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THE Tarsney bill, for throwing open the designing of the public buildings to the architects of the country, under certain restrictions, to be imposed by the Secretary of the Treasury, which was reported unanimously from the Committee on Public Buildings and Grounds, with a strong recommendation in its favor, was passed a few days ago by the House of Representatives under suspension of the rules, without opposition. The measure has yet to be passed by the Senate, and approved by the President, before it can become a law, but, although it is quite likely that no final action will be taken during the few days which remain of the present session, it seems probable that another year will see it, possibly with some modification, enacted into a statute. It is a most hopeful sign for the future of the art in this country that the opinion of the members of Congress, and of the newspapers seems to be nearly or quite unanimous in favor of the new arrangement. The day when architects and architectural designs were looked upon as useless luxuries, unworthy the attention of a "practical" Government, which could be better served by an astute mechanic, has passed in the United States forever; and it only remains to clear away the costly and cumbrous Government "plan-factory" which has hung like an incubus, not only over the design of our principal buildings, but over the ambition of our architects, to open a new and great career in this country for the most popular of all the arts.

THE history of the strikes in the building trades seems to have reached a stage in which the professional mischief-makers are having hard work to keep themselves before the public, and earn their salaries, by dodging about from one union to another, and getting up "sympathetic strikes," just before the collapse of the old strike, for which sympathy was to be shown. The quarry-men's strike has come to an end, both sides having gained what they really wanted, by a compromise which might have been reached within twenty-four hours after the misunderstanding originally occurred. Of course, this settlement leaves the paving workmen in various cities, who struck, some time ago, out of "sympathy" for the granite-cutters, and have been on strike ever since, with nothing to console them for the loss of half their summer's wages except the consciousness of virtue, a reward which will lose its

attraction before long. The struggle in New York between the walking-delegates and the Iron League has still gone on, by a series of skirmishes, rather than any organized action. The delegates seem to have no longer influence enough to suspend the whole building industry of New York, and have to content themselves with small surprises, calling out unexpectedly a few men, on whom the completion of a given contract for the moment depends. Of course, these men are soon replaced by others, but the petty delays and inconveniences which they are able to cause keep the walking-delegates prominently before the public, and this appears to be the principal end in view.

A CURIOUS suit has been entered by the Queen of England in the New York courts to recover a cargo of asphalt recently brought from the island of Trinidad, and sold to the Standard Asphalt Company of New York. It seems that the island of Trinidad is the property of the British Crown. The principal source of asphalt in the island is the celebrated Pitch Lake, which is practically a mass of asphalt, or rather, bitumen. This is collected by the simple process of driving carts upon the surface of the lake, which is solid enough to support them, and shovelling the material into them; and the price, on the island, of the asphalt so collected is about a dollar and a half a ton. The lake is entirely Crown property, but there are secondary deposits of asphalt in other parts of the island, which are leased, or otherwise conceded, to private parties. According to the claim of the counsel for the Crown, the deposits of asphalt under private control are nearly or quite exhausted, and their proprietors have taken to replenishing their supplies of the material by poaching on the Queen's property. It seems that this reprehensible practice has become so general of late that the Crown officers detain, where they can, all vessels leaving the island with cargoes of asphalt until it is ascertained whether any of the asphalt was stolen from the Queen or not; but it is alleged that, in the present case, the vessel succeeded in escaping without being searched.

ON the other hand, the respondents assert that, as the Crown imposes an export duty of a dollar and a half a ton on all asphalt taken from the island, the Queen has already received the full value of the cargo; and that they believe the suit to be merely a contrivance to annoy them, devised by a rival asphalt company, which has made an agreement with the Crown officers, not to take asphalt from Crown lands. It does not seem very likely that a defence, based on the theory that it is lawful to steal Crown property on which an export duty is imposed, will prevail; but the trial of the case might perhaps develop some curious constitutional questions. The difference between the monarchical theory of rights in Government lands, under which all good things in recently acquired territory, including mines of every sort, are the private property of the Crown, which thus sells its productions at great advantage, in competition with its own citizens, who enjoy only purchased or conceded rights, is so totally at variance with ours, under which mining and other valuable lands are held by the Government solely for the benefit of the citizens, who are entitled to claim mining lands of any value, on the sole condition, after paying a small fixed fee, of occupying and using them, that it might be doubted whether an Englishman who held that Crown property rightfully belonged to the citizens, and proceeded to help himself to his share, was not entitled to immunity in this country from claims based upon that act. There is no question but that a man can, in British territory, levy private war upon the Queen, shoot her officers, destroy her ships or munitions of war, and even assault herself, and if he succeeds in escaping to this country, he is safe from pursuit or demand for damages; and why it should be less lawful to steal her Majesty's asphalt than to blow up her houses and ships, it would be hard to say.

A CURIOUS performance is reported in the daily journals. A pretty house, designed by an architect, was built in a suburb of Boston. The owner had hardly taken possession before he observed a row of fine houses going up near by, all more or less closely imitated from his. One day, while the new houses were yet in a rudimentary stage, the door-bell of

the completed one rang, and a carpenter appeared, tape and two-foot rule in hand, with the modest request that he might be allowed to measure the rooms. This application, it is hardly necessary to say, was denied; but the enterprising carpenter was soon afterwards discovered prowling around the outside of the building, taking such dimensions as he could in that way. Although he was somewhat unceremoniously requested to depart, he succeeded, perhaps with the aid of other surreptitious visits, in getting notes enough to make a tolerably close caricature of the house, whose owner is now compelled to look out on five ridiculous imitations of the design for which he paid.

WHETHER there is any remedy for such unauthorized stealing of plans we cannot say. If the design is copyrighted, it cannot be closely imitated without the authority of the owner of the copyright, but a small variation is sufficient to remove it from the operation of the copyright law; and one suburban "architect" in the neighborhood of Boston, who is said to have the effrontery to advertise that he will supply builders and owners with plans of any existing house to which they may take a fancy, seems not yet to have come to grief. Nevertheless, the evil of this unauthorized imitation is a serious one, and it would be well worth while for owners of city and suburban property to combine to check it. Perhaps the best way of doing so would be, if a case should occur so flagrant that a jury could easily be brought to perceive the damage done to the owner, to prosecute it to a termination, and thus establish a precedent, which would be of great use in subsequent cases.

THERE is a police regulation in many parts of Germany, by which no new house can be occupied until it has been examined by the police authorities, and pronounced free from insanitary conditions. One of the conditions considered to be insanitary is that of dampness in the walls, but the methods employed for judging of the dampness are primitive in the extreme. One way is for the police inspector to feel of the walls with his fingers. If they appear damp to this sense, he pronounces the building uninhabitable. Another favorite test is to tap the plastering with a key. If the key leaves an impression on the mortar, this phenomenon is immediately ascribed to the presence of moisture, and occupation of the house is forbidden until a change takes place. It is not surprising that scientific investigations of this sort occasionally lead to controversies in the courts, and one of the sort was tried not long ago. Several expert architects were called as witnesses, who testified that, in their judgment, the plastering of the building in question contained from two to three per cent of moisture. Professors Pettenkofer and Emmerich thought that the moisture would amount to at least six per cent; and actual analysis showed that it was about ten per cent. It is hardly necessary to say that even actual analysis would not give a perfect idea of the condition of the walls, unless at least half the mortar were stripped off and analyzed, so that, in the interest of science, as well as of house-owners, some tolerably exact criterion, which can be easily applied, is desirable. As it is the condition of the atmosphere of the rooms, as influenced by the dampness of the walls, rather than the proportion of moisture in the walls themselves, which is the important thing, it is possible that a test by means of the dry and wet-bulb thermometer, made in a first-floor room, closed for a certain number of hours, and compared with results obtained at the same time in the open air, would be more accurate than tapping the plastering with a key, and it would certainly be better suited to the hygienic object to be attained.

HERR CURT MERKEL has been contributing to the *Deutsche Bauzeitung* some interesting notes on the engineering work of the ancients, and what he tells us about city construction and street management is particularly curious. We all know that the streets of Rome were narrow, several of the most frequented being only about fifteen feet wide; and we also know that Roman houses were generally six or seven stories high, and often more, as repeated edicts have come down to us, renewing the rule, which had obviously been violated, that no house should be more than seventy feet in height above the street; but it is not so well-known that buildings in other cities of antiquity were much more lofty. In Constantinople, or rather Byzantium, the law limited the height of dwelling-houses to one hundred feet, and houses ten

or twelve stories high were common, and even Carthage, at the time of the Punic Wars, had many six-story houses; while even in India, according to the Ramayana, the city houses had from three to seven stories. This extravagant height of the ancient dwellings, although probably the result of the necessary crowding within fortified walls, was made peculiarly inconvenient by the fact that inside staircases were hardly known, their place being supplied, in all the ancient towns, by mere step-ladders, without risers or hand-rails. It is not surprising that the people who lived in such rookeries spent most of their time in the streets, or baths, or amphitheatres, going home only to sleep.

IN the matter of street planning and management the ancients, though more ingenious, were hardly more successful than in their building laws. Occasionally, in such towns as Antioch or Palmyra, wide, straight streets were found, but in the older cities, they were uniformly narrow and crooked. In Rome, although the streets had names, the names were not marked on them, nor was anything like house-numbering known; so that the task of a stranger who had to find any particular house must have been anything but an easy one. The care of the Roman streets and pavements was at the expense of the abutters, but under the care of the *Ædile*, who had four "*quatuorviri curandarum viarum*" under him, and gave all necessary orders for regulating and paving, and issued permits for excavation in the streets. Sidewalks were, in Rome, hardly known, but Byzantium, which may be considered a somewhat more modern town, had, in some streets, elevated sidewalks, placed at the level of the second-story floor of the houses, and reached by flights of stairs from the street-crossings. How these elevated sidewalks were supported, we do not know, but there are in existence edicts providing that the stairs to them from the streets must be of stone, so they appear to have been tolerably solid constructions. Apparently, the object of building them must have been to relieve the street below of the crowd of foot-passengers; but they must have left the front portion of the lower stories of the houses, shaded already by hundred-foot buildings on each side, in almost total darkness.

THE Berlin *Bautechnische Zeitschrift* gives some curious particulars in regard to the use of plaster-of-Paris. The employment of this material is much less general with us than it is abroad; but there are still many mechanics and artists here who would like to know enough of its properties to handle it to advantage. In the first place, a great deal of plaster-of-Paris is spoiled in the calcination by the notion that it is necessary to raise it, like quicklime, to a high temperature. The consequence is that the commercial plaster is burned very much at random in kilns, which deliver one portion overburned, and, therefore, inert, a second portion underburned, and also inert, and the rest calcined to the proper degrees, but, if coal is used for burning, often contaminated with sulphide of calcium, and, therefore, unsuited for use. Before delivery, all these qualities are ground up together, the mixture thus depending for its setting quality entirely on the comparatively small percentage of properly-burned and pure plaster which it contains. In consequence of this irregularity of the commercial material, sculptors abroad usually prefer to calcine their own plaster. They buy, when they can, powdered gypsum from a deposit known to be granular, rather than stratified, and heat it on a sheet-iron plate over a gentle fire to about the temperature of boiling water. If there is good access of air to the mass of gypsum, the heat may be somewhat less than that of boiling water, and it should never much exceed it, or the resulting plaster will be overburned and inert. As the heating of the gypsum powder proceeds, steam, or rather, watery vapor, disengages itself from the mass, at first freely, and then locally, from little craters, which form themselves for a moment and then disappear. When this phenomenon is observed, the powder should be stirred until the craters cease to form, and a cold piece of glass held over the heap of powder is not dimmed by the vapor. The operation is then complete, and the plaster should be removed from the fire and allowed to cool. So prepared, plaster can be used over and over again. After it has been mixed with water, hardened and used for moulds, it is still plaster, with nothing added but water, which can be driven off by pulverizing and heating the powder exactly as before, when the plaster is recovered in as good condition for use as ever.

MODERN ARCHITECTURE.¹—V.

Fig. 24. Insurance Building, Potsdam, Germany.

IF we were called upon to determine definitely to what style the building erected by Herren von Schmieden, von Weltzein and Speer for an insurance company at Potsdam belongs (Fig. 24), we should feel some embarrassment. Unquestionably, it is safe to say that the French Renaissance, with its channelled columns, its caryatides and open-work stone balconies, was taken into consideration by the architects. We cannot help observing, also, an effort to avoid too scrupulous imitations and a tendency toward new combinations of old elements, which do not appear until after some little groping about.

The Booksellers' Casino at Leipsic (Fig. 25), by Herren Kayser and Grossheim, seems to us to be properly classed among the real German Renaissance types. The scrolled pediments, the silhouetted roofs, the turrets and spirelets, even the somewhat heavily framed doorways, all have a peculiar grace, a flavor of originality, an accent of the soil, which seems



Fig. 25. Booksellers' Casino, Leipsic, Germany.

to be much more in place here than reminders of the Parthenon or the Temple of Mars Ultor would be.

We think it worth while to give an example from one of the bathing resorts and watering-places (Figs. 26, 27) which are so plentifully strewn over German territory, and which are

¹ From the French of P. Planat, in Planat's *Encyclopédie de l'Architecture et de la Construction*. Continued from No. 865, page 50.

visited by persons from far and near. It need not surprise us to discover a certain international style which, without offending the taste of any one, is not especially meritorious, and is applied almost indifferently to casinos, government buildings,



Fig. 26. Friedrichsbad, Baden-Baden, Germany.

first-class railway waiting-rooms, offices, dancing-halls, etc. It is neither more nor less correct nor more nor less cold than that of a great many French edifices of the same kind.

The principal building of the docks of Bremen (Fig. 28), by Herr Sunkel, exhibits a style frequently adopted in Germany and Austria for arsenals, manufacturing establishments and, in general, for structures of a somewhat utilitarian character. The forms of the fifteenth and sixteenth century adapt themselves well enough here to the purposes which the building serves.

We will close this brief survey with a few specimens of private residences (Figs. 29, 30, 31), which are sufficient to give an idea of what German domestic architecture is in what is best and truest in it—the preservation of local traditions. The last of these examples, by Herren Schmidt and Burkhardt, clearly belongs to the German Renaissance of the sixteenth century, barring certain necessary modernizing alterations; we would direct attention particularly to the heavy pilasters in the form of *piédouches*, which are often encountered in German architecture of every period. The second, by Herren Lambert and Stahl, approaches more nearly to that distorted, ornate style which took the place in Germany in the eighteenth century of the French style of Louis XV's reign and the latter part of Louis XIV's. The



Fig. 28. Docks of Bremen, Germany.

forms adopted are analogous to the French, combined with those of the Italian decadence, though heavier and with a less broadly decorative sentiment than the Italian, and less elegant and less deftly managed than the French. This house is, however, none the less interesting, even to foreigners, for it displays an ingenious and skilful adaptation of a type which, judging from the numerous examples of the kind scattered

over German lands, had been very popular. As for the dwelling by Herren Schreiterer and Schreiber (Fig. 29), it apparently belongs to a seventeenth-century style which is quite often met with to-day; it is less loud, and leaves an impression of harmoniousness. Whatever the style may be, however, we note the inevitable presence of *erkers*, or corbelling projections similar to the English bay-window; these could not be dispensed with in German residences, which are narrow and deep, with only a moderately wide frontage on the street. The defect is in a measure remedied by thus increasing the outer surface, and the street gains in life and variety by the means.

[To be continued.]

M. CÉSAR DALY AND THE ROYAL GOLD MEDAL.¹

GENTLEMEN, we have this year recommended to the Queen the name of one who is a veteran in the world of art, a giant when measured by the products of his pen, one whom we Englishmen are proud to honor as a distinguished Frenchman, M. César Daly.

Times there have been when our brilliant neighbors across the Channel were our rivals in more serious avocations than those which are associated with the arts of Peace. Thank God, those times are gone, let us hope nevermore to return. Happily, when in later

César Daly does not seem to be content to enjoy the repose which he has legitimately earned by a long-continued life of work, for I understand that he contemplates the compilation of no less a work than a "Dictionary of Architecture." The mere suggestion of such a project being seriously entertained by an octogenarian, more particularly in view of the length of time and vast labor involved in the publication of our own "Dictionary of Architecture," but recently completed, must surely, while filling us with amazement, command our unstinted admiration.

With M. César Daly's permission, I venture, even in his presence, to refer to a few personal reminiscences, because in a career so active and so varied they cannot fail to be of general interest.

