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AN important case between a contractor and a Builders' Exchange was lately tried in Pennsylvania. In Pittsburgh, last year, the building-trades unions struck, at the beginning of the season, for increased wages and an eight-hour day. The master-builders united to resist the demand, and, after three months of idleness, the men gave up the struggle. During the strike, as usually happens in such cases, many journeymen, members of the unions, set up as contractors, hiring men on the Union terms, instead of siding with the master-builders in the effort to resist the Union demands. When these new contractors tried to buy materials, however, they found that most of the dealers were members of the Builders' Exchange, and would not sell goods to any customers not members of the Exchange. This caused the new contractors loss, as well as delay, and one of them, a man named Buchanan, applied to the courts for redress, setting the damage which he had suffered at three hundred and fifty dollars. It is understood that Mr. Buchanan's suit is simply a test case, and that, if the decision is favorable to him, many other similar suits will be entered. The case has now gone through the inferior court, which has given a verdict for the petitioner. An appeal has been taken to the Supreme Court, and the final decision will be looked for by builders with much interest.

M. HIPPOLYTE BOUSSAC, a French architect, a member of the French Archæological Commission at Cairo, sends to *l'Architecture* an interesting account of some of his explorations at Thebes. The Theban tombs have been pretty thoroughly ransacked, but some still remain undiscovered, and it is naturally an object with explorers to find an untouched specimen of these extraordinary constructions. One day last winter, M. Boussac was examining the ground in the region of tombs, when he observed a fragment of retaining-wall near the base of the hill in which most of the tombs are excavated. These retaining-walls usually indicate tombs, but M. Boussac had made so many unsuccessful investigations of similar objects that he was about to pass on further, when it

occurred to him that it might be worth while to throw out a few loads of sand from the mass heaped against the wall. Some feet below the surface, he found traces of two underground passageways, one running toward the hill, and the other in the opposite direction. He immediately had a pit dug to expose both the passages, and discovered that the one leading away from the hill was the entrance to a tomb, while the other led to a subterranean chamber of unusual size and magnificence. The entrance to this chamber was very small, so that he was obliged to crawl through on his hands and knees; but it led to a splendid vaulted room, nearly square, and elaborately decorated with paintings. About the room were lying mummies and other debris, while an unpleasant odor filled the air. The paintings, and the inscriptions which accompanied them, showed that the room was devoted to the commemoration, and probably to the funeral ceremonies, of persons belonging to the family of Pa-Neb, who, with his wife, six daughters and one son, and several grandchildren, were depicted on the walls as engaged in various pious occupations. Most of the pictures showed members of the family engaged in praying, or bringing offerings to the gods, but one of them, which M. Boussac copies in his letter, represents very prettily a scene which, according to the Egyptian belief, was connected with the passage of every soul from its temporal to its eternal habitation. According to the creed of the time, the soul of every deceased person is obliged to travel, after leaving the body, through a long and dangerous road toward the other world. There are serpents to fight, and enchanters, whose spells must be resisted by stronger charms, and it is for this purpose that the mummies are always found to be provided with amulets of different sorts. The wandering soul, after consuming the provisions left in the tomb at the funeral, soon becomes hungry again, and thirsty, also, but finds no refreshment on its way. After a time, when its sufferings have become almost too great to bear, it perceives in the distance a sycamore tree, among the branches of which sits a beautiful woman, Nout, the goddess of the sky, holding in one hand a jar of water, and in the other a basket of bread. Nout invites the lonely spirit to eat and drink, offering her jar and basket of heavenly nourishment. If the newly-enfranchised spirit has resolution enough to resist the offer, it will still be in its power, if the gods give permission, to return to the earth and live over again the life through which it has already passed; but, from the moment that it tastes Nout's celestial food, it becomes forever an inhabitant of the spiritual world, and, if it is permitted to return to earth at all, can come only in invisible form, and, if it needs earthly nourishment, must find it in the images of sacred food pictured upon the walls of the tombs. In the case of Pa-Neb's family, it appears that none of the pious deceased cared enough for earthly pleasures to wish to cling to them in place of heavenly ones, and they are represented as receiving gratefully from Nout's hands the food which forever separates them from this world. It is curious that the figures, which are evidently portraits, and are beautifully drawn and painted, show strongly-marked Jewish features. Although no cartouches remain to give the exact date of the tomb, this circumstance alone is sufficient to fix it as belonging to the reign of one of the later Shepherd kings, about a thousand years before the Christian era. The Shepherd invaders of Egypt are supposed to have been ethnologically related to the Israelites, and their insecure position, as conquerors in the midst of hostile people, made them seek alliances among their Semitic cousins. A daughter of one of the last Shepherd kings was the wife of Solomon, and M. Boussac says that intermarriages between Jews and Egyptians of high rank were common at the time, and are reflected in the frequent occurrence of Jewish features in the paintings and sculptures of the tombs.

ONE of the most distinguished French architects—one, moreover, whose name was particularly familiar on this side of the Atlantic—M. Edmond de Joly, died recently, at the age of sixty-eight years. M. de Joly succeeded his father as Government architect, and was officially attached, during his whole professional life, to the building occupied by the Chamber of Deputies, which was formed out of the old Palais Bourbon by his father during the monarchy of July. It seems a little strange to us to think of a father and son,

both architects of remarkable ability, finding lifelong occupation on a single building, but it must be remembered that the quarters of the Chamber of Deputies have been in a state of continual change ever since the Chamber was instituted, and that the official architect of the Chamber has a good deal of work to do in regard to general professional matters in which the Deputies happen to feel a temporary interest. Thus, during the Second Empire, the younger de Joly, besides the never-ceasing work on the building of the Chamber itself, constructed new reception-rooms, in which to entertain the guests of the Legislature, and, in 1871, he was called upon to arrange accommodations for the National Assembly at Versailles. Four years later, when the new Constitution, providing for two Chambers, had been adopted, he was directed to erect a new building at Versailles for the Chamber of Deputies, and to remodel the theatre of the palace for the meetings of the Senate. Afterwards, when it was decided to move the Legislature back to Paris, M. de Joly was commissioned to travel through Europe and study the various Parliament-Houses, and, after his return, was directed to prepare plans for making a new Chamber by roofing in the great court of the Palais Bourbon. These last plans have not yet been carried out, owing to the lack of funds, but will probably be utilized later. M. de Joly was devoted to the welfare of the profession, and a ready and pleasant speaker, so that he was a very prominent member of the great architectural societies, and, among the public, enjoyed similar favor. He was an officer of the Legion of Honor, and expert to the Tribunal of the Seine.

GENERAL ANNENKOFF finishes, in a recent number of *Le Génie Civil*, his account of the measures to be taken for ameliorating the increasing dryness of the climate of Southern Russia, and thus preventing the famines which have caused such terrible distress there for a few years past. In his judgment, there are two practicable things to be done, which will have a great and immediate effect. The first of these is to store the waters of the rivers in ponds, made by building dams across ravines, wherever the ground is favorable. This will have a two fold result; not only will reservoirs of water be formed for use in irrigation during the dry season, but the destructive waste of water during the spring freshets will be prevented. General Annenkoff says that the River Don, which flows through the districts most distressed by famine, rose this year, on the melting of the snows, to an extraordinary height. All the mill-dams and dikes along its course were carried away, yet the flood disappeared entirely in three days, so thoroughly had the stream been "canalized," to convey away the water. A few weeks after the freshet, the crops along the river were suffering for water; and, if rain had not fallen just in time to save them, the famine this year would have been worse than ever.

BY storing the flood waters in the new reservoirs, not only will the banks below be relieved of the danger to which they are annually exposed, but the farmers, having the stored supply to use for irrigation, will be to a certain extent independent of rain. However, it is probable that the great increase of evaporating surface will tend to increase the rainfall in the river basin, and the farmers even say that already, through the efforts of certain private proprietors, who have built "barrages" on tributaries of the Don, the rains have become more frequent in the region so improved. Besides the formation of storage ponds, by building dams across the ravines, General Annenkoff proposes a subsidiary measure, which will, in Russia, be of great importance. It seems that, in Southern Russia, it is quite common for the peasants to build enclosures of planks, which fill, during the winter, with drifted snow, through the checking of the wind by their walls. In some places, the snow, thus accumulated, is sold to distillers; while in others, where springs of good water are rare, the water from the snow, as it melts, is collected for drinking, and usually lasts until August, even in the southern provinces. General Annenkoff, basing his scheme on this observation, proposes to build embankments beside the fields, on the side toward the prevailing winds of winter, and to plant them, where possible, with trees. On the lee side of these embankments, the snow is certain to accumulate to a great depth, and, by a little attention to the grades, the water from the snow, as it melts in spring, may be retained, to moisten and fertilize the ground

under it. Under ordinary circumstances, as General Annenkoff observes, the snow melts before the ground is thawed, and the water runs off into the rivers, rarely moistening the ground under it to the depth of an inch; while, with the aid of the embankments, it will be piled so high by the wind that the ground will thaw beneath it, and the whole of the water from its melting will enter the ground under it, instead of flowing away over the frozen surface. This seems a curious way of collecting moisture to people who, like us, inhabit a country where snow does not accumulate, but it is probably well adapted to Russia, and, as General Annenkoff says, the embankments may be used for roads, and even for railways. It is worth remarking that, although the Government appropriation for carrying out the recommendations of the commission is necessarily limited, the patriotic energy of the land-owners in the afflicted district is so great that General Annenkoff will, in many places, build only one or two specimens of the works he has in mind, leaving the proprietors in the neighborhood to complete the system at their own expense. The work has already begun, both on the part of the Government and private owners. Of the latter, a lady, Mme. Schlichting, has already built two hundred and fifty "barrages," along the course of the little river Bitouig, and Prince Orloff, on the same river, has built three hundred, while neighboring proprietors have planted trees, and formed lakes and storage reservoirs, with enthusiastic industry.

FIRE AND WATER tells a story, which is good enough to be true, about General Gresser, the new Chief of Police at St. Petersburg. It must be premised that the St. Petersburg fire-brigade is composed, not of volunteers, but of criminals, who are condemned to the service as a punishment for trifling offences. Naturally, the sense of honesty among such men is not very highly developed, but the discipline is very strict, and, of course, no meddling with property found in burning buildings is allowed. Not long ago, there was a fire in an immense warehouse, filled with miscellaneous goods from all parts of the world. The fire-brigade was called out, and, after some hours of hard work, succeeded in controlling the conflagration. As the men were returning from the scene of action they were met by General Gresser, who had them drawn up in line, and made them a speech, complimenting them upon their heroic conduct. At the conclusion of the speech, he ordered them all to empty their pockets. The majority of them, from old habit, had helped themselves to various objects while on duty in the warehouse, and, on the pockets being turned out, these objects appeared. The general walked down the line with his attendants, examining the contents of the pockets, and, wherever one of the little heaps betrayed the presence of misappropriated goods, he would say quietly "Siberia." His attendants would note the observation, with the number of the individual to whom it referred, and the next day all the culprits were on their way to Asia. Since then there has been no stealing at fires by the firemen.

THE Union Ibero-Americana, a society of Spaniards, Americans and Spanish-Americans, invites all American, Portuguese and Spanish architects, engineers and artists to a competition for a monumental building, to be erected in one of the parks of Madrid. The building is to be arranged to accommodate a library, of not less than one hundred thousand volumes, but its most conspicuous purpose is to commemorate the opening of the Western world to civilization, and to honor the great men of Spanish America. This is certainly a noble and inspiring theme, and the Union wishes to have it treated in a worthy manner. Beginning with the first contact of European civilization with the primitive simplicity of aboriginal America, it proposes to trace the development of the arts and sciences in the new country, and to record the principal events in the history of the New World until the present day. The designs are to be sent in under motto, or cipher, and will be judged by a jury, representing the principal technical and artistic bodies. A premium of twenty-five thousand pesetas, or five thousand dollars, will be given for the design judged best, which is to become the property of the Union; and minor rewards and diplomas will be distributed as the jury may think best. A year is given for the preparation of the designs, which must be delivered at the office of the Union Ibero-Americana, Alcalá, 65, Madrid, Spain, on or before October 11, 1893.

REPORT OF THE BOARD OF DIRECTORS TO THE
TWENTY-SIXTH ANNUAL CONVENTION OF THE
AMERICAN INSTITUTE OF ARCHITECTS, CHICAGO,
OCTOBER 20, 1892.



Early XVII Century Pierced Ironwork.
From Havard's "Dictionnaire de
l'ameublement."

YOUR Board of Directors begs leave to report as follows:

The record of the Institute for the past year is as follows: Four new chapters have been organized; seven new charters have been granted; eleven Fellows have been admitted to membership; one Fellow has resigned; five Fellows have died; showing a net increase of six fellows, and making the membership of the Institute at the present date as follows: number of Chapters, 23; Fellows, 475; Honorary Members, 81.

The reports of the various chapters, as far as received, are submitted to this convention for its examination and for such action as may be found expedient. These reports indicate the continued prosperity of the chapters and a reasonable degree of interest in their welfare on the part of their members.

Your Board of Directors has not been able to find an altogether satisfactory determination of the relative status of the Institute, its chapters and their respective Fellows. The Constitution and By-Laws of the Institute permit the existence of chapters, of whose members but few are members of the Institute, and the Institute has many Fellows who are not members of chapters.

Complaint is made, on the one hand, that membership of chapters is obtained merely as a stepping-stone to Fellowship in the Institute, and then relinquished, and that by this means the standing of the chapters is weakened. On the other hand, it is claimed that many chapters offer so little to foster the fealty of the members that many prefer to relinquish their chapter memberships.

Your present Board of Directors, agreeing with its predecessors, does not feel itself justified in recommending a change of the existing regulations. It is true that these are in certain respects rather incongruous, but it is feared that any effort on the part of the Institute to affect a change would be of little value to the chapters, and might work serious injury to the Institute at large.

Your Board of Directors has been requested in several instances to grant charters to architects residing in different parts of the country, where there were but few Fellows of the Institute. In such cases the charters have been granted provisionally, with the understanding that they would be revoked if a reasonable number of their members were not admitted to Fellowship in the Institute within a moderately short time.

Your Board of Directors has found it impracticable to recommend the carrying out of the wishes expressed by some of your members in the last convention, to the effect that, in certain States, chapters formed under the auspices of the Western Association of Architects be granted a hegemony.

But the following, presented to the Board of Directors by Mr. A. J. Bloor, Secretary of the New York Chapter, is respectfully recommended to the Institute as a proposed amendment to the By-Laws, in the hope that, if adopted, it will cover all present needs of the Institute:

"When there are two or more chapters in any State, they shall, for any purpose involving an appeal to or business with the legislature, judiciary or executive of said State, unite for said purpose under the title of — State Association of the American Institute of Architects. The officers of said association are to be chosen by the officers of the respective chapters constituting the same, and the expenses of the work undertaken by such associations are to be defrayed by their constituent chapters in proportion to their respective membership, and in all such cases individual action or communication with said State authorities by the individual chapters shall only be had by the authority and under the instructions of the State association."

In this connection, your Board of Directors recommends that a committee be appointed, either by this convention or by the incoming Board of Directors, with the duty of revising the present Constitution and By-Laws, eliminating therefrom all matter that has become obsolete by reason of amendments adopted since their first formulation, or in consequence of developments within the Institute that have transpired since the date of the amalgamation of the Western Association of Architects with the American Institute.

Your Board of Directors takes pride and pleasure in reporting that the efforts made by the Institute during so many years for

bringing about a reform in the conduct of the architectural design and administration of the buildings of the United States Government, bid fair to be crowned with success. Those members of your Board who had the honor of appearing before the Committee on Buildings and Grounds of the National House of Representatives during the past session of Congress, and who had also appeared as advocates of similar measures before the corresponding committees of preceding Congresses, were gratified beyond measure to note the marked change which had taken place in the attitude assumed toward them by the Congressional Committee, and the respect and close attention paid to their arguments and statements. We think that this is a token of a long step forward in the appreciation by our legislators of the status of the architect and one which is ascribable to a great extent to the existence and labors of the American Institute of Architects. While it is true that the desired legislation which follows closely the laws laid down by Mr. Windrim in his able paper upon the subject presented at the last convention and the form of bill then drawn up by Mr. Van Brunt has passed only the House of Representatives and must be carried in the Senate and signed by the President before it becomes a law, it is our hope and belief, that nothing will be done by the Senate or by the President to bring about the defeat of the action of the House of Representatives. But every Fellow of the Institute should continue on behalf of this bill to labor with the editors of the great daily papers, with members of the United States Senate, and with all capable of influencing the judgment of Senators.

Your Board of Directors regrets to be compelled to note the obstacle which has prevented the passing of legislative enactments by which examination by competent State authorities is to be made a requisite permission to assume the title of architect in the different States. It was hoped that when a measure to that end had passed both Houses of Legislature of the State of New York, the example of the Empire State would be followed by all the other States in the Union. No one believed that a man as enlightened and as capable as Governor Flower would fail to note the value to the people of his State of the enactment of such a law. And we fear that among the most potent factors which prevented the governor from signing the bill in question were the inexplicably narrow-minded objections and utterly unwarrantable assertions placed before him by Messrs. Wm. J. Fryer, Cornelius O'Rielly, Thomas Graham, J. A. Wood and Francis H. Kimball, persons calling themselves architects. Some of these should at least have known better, as they had shown by executed work that the assumption by them of the title of architect was not unwarranted.

When the subject was brought to the notice of your Executive Committee, it placed before the Governor a statement traversing the remonstrance, which it learns, however, was received by him too late to influence his action, which had already been influenced by the remonstrance before mentioned.

The Institute mourns the death of four of its Fellows—George M. Goodwin, of Minneapolis, A. L. West of Richmond, Va., Edward Burling of Chicago and H. Hudson Holly of New York.

Your Directors beg leave to add to the Honorary Membership of the Institute the names of Charles W. Eliot, President of Harvard University, of Charles Eliot Norton, Art Professor of the same institution, and that of Martin Brimmer, President of the Art Commission of the City of Boston, and of Richard Watson Gilder, editor of the *Century Magazine*.

REPORT OF COMMITTEE ON COMPETITIONS.

THIS report takes the form of suggestions for a printed document that shall be used on all proper occasions by the members and is cast in the subjoined form:

(PUBLICATIONS OF THE AMERICAN INSTITUTE OF ARCHITECTS.)

(Series — No —)

Suggestions to owners and architects in the management of architectural competitions.

At the annual convention of the American Institute of Architects in the city of Chicago, October 20, 1892, the following minute on the conduct of architectural competitions was approved and ordered printed for gratuitous distribution in such manner as might be ordered by the Board of Directors.

While the American Institute of Architects emphatically disapproves of architectural competitions as usually conducted, long experience having shown that they result almost invariably in disappointment and harm to all interests concerned, to the public as well as to the profession, and to owners equally with architects; and while the Institute advises that wherever practicable an architect should be selected individually in the same manner as with lawyers, physicians and other professional men; still where on Government work for any reason an architectural competition is unavoidable, the following precautions are suggested to both owners and architects as calculated to obviate the principal causes of miscarriage and to enlist the co-operation of architects who will otherwise be likely to refuse participation in the competition.

1. An experienced architect of repute should be engaged by the owners at the start as consulting architect throughout the competition. All the papers and correspondence should be controlled by him. Of course, he will not participate as a competitor,

2. The rules and restrictions should be as few as possible and so explicitly stated as to prevent misunderstanding.

3. Two kinds of competitions are customary, viz: an open, and a limited competition. In the latter a certain number of architects are invited to submit designs, and all others are excluded. In the former the competition is open to every one. An open competition is often preliminary to a limited competition confined to those architects (usually three to six in number) whose designs received in the open competition have been placed highest.

4. Every invited architect should be paid for his competitive design the schedule commission of one per cent on the estimated cost of the building. The architect whose design is placed highest should be guaranteed the work at the schedule fee of five per cent for plans and superintendence. Unsuccessful designs should be returned free to their author immediately after the award is made, no portion of them to be used without the consent of their authors.

5. The site of the building should be given and the requirements as to accommodation, cost, etc. It might be well to arrange the requirements in two classes, viz: those which are arbitrary and must rigidly be adhered to, and those which are advisory only. As a rule, owners will find their interests promoted by making the list of arbitrary conditions as small as possible.

6. All transactions relating to the competition should be in writing, and recorded, and open to the inspection of each competitor.

7. A date should be fixed within which the awards should be announced and all premiums paid.

8. After the award all drawings should be open to the inspection of all competitors for at least twenty-four hours. In many cases an exhibition open to the public would be desirable.

9. The selection and premiation of the designs should be made by a jury of which at least two-thirds should be disinterested and experienced architects, whose report should be in writing and accessible to each competing architect.

CHARLES E. ILLSLEY, *Chairman.*

REPORT OF COMMITTEE ON THE CONSERVATION OF PUBLIC ARCHITECTURE.

TO THE AMERICAN INSTITUTE OF ARCHITECTS:—

THE exigencies of the General Government have demanded from time to time, in various localities of the country, that there should be built public buildings for administrative purposes. Early in this century these public buildings were made more monumental than at the present time. This is partly accounted for by the fact that it was deemed necessary to have the most important of them fireproof; and at that time, to attain this condition, it was necessary to build them with vaulted ceilings. This required thicker walls, and more elevation for stories was also necessary than at present, with iron as a constructive factor. The result of all this has been that their architecture was more monumental—fewer stories—and as at that time the prevailing taste was for Grecian architecture, Grecian temples, externally at least, became their models pure and simple, and they were sometimes reproduced down to their minutest architectural detail, generally however, without sculpture.

One of the most notable of these constructions, and one which enjoys the advantage of a prominent location, is the present Treasury Building in Wall Street, New York. Its dimensions are 80' by 180', its interior is three stories high, including the basement. The main room, which is a rotunda, is in one story the full height of the building, and its ceiling is domed over in masonry. The whole building is built of white marble, a magnificent work in Grecian Doric. The main columns of the fronts, with pediments, are of marble, fluted columns built in high courses with very close joints, which appear to have been ground together. That in itself is an ancient method of work, and all are very truly cut and set. Besides this, in the whole building neither wood nor iron nor other metal is used for constructive purposes. Not only are the floors and ceilings of masonry, but the roof besides is entirely of marble, supported on the groined arches, and the dome of the rotunda is of masonry vaulted construction. The interior is also principally of marble and the whole building is invulnerable as to fire, and enduring as the ages. The fronts are exact repetitions of the Parthenon at Athens, without its sculpture. Is not such an example of design and construction worthy to be conserved?

That such buildings should need protection from vandals of this nineteenth century seems incredible, and why is all this? Because the land on which they are built is valuable for trade. Should such monuments with all their excellencies be torn down and thrown away to get money for other buildings? No; the United States is not required to make such a sacrifice. Instead, its obligation should complete such buildings by the addition of appropriate sculpture in the tympani, the porticos, and elsewhere. The porticos should be made Valhallas of the great departed, for which room can be appropriated.

This building was built originally for the Custom-house. During the war, this department was then transferred to the then Merchant's Exchange, which building was bought by the Government. At this time a small window was put in the wall at the northerly end of the building to light the second-story corridor, and when it was completed I noticed that there had been cut on its architrave a name purporting to be that of the architect of the building. Believing

that this name was not that of the architect, I called upon Mr. Alexander Davis, an architect, and an old member of the Institute, who with his late partner, Ithiel Town, had been a competitor for the architectship of the projected building. I asked him as to whether the account of this building in *Loudon's Magazine*, Vol. II, 1835, pages 525, 526, 527, 528, 529, 530, 531, 532, which attributed its architectship to William Ross, was correct. He said that William Ross had designed the building as built, and was the architect, and remained in the employ of the commissioners for several years during its construction; and that Frazee, whose name is now cut on the architrave of the window as the architect, was only its superintendent.

I think it is incumbent upon the Institute to recommend to the Treasury Department that the name now on the building as the architect be expunged, and that the name of William Ross be substituted. This brings me to the point that I consider it highly proper that an architect's name should always be cut upon his own buildings.

The same remarks, so far as monumental buildings are concerned, would apply equally to the Custom-house which is on the same street, and which also is in danger of being removed. It is built of Quincy granite, the perfection of material and workmanship, in the Ionic order, with a beautiful colonnade of monolithic columns, thirty-three feet in height. Let it also be spared and its porticos adorned with sculpture. Other Governments, through the intervention of kindred societies to our own, cherish such public monuments. So we, by the American Institute of Architects, should counsel that similar care be taken of our own monumental public buildings, whose character of design and construction mark periods in our art history. Isaiah Rogers was the architect of this building.

RICHARD M. UPJOHN, *Chairman.*

ANNUAL ADDRESS OF THE PRESIDENT OF THE AMERICAN INSTITUTE OF ARCHITECTS.

FELLOW MEMBERS OF THE AMERICAN INSTITUTE OF ARCHITECTS:—

UPON assuming the office of President, there seemed nothing more important to do than to communicate with the several chapters of the Institute regarding their local work, functions and influence.

A circular letter was therefore sent to such chapters as had forwarded their address to the Secretary, requesting a report as to (1) whether the chapter worked under a municipal or State building-law; (2) whether it was consulted in framing such law; (3) whether it had any specified duties under said law; (4) whether it was called upon to advise in questions of public taste, and (5) whether it co-operated with the public and private art interests of its especial locality.

Answers were received from a majority of those addressed, showing that most of the Eastern chapters, owing to longer organization, had secured general recognition, especially in New York and Boston, but also showing that the younger chapters are beginning to make themselves felt in constructional and art matters, especially in Illinois and Kansas City.

While the New York Chapter has more duties and greater authority under the building-law than the Boston Chapter has under its law, still, the work of the latter covers so large a field, and is so well done, that you will be interested to hear the following details of its report:

"There is a building-law for the City of Boston, which is a State law. There is also another State law relating especially to safety against fire, sufficiency of exits, and the ventilation of public buildings and factories, in places throughout the State other than the City of Boston.

"The Boston Society of Architects, as such, drafted the original building-law for the City of Boston, and had that matter under consideration during the years 1869-1871, when the act, with some few and comparatively unimportant changes, was adopted. In the recent revision of the Boston building-law, the Society, as such, took no part, but one of its prominent members was one of the commission of three appointed by the mayor to draft a new law.

"Under the old building-law the Society was not mentioned and had no specific functions; under the new building-law, there is to be a Board of Appeal from the inspectors, consisting of three members, of whom one is to be nominated by the Society.

"The President of the Boston Society of Architects, as such, is a member of the Commission to whom, under a law passed in 1890, are referred all statues, fountains or other works of art to be placed in public squares, parks or buildings in the City of Boston. No such work of art can be erected in Boston without the approval of this Commission. In 1868, on request of the City Engineer of Boston, addressed to the Society, a committee of the Society was appointed to examine into the causes of the fall of the roof of a skating rink in this city. On several occasions the President of the Society has been called upon for advice by the City Government in different matters, though it has not specifically appeared that he was called upon as president of the Society, but as an individual architect of standing.

"The chapter is a member of the Boston Chapter of the Archaeological Institute of America. Its members have special privileges at the Boston Public Library and the Museum of Fine Arts. The

chapter, through a committee which it appoints, is called upon to criticise the monthly work of the students in architecture at the Massachusetts Institute of Technology, and it has been the custom of the Society to give two annual prizes for the best work of students at the Institute.

"The trustees of the Rotch Travelling-Scholarship have committed to the Society the conduct of the examinations for the scholarships and the general oversight of the work of the scholars. The Society manages the scholarship through a permanent committee appointed for the purpose.

"It may be remarked that the Museum of Fine Arts of Boston is not in any way connected with either City or State Government, or in any respect under its control. It is a private corporation managed by trustees, as is also the Rotch Scholarship."

With two or three exceptions, the answers to the second question show that the chapters took an active part in framing the building-laws under which they work. This fact leads me to consider from a special point of view the Bill to License the Practice of Architecture which recently failed to become a law in the State of New York, owing to the refusal of the Governor to sign the bill, which had been passed without much opposition by both Assembly and Senate.

The arguments for and against the bill are familiar to you all, and need not be rehearsed here, but much of the opposition which the bill encountered seems to be due to the false idea that it is the hope and intention of its professional advocates that the license shall gradually precede and eventually annul the building-laws. But why precede or annul them? What are the building-laws if not, as indicated by the chapter reports, the latest thought and experience of the ablest architects, engineers and builders, in our respective cities, tabulated to meet the general requirements of good building and public safety?

There are architects who resent the hamperings of legal requirements and desire their absolute abolishment; these men should remember, however, that the law is but a minimum and permits them to build as much better than its requirements as they are able, hence they should hesitate to deprive less self-sufficient practitioners of an authoritative and useful hand-book for general reference and a valuable help in many details of special construction.

The license and the building-law should be a reflex one of the other; the law an epitome of the licentiate; the licentiate a warrant of the law.

Early in the year an important constructional point was brought before the New York Chapter by Mr. Le Brun, Chairman of, and chapter representative upon, the committee appointed to revise the building-laws of the City of New York. The question was as to the proper factors-of-safety for cast-iron, steel and wrought-iron, when used for columns, with ultimate crushing resistances of 80,000, 48,000 and 40,000 pounds, respectively, per square inch, and it was generally agreed that five should be the factor for cast-iron and four for steel and wrought-iron, without regard, however, to the height of the structure.

These factors will meet the requirements of a general enactment, but, since architects can usually choose their materials, should there not be an unwritten law which would require a rising factor for cast-iron columns, where the height of the building exceeds one hundred feet, which would be so large as virtually to prohibit their use in our very high buildings, where elasticity of the joints is of the utmost importance to resist the torsion to which they are liable.

Our best engineers go so far as to ask: Why use cast-iron columns at all in your commercial buildings, except, perhaps, when they are to be footed in water?

But, while it is probably unnecessary to entirely exclude so helpful a material from constructions of moderate height, there must doubtless be a height which, if exceeded, will call for the use of the more responsive and compensating material. This height experience will demonstrate. In the meantime we should gather, by way of papers and discussion at our chapter and institute meetings, all the testimony possible upon the comparative value of cast and wrought columns, especially in buildings of composite construction, making special tests, if possible, where concealed in the mason-work of outside walls.

A most interesting subject was laid before your Executive Committee by Baron H. von Geymüller, an eminent architect of Paris, France, who proposes to delineate the works, and reproduce, in facsimile, the drawings of the famous architects from the fifteenth to the eighteenth centuries, which would become archives of the greatest artistic, constructional and historic value to our profession and to all who are interested in any of these phases of architecture. It was thought by your Executive Committee that one-third of the cost of the researches and publication, (which third will amount to about fifteen thousand dollars per annum for three successive years) could be obtained through the influence of the Institute, and it will certainly be a notable achievement to place within reach of the every-day student the sketches and studies, as well as the executed works of the great architectural minds of the past, which now, in great part, lie buried to him in foreign libraries and museums.

So signal a work compels our co-operation and active financial support.

On March 10, the Institute was invited to appear before the Committee on Public Buildings and Grounds of the House of Representatives at Washington to discuss a change in the methods of Govern-

ment architecture, as set forth in Mr. Windrim's paper and as embodied in the bill presented to the last Convention by the committee of which Mr. Henry Van Brunt was chairman. Representative architects from the Boston, Rhode Island, New York, Philadelphia, Washington, Western New York, Illinois, Wisconsin and St. Louis chapters were present, and nearly all addressed the Committee at length, some giving the artistic, some the constructional, and others the financial and economic reasons which clearly demonstrate that the present methods should be abandoned.

The hearing was most cordial, and resulted as you all know in the passage of Mr. Tarsney's Bill by the House of Representatives last summer. We must now urge its speedy acceptance by the Senate and its final adoption by the Government.

A gratifying evidence of our good standing before the Committee was shown by the proposal of one of its members¹ "that the conditions to be established for such architectural service, with reference to the selection of, or competition among, architects, as proposed by the bill, be approved by the American Institute of Architects."

In early years we were considered an association of dilettanti; fifteen years ago (so I am informed by Mr. Bloor, who always has a fund of interesting reminiscence in Institute matters) when it was being debated by the Senate in the State of New York whether, or not, the Superintendent of Buildings should pass an examination before a committee to be appointed by the New York Chapter, one of the Senators called us a Royal Order of Lollipops.

Should it be a question as to what the Institute now is, we can justly point to the splendid housing of this great Columbian Exhibition and say: This is the sign, this the seal, this the full delivery of its capacity to America and to all the nations which will here be assembled.

In view of the recent public recognition of the Art of Architecture by Harvard University in conferring upon a distinguished member of the profession the degree of LL. D.—the highest degree within its power—and the first time this degree has ever been conferred upon any artist, it seems eminently fitting and appropriate that we should testify our appreciation of this tribute to our ex-President in a suitable manner; and I would therefore propose, as tending to bring the practice of architecture more and more into public repute, that the Institute enroll amongst its honorary members the names of Charles W. Eliot, President of Harvard University; Charles Eliot Norton, Art Professor, and that of Martin Brimmer of the same corporation, the last named being as well President of the Art Commission of the City of Boston.

Besides being a graceful tribute on the part of the Institute, the election of these gentlemen would tend not only to seal the pleasant relations already begun, but would have the effect of promoting further interest amongst learned institutions.

In addition to these names, I do not see how we can well leave off that of the Hon. Seth Low, whose liberal and successful policy in the broad development of the University of which he is the head has done so much to build up the Columbia School of Architecture; and again, it seems as if no more fitting time could be found than the present to recognize the long services of Richard Watson Gilder, Editor of the *Century Magazine*, in the cause of architecture. To his constant interest is due the course of the *Century Magazine* in devoting its pages to a long series of illustrated papers, the most recent of which, by Mr. Van Brunt, is familiar to the entire country.

THOUGHTS ON STYLE.²



Regnard, Hotel de Ville, Paris.

THE convenient metaphysical doctrine of abstract entities, though still upheld by