Prince of Wales goes to lunch at Birmingham, and happens to open some Law Courts at the same time, nothing further is heard of the matter. True, the Mayor and the members of the reception committee, are mentioned in the press as having done this, that, and the other; but the names of the architects, where are they? Tucked away in a corner of some accounts, and not mentioned at all in others; or if the paper be an illustrated one, the building is produced to an exceedingly small scale, while the trumpeters who flourished their trumpets when the Prince arrived are given almost quarter-full size (that most useful of all scales!) Exactly the same thing happened when the new reredos at St. Paul's was "opened." Everybody but the architects were talked of and praised, or blamed, as the case might be; and the *Times*, amongst other papers, gave a long description of the reredos, and mentioned Messrs. Farmer and Brindley as having made it, for which they deserve credit, no doubt. But who made the design? Or was a design ever made? are points the British public and the British Free Press do not often stop to ask. Now, however, that a new batch of baronets and knights has been created, let us just ask ourselves how we architects stand in this matter of honors. We have one knight amongst us who was knighted some few years back, when the Queen laid the foundation-stone of the new schools at Eton; but he is our only one. If Mr. Norman Shaw can design new police-offices for the Government so well that all architects acknowledge the building to be the finest modern building in London, why does not the Queen make him a baronet, or at least a knight? Or, there is Mr. Alfred Waterhouse, R. A. He works for the Government, and has assisted them with his advice on more than one occasion. Let us, therefore, hope that before long we shall hear of a batch of architects receiving honors at the hands of their queen, and that amongst the names will appear Mr. R. Norman Shaw, R. A., Mr. Alfred Waterhouse, R. A., and of course one or two others that the writer is too modest to name — *A. A. Notes*.