Born in France in 1811, César Daly was brought at an early age to England, where he was educated, remaining till he was fifteen years old, having commenced the study of drawing in his eighth year. It would thus appear that if the training of the boy had any influence on the career of the man, we may claim some credit for the success of our eminent colleague. Returning to France in 1826, he attended classes at the College of Douai; at sixteen he joined the preparatory section of the Ecole Polytechnique, and at seventeen carried off the first prize for drawing. His desire to enter the army having been frustrated, he entered the office of M. Mallet, an architect at Douai, continuing at the same time the study of higher mathematics with M. Avignon, professor at the Ecole Polytechnique. He was nearly twenty when, on the advice of his two masters, Mallet and Avignon, he left Douai for Paris, and entered the studio

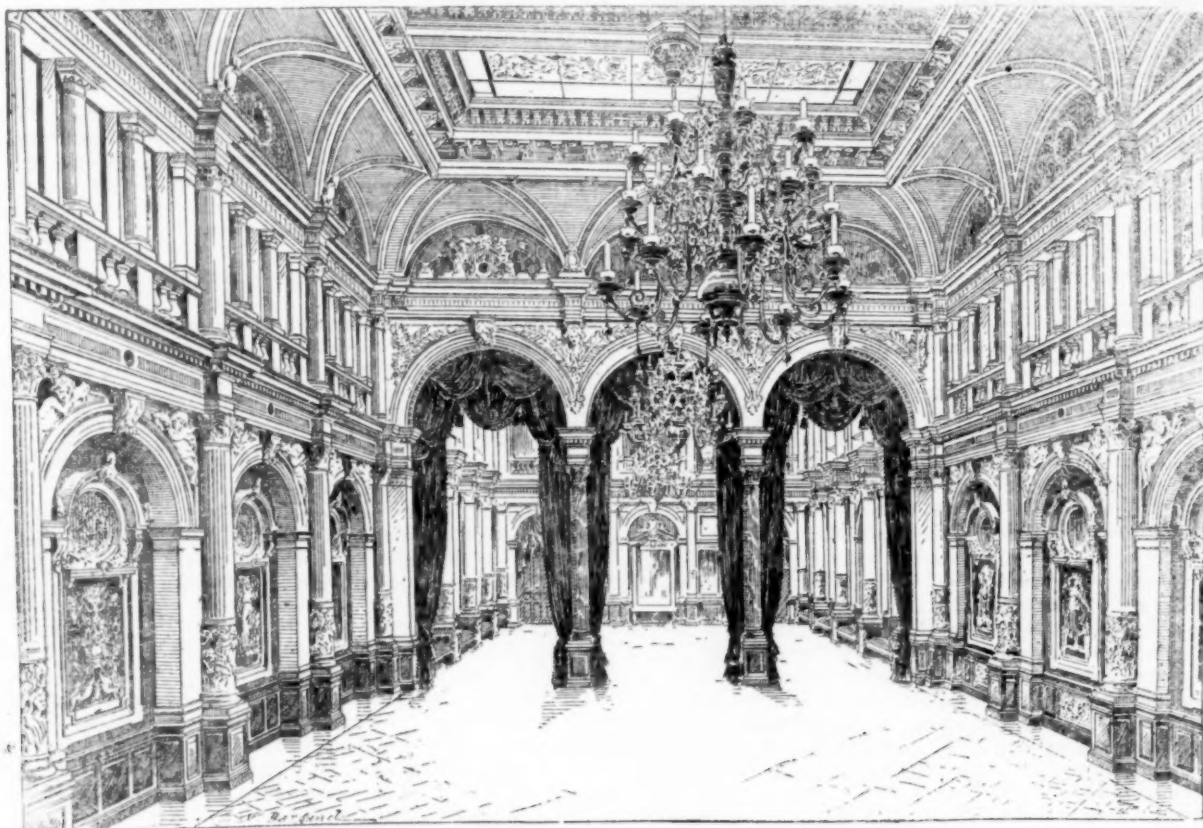


Fig. 27. Hotel Kasten, Hanover, Germany.

years they and we have had to fight, it has not been as adversaries, but shoulder-to-shoulder, resisting the oppression of a common foe. Let us rejoice that our rivalries and our contests are now confined to prosecuting such unwarlike pursuits as tend to advance the civilization of the world. We welcome our distinguished colleague as one who has thus nobly labored. Few there are who will leave behind them so worthy a record of a long life unsparingly devoted to the advancement of art. Few, indeed, who can point to such monuments of literary research as are embodied in the pages of the *Revue générale de l'Architecture et des travaux publics*. Few are there who have found time and energy to publish such a series of important architectural works as "Motifs historiques d'Architecture et de Sculpture d'ornement," "L'Architecture privée au XIX^e siècle," "L'Architecture funéraire contemporaine," "Mobilier d'Eglises," "Cours de Construction" and others of less importance, to say nothing of endless brochures and more fugitive essays which have emanated from his prolific imagination. Such a record as this, one would think, would be more than sufficient to satisfy the most ambitious author; but M.

of M. Duban. He there acquired a somewhat exceptional position. French architects of that period neglected the study of mathematics, and evinced but little taste for travelling in their own country. Young Daly, on the contrary, lost no opportunity of utilizing these means for the acquisition of knowledge. He took notes of all that he met with in his provincial tours that appeared to him to possess architectural interest, and the influence of such studies of old work was soon apparent in his compositions, which drew forth the congratulations of Duban, who, though a revered and respected master, honored Daly by treating him more as a companion than a pupil. Labrousse also showed him great kindness, and when, in 1839, César Daly established the *Revue générale de l'Architecture*, which has now reached its fifty-second year of circulation, it was Labrousse who designed the frontispiece.

In 1843 M. César Daly was appointed diocesan architect of Alby, and fulfilled the duties of that office for twenty-five years. The restoration of the Cathedral of Alby, which he carried out, is a work of great architectural importance and interest, possessing exceptional merit, earning for its author the official congratulations of the Minister of Education.

The influence on the mode of construction he exercised in this

¹Address delivered by Mr. Macvicar Anderson, President, June 27, 1892, before the Royal Institute of British Architects, and published in the *Proceedings of the Society*.

district was considerable, and in 1861 he obtained the decoration of the Légion d'Honneur at the instance of the Archbishop and the Prefect of Alby.

M. César Daly was the first, in 1848, to found a society for decorative or industrial artists engaged in designing for trade manufacturers, and he insisted on their admission to the societies representing the fine arts.

"The society of the future," he said, "will be essentially industrial. Beware of turning aside public sympathy by disdaining those who would embellish trade with the attractions of art. Let art, on the contrary, penetrate everywhere, become a necessity, and be responsible, in the widest possible sense, for all distinction and dignity."

In the same year he organized a meeting of architects, painters, sculptors, poets and critics, in order to elect and send to the Constituent Assembly a representative whose special province it would be, in all circumstances, to protect the interests of art. The assembled artists, however, could not agree, each department refusing to the others any claim to the title. Narrow-minded jealousy and deplorable ignorance rendered united action impossible, and M. Daly had to be content with recommending each section to meet independently and appoint delegates to represent the arts. At the meeting of architects he himself was elected, and we may rejoice that, having no wish to bury himself in a political assembly, he did not accept the nomination, preferring the freer life of traveller, student, architect and

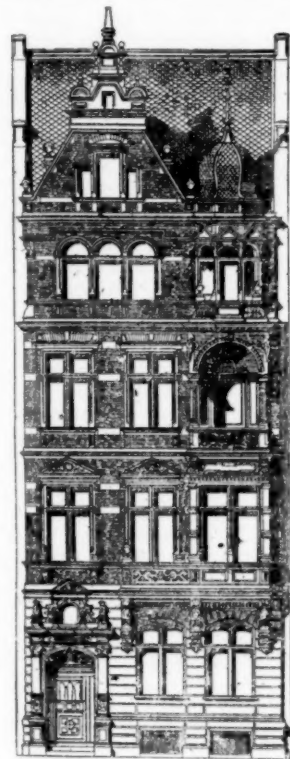


Fig. 29. House at Cologne, Germany.

journalist, from which the world has derived such great advantage. He was an original member of the Council of Architecture, founded by ministerial decree in 1848 for the purpose of examining and approving the design and construction of ecclesiastical buildings for which a grant was required from Government. He represented architecture on the Mexican Commission established by Napoleon III during the Mexican War, in which that monarch sought to unite the most eminent savants of the time.

In 1869 he visited Jerusalem for the purpose of exploration, and during his residence there was able to afford valuable assistance to the officers of the English Palestine Exploration Fund, at that time engaged in prosecuting their investigations.

We cannot be surprised to learn that, in consequence of his constant journeys and the engrossing nature of his literary and archaeological pursuits, M. César Daly was compelled, at a comparatively early period in life, to renounce private practice and to restrict his attention to works confided to him by Government. In the course of his journeys he travelled over the whole of Europe (with the exception of Russia), as well as in Turkey, Asia Minor, Syria, Palestine, Egypt and the north of Africa, studying monuments and recording notes, most of which are still unedited. He spent three years in America travelling in search of archaeological remains, across the United States, Mexico and Central America, and was the first to note, in 1856, the ruins of several pre-Columbian cities in Central America, which, until then, had been almost ignored.

A life which has thus, from childhood to old age, been devoted to study and the acquisition of knowledge must needs present much that it would be interesting and profitable to narrate. I must, however, rest content with the brief sketch—meagre though it be—to which I have been forced to restrict myself, satisfied that at least I have said enough to demonstrate that the career of M. César Daly has been one of constant activity and of generous devotion to the interests of art.

At various periods of his life M. César Daly has been the recipient of many honorary distinctions. Among these, I may refer to his being a Knight of the Legion of Honour; Commander of the Order of St. Stanislas of Russia; Commander of the Medjidie; Officer of the Order of the Saviour of Greece; Knight of the Order of Christ of Portugal. He is also a Foreign Member of the Royal Academy of Fine Arts, Stockholm; an Honorary Associate Member of the Imperial Academy of St. Petersburg; an Associate Member of the Royal Academy of the Fine Arts, Belgium; a member of the Royal Academy of the Fine Arts of the Netherlands; a member of the Royal Academy of Lisbon; an Honorary Member of the American Institute of Architects; an Honorary Member of the Society for the Promotion of Architecture, Amsterdam; a Corresponding Associate Member of the Association of Portuguese Civil

Architects, Lisbon; a Corresponding Member of the Academy of the Fine Arts of Florence; a Corresponding Member of the Archaeological Society of Athens; a Member of the Royal Academy of St. Luke; an Honorary Member of the Central Society of Belgium; an Honorary and Corresponding Member of the Royal Archaeological Institute of Great Britain and Ireland; the Senior Honorary Corresponding Member of the Royal Institute of British Architects; and lastly, a member, under various titles, of a series of learned societies in France.

M. César Daly, congratulating you, as I now do most heartily, on having produced so many works of literary merit tending to promote or facilitate the knowledge of architecture, and on having been the recipient of so many honors, deservedly conferred on you in the course of your exceptionally active career, I yet am encouraged to hope that this Royal Gold Medal, which it is my high privilege, as President of the Royal Institute of British Architects, to present to you, although the latest will not be the least highly esteemed by you of those honors which you possess, seeing that it is conferred by Her Most Gracious Majesty, the Queen, on the unanimous recommendation of those who are best able to judge of your merits as author and architect.

Honored colleague, although you are one of the few now living who have been witnesses of most of the stirring events which have made this century famous, I yet indulge the earnest hope that it may please God to spare you still for some years of useful activity, and that thus the world of art and of letters may not be deprived of the advantage which it has hitherto enjoyed of so unique and so illustrious an embodiment of indomitable industry, ripe experience, universal knowledge and unquenchable energy.

M. César Daly, Honorary Corresponding Member (Paris).—Most worthy and honored President, Ladies, Gentlemen of the Council, named by your peers as the most fit to enlighten the general architectural mind and the general public on all matters connected with the progress of architecture and the rights and duties of the architect. Fellows, associates, students, brothers in the great synthetic art of architecture, allow me to salute you most cordially, most sympathetically and also most gratefully.

Your highly esteemed President asked if the last honor conferred upon me could rival those which I had already in past times received. Gentlemen, I know no greater honor than the one I have received this day. My first thoughts were cultivated on the English soil; my first feelings were cultivated in the English spirit; my first efforts in the artistic line took place in England when I was a very young boy. I left England at the age of fifteen, but, gentlemen, I think that when the heart is in its proper place the grateful feelings that belong to the country which has sheltered your first years are never to be weakened. You may judge, then, how deep my feelings are at this moment. I am almost ashamed to show this weakness.



Fig. 30. House at Stuttgart, Germany.

You are a virile nation, and you are not fond of weakness being exposed—I know it, and if I could avoid it I would.

Gentlemen, this medal, as it has two faces, has for me two characters. On one side is mentioned the foundation of this useful and noble Institute; on the other side is the glorious effigy of your sovereign. I see architecture, English architecture, and I see

England itself. Wherever the sovereign rises before the eyes you must see England, for the sovereign is the symbol of the nation. This has been perfectly understood in France, gentlemen. When I was informed of your kind decision concerning this medal, the most considerable society of French architecture, the Société Centrale, presented me with an address of felicitation; and I can assure you that it was worded in such terms that every English patriot would have been flattered by it. Gentlemen, you have risen above all partiality. Art is for you beauty, and not only beauty in this country or in that, but beauty over the whole world. What really is architecture, if you will allow me a definition? Architecture is the art of composing and executing buildings and all their surroundings, streets, public places, gardens, parks, so as to answer to the wants, the feelings, the science and the technical knowledge of the society in which the architect is at work. In the world in general, you see that one man takes to industry or commerce, another to science, a third to art, and so forth; the modes of activity vary, but nature has given to every man a head, a heart and hands; that is to say, thought, feeling and industry; and as the grandeur of architecture is the faithful reflection of human nature and human society, let us not mutilate architecture more than we would mutilate nature.

I say that architecture is a social art, and not the exclusive expression of individual feeling. When society is in a primitive state its wants are not very varied; its feelings are coarse; its science is very limited; but, as civilization progresses, the wants are more complicated, the feelings more refined, knowledge is more comprehensive and scientific, and technical industry infinitely greater. Now the architect has what I would call his instrument. He plays upon this instrument. He employs, in turn, according to the situation, sometimes science more than industry, sometimes industry more than anything else. There are utilitarian buildings, and there are essentially æsthetic buildings. For instance, you erect a stable: it requires an amount of experience to erect a stable; a horse wants a certain hygiene, he wants a certain adaptation to sanitary purposes; he wants the house properly made for him. This is utilitarian. But when you come forward with a strong national feeling, and you erect a national monument because you have had a very great triumph, this is no longer a utilitarian building, but it is essentially an æsthetic building. All the feelings of the human soul must be brought forward, and all that imagination can evoke is called upon to express those feelings.

Gentlemen, you have recently had discussions, the echo of which has reached the Continent. The question has been: Have not science and technical pursuits gained an influence that ought to be more limited? Has not the æsthetic department been slightly neglected? I think, gentlemen, that the whole of this difficulty may be made perfectly clear if you take into account the actual state of general and universal civilization. The whole world is in a transitory condition. In England, you are said to have as many as three hundred religious sects. Go back to the Middle Ages, and you had but one God, one faith, one law. Look at France nowadays! We have Republicans, we have Monarchists. Look at the Monarchists; you see Legitimists, Imperialists and what not. The fact is that we are crumbling done at every corner. How could the æsthetic depart-

ment escape that crumbling down? Of course, architecture, which is the greatest and most faithful of social expressions, is the victim of this transitory state of society. It is not the fault of architecture; it is not the fault of the architectural theory; it is the fault of the universal social state. And what I say of the three hundred religious sects of England might be said of the Buddhists, and also of the Islamites. Everywhere you see things crumbling down, and people asking for something else, or for some reform. The fact is that they want to get out of their old shoes, and to put on a new pair of boots. We are in this state, gentlemen: Science goes constantly ahead, because science is the addition of the observations of one generation to the observations of all those who have gone before, so that science is eternally on the increase. Art is not at all in the same condition; the æsthetic feeling is transformed, on the contrary, with every grand social transformation. That is the

secret of the transformation of architectural styles. You have had the polytheistic styles; they were all rectilinear, straight lines and plane surfaces. Think of Egypt! Think of Greece! Then you come to the transitory state of Rome, when the arch is introduced not only as a technical form, but as a form answering to a feeling that is gradually arising. For instance, at the origin of civilization the earth was conceived as a flat plane, and the heavens or firmament as a crystal cover that reposed upon it, and round the earth ran an eternal river. That was the astronomical conception of the old Greeks and of others before them. But by observations made in the course of many ages in Egypt, Chaldaea, by the Phœnician navigators, etc., astronomers arrived at this result: that the earth could not be flat; that it was evident that the firmament could not be a hemisphere, but must be a sphere; and, going forward, they discovered that the movements of the heavenly bodies required several spheres in order to explain their movements in the heavens, so that we had as many as seven great concentric spheres turning round, and afterwards a still greater number. This polytheistic conception lasted even through the Middle Ages, and was only thrown over by Copernicus in the sixteenth century. It has had an influence on Christian and generally on monotheistic architecture. A very interesting study would be that of the influence of these scientific conceptions upon art, coming through a sort of un-

conscious feeling arising from the teaching of those who had authority in matters of science.

The first forms that were considered as perfect and sacred were the triangle and the square, and then the double square; but, when you come to Aristotle's time, Aristotle says that the most perfect form is the circular form. And why so? He says a straight line has neither beginning nor end; you can always lengthen one end or the other, so that it is not perfect; whilst if you take a circle, any starting point is also the ending point, so that it is always complete, always perfect.

Aristotle as an astronomer had an immense influence, but his influence was not immediate upon art. Nevertheless, gentlemen, as you advance in history, you can recognize that this character of perfection given to the circle and to the sphere spreads far and wide, becomes more and more general, and finally exercises a considerable influence on the creation of the Byzantine style of architecture.



Fig. 31. House at Stuttgart, Germany.

Indeed, the Christian fathers took it up. The planets had been gods in the heathen mind, and they were spherical bodies; the sphere had then taken gradually a sacred character, and was even recognized as the most perfect body. Is it, then, astonishing that Origène supposes that the souls of men that have been beatified and received in God's arms must have a spherical form? Is it astonishing again that, when the Christian mind became invested with the idea that the most perfect form is the spherical, the Byzantine style of architecture should have been influenced by it, and that the houses of God were crowned with domes?

But this leads me into a splendid architectural question, upon which I will say a few words, unless already I have spoken at too great a length. The fact is that I think there is a ground upon which union might be established with the discordant gentlemen who have been striving to throw science into the background of architecture. It is not, I think, that they are enemies of science; they know perfectly well to-day that we can do nothing that is very great without science. We require an immense amount of science; we have new materials, we want to cover immense spaces, all of which require science and technical knowledge to the highest degree. Consequently, I do not think that, at bottom, those who have been striving against you really are the enemies of science and technical knowledge. I think that their real desire is to see a great æsthetic preponderance in our architecture. There is something true and there is something just in this reclamation. Let us take into account the fact, the undeniable fact, that in every country the poetical side of architecture seems to be to a certain degree neglected. Poetical architecture can be exemplified very easily. Allow me to call to your minds, for instance, Trajan's Column at Rome. This column has been copied by pretty nearly every student. There is probably not a gentleman here who has not copied Trajan's Column, and we always hear of it as a column. I recollect perfectly well that when my master invited me, as a scholar, to copy Trajan's Column, I copied it very carefully, and I certainly found great beauties in it; but my master did not find much enthusiasm in me about it, and he asked me why I was so cool. I said: "Well, sir, the fact is, I do not understand it." "Ho, ho, you do not understand it? You do not see here the triumphal bas-relief; you do not see that it was in honor of Trajan?" "Oh, yes, I see all that perfectly well, but it is the column that I do not understand. You have taught us, and I think it is a general theory, that the principal and most expressive part of a column is the *caput*, the head, the capital. Now I see here the most modest capital that exists in the orders of architecture. On the other side, you teach that the *frustum* may have no ornament at all, and that fluting is already a great adornment, whilst here I see that all the ornament is on the *frustum*. You teach that it is desirable to see the constructive and æsthetic forms harmonize together, whilst here I see the constructive joints horizontal, and the decoration in a spiral form. I do not understand it." My master, Duban, was a true artist, and he said: "Well, Daly, you have been always a very original lad, and there is something in what you say." Years passed by, when one day, in a museum, I saw one of those bushels, several of which you know have been found in Herculaneum, with the papyrus rolled up in them, and the director of the museum was opening one of these papyri and holding it up, and I said: "Lord bless me! but that is like Trajan's Column." In fact, Trajan's Column is not a column; it is a *volumen*, and it appears to me that architects have been deceived by a false name. The column of Trajan is Trajan's *volumen* of the history of the Dacian War. The real column is but the nucleus, the support of the *volumen*, a disposition calculated to keep it open. The principal is the *volumen*, the column is but the accessory. The *volumen* is exposed in sight of the people who cannot read common writing; but everybody can read a painting or a sculpture, both being essentially democratic popular writing.

In the Middle Ages, the windows of our churches were painted, and the people could frequently see there the legends of the saints whose names they bore and who protected them; the people could not read books, but they could read perfectly well the paintings on the glass, and from time to time the priest would describe and explain these paintings, and then the peasantry took an interest in architecture. Now will you tell me to-day what peasantry take any interest in any architecture? I say, gentlemen, that we must do something to popularize architecture; and as I see here some fair ladies who have done us the honor to assist at this meeting, I think we must immediately invest them with a mission. They must help us to make architecture not only a useful building matter, but a poetical form of life.

I was speaking a moment ago of the old polytheistic idea of the firmament. Is it possible to suppose that when the Pantheon, which represented the whole of the gods assembled, was erected, it was without any communion whatever with the thought of the form admitted as belonging to the real abode of the gods? The vault of the Pantheon is the Olympia itself — it is the abode of all the gods, not the house of a god. If you would follow out that line of thought, you would see how Byzantine architecture found its vital spirit in those conceptions, and was gradually developed under a very logical and true influence.

Allow me to give you another example of poetry in architecture, and this example will interest the ladies because the discovery was made by a lady. We were discussing amongst ourselves, some fifty

years ago, about the signification of the gargoyles in our cathedrals, and I advanced a theory that was then laughed at by my best friends. My idea was this: I considered the artist as a judge; he endows with beauty that which is commendable, as, for instance, the figure of angels or of Christ, and he endows with ugliness that which is condemnable — see the figures of the demons in the churches of the Middle Ages. What more energetic expression of good and evil can be found than beauty, which attracts, and ugliness, which repels? Physical ugliness must be the wrapper of moral imperfection. There is the secret of the gargoyles. The lady in question, who was professor at the great official school at Saint Denis, had read my conception of the gargoyle, and she wrote to tell me that she could establish, without possibility of contradiction, the truth of my theory. She was the daughter of an old Italian gentleman who had passed his life in the study of the Holy Fathers, and particularly of the sacred writers of the Middle Ages, and for the first time in my life I heard mention of the writer, Rhaban Maur, of the thirteenth century. None of my friends knew anything about him, and I think I may venture to say that he had been pretty generally lost sight of. This lady, who had been brought up by this singular father, had studied the towers of Saint Denis, four octagon towers, at the summit of which at each corner there is a gargoyle. Here let me make a preliminary observation. A young man enters into life, but in going through the course of his existence he must give battle to all the passions that assault successively the human soul. If he succumbs, he belongs to the Devil; if he vanquishes, the Devil is crushed by him. Such is the conception of the plastic poem I will now describe.

The first of these figures represents a young monk in the Benedictine costume; he is beginning the labor of life, and he meets successively Anger, Envy, Hypocrisy, Lubricity and every bad passion; and, after having gone through the four cardinal points, he comes to the last, and there what do we see? We see an old monk with a bald head and a wrinkled forehead, holding the Devil under his knees and crushing him. The man has vanquished the Evil One. The monk has met in turn all the bad passions that assault the human soul, and vanquished every one of them; and then, at the last moment, he holds under his knee the Evil Spirit, who represents all that is bad, and is crushing him. I published this lady's discovery in my *Revue*, with all the drawings of the horrible demons that the young monk met on the road of life.

Let us take another step, for I would mention the work of an English architect of the beginning of the seventeenth century. I do not know his name. I refer to a tomb that you may see in the Abbey of Westminster, the tomb of the daughter of James the First of England, and Sixth of Scotland. This tomb is in Henry VII's Chapel. It represents an infant in a cradle, sculptured out of most splendid marbles of every color, representing the different matters that compose the cradle. You have the dark velvet mourning covering; you have the gilded embroideries; you have the little child with the head on the pillow; you have the curved part at the head of the cradle protecting the infant. In fact, this monument, looked upon alone in any situation, is very interesting; and here I think that a lady must have come in, and that it was a mother's thought. Have you never been visiting a mother when her child has just been put into the cradle and is going to sleep, and have you noticed that she invariably turns the opening of the cradle towards the wall, so that the noise of the conversation shall not strike upon its ears, and so that the light shall not strike upon its eyes? It is quite a maternal attention. That is exactly what has been done with the cradle of the daughter of James I. Instead of showing the full value of its æsthetic qualities, it is turned to the wall. A great deal has been sacrificed by the artist, and it is only on the back that you find the Royal Arms and the inscriptions. There is an amount of feeling in that monument which must greatly attract the attention of every tender heart, and particularly of every mother and every woman.

Now, gentlemen, we are very powerful in science. The constructive resources that industry and mining furnish to the architect are more various and abundant than ever. But are we not somewhat negligent with regard to the poetical fibre? I now am speaking to Englishmen, and allow me to insist particularly upon this point. Gentlemen, you are still too generally misunderstood on the Continent. This misunderstanding is dying away rapidly, it is true and fortunate; but still it exists. There are also prejudices amongst yourselves about the inhabitants of the Continent, and this state of mutual misunderstanding will continue as long as mutual and active intercourse has not become an everyday matter. We shall then learn to know one another better, learn to respect one another, to borrow usefully from one another, and ultimately to love one another; and then, instead of these frightful national duels in which hundreds and thousands of men are slain, in which poor mothers lose their eyes with weeping their lost boys, poor girls lose their lovers, or young women their husbands, or children their fathers — instead, I say, of this atrocious, most frightful and most abominable national duelling between people and people, we must make war upon war, and the best way to do so successfully is to learn to know and to respect one another. Your language on the Continent is considered particularly as a matter of commercial business. Few, indeed, are familiar with your poetical literature; but it is my thorough conviction that there never did exist a poetical lyre with so many chords as the English lyre. There is not a human feeling that is not

represented by some English poet. How is it that with such a grand poetical scope in literature, and, let me add, with a school of painting which for the last two hundred years has been constantly rising, the poetical side of architecture appears still to sleep?

Now, Gentlemen, we have a new architectural world opening again before us; we are arriving at the end of the transitory state which has made us suffer so deeply. Architecture is binding together its fragments; the different schools of architecture are no longer the enemies of one another; they borrow from one another. It is true that they fall into a general eclecticism; but what does that signify? It signifies simply that they have lost their sectarian hostility; that they are in want of a new law to guide them; that they have all become tolerant, and take the whole world as architectural treasure which they have a right to employ and to use. I have not the slightest doubt, gentlemen, that a new architectural world is opening. If I had time I would furnish superabundant proofs of this; but I have already taken up too many of your moments. Then, I say, the door is open. You have a special genius given to you, and you are called upon by that genius to go to work; and as you are a practical and scientific people, it only remains for you, gentlemen, to show that in architecture you can be the poets that your countrymen have proved themselves to be in literature.

The President.—Gentlemen, we are in the habit of imagining that we have only one "Grand Old Man," who is constantly referred to as being unique in point of octogenarian energy. I think that, after the remarkable speech to which we have had the privilege of listening to-night, we must be convinced that he has at least one competitor, and that competitor Monsieur César Daly.



THE *Builder* AND M. CHIPIEZ'S MODEL OF THE PARTHENON.—A HOUSE ON THE AVENUE DE L'ALMA.—MONUMENT AT ST. JEAN DE LOSNES.

I READ in the number of the *American Architect* for April 30, 1892, an article dealing with the model of the Parthenon lately placed in the Metropolitan Museum of Fine Arts of New York,—an article in which were examined certain criticisms by the *Builder* directed against the author of the model, M. Chipiez. Without halting over the lumbering pleasantries of the *Builder*, I will content myself with refuting for the readers of the the unbelievable errors committed by that journal, which has reproduced with blameworthy lightmindedness malicious gossip passed from mouth to mouth. Moreover, the *Builder* has made a complete travesty of M. Chipiez's response, as will be seen immediately. I have had the honor of talking over this whole matter with M. Chipiez, who, with proofs at command, has shown me the precise situation. I transmit it to you, in all sincerity, happy to aid in rendering justice to an artist whose past work sufficiently attests his conscientiousness, sufficiently, one would think, to defend him against ridiculous and malevolent accusations.

M. Chipiez never had the faintest idea of profiling the columns of the model of the Parthenon in accordance with photographs. According to contract, duly signed upon stamped paper, the sculptor of the model, M. A. Jolly, agreed to execute the drawings of the existing parts of the Parthenon in accordance with the restoration of Penrose. Accordingly, M. Jolly addressed himself to a former Grand Prize of Rome, whose name I could furnish, who advised him to have all the necessary data extracted from Penrose's great work by a young architect, M. E. Delestre. M. Delestre prepared the drawings in accordance with Penrose, without any instruction from M. Chipiez, and without consulting him. M. Chipiez never saw him, and the sculptor, as soon as he was in possession of the drawings made by M. Delestre, constructed the columns of the Parthenon without asking the advice of M. Chipiez, who, during this time, was devoting himself to his work of restoration, a task which required several months. As a result of the attack made on him by the *Builder*, M. Chipiez addressed the following letter (which I copy in its entirety) to Mr White, secretary of the Royal Institute of British Architects, and this letter was published in the *Journal of the Proceedings* of that Institute, April 7, 1892:

"MONSIEUR ET TRES HONORÉ CONFRERE:—

"Je m'empresse tout d'abord de vous remercier des journaux que vous avez bien voulu m'envoyer, et je vous en suis très-reconnaissant.

"Ma lettre est accompagnée de trois photographies: No. 1, vue du Modèle prise à l'Exposition;—No. 2, vue du Parthenon prise de l'Est;—No. 3, façade Sud du Parthenon. Vous pourrez constater, comme on l'a fait ici, que le galbe des colonnes de la vue No. 1, ne diffère pas du galbe des colonnes des vues 2 et 3. C'est avec surprise, que j'ai vu l'auteur de l'article du *Builder* travestir ma réponse, et me faire dire, que j'avais restitué le Parthenon d'après

des photographies. Il n'y a pas un mot de cela dans la lettre, que j'ai eu l'honneur de vous adresser. Pour en terminer avec cette question, je réitère une dernière fois les déclarations suivantes:

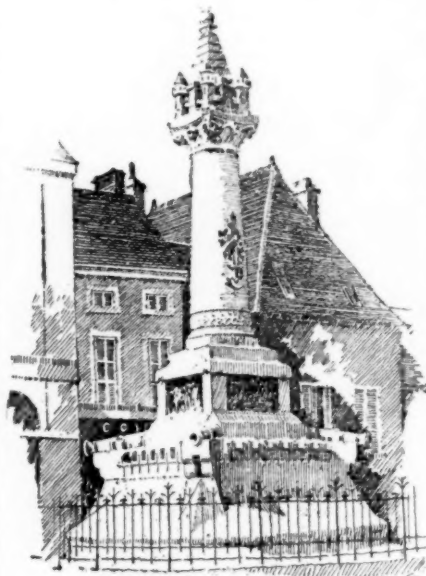
"1st. Je n'ai fourni aucun dessin pour les parties existantes du Parthenon. En vertu de son contrat, le sculpteur a fait exécuter les tracés nécessaires pour ces parties du modèle par un architecte de son choix, d'après les tracés de M. Penrose.

"2d. Dans l'atelier du sculpteur, j'ai fait placer les métopes dans leur ordre régulier, le livre de Michaelis en mains.

"Vous constaterez que dans le montage provisoire de l'Exposition, cet ordre a été interverti par le sculpteur;—de là provient, sans doute, la même interversion dans le modèle à New York. Maintenant que j'ai donné ces explications à l'Institut Royal des Architectes, la question est close pour moi; et les attaques d'un rédacteur du *Builder*, quel qu'il soit, me laisseront profondément indifférent à l'avenir. Je prie l'Institut Royal des Architectes Britanniques de vouloir bien agréer, etc. [Signé:] CHARLES CHIPIEZ."

There, it seems that this is clear enough, and plainly contradicts the statement that the columns of the model of the Parthenon were executed according to photographs. Besides, M. Chipiez caused it to be remarked that the editor of the *Builder* was making a great deal of outcry about a small thing, for photographs taken of the model in Paris and photographs of the Parthenon made at the same scale exhibit no perceptible difference in the entasis of the columns. It is for your readers now to judge of the *Builder's* good faith. They will see from it that the distrust which was evidenced in the article in the *American Architect* was quite justified.

In my article on the architectural display in the Champs Elysées, I mentioned a private dwelling-house by M. Parent, and I recur to it again to-day, sending you the plans and certain details of this interesting and elegant structure. The site, long and narrow, was



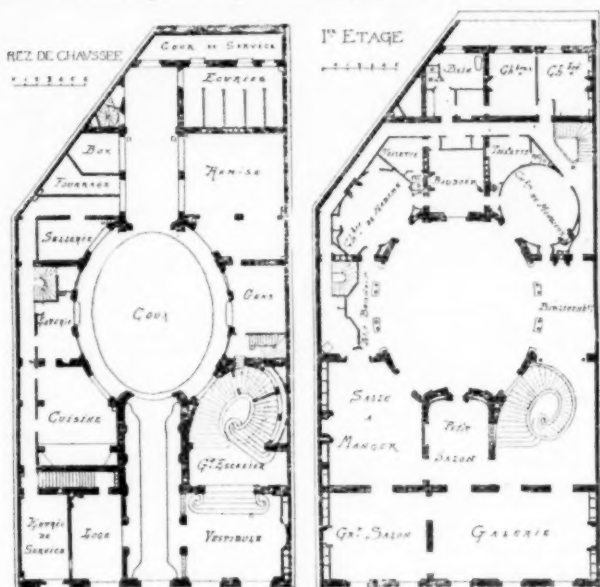
Monument at St. Jean de Losnes.

not an easy one to utilize. M. Parent doubled the difficulty and, in order to achieve still more honor, adopted an elliptical form for his interior court-yard. In this way he effected a decorative treatment of a truly grand style, the richness of decoration of this court-yard being as will be noticed more sumptuous than that of the exterior façade. Things were often managed in this way in old times, when it was the fashion to be rich and elegant and distinguished at home for one's own sake, while flaunting one's luxury and elegance less in the faces of outsiders. It is this more refined and delicate sentiment that M. Parent has grasped and translated with perfect taste. The elliptical plan of court led M. Parent to adopt in his plan rounded forms, which do not always agree with the ordinary forms of furniture, but multiply little unoccupied corners; but our confrère has conquered all his difficulties with great ability.

At the right of the entrance passage on the axis of the façade opens a fine vestibule preceding a magnificent staircase of elliptical form, all of stone, including the balustrade. Fronting this vestibule on the left of the passage is the room of the concierge. On the left of the façade a small, low doorway serves for the domestics and tradesmen, and leads to the kitchen, the wash-house, stables and coach-house. Above these dependencies is the entresol, reached by a short staircase on the right of the court-yard. On the first story the grand staircase opens directly into a little *salon*, which precedes the dining-room, or rather to a grand gallery, which gives access to the grand *salon*, and forms with it two magnificent reception-rooms. The landing of the grand staircase is extended by a gallery hanging over the staircase, and gives access to the library, which is amply lighted from the court through three openings in the form of a colonnade. Facing this colonnade is another which lights a little boudoir, separating the dining-room from my lady's chamber. A second boudoir, whose window fronts that of the little *salon*, separates the chamber of madame from that of monsieur, which in turn opens into the library. All these rooms, except the grand gallery and the *salon*, which are on

the street front, open on the interior court-yard. At the rear, opening on the court-yard of service, are the rooms for the children and the bath-room.

As I have already said, the principal façade is quite sober, but to make up for this the interior on the court is very rich and ornamented with sculpture of great delicacy, and in the style of Louis

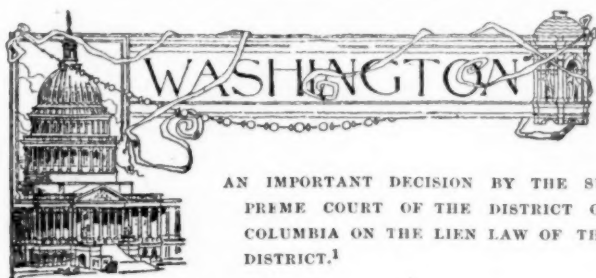


Hotel on the Avenue de l'Alma, Paris, France. M. L. Parent, Architect.

XV. The windows, the doorheads and the balconies are pretty in design and the grand staircase, with its audacious curves [See Illustration], is imposingly decorative in effect.

I also spoke in my last of the little monument at St. Jean de Losnes, by M. Vionnois. I send with this a photograph, which will show you the robustness and original style of this monument.

As to the Post-office at Marseilles, by M. Huot, I will, considering its importance and interest, reserve a description and study of it for a special article.



AN IMPORTANT DECISION BY THE SUPREME COURT OF THE DISTRICT OF COLUMBIA ON THE LIEN LAW OF THE DISTRICT.¹

CHIEF Justice, and Justices Hagner, Cox and James, sitting.
Justice Cox delivered the opinion of the court.

On June 9, 1888, H. C. Walter contracted to build Mrs. C. V. Young a house for \$6,063.91 and to complete the same by December 1, 1888, and to forfeit \$5 for every day's delay after December 1. The money was to be paid under contract in eight instalments, six of which to the amount of \$4,900 were paid. On December 17, he abandoned the work. Mrs. Young paid \$544.60 to complete the house, which was accomplished May 23, 1889. The \$5 a day more than absorbed the balance due under the contract. On December 17, 1888, W. Whalen, plumber, filed a lien for \$492.00. He was followed by others; the claims amounting to \$2,315.53. The bill was filed on March 9, 1889, to enforce a sale on the alleged liens.

It was dismissed as to Whalen, he having had a running account with Walter on a number of buildings and Walter was erecting several buildings for him [Whalen] as owner. Money, which should have been credited to Mrs. Young's house, was credited to other work. And as to Chappellear [whose claim was for \$1.05] who died. A decree was rendered in favor of the other claims, amounting to \$1,772.55. *An appeal was taken by both sides.*

The question common to all the claims was "whether a sub-contractor who postpones filing his notice of lien until the principal part of the contract price has been paid, according to the terms of the contract can, by filing his notice, assert a lien on the owner's property, although it may exceed in amount what remains due under the contract." "This will depend upon the time from which the lien is to attach and operate." In the old law right to lien was secured by formal notice of claim against the owner, not to exceed the amount due by the owner at time notice was served. In argument, it was

claimed that this law was changed to prevent a manipulation of accounts between the owner and contractor, to the detriment of the sub-contractor, etc. Hence the new law now in force, passed by Congress July 2, 1884, giving contractors, sub-contractors, material-men etc., the right of lien, "Provided that the person claiming the lien shall file the notice prescribed in the second section of this act: Provided, further, that the said lien shall not exceed or be enforced for a greater sum than the amount of the original contract for the erection or repair of said building or buildings." The second section allows the filing of notice of lien during the construction of, or two or three months after the completion of the building. Whalen as sub-contractor made his bid and it was accepted at the time or before the contract was made with Walter and the work was begun by him in the same month.

“ Now if he had immediately filed his notice of lien, which he could
“ have done under the law, Mrs. Young would have had notice of his
“ claim; her property would have been subject to a lien for the whole
“ amount of work to be done under the sub-contract; she could not
“ have made any arrangement with the builder to the prejudice of the
“ plumber, and the latter would have been perfectly protected, and at
“ the same time Mrs. Young, the owner, would have known exactly
“ how much of the money she had contracted to pay her builder ought
“ to go to the sub-contractor, and would have paid this money to the
“ builder with her eyes open and at her own risk. The objects of the
“ law would have been entirely accomplished.

"But the position taken by complainant is, in substance, that if the notice of lien is not filed until after the completion of the work or after the principal part of the contract price has been paid in pursuance of the contract, still, it operates retroactively, so as to give a lien for the whole amount of the claim, *as from the beginning of the work*, making the payments that have been made in the meantime by the owner to his builder, though in good faith and in perfect accordance with his agreement, to be payments in his own wrong and at his own risk, as if they had been made with full notice and anticipation of the lienor's rights.

"Now, this construction of the law, while it does promote one of its objects, viz: the protection of the sub-contractor, in effect, defeats another, which is the protection of the owner; because it would compel him to pay more than the contract price, against which he is intended to be guaranteed by the second proviso in the first section of the law. That this would be in contravention of the law, in this respect, was held in a somewhat similar case to the present, *Doughty vs. Delvin*, 1 E. D., Smith's Rep., 636, where the court says: 'The language is that the owner shall not be obliged to 'pay for or on account of such house,' etc., any greater sum or amount than the price stipulated in and by his contract. Now, if after the house is finished and paid for by the owner, according to his contract, and without any notice of claim being filed, a laborer or material-man may file such notice, have a lien and compel a further payment, the owner is obliged to pay for his house, in consideration of such a lien, a greater amount than he contracted to pay.'

"Is there anything in the law that requires us to hold that the lien of the sub-contractor or material-man is to be considered as binding and operative from a date prior to the filing of the notice? As a rule, it may be safely stated that where rights or priorities are to be acquired by making notices, conveyances or other instruments a matter of record, they operate only from the date of the record. In times past there were examples of a contrary rule, but any other rule would now be considered unjust, if not absurd.

"At common law, a judgment had relation back to the commencement of the term and bound the property then owned by the defendant, though he may have parted with it before the judgment. But this was changed by the Statute of Frauds, which made the judgment operate only from the date when it was docketed.

"So, under our old recording acts, if a deed of conveyance was recorded within six months after its execution it had relation back to the date of execution and would prevail over other deeds executed in the meanwhile; but this was so manifestly unjust and offered such plain opportunity for fraud that it was altered by Act of Congress of later date, which gives operation to such instruments, as third persons, only from the date of their registration.

"We may safely say that we ought not to construe any law as operating differently from the general rule above stated, unless we are compelled to do so by very plain language.

"Now, our statute does not in terms declare that these liens shall operate from the commencement of the work. It does so, in effect, in a certain class of cases, by providing that these liens shall be preferred to all judgments, mortgages, deeds of trust, liens and incumbrances attaching subsequently to the commencement of the work. As against these, the liens do operate from the commencement of the work and have a retroactive preference and priority. The owner is forewarned that these liens may be filed at any time up to three months after the completion of the work and he shall not be allowed to forestall them by incumbering the property in the meanwhile.

"But this is the utmost extent to which the law goes, in giving to the lien a relation backward and a retroactive operation. And all this is entirely inapplicable to the relations between the builder and his sub-contractor or material men. As to any preference between them the statute is silent, but inferentially we can determine how far such preferences must exist.

"The owner has undoubtedly a right to bind himself to the builder to pay the contract price in instalments as the work progresses. Building operations would otherwise be impossible. The builder is entitled, upon filing his notice, to a lien on the property for the whole contract price. Two persons, however, cannot have distinct liens for the same debt; and as the law also gives the sub-contractor a right of lien, it would seem to follow that upon filing his notice of lien he intercepts so much of the contract price as the builder is to

¹Supreme Court of District in General Term; *Whalen vs. Young*. In Equity No. 11,667, decided June 27, 1892.

"pay him, and, to that extent, displaces the builder's lien, or right of lien, and becomes lienor in his place. In this way and to this extent, he acquires a preference over the builder. But there is nothing in the statute which requires us to hold that a lien so acquired by the sub-contractor has a retroactive priority over the builder's right to his periodical payments which matured before notice of lien was filed. The owner is forbidden to incur the property to strangers to the prejudice of either his contractor or the latter's sub-contractors, but he is not forbidden to make his periodical payments to his contractor, as he has agreed to do—for otherwise the work could not go on—unless such payments are arrested in advance by the notice of lien.

"As against the owner and the builder the law gives no backward relation to the lien of sub-contractor or material-man and there is nothing in the statute to take it out of the general rule that the lien should operate only from the giving of notice on the record. And, unless constrained so to do by very explicit language, we certainly would not give to the statute an interpretation that would work such manifest injustice as that which is contended for.

"If the lien had been given expressly from the date of filing the notice, but without any restriction as to amount, we would have had to consider the grave question how far such an enactment would be constitutional. But fortunately, as if to meet this very difficulty, the second proviso forbids the lien to be enforced for a greater sum than the original contract.

"The idea was advanced in argument, with a slight show of authority for it, that the contract makes the builder an agent of the owner to bind his property by sub-contracts, express or implied.

"We do not admit the justice of this view. There is no privity between the owner and the sub-contractor and the rights of the latter as against the owner are purely statutory and do not grow out of any privity of contract. Otherwise the owner would be bound by every admission and declaration of the contractor in his dealings with his employes and sub-contractors and would be committed to obligations which he could not anticipate to persons whom he never heard of. The Court of Appeals of Maryland in *Treusch & O'Connor vs. Shryock et al*, 51 Md., 102, very properly, as we think, rejects this theory of agency.

"Again it is sought to throw upon the owner the burden of protecting himself by exacting security from the builder and by detaining the price until he is satisfied that all the subordinate parties interested are paid.

"This seems wholly unreasonable. A very special and extraordinary privilege is given to sub-contractors and material-men, of burdening the property of a person with whom they have no privity of contract, upon the simple condition of filing a notice in the clerk's office, which costs no time or trouble and saves the rights of all parties. Surely the burden ought to be upon them of asserting their statutory rights so diligently as to avert loss to anybody.

"The sub-contractor necessarily knows that there is a contract and is put upon inquiry as to its terms. But the owner is not informed as to the existence of sub-contracts or as to dealings with material-men and laborers, and it would be imposing a most onerous duty on him to hold that he cannot make a payment to his builder without first canvassing the town to ascertain who have furnished materials or labor to his house, and convening them all to see that his contractor does not withhold their dues from them. This would be equivalent to holding that he is bound to know and ascertain at his own risk who all these parties are before he receives any notice from them. It is inconceivable that any legislative body ever intended to make the operation of building so hazardous.

"The statutes of the different States on the subject differ, and it is, therefore, not easy to find cases strictly analogous to the present; but we conceive the general propositions we have laid down to be sustained by the following cases; *Carman vs. McInerow*, 13 N. Y., 72; *Doughty vs. Devlin*, 1 E. D. Smith, 636; *Dore vs. Sellers*, 27 Cal., 591; *Blythe vs. Poultny*, 31 Cal., 223; *Hurley vs. Wadsworth*, 38 Cal., 356; *Renton vs. Murray*, 49 Cal., 185; *Spalding vs. Thompson*, 27 Conn., 373.

"The decree is therefore reversed as to the liens which were sustained and affirmed as to the others."

The attorney, Samuel Maddox, for Whalen confined himself in his argument to an effort to establish the fact that money secured on a running account should be applied to the debts first contracted. Although he seemed to make his case clear as to ordinary accounts, both the inferior and superior court determined that it would not apply as to mechanic's liens. So Whalen's case was dismissed by the lower Court and the decision was affirmed by the District Supreme Court.

W. F. Mattingly for Mrs. Young quotes a case where the court held that there was no lien when the full contract price had been paid, although six months after completion was allowed in which to file a lien.

Ph. on Mech. Li. sec., 206, 207.

In 27 Conn. 573, *Spalding vs. Thompson*, the court decided "that when the owner had paid according to contract, the sub-contractor had no lien," under the clause "Such lien or liens not to exceed the whole amount agreed to be paid for the erection of the building by the proprietor."

49 Cal., 185 *Reuter vs. Conley*.

He also holds—and the decision seems to agree with him—that the sub-contractor is bound to know the terms of the contract, and he is estopped after the owner has paid, from claiming a lien.

36 Cal., 293, *Shaver vs. Murdock*.

18 Mo. App., 497 *Henry vs. Rice*.

50 N. H., 82, *Jacobs vs. Knapp*.

Pa., *Schroeder vs. Galland*.

Pa., *Benedict vs. Good*.

To reap the full benefit from the lien law it will be necessary hereafter in the District (and the decision will probably be of weight in the different States) for a sub-contractor or material-man to file a notice before any money has been paid under the contract, and in no case, if the contract is followed, will it be necessary for an owner to pay twice for the same thing, as has been held by the lower courts, when no notice has been filed prior to his payment.



WHEN it was decided that the World's Columbian Exposition should be held in Chicago there were many amongst us here who felt that it might be a success, but that the mere fact that Chicago was to have the chief management did not necessarily mean such a result. We of the Garden City have the reputation of believing that nothing is so beautiful, nothing is so great, nothing is so impressive as our own smoke-begrimed metropolis. There are, however, many persons among the inhabitants of this great manufacturing centre who have not this implicit belief in her power. They knew in this case that could the right locality be selected, there was at least room enough and to spare for the proverbial "biggest show on earth," and should the proper men be chosen there was enough cultivation in Chicago to demand that the best talents of the country be called for to make of this exhibition something that the whole of the American nation could be proud of. Fortunately these conditions have been fulfilled and so far as the setting for this great exhibition is concerned the success seems assured. Just at present quite a serious set-back is probable by the failure of Congress to make the expected appropriation. It is too late now to make any retrenchments, and those interested in the enterprise can but support a hope that help may come from the at present doubtful quarter.

Mrs. M. G. Van Rensselaer in the New York *World* of this month writes most enthusiastically of this great enterprise. She says: "I remember the Paris Exposition grounds of 1889, with the broad Seine sweeping through them under its bridge, brilliant with awnings and flags, with the huge yet spidery Eiffel tower soaring in their centre, and their great gaily-colored buildings and brightly-planted *parterres* dominated at one end by shining domes, and at the other by the Trocadéro Palace, throned on its terraced hill, as a panorama of scenic splendor which one then believed none but Frenchmen could have executed. But, say certain artists who were also in Paris and felt quite as I did, the panorama at Chicago will be quite as festal-looking, and even more vast and more dignified. The rushing current of the silver Seine will be well replaced by the limitless pale-green expanse of Lake Michigan and by the broad canals and pools, which will produce a semi-Venetian rather than a simply terrestrial effect; and although the beauty which rich plantations of large trees gave to the Paris grounds cannot be imitated on this once swampy shore, Mr. Olmstead is providing lawn and foliage effects of another sort which may prove quite as attractive."

Though large forces of men are at work levelling, sodding, planting; though the lagoons and small lakes are still filled with dredging-machines, rather than the festive little pleasure-crafts that will ply them; though the statuary that is to ornament the banks of the central lagoon and the circular division between that and the great lake is wanting, still enough has been accomplished to show how fine a sight will be the Exhibition of 1893, with its great and magnificent buildings ornamented with work from the hands of our best sculptors, all seen across placid lakes and through openings in the small, low trees. Fortunately, all is far enough removed from the dirty centre of the city to have above it a sky as blue, and by its side a lake as vivid in color as ever gladdened the eyes of the pilgrim on the shores of the Mediterranean. To have the Fair so far out of town was a great point gained, for, had it been held down in the centre of the city, a matter at one time under consideration, one-half of the beautiful effect of the buildings would have been lost. As it is, the creamy-white edifices stand out against the blue of the sky and lake with Eastern vividness.

It is our plan, as the structures approach completion, to touch upon each separately.

The Fishery Building, the Woman's Building, the Horticultural, Transportation and Mining Buildings are now just receiving their finishing touches.

As one enters the grounds at the present temporary gate, at one's left rises the Horticultural Hall. This is one of the most successful buildings, serving to indicate by its proportions a certain feeling in its designer for the Classic style, which freed him from the obligation of a too close companionship with Vignola. The plan is that of two rectangular pavilions, at either end connected with the square central division by two open courts surrounded by aisles.

From the square central construction rises the wide, springing glass dome, flanked at the four corners of this pavilion by smaller domes of similar character. The outline of this building is especially pleasing and the proportions unusually successful. The variation from conventional forms which the architect has dared to make in the construction of the dome is remarkably successful, and in this case the result more than warrants the experiment, if experiment it could be called, since, so far as one can now judge of all the numerous domes in the grounds, this is in form the most harmonious with the outline of the building on which it rests.

Viewed from the interior, the effect of all its glazed roof must be the most striking imaginable when tall, tropical plants and trees fill the central pavilion. Certainly, either viewed closely or from a distance, this dome is one of the most pleasing architectural features in all the grounds. The walls of the aisles surrounding the lateral courts do not continue on a line with the central and end structures, but are recessed to a considerable distance, thus avoiding monotony, which, in the façade of a building of one thousand feet in length, as this is, was a point much to be desired. The danger of such an effect has been fully appreciated by most of the designers, and such a result admirably avoided in nearly all of the structures.

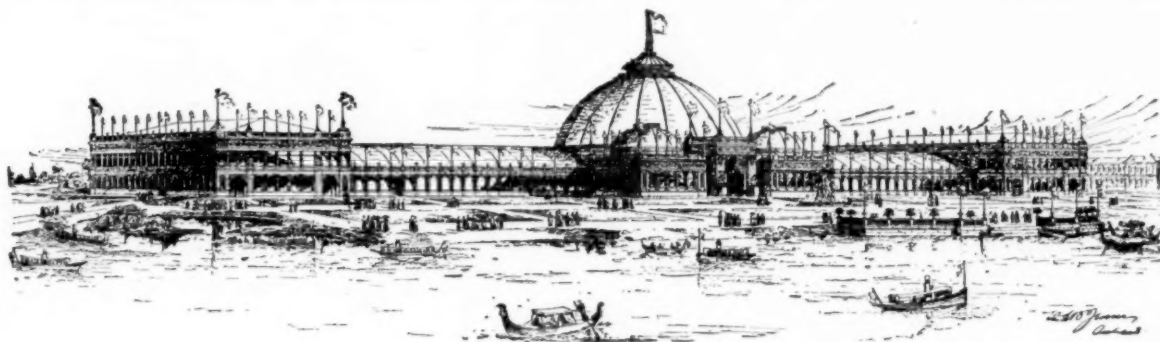
One of the excellent features of the Horticultural Hall is the admirable proportions of the strictly architectural carving, being so studied that no one part seems too light or too heavy. Around the end and central pavilions is a well designed and well executed frieze. It consists of groups of chubby children in bas-relief bearing between them festoons of flowers. Almost the only criticism that one could make would be that it would seem too heavy, although when the final tints of color are arranged the effect may be altered. In fact in judging of all the buildings in their present condition any criticism may be scarcely final as there has been some talk of very decided color effect, though at present the only tint that has been put on any of the buildings is a creamy white.

Apropos of the sculpture in the frieze, we are so used to bad designs of this character in America that it takes more than a second

from our great last exhibition, the Centennial, we date a so much greater interest in and appreciation of some of the kindred branches.

Continuing our walk through the Fair Grounds to the south, after having passed the building designed for offices and for the place of the transaction generally of the business of the enterprise, you come to the Transportation Building. This structure, though one of the most interesting in point of detail, is one of the least successful in general outline. As best suited to its use, it is one long rectangular enclosure, quite on the plan of a Roman basilica, with a central nave and two side aisles. The main entrance is a rather curious square construction projecting from the building, which, though not without a certain impressiveness in itself, seems to stand out most aggressively from the whole. The dignity of the design is much lessened by the introduction of two curious kiosks on either side, semi-Moorish in character, and reached by short flights of stairs leading down the face of the building. Perhaps they may be thus placed for the benefit of the few faithful followers of Mahomed who may happen to journey to the Fair, that they may in their seclusion send up their prayers to Allah. They are certainly suggestive of such a purpose, though their real object may be a very different one. Similar in character to them is the small dome that surmounts the large structure, which, by its diminutive size, suggests a lack of building material. The lower line of the front façade is pleasantly broken by fountains placed against the wall at intervals.

The building is neither Romanesque nor Classical in style, though partaking of some of the characteristics of both. The smaller entrances at the northern and southern ends of the building are more Classical in style than the principal one, but lack impressiveness by having the height diminished by a heavy beam cutting across midway between the sill and the lintel. The details around these end entrances are clever and attractive, though the proportions between the heavier ornamentation and the lighter are not so carefully studied and preserved as in the other building. A pretty conceit is in the medallions on either side of the entrance: small cherubs in the air hold up the wire on which, may pass an electrical



The Horticultural Building.

look before one realizes that this plaster sculpture is the work of no ordinary hand, being neither a poor original nor a feeble copy of some hard-to-be-recognized masterpiece. The sculpture is very remarkable at the Fair and never before in this country has so much clever ability been shown in any one enterprise. Here much of the best talent of the country has been called together to produce decorations worthy of the buildings. At present most of the figures are resting in the temporary studios, and of course it remains to be seen whether they will gain or lose in effect when finally placed in the positions for which they were intended. At present, when viewed from a distance of only a few feet, they have much beauty and strength, but it is yet to be demonstrated how much of it will be preserved when the compositions are placed at a considerable height as will be those destined for the Administration Building, for example. It is to be hoped that this good work in a branch of art heretofore unappreciated in America, will do much to awaken a new interest and serve as an educator, so that in time and by degrees the average man may see beauty in the Elgin Marbles or the famous Torso. Not many months ago in one of our exhibitions of painting, was overheard between some ordinary-looking people, the familiar remark "These pictures are all hand-painted." This from the man of the party, while surprise on the part of the weaker sex greeted this announcement and his superior wisdom. But this feeling more or less clearly expressed belongs to other persons than the very crudely educated, and as soon as the average American citizen grows to realize that not everything is turned out from some sort of a mill, that the human brain and hand are stamped on many things, just so soon will he begin to have an appreciation for many things such as we often see a feeling for in foreigners of moderate education, for, though we blush to say it, there are many of our compatriots who will have no eyes for this excellent decorative work to be found on the exterior of the building simply because they have become accustomed to machine-made galvanized-iron cornices and mouldings as the sole decoration for structures in their native towns. It is to be hoped that though lacking color living subjects from living hands may awaken an interest heretofore unfelt, that from this exhibition we may date an appreciation of this especial branch of art, so intimately allied to architecture, as

current, that power which means so much in transportation, while around flutter the carrier-pigeons, the transporting agents of former days. The carvings immediately around the entrance have running through them the same theme as we see in much of the work in the Auditorium Building. There is in many places a tendency, shown in small touches, to a leaning towards Moorish effect, so plainly seen in the above-mentioned kiosks. No very marked characteristics of this style are seen, however, in any of the arches or other features, where it would be unmistakable. One of the peculiarities of the mannerism of this especial firm of architects is here noticeable in that the capitals of the columns lack the abacus, all the carrying coming directly on the bell.

On either side of the small entrances extends a balcony on the balustrade of which are most excellent figures, men typical of those who work in behalf of transportation, or men whose names have become famous in the history of this department of labor. These figures being not much above the level of the eye are approximately life-size and it seems a pity that with such excellent work the names of the artist or artists should not be upon it. The first of the series is a brakeman at the wheel. No notice is taken of the air-brake, but composition is spirited as well as that of the second figure who brings up suggestions of marine navigation. Next comes the Frenchman Papin, while a figure with a safety-valve, Ericson, Fulton and a sailor-boy at the wheel stand side by side. Young America with his attendant perambulator and nurse seems to have been ignored, though this mode of transportation must surely appeal to every visitor at the Fair, as having at one time of his life at least been within his or her own experience.

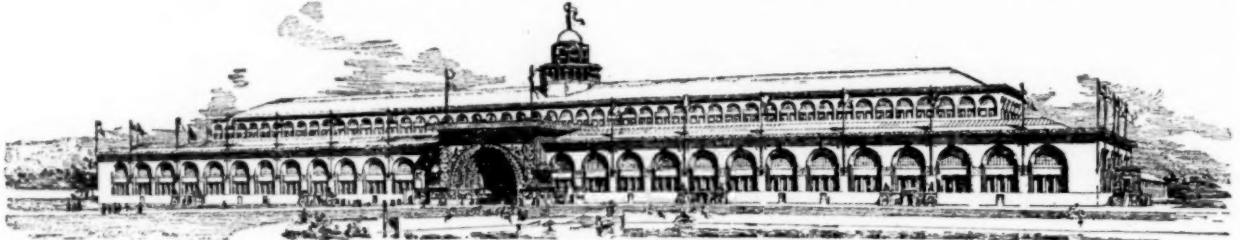
At each side of the entrance two figures stand in rather weak low relief. One is that of a female carrying a water-jug, while the other is that of a man bearing a well grained and rather small stick of wood. At first, to the uninitiated, the thought comes "Who are you?" till you remember that fire and water are large elements in the transportation problem. That portion of the sculpture of these entrances where figures are used which appears to have been designed in the architect's office is as intimated all in low relief. It would seem a pity, however, if the truth were told, that with a

conception so very admirable, the development of it should not have been left in the hands of some educated sculptor, in whose special province such work lay. Around the fountains, before mentioned, the ornamentation consists of figures in this same low relief, chiefly water-bearers. Half-way down the principal façade, two groups of statuary rise nearly on a level with the eye, typical of water and land transportation. The composition of the marine subject is not as satisfactory quite as some of the figures on the northern and southern façade, though the female figures on the prow of the galley of ancient design have some spirit about them. Land transportation consists at present of the cow-catcher of a locomotive, on which sits a very emaciated youth minus arms and legs. It looks as if the

the time spent in a close inspection of them. The conception and execution, with the exceptions mentioned, are equally good.

In the criticisms thus made there is always to be remembered the possible changes in color which may come in time, and which may entirely alter the effect of the buildings. It is even reported that the Transportation Building is to be gay in reds and yellows. In this case, how the plaster figures will be treated will be interesting to see, and, of course, if such a theme of coloring were to be carried out, the "golden portal" above alluded to would be much more in harmony.

The Fishery Building, it is said, is to come out strong and gay in the tints such as the Romanesque builders loved to use. It will be



The Transportation Building.

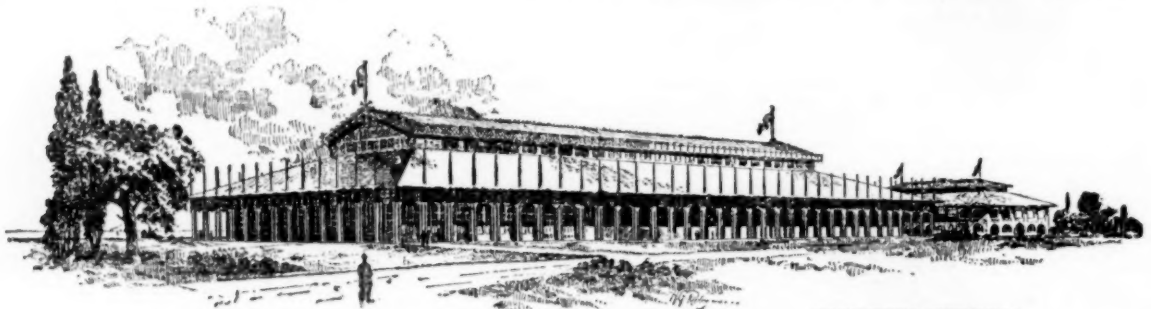
famous torso had been taken and a nervous alert head and face been placed upon it. It is unnecessary to say this composition is in a state of incompleteness, but one smiles at the remembrance of the statistics that are constantly being given to prove how much greater are the number of accidents by land than by water, while this poor mutilated gentleman sits there apparently a monument to the proof of the statement. The main entrance is very rich in carving, and though at present the staff is in its natural color it is reported that this centre portal will be finished in gold. The wisdom of doing this would seem questionable as the entrance structure at present stands well out from the rest of the building in effect. On either side of this entrance are striking bas-reliefs, one portraying, it appears to the observer the typical modes of transportation in the Occident and Orient. The bas-relief with the group of Western travellers, the man with the truck and bales of freight, and similar figures must of necessity be more commonplace than the Oriental group, with the little jinrikisha, with its burden of a neat Japanese maiden, the uncouth camel and the Arabian steed. Just within the arch of the entrance are two other bas-reliefs equally striking in character. The subjects are primitive and civilized modes of transportation. The first is well carried out in the rude ox-cart guided by the semi-civilized man, while the second gives us a scene in a buffet-car, with negro porter and all accessories. The first subject, of course, is capable of by far the most picturesque treatment, but even the prosaic subject is well handled and is not as inartistic as one would naturally expect it to be. It was rather a bold thing to undertake to portray in sculpture any such subject, but, perhaps, it is a step in the right direction. Do we not cling too closely to the idea that everything that is to be represented in sculpture must generally be clothed in the old classic shape. The Italians in their modern work do sometimes dare to use a type of the age in which they live, but we, with many another nation, turn back to antiquity for an inspiration. In certain places why is not the nineteenth century better for the nineteenth than modes of the time of Phidias. Decidedly for the twenty-ninth century it would be much better.

very interesting to have such a scheme of colors carried out, and, though at first it may be somewhat of a shock, it will be an education to many. To do it successfully will require a good deal of wisdom and skill.

One especially interesting structure is the Forestry Building, situated towards the southern limit of the grounds. This is one of the smaller and least conspicuous structures, and, from its at present rather inaccessible position, it is not frequently visited. It is here that the United States Forestry Commission intend to hold their exhibition, the building itself, as it is finished, being part of the exhibit. The structure is a long, rectangular construction having a broad, encircling covered piazza, which gives the effect of a clerestory to the upper windows. The trim to all the openings is made of a half-section of a small log with the bark removed, giving a smooth yellow surface. In the so-called clerestory the outside wall is covered with geometrical rustic-work. The walls of the first story under the porch are shingled in natural-wood shingles. A really beautiful feature of the building are the pillars for balcony, consisting of the trunks of trees in their natural state, each pillar, as we might call it, comprised of three trunks—a large one, with two small ones on either side.

To those who believe that the idea of the Greek orders originated with the forms of the trees, it may be a pleasure to see a pet hobby exemplified, and to find, here at least, the shaft of a tree column literally in place. As a few of the trunks are leaving out, they may in time see the spreading Corinthian capital resting upon them.

The trees used for the purpose are most beautiful specimens, straight and sound. Hardly a bent or crooked trunk is seen among them, and one cannot help being surprised that the forest could yield so many perfect specimens. Beautiful silver birches with the moss and lichens hanging on them stand side by side with the warm red of the pine or the smooth green-gray of the button-wood. It is to be hoped that when the exhibition is finally opened these fine tree-trunks of the porch will bear a label, as specimens collected from Maine to California cannot fail to be interesting and unusual to



FORESTRY BUILDING.
World's Columbian Exposition.

What would the figurines of Tanagra mean to us now if they were not a depiction of men and women and children who lived in that city of long ago. The man who has dared most to do this here is John Rogers. Perhaps it is a pity his story-telling groups have been so duplicated that by many they have ceased to be looked upon as works of art.

Above, it was mentioned that the details of this Transportation Building were successful, and they are, indeed, very interesting, showing up to this time more original thought and careful study than those of any other building on the grounds, and well worth

many a visitor. It was originally the plan to have different States contribute different trees. This may or may not have been done, but the result must be much the same, for the trees must of necessity have come from all over the country. Between the uprights of the porch an open-work pattern of comparatively heavy limbs forms a fret-work for probably eight or ten feet from the roof.

The Forestry Building is at present being used as a temporary studio; one-half is devoted to the work destined for the Agricultural Building, and the rest of it for the groups of statuary to be placed on the Administration Building. The models for the former are

very charming, though but little of the final work is yet accomplished. The statuary for the Administration Building, on the other hand, is nearing completion, and probably by the time of the publication of this letter a large portion of the northern end of the Forestry Building will have been removed: these colossal groups will have been tenderly dropped onto open freight-cars, and will have begun or finished their journey to their final resting-place. These groups, though many of them bear the hackneyed old names of allegorical subjects, are really unusually fine. Theology, Peace, War, Tradition, Charity, Art, Science, Religion, we can study through more subjects than poor Faust counted off on his fingers in disconsolate fashion. The natural forces that move the world as well — Electricity, Water, Fire — are here represented by fine groups or figures. Electricity is a stalwart maiden having by her side a galvanic coil. She is full of action and strength with her rather warlike costume, bearing on her corslet the head of the electrician, Morse. The head is, however, drawn only as a mask, the lower part of the face below the flying mustachios not being represented. Fire is symbolized by a sturdy blacksmith at a forge. The groups are colossal, the sculptors creeping over their arms and bodies looking like boys, and it is much to be hoped that the finer features of the work will not be lost at the height to which they are to be raised. One thing in favor of their being seen on the Administration Building will be that the large gold dome of that structure may possibly serve as a background for those in the highest positions, which will make them more effective than white figures against white.

The question has been asked: What will become of all this work of the sculptors when the Fair is ended. Much is so good that it would seem a pity to simply destroy it, though, of course, much is only fitted for the place for which it was designed.

In last month's letter, the injunction which had been issued to stop work on the Art Institute was spoken of. It was also mentioned that an appeal would probably be taken to a higher court. Such an appeal was taken, and, to the surprise of many and the delight of nearly every one, the decision was in favor of the Art Institute and the World's Fair Association. The Fair authorities took part in the contest because, as stated in last month's letter, of the space in the building which they were to have. Work on the building is now going on, but the delay has already cost the Institute twenty thousand dollars.

The Public Library building has before been spoken of in these letters. Bids for that structure are now being taken, and it will not be long before the Institute will see its neighbor rising by its side.



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

ENTRANCE PORTICO OF THE PUBLIC LIBRARY, CAMBRIDGE, MASS. MESSRS. VAN BRUNT & HOWE, ARCHITECTS, KANSAS CITY, MO.

[Heliochrome, issued with the International and Imperial Editions only.]

A GENERAL view of this building was published in our issue for June 11.

CALIFORNIA STATE BUILDING FOR THE CHICAGO FAIR. MR. A. PAGE BROWN, ARCHITECT, SAN FRANCISCO, CAL.

The style is strictly Mission, with a Spanish roof-garden eighteen feet wide, arcade and flat dome. The best features of the California mission buildings have been closely copied, and absolute simplicity of detail has been maintained. Exteriorly the building will have a clerestory, like the church effect of centre and side aisles. Within there will be a gallery affording an area two-thirds of the ground floor. The extreme measurements of the building will be 500 feet long by 110 feet mean width. The total floor area will be 100,000 square feet, the ground-floor affording 60,000 and the gallery the remaining 40,000 square feet. From the ground to the eaves will be 50 feet, and to the centre line of the roof 65 feet, while the top of the dome will be upward of 80 feet high. The lower portions of the roof will be covered with genuine Spanish tiles, and the dome and upper portions with curled iron plates shaped like the tiles. The walls are to be a close imitation of adobe, and the entire structure is to give visitors to the World's Fair an idea of what the California mission buildings are like.

In the construction of the building old mission bells and any other articles which can be conveniently used and returned will be introduced. The main entrance will be in the centre, the departments being arranged along the sides of the long structure. The offices are to be grouped in the second story in such a manner as to command a view of the entire building. The estimated cost is not over \$75,000, and for this sum a very picturesque, striking and attractive building will be erected.

A CHAMBER INTERIOR DESIGNED BY MR. FREDERICK R. HIRSCH, NEW YORK, N. Y.

To this design was awarded first place in a recent competition of the Sketch Club of New York.

ELLIPTICAL STAIRCASE IN A HOTEL ON THE AVENUE DE L'ALMA, PARIS, FRANCE. M. L. PARENT, ARCHITECT.

For description see Paris letter elsewhere in this issue.

NEW POLICE-STATION FOR THE BRIGHTON DISTRICT, BOSTON, MASS. MR. E. M. WHEELWRIGHT, CITY ARCHITECT, BOSTON, MASS.

HOUSE FOR R. L. STEVENS, ESQ., BERNARDSVILLE, N. J. MR. CHARLES EDWARDS, ARCHITECT, PATERSON, N. J.

[Additional Illustrations in the International Edition.]

CHATEAU DE MÉRIDON (SEINE-ET-OISE), FRANCE.

This building which in 1882 was erected on the site of a feudal castle of the Middle Ages is here reproduced from the pages of *L'Encyclopédie d'Architecture*.

IRON GATES, LANDAU, BAVARIA. PROFESSOR LUDWIG LEVY, ARCHITECT.

This plate is copied from *Architektonische Rundschau*.

DETAILS OF WOOD ARCHITECTURE IN BRUNSWICK: TWO PAGES.

These plates are copied from *Zeitschrift für Bauwesen*.

NEW POLICE OFFICES, BIRMINGHAM, ENG. MESSRS. ASTON WEBB & E. INGRESS BELL, ARCHITECTS.

This plate is copied from the *British Architect*.

DOORWAY ON THE AVENUE WAGRAM, PARIS, FRANCE: M. SAUVESTRE, ARCHITECT. DOORWAY ON THE RUE FRANÇOIS I, PARIS, FRANCE: M. LE VOISVENEL, ARCHITECT.

These illustrations are copied from *La Semaine des Constructeurs*.

SOUTH DOORWAY OF TYSKA CHURCH, STOCKHOLM, SWEDEN.

This subject is copied from *Teknisk Tidskrift*.

THE OLD HIGH-ALTAR OF WESTMINSTER ABBEY. RESTORED AND DRAWN BY H. W. BREWER.

This "Restoration of the Old High-Altar of Westminster Abbey" is chiefly founded upon the ancient drawing in the "Islyp Roll," dated 1532, which represents the presbytery of the abbey church as it appeared at the funeral of Abbot Islyp, the last abbot but one before the Reformation. The Roll is in the possession of the Society of Antiquaries, and the drawings which it exhibits are executed in pen outline. By a careful comparison of these drawings with indications and existing remains, I have been enabled to work out this imaginary restoration. I must not, however, neglect to mention the fact that I am much indebted to Mr. St. John Hope and Mr. T. J. Micklethwaite for their valuable advice. Careful investigations made in company with these gentlemen discovered indications of the old arrangement, which in almost every particular corroborated the Islyp Roll. I will now briefly describe the high-altar, pointing out those features of which distinct evidence exists, and those which are more or less conjectural.

The altar-screen of the Abbey, sometimes called "the screen of St. Edward," was surmounted by a small gallery, within which stood two large statues of St. Peter and St. Paul; these were given to the church by Abbot Eastney about the year 1480. Probably Eastney constructed the great projecting canopy and upper portion of the altar-screen, which was open, and evidently built of wood. In the drawing, this portion of the screen is represented as being surmounted by a beam. This beam, or fascia, was painted with a series of figures, as is distinctly shown in the Islyp Roll, and the marks of the iron rods which acted as stiffeners and kept it in position are distinctly visible. The heads of the lights between the mullions which supported this structure, unfortunately, cannot be very distinctly seen in the Islyp Roll, as that portion of the drawing is very much worn away. Upon carefully examining it with a powerful magnifying-glass, the portion of an arched head of Tudor form can be traced. The tracery with which these heads are filled-in is conjectural. The figures of SS. Peter and Paul are very distinct in the Roll. St. Peter is crowned with a pontifical mitre, and St. Paul holds a sword and a book. The great canopy or dais between these two figures is also shown in the Roll, though its decorations are conjectural. This canopy projected a considerable way forward, so as to form a baldachino over the high-altar and officiating priest. From this canopy the pyx was suspended, within a canopy formed like a papal tiara, beneath which hung down the pyx-cloths, which were of the usual form, and had great knobs of gold and tassels at the angles. One of these pyx-cloths is still in existence at Hessel Church, in Suffolk. The pyx containing the SS. Sacrament

was suspended by a cord, so that it could be let down and placed on the altar when required for communion. The pulley for this was fastened to the column at the north end of the altar-screen, where the hooks and fastenings may still be seen. In an engraving from the drawing in the Islyp Roll which appeared in "*Vetusta Monumenta*," 1815, this arrangement of the suspended pyx has been incorrectly represented, and a standing tower is shown upon the gallery, surmounted by a canopy! It is simply impossible that this could have been correct, because the gallery evidently did not project far enough forward to carry a tower in such a position as to stand beneath the Gothic canopy. Moreover, it is quite evident from the original drawing in the Roll that the arrangement was as I have shown it, in addition to which the universal practice in England during the Middle Ages was to suspend the pyx, and no exception has, I believe, been found to this rule. Of course, in Germany and Belgium, the tower form of tabernacle or *sacramentshaus* was in use; also in Scotland and parts of France. Standing beneath the projecting dais, it will be noticed that there is a triptych, or "table with wings." This is shown closed in Islyp Roll, as it would naturally be at a funeral. The great square canopy, as will be seen from the drawing, projected backwards considerably beyond the east side of the screen, and formed a kind of enclosed loft, in which the relics of the church were contained. Formerly they were placed in a shrine which stood between the monuments of St. Edward the Confessor and Henry III. This loft at the east of the altar-screen appears to have been supported upon two columns, the marks of which can still be traced in the pavement, and the space between these columns is not paved like the rest of the chapel of St. Edward the Confessor, with marble, but with tiles, showing that there was some raised platform or step here. This would have been immediately in front of the altar of St. Edward the Confessor. As part of the coronation ceremony seems to have taken place at that altar, I am inclined to think that this structure formed a kind of canopied pew, or throne, which was used during the coronation, perhaps for the ceremony of anointing the king. This back portion, however, of the altar-screen is rather puzzling. Mr. Micklethwaite, who has given great attention to the study of this subject, is of opinion that the present stone screen was erected in the reign of Edward IV, and, as a strong proof of the correctness of his conjecture, it will be noticed that the vaultings and other details of the canopies are identical with those over the entrance of the chapel to St. Erasmus, which is adorned by the cognizances of King Edward IV. And now comes a difficult question: Was this structure which stood against the east side of the altar-screen of an earlier date than the screen itself or no? If it was of an earlier date, how is it that the back part of the screen, which must have been partly concealed by it, should have been treated so elaborately? But if it was erected after the screen, why should the space not have been paved like the rest of the chapel? However, this would be too long a question to argue. Upon this great beam over the loft was a rood, with attendant figures flanked by cherubim standing upon wheels. The arms of the Cross are shown in the Islyp Roll, supported upon a beam which went across the church; but, after a very careful examination, we have completely failed in finding any marks of the insertion of this beam into the walls.

I think the rood and its attendant figures were of an earlier date than the loft beneath, and even than the screen itself. I now come to the front of the altar-screen. The four great canopied niches are distinctly shown in the Islyp Roll: that to the north contained a statue of a monk, probably St. Benedict; the next was a bishop, possibly Melius; the third was a king, possibly St. Edward; and the fourth was a pope, possibly St. Gregory the Great.

The space over the altar itself appears to have been occupied by a great square sunken panel, but in the Roll it is all shown draped, except the centre portion, which was a painting of the Crucifixion. I cannot quite tell whether this representation of the Crucifixion may not have been worked in embroidery and attached to the hangings. We know from the inventory of the church furniture, etc., which was drawn up at the suppression of the Abbey, and has been republished by the Rev. McKenzie Walcott in the *Journal of the Middlesex Archaeological Society*, that the altar had an upper and a lower frontal, because an upper frontal, representing "Our Lady of Pity," is mentioned as having been given by Abbot Islipp. For the lower frontal I have shown the beautiful one which still exists, hung over the tomb of King Sebert. The inventory already referred to also mentions several pairs of altar candlesticks and crucifixes with Mary and John, but, as they are all spoken of as being in the sacristy of the church, probably they were only placed on the altar during Mass or other services.¹ In fact, it is rather a singular thing that very few ancient drawings which I have come across do show candlesticks on church altars. A singular kind of stool, or miniature table, is shown in the Roll, attached to the south end of the altar. It seems too low for a credence-table and too high for a stool; what it was I am totally unable to conjecture, though I find indications of this feature in other drawings. The lectern for reading the Gospel is situated at the northwest corner of the foot-pace or

altar-platform, which, by the way, is very curious in its arrangement, as it has platforms at right angles to the foot-pace itself. The tombs of Crouchback and Aymer de Valence are represented as surmounted by wooden canopies, which no longer exist. There can be no doubt that the whole of the altar-screen, relic-loft, etc., was sumptuously and magnificently decorated, and must have presented a gorgeous spectacle. The utmost I have been able to do, however, is to present your readers with some idea of the general arrangement of this extremely elaborate structure, founded upon such evidences as I have been able to discover.—H. W. B. in the *Builder*.

HALTE DE CHASSE.

ENGLISH hunting scenes have been treated rather monotonously by painters, and engravings are preferred to pictures. But even the prints of preliminary breakfasts and rattling runs with gentlemen in red coats are going out of fashion. The French do not follow the chase in as risky a style as the English, but they contrive to have many incidents which are perhaps more interesting to artists than to sportsmen. The "Halte" forms the subject of one of those scenes. It will be seen that the artist was thinking of Watteau, but has treated the repast in a more vigorous way than that artist would have done.

THE REGISTER OFFICE, EDINBURGH, SCOTLAND. MR. ROBERT ADAM, ARCHITECT.

THE ATLAS ASSURANCE CO.'S OFFICE, CHEAPSIDE, ENG. MR. THOMAS HOPPER, ARCHITECT.

CLARENCE TERRACE, RANDELL'S ROAD, N. MR. W. YOUTEN, M. S. A., ARCHITECT.

FOLLOWING the example of those who, during the last few years, have endeavored to meet the now popular demand for flats, the freeholder of the site of the building illustrated, Mr. E. Handsley, instructed the architect to prepare designs for, and cause to be erected, tenement lettings suited to small working families of the better class and to their average weekly earnings. This class, it was thought, would be capable of fully appreciating the advantages of residence in flats rendered as homelike as money and a careful study of the occupier's requirements could make them.

To the best of his ability the architect has provided the tenants with every requisite essential to their comfort and convenience, and has also taken more than ordinary precautions to insure their safety both from risk of fire and from dangers arising from insanitary conditions. By a departure from the usual methods of dealing with the fronts of similar buildings, he has endeavored to promote the feeling of being at home when at home, so dear to most Englishmen, and yet so foreign when housed in the usual type of "dwellings."

It is conceded that there is considerable room for improvement upon the truthfully-termed "barrack-like" elevations of many large blocks of dwellings, where bare and sordid details are repeated *ad nauseam*; and it has been attempted to effect this in Clarence Terrace by simple arrangements of color (not by lavish and expensive detail only appreciable at a short distance) imparting a comfortable and homely air, and avoiding all fatiguing repetitions. The ground and first floor are faced with a rich red brick in order to emphasize the stability of the buildings. The next two floors, for a distance of half the frontage horizontally, are faced with a homely looking rough-cast, the remaining half being of yellow brick. The upper floors are for the most part faced with Brosley hanging tiles, and the roofs are also covered with Brosley tiles.

With the object of reducing fire-risks, Clarence Terrace is divided into six houses, each having self-contained flats on each floor. To secure the premises from improper intrusion after a fixed hour at night, Bostwick sliding-gates guard the porch entrances. The staircases to each house, in order to add to the feeling of homeliness, are of wood, and are well-lighted and ventilated. The flats vary slightly in arrangement, but a description of one will, as regards general features, suffice for all.

The privacy of each flat is insured by its self-contained domestic arrangements. Just within a leaded-light entrance-door, fitted with brass knocker and combination postal flap and handle, is a lobby giving access to the sitting and living rooms, and containing a large coal-bunker, larder and dresser. The sitting-room has a western aspect with a large window recess, iron combination stove and chimney-piece, and from this room access is obtained to a bedroom. The kitchen or living-room is well lighted, and, as a good range is perhaps the most important and indispensable of all features of utility, this room is provided with an "Eagle" range kitchener, containing oven and boiler. The fire may be either "open" or "close." Between the kitchen and scullery is a ventilating lobby to prevent the steam from the copper in scullery penetrating into the kitchen on washing-days, and this lobby is fitted with cupboards and a dust-shoot. In addition to the copper, the scullery is supplied with fixed washing and rinsing tubs, with water supplies and wastes, a glazed earthenware sink, with draining-board and cupboards under, and properly-enclosed combination water-closet. A drying-room is formed in the roof of each house, with windows back and front, and paved with cement, where tenants may dry their clothes. But with

¹The Rev. W. Eric Leslie tells me (upon the authority of a member of the Benedictine Order) that there was no rule relating to the arrangement of altar candlesticks observed by that order, but that each monastery had its own "custom," so that, although it may not have been the usual practice to remove the candlesticks from the altar, yet it may have been so at Westminster Abbey.—H. W. B.

this exception, there is no occasion for a tenant to go outside his own tenement entrance-door for anything, every requirement being provided within.

The safety of the tenants has been especially provided for as follows:—In case of a fire occurring in either house, tenants above the fire would for safety have the option either of temporarily taking refuge in their sculleries, which are of fireproof construction and paved with Val de Travers asphalt, or they could proceed through the drying-room at the top of the house by means of a properly-railed safety-bridge which has been provided. Thus it is possible to enter either house through the front doorway, and by ascending the staircase, passing over the safety-bridge and descending any other staircase to re-enter the street.

In regard to the sanitary arrangements, it may be mentioned that the drains are all carefully laid to fall on concrete, with numerous inspection-chambers; all wastes are trapped, and discharge into hoppers or over gullies; soil-pipes are outside ventilated and disconnected, and the water-supply is obtained from a special service-main, and a rising-main is taken to a very large galvanized-iron cistern in each drying-room.

Window-cleaning being a necessary domestic operation, the outside of all windows have been arranged for safe and convenient cleaning. Thus, where sliding sashes are provided, they are fitted with the patent "Etefas" window fittings, and all casements are hung with due regard to access for cleaning. All rooms and staircases are papered with the Essex wall-papers, and the sculleries and water-closets are distempered in warm tints. Gas will be laid on to the tenements if required by tenants from the staircase main services, and the buildings are rapidly approaching completion.

NICARAGUAN ANTIQUITIES.

IN the beautiful lake of Nicaragua there are situated a number of islands, one of them called Zepatera, which has been for thousands of years a seat of ancient Indian worship. The island is not inhabited and is only partly known to natives and foreigners. Having heard of some important discoveries recently made by a German archaeologist, who was formerly connected with Dr. Schliemann's excavations in Majcenal, I decided to pay a visit to the place.

Arrived at a small bay, the shores of which were adorned with hundreds of lazy alligators, I reached a landing-place, where the remains of a small artificial harbor are still to be recognized. Hence I was guided by an Indian to a staircase hewn in huge rocks. In ascending the hill I counted seven hundred and seven steps. Arrived at the top, I saw a vast plain, in the centre of which rise seven elevations that form a Latin cross. These hills are surrounded by a number of small cemeteries, that evidently contain the remains of victims sacrificed to the (seven times seven) forty-nine idols, besides statues of priests and kings cut of hard, black, polished granite. The elevation that forms the centre of the cross is about twice the size of the remaining six, and is some hundred feet in diameter. On the top of it are seven large sacrificial stones, surrounded by vessels into which the blood of the victims ran when the rites were performed. It is evident that on the central hill the high priests performed their bloody office as on the smaller elevations the sacrificial stones are smaller and of inferior workmanship.

The central hill is adorned with seven huge idols, some of them perfectly preserved. The principal one represents a figure about fourteen feet high, showing a striking likeness to Assyrian idols, and wearing a long beard on which remains of red coloring are still visible. The head is covered with a huge elephant's head. On one side of this rather hideous idol stands a female figure of a very fair appearance, whose features are strikingly Egyptian. The head is covered with the head of a lioness, the mouth wide open. On the other side is the statue of a high priest, whose headpiece consists of a big snake curled up, fitting the grim-looking face like the turban of an Eastern priest; in the right hand the figure holds a short knife, while the left hand holds something that looks like a human heart. The other idols represent both male and female figures, the former of hideous aspect while the latter present pleasant faces. The ears of the female figures are pierced with holes, which served to hold ear-rings, as one of these was found buried in the soil. The value of the gold and pearls in it amounted to some five hundred dollars, not including its artistic and archaeological value; the workmanship was very fine. The heads of all these statues are covered with monstrous heads of lions, alligators, tigers, horses, sheep and other animals, the species of which it is impossible to determine. Most of the statues are in a very fair state of preservation, while some have been disfigured by shocks of earthquakes. Judging from the effect of the weather upon these idols, they must be thousands of years old, considering the hard quality of the stone and the damage done. Thanks to the hidden position of the place, it has escaped destruction by the hands of the fanatical Spanish priest. On some of the idols there are hieroglyphic inscriptions that have absolutely nothing in common with the rude inscriptions generally found on ancient Indian remains in Central America.

Descending again the artificial staircase, I remarked that it must have been long in use, as it was pretty well worn out by footsteps. It evidently led to one of the principal places of worship, where masses of people congregated during certain periods of the year to

witness the bloody rites of their priesthood. That the place was inhabited, except, perhaps, by a few guardians, is not probable; for the surroundings consist of barren rocks, and traces of habitations are not found.

From this gloomy place I went to a smaller island, which certainly in times past formed part of Zepatera. On this barren spot, which is partly covered by volcanic ashes, stands a monolith about 200 feet in diameter. The top is covered by a variety of cabalistic signs—tigers, lions, snakes, hippopotami, and other strange animals—all hewn in the rock and partly disfigured by the weather. Very remarkable are a great many Latin, Maltese, and Greek crosses, beautifully worked and well conserved. In the centre of the surface there is a large, stately figure of grim appearance, holding a smaller figure tight in each hand; perhaps the presentation of a powerful chief, holding his vanquished foes. The place is covered with inscriptions that bear a great resemblance to the ancient inscriptions on the islands of Cyprus. Prof. Max Müller of Oxford, to whom some fragments have been forwarded, deems it possible to decipher them.

Having returned to the same island, the Indians guided me to a small laguna, a few miles inland. The water of the laguna contains quantities of sulphur and iron, and it is believed to be used as a kind of watering-place by the sick alligators that live in the sweet waters of the large lake. My guides declared that these animals were in the habit of climbing up the rather steep shores of the lake, walking a few miles through the woods, till they reach the mouth of the crater, at the bottom of which is the laguna, and then walking down about five hundred feet to begin their "cure" in the yellow waters of the pond. The alligators in this laguna are extremely rapacious and very dangerous, as I experienced, while the same animals are shy and harmless in the lake. There being no fish or other nourishment in the laguna, the invalids are condemned to a severe diet and therefore snap even at a man when they get a chance; after the cure has worked its effect, they are said to return by the same way to the lake to enjoy their usual sport. I was incredulous about these wanderings, so the Indians showed me the trail where feet and tails of alligators were distinctly imprinted.

Leaving this island, a few hours' sail brought me back to Granada, where the whistling of the engine reminded me that my train was ready for the capital, where people little dream of the existence of scientific treasures on the many islands of this great lake, and where the almighty dollar is the interesting idol which they alone worship. — *Correspondence of the N. Y. Evening Post.*



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

M. CÉSAR DALY AND HIS PROPOSED DICTIONARY.

NEW YORK, N. Y., April 24, 1892.

TO THE EDITORS OF THE AMERICAN ARCHITECT:—

Dear Sirs,—I have had considerable correspondence the past two years with Mr. César Daly, probably the greatest living authority on architecture, and I thought a few extracts from his letters, would probably prove interesting to the profession generally, hence I send them to you. In a letter dated October '91, he says, "Most certainly American architecture will be and has been already influenced by the many different sources from which has sprung the actual American race of the United States. I don't know what Garnier and Bartholdi may have written to you about the matter, but when I visited the States in 1849 and 1850, I wrote to my *Revue*, published in Paris, that I had the greatest confidence in the future of your glorious and very intelligent and energetic country. In my opinion the States will become the great focus of future civilization. You are not chained down by tradition, because all traditions are represented by the great variety of people who have combined to form you. You have all the traditions with you and they balance one another so that you are master of all and slave of none. I know by the papers and photographs that come to us, what enormous strides you have made since my visit to America, which I extended all through Central America and which took three years of my life, always on the road bordering the Atlantic and Pacific or riding through the centre, for a very great part of my travelling was done on horseback.

"I am now beginning a new and very extensive publication: the '*Grand Dictionnaire d'Architecture, International et Encyclopédique*,' a title which may be translated thus, The Great International and Encyclopedic Dictionary of Architecture. A 'Society of César Daly's Architectural Dictionary' has been formed with a capital of \$160,000. The dictionary will be composed of eighteen big quarto volumes, with some thousand engravings and plates in black and in color. The list of the '*Fondateurs*' (I don't know the English word, creators, perhaps) contains the names of all our

principal philologists (for Sanscrit, Assyrian, hieroglyphic, Grecian, Latin and the modern tongues), archæologists, architects, engineers and practical builders. I want my dictionary upon which I have been at work for forty years and more, preparing material and notes of all kinds, to be international. When you read my introduction to the dictionary that I am now at work on and that I shall have the pleasure of addressing to you, when printed, you will better understand this expression of mine — *international*. In fact there have been as many civilizations in the world as religions — symbolical polytheisms with the Egyptians, anthropological polytheism with the Greco-Romans, then the three great forms of monotheism — the Christian, the Islamic and the Buddhist; and each civilization had its own peculiar style of architecture. This is but little understood as yet, but I hope that my introduction will enlighten many minds. Now internationalism has its *etymological* signification meaning all nations, but practically it is always understood as designating the nations that have accomplished their evolution under the influence of the Christian faith, whatever may be to-day the development of free-thinking and the amount of secession from the original stock. My dictionary will be addressed principally to the nations sprung from the Aryan origin and accomplished by the help of auxiliaries of that race, although no help whatever will be disdained or discarded; far from it, practically I hope that the dictionary will be very useful by giving, for instance, parallels of plans of the most successful buildings of every kind that have been executed in whatever country. This bringing together useful elements, now dispersed everywhere, will be a great practical assistance, but touching only on some points and having neither time nor space to speak of others equally important, I give an undue importance to the first and give a general idea of the dictionary, without any proportion whatever. Be indulgent, Dear Sir, for this rapid scribbling, for as Larocheffoucault said, with great reason, 'I have not had time to be short.'

In a letter of October 29, 1891, he says "Style (as you say) is 'that which best fulfils all its functions.' Then man himself is in style, for no organized being fulfils its functions so perfectly. Yes, style is what you say, but much more also. A style of architecture must have its own vital principle and grow out of it — it is thus that all historical styles have proceeded. An architectural style is the reflection of a civilization not of a country."

Ever since I was a boy, the name of César Daly has been familiar to me as one of a group of great leaders of the most advanced thought in our art — one after the other they passed away and he alone is left, the great patriarch of architecture, father or grandfather to most of us, hence I thought anything, directly from him, would be specially interesting. May he be spared to complete his last and greatest work the *Dictionnaire International*.

Very respectfully yours, JOHN MOSER.

THE BURNS STATUE FOR CHICAGO.

NEW YORK, N. Y., July 9, 1892.

TO THE EDITORS OF THE AMERICAN ARCHITECT: —

Dear Sirs, — Would you kindly inform me through the *American Architect* about the result of the competition for a *Statue of Burns*, which during the month of May was advertised for in your weekly by a Chicago committee. Respectfully, M. DAVIDSON.

[Up to the present time no decision has been reached. — Eds. AMERICAN ARCHITECT.]

NOTES AND CLIPPINGS

A PLAN FOR CUTTING IRON RAILS. — An ingenious method is followed in some German steel works to secure rails of exactly the same length. During the process of cutting it often happens that, even with the same gauge, one rail will be longer than the others, owing to the different heat at which they enter the saws. Those which were the hottest when cut are the shortest when cold, having contracted more than the others after cutting. In the German mills the workmen look at the heated rail through a dark glass, so tinted that when the metal has cooled to a certain temperature the rails cannot be seen at all. A dark blue or orange yellow glass will make a red-hot rail invisible. It may be considered a fact that any two rails looked at through the same pair of glasses will disappear at the same temperature. If every rail is allowed to cool until it is just invisible through a certain pair of glasses all will be of the same temperature, and their lengths will be the same. — *English Mechanic*.

A SUN-WOUND CLOCK. — A Brussels clockmaker is reported to have invented a clock which is wound up by the sun, and requires no other attention than being placed near a window into which the sun shines. A shaft exposed to the solar rays causes an up-draught of air, which sets the fan in motion. The fan actuates mechanism which raises the weight of the clock until it reaches the top, and then puts a brake on the fan till the weight has gone down a little, when the fan is again liberated and proceeds to act as before. As long as the sun shines frequently enough, and the machinery does not wear out, the clock will keep going. — *Invention*.

ANECDOTE OF SIR CHRISTOPHER WREN. — Sir Christopher Wren resembled the smallest of British birds not in name only. Staying with Charles II, at that monarch's Newmarket hunting-lodge, Sir Christopher heard him complain that the rooms lacked height. "Pardon me, Sire," he broke in, "to me they seem high enough." "Ay, and to me, too, now," replied the Merry Monarch, crouching till his buttocks nearly touched the floor. For this king, who "never said a foolish thing and never did a wise one," would have made two Sir Christopher Wrens. — *Gentleman's Magazine*.

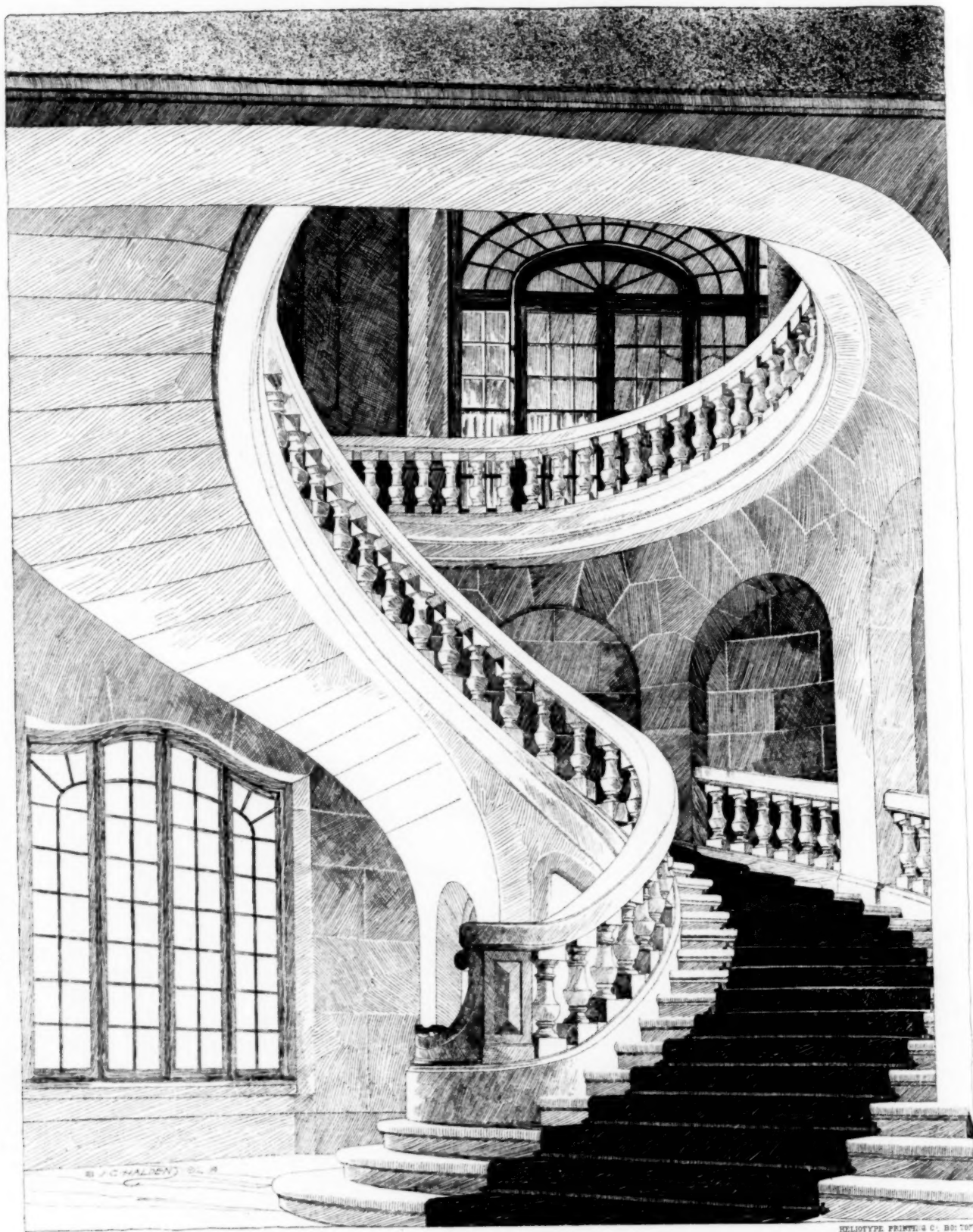
A MAINE IDOLATOR. — The Maine man who cannot turn his hand to another source of profit when one fails him is a scarce article. An engraver and carver of old-time repute in the palmy days of Maine ship-building, now a resident of Kittery, finding his occupation gone as a sculptor of figureheads for vessels, is engaged in making idols and graven images for the heathen! He has a large order that will employ most of his time for over two years. — *Invention*.

AIR-BRAKES FOR FACTORY MACHINERY. — An engineer in the office of the *Elmira Telegram* has invented a contrivance to stop the machinery from any point in the building in case of accident. Railway trains are so equipped with air-brakes that the train can be halted by pulling a rope in any car in case of accident. Why, indeed, should not factories have a similar equipment? — *Buffalo Times*.

FINDS AT THE TEMPLE OF HERA. — The excavations of the American School at the temple of Hera, near Argos, have resulted in finding among the very first strata many fragments of statues, among which is a remarkably fine head. — *New York Evening Post*, January 27.

TRADE SURVEYS

A CAREFUL study of commercial and industrial statistics for the month of July, so far as published, certainly shows an improvement wide and deep as compared to the corresponding period of last year. At the same time, bankers are somewhat troubled, not over things as they are, but as they might be. It is rather strange to find fears of this kind in these quarters under the circumstances. Far-sighted bankers have at times for a year past intimated that the necessities of the country within a short time might, and probably would, develop beyond existing means of supply. It is this which is causing some bankers and money-lenders anxiety. On the surface everything is satisfactory. It is true the country is expanding rapidly in all directions, and that more of everything will be consumed, and that a greater supply of money will be needed. The banking interests, however, are managing their interests most creditably. The surplus reserve is now over \$25,000,000 above the legal limit, which fact shows that the banks are equal to any emergency. Business men do not complain of actual stringency or any lack of accommodations. Foreign banks are still hoarding gold. The demand is being made in newspaper quarters that the Government ought to take steps to bring back as much of the gold as the favorable trade balances will allow. This feeling will grow. It is not to our credit that all the financial ability, so far as international trade is concerned, should be on the other side. The general business of the country is in excellent condition. A moderate revival of trade is in progress. In the iron trade, a slight advance is taking place. In lumber, there is an improvement in distribution. In coal, the output is in excess of last year. Railroad returns are favorable, and for July there is a slight increase in net earnings over July last year. The legislative action on the silver question has given confidence to business interests. In industrial channels, there is evidence of the coming of a heavier demand. Engineering operations are being pushed forward vigorously in all sections of the country. Collections are being made with more promptness than for twelve months past. Retailers are buying with even more care than heretofore, and are refusing to stock up with goods very far in advance. This applies to nearly all lines of goods and merchandise sold. The policy is a wise one, and will in the end result in a strengthening of credits. Wholesale and jobbers are combating this tendency in their struggle to secure and hold the largest possible amount of trade, but the retailers are acting with prudence and foresight, and there will be gains on both sides when the wiser policy of shorter credits and light stocks is firmly established. This course is the outgrowth with which deliveries are now made by railroads. It is also the result of the very complete system established by travelling agents of making frequent visits. It looks like a small matter, but it is an important one, in view of the results that will be eventually reached. Bankers, manufacturers, jobbers and middle-men generally in Eastern cities have for years been vexing themselves with the problem of long credits, with the post-dating of accounts, and so on. It is rather strange that the remedies, or some of them, for this condition of things are being taken by retailers themselves. These remedies will not act suddenly or widely, but it is evident from the course things are taking that a much better and safer system of doing business will be gradually established. In relation to the possible stringency of money during the coming autumn, it may be said that the dangers are probably over-estimated. No speculative movement is likely to occur. The West owes the East less money than it ever did, although its book accounts are heavier. The banks throughout the West are gradually gaining in funds. Farmers continue to reduce their indebtedness. Store-keepers are able to collect more and more of their old debts. This recuperation is one of the most encouraging signs of the times. Travelling agents speak particularly of it, and find in it one of the strongest encouragements for an expanding trade in the near future. The fact has been pointed out heretofore that production is now more evenly regulated to demand. This evenly-balanced condition of things will continue. While new industries are multiplying rapidly in all directions, their expansion is under a certain control which it is hard to point out. There is less danger of overproduction than ever. The compact industrial organizations that exist everywhere are almost absolute protection against undue enterprise in any industrial channel. It is throughout the great West that manufacturers and merchants are finding so much encouragement. Traders are multiplying more rapidly there than elsewhere; new stores are springing up at every cross-road. The promise of another abundant crop is giving the farmers encouragement.

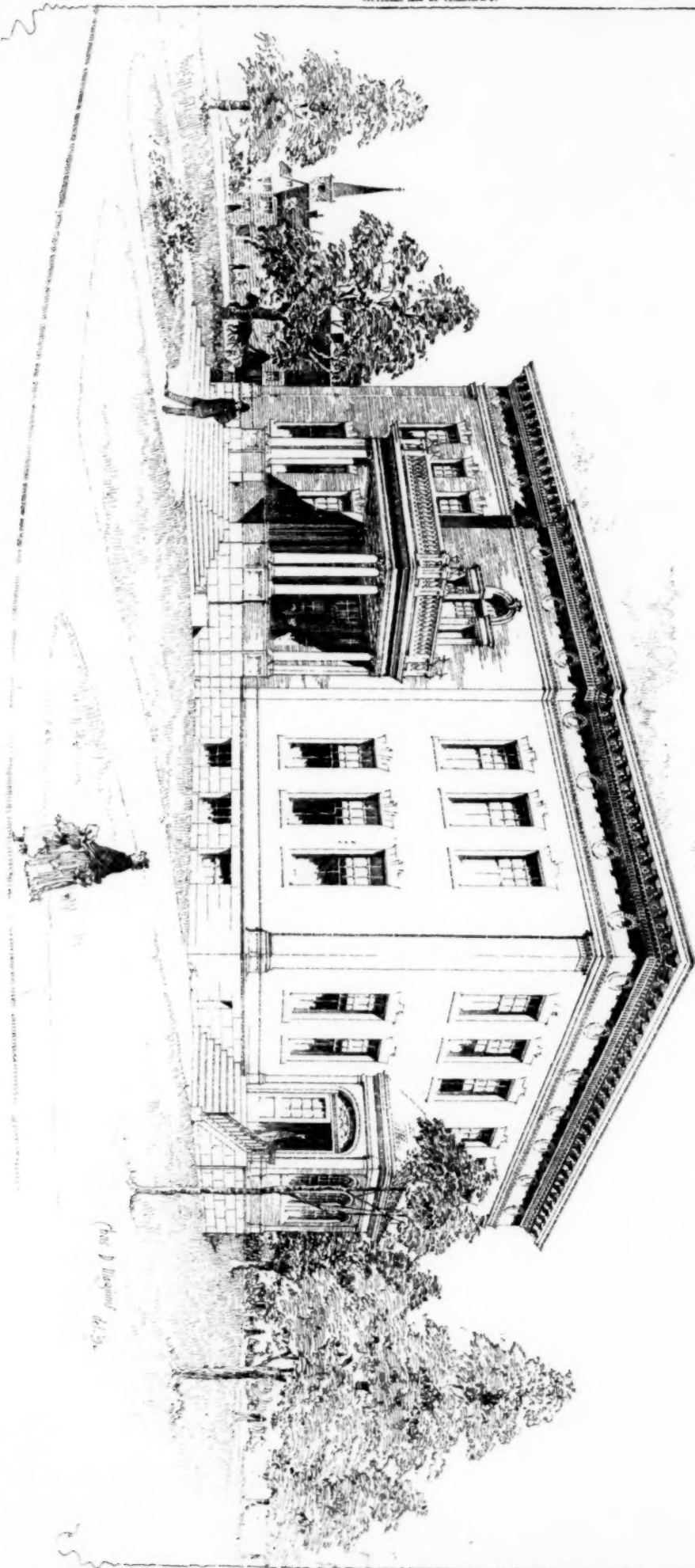


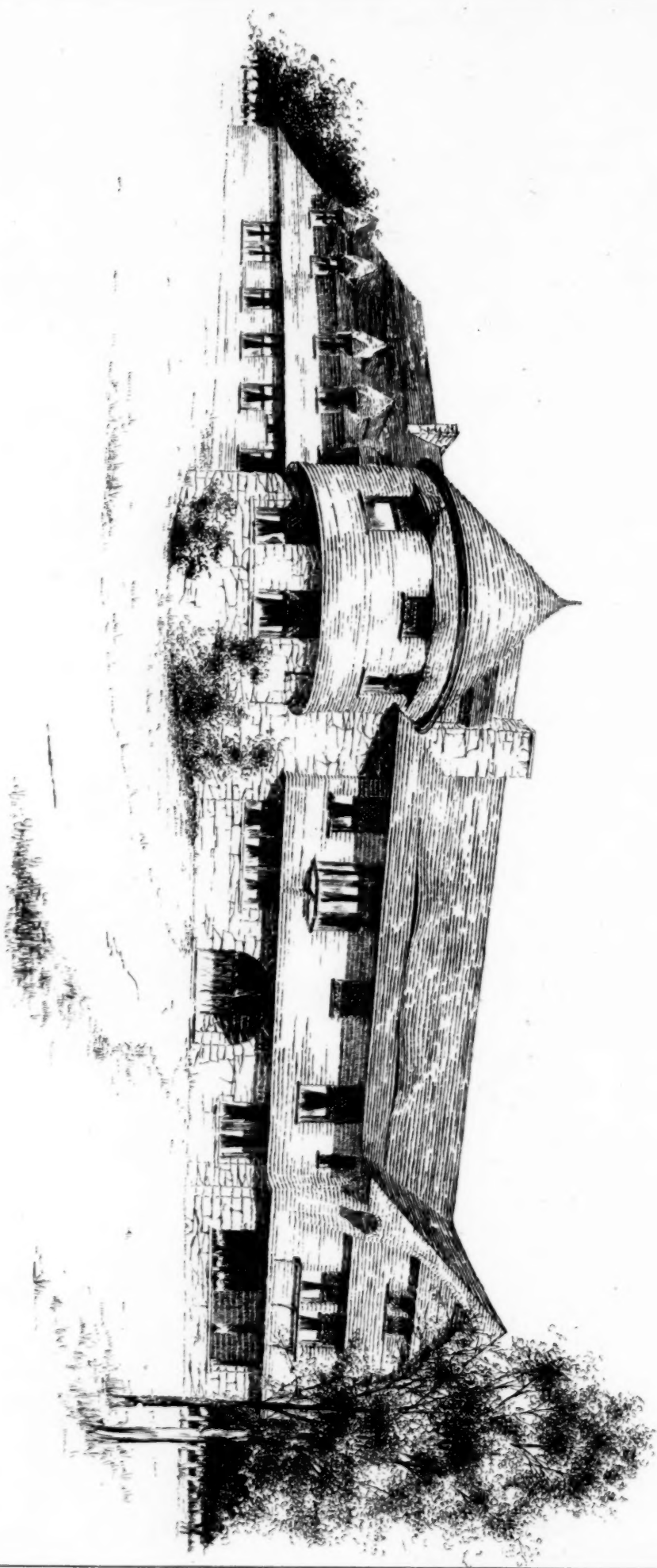
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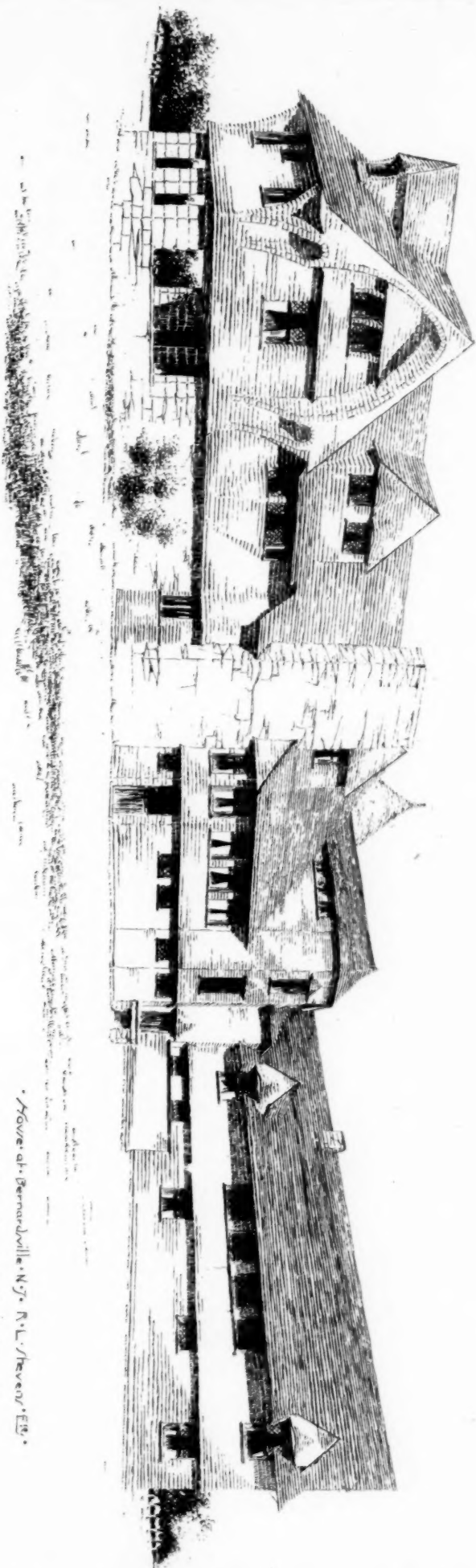
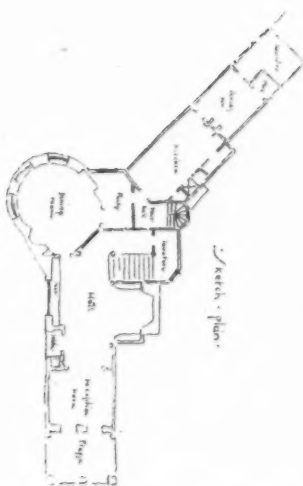
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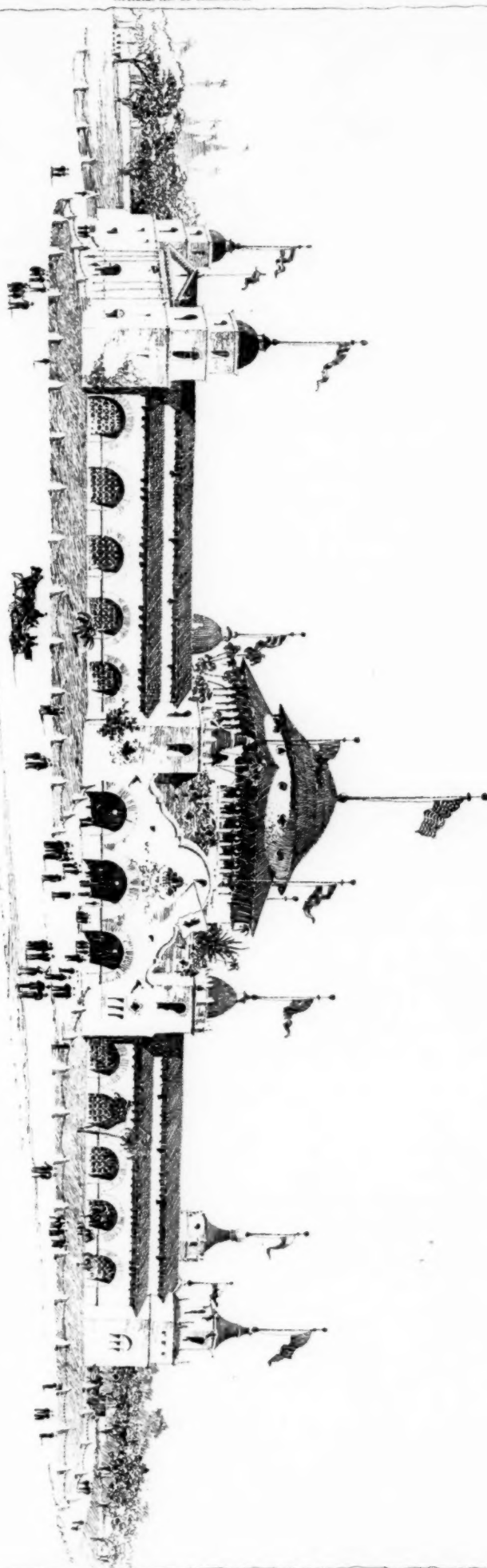


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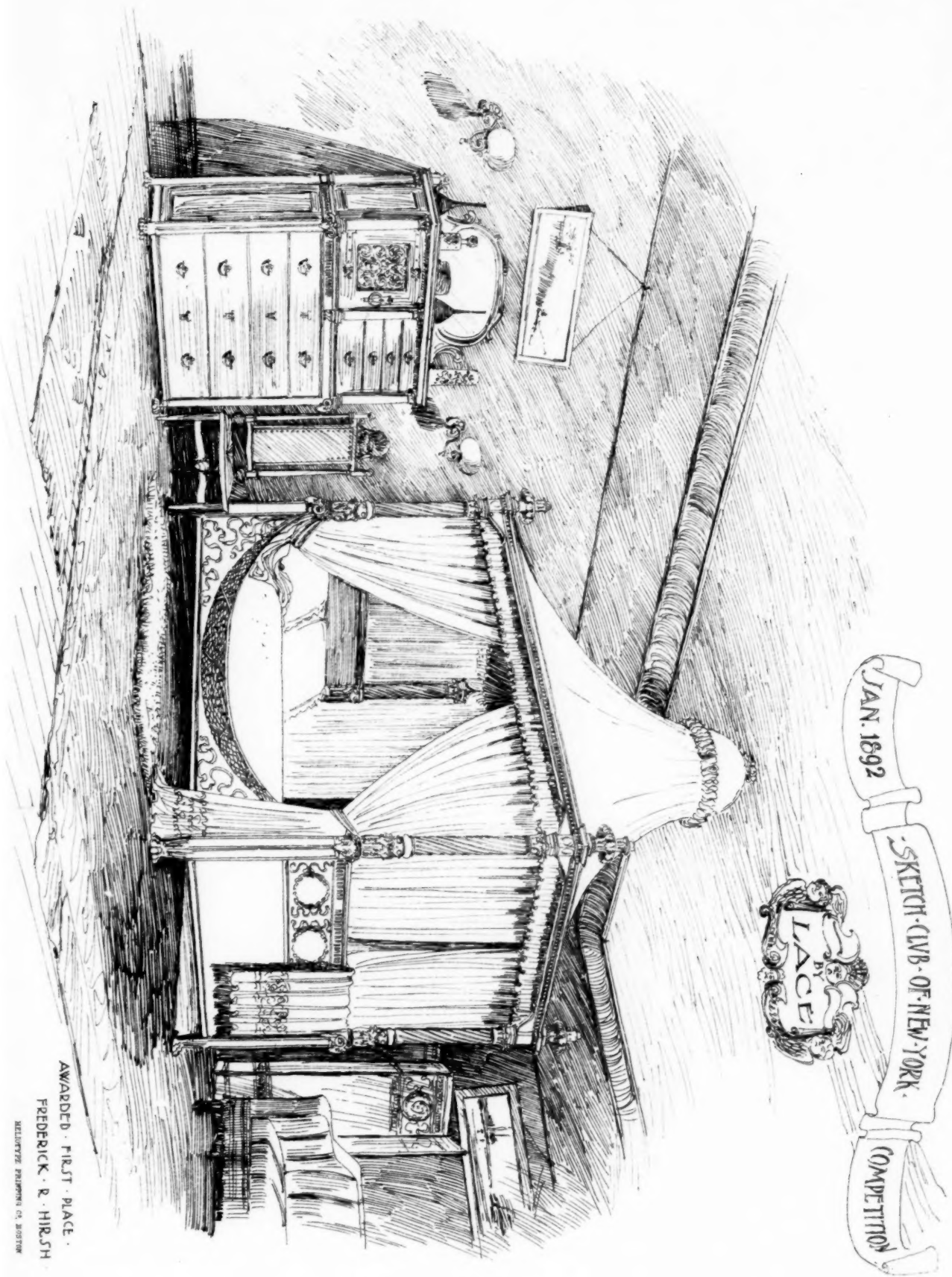
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