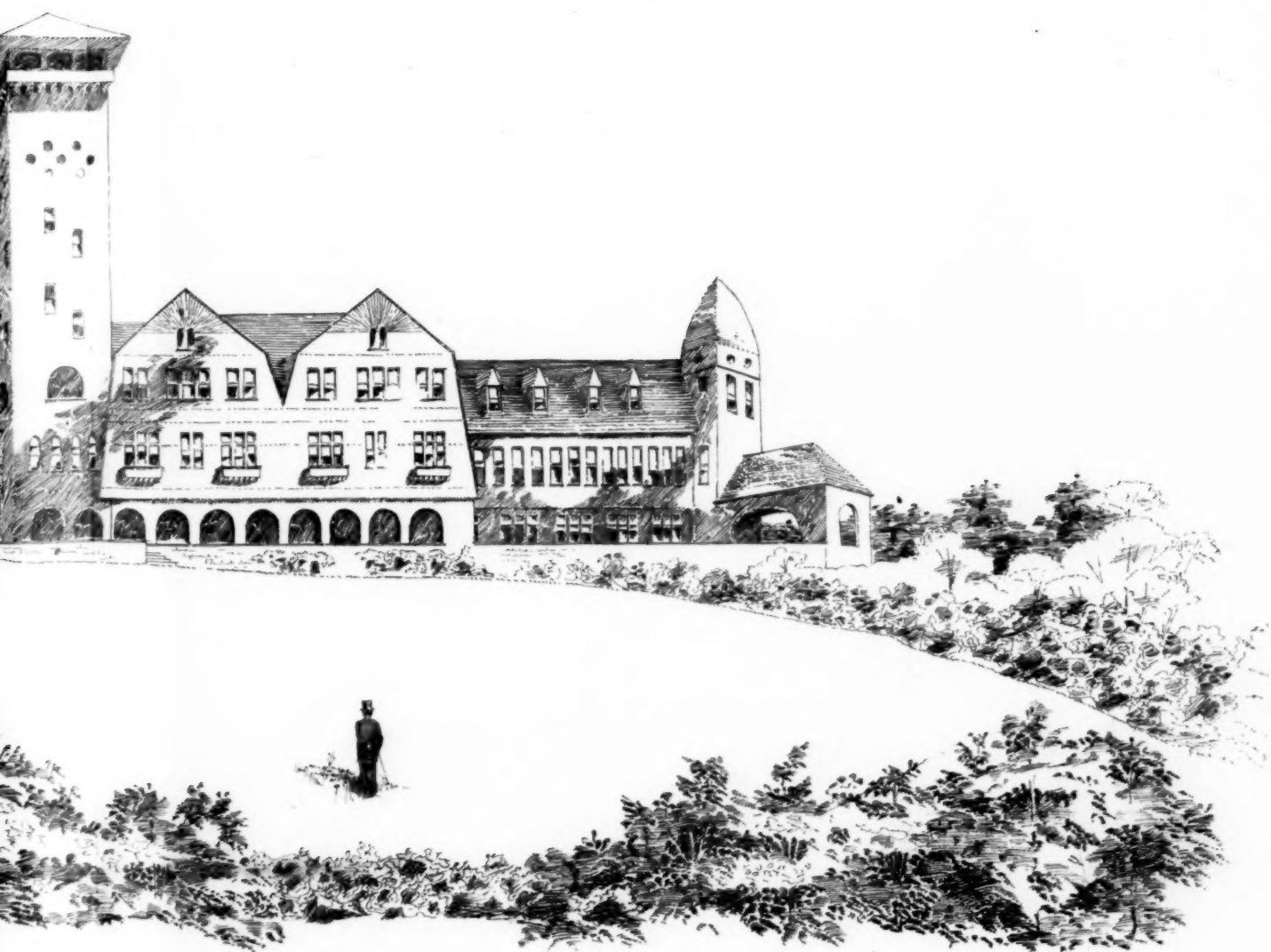


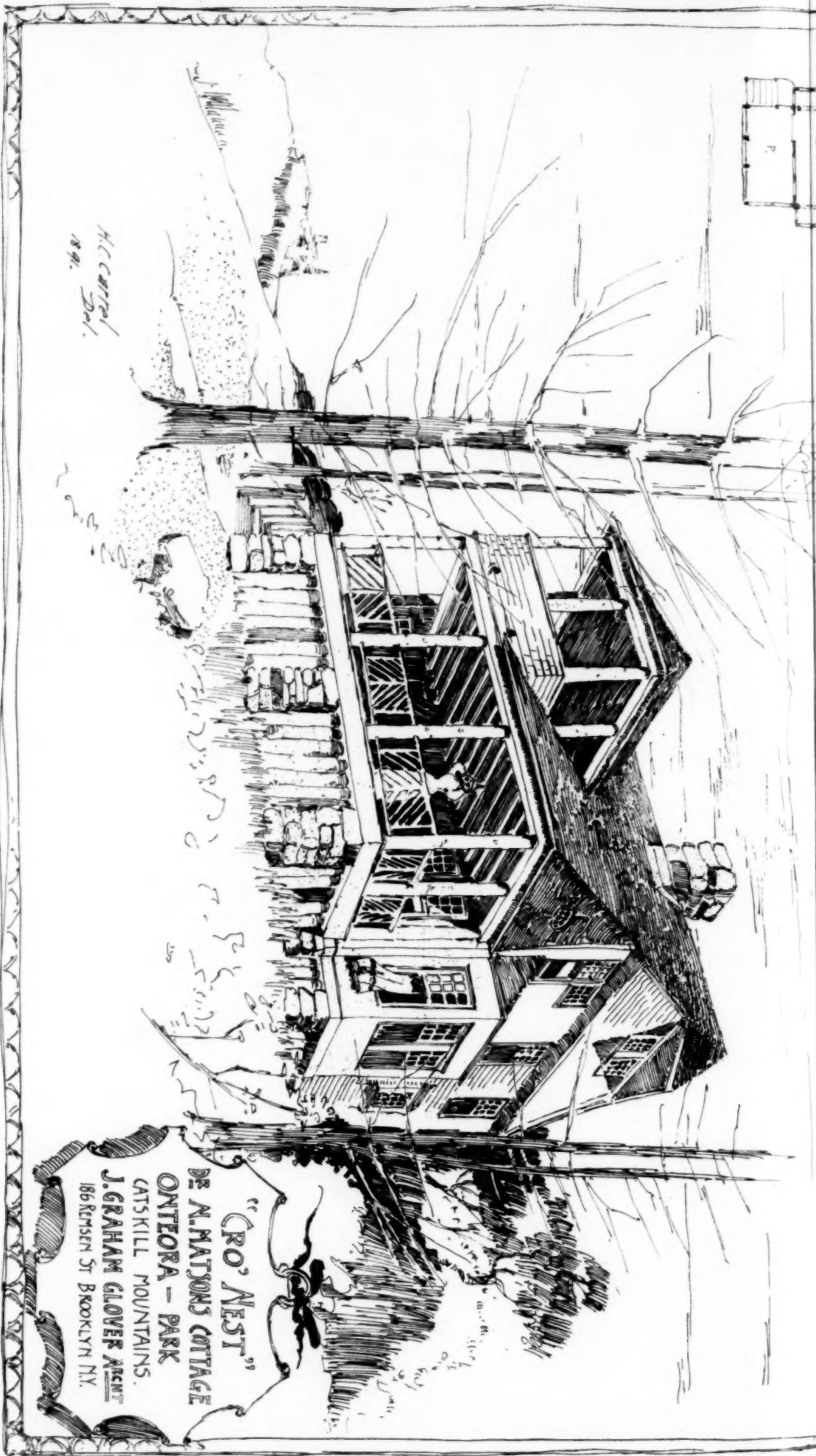


KENILWORTH INN
ASHEVILLE.
MOUNTAINS of N.C.

A STUDY
by T. J. OSBORNE







H.C. COTTELL
1894.

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DE A. MAISON'S COTTAGE
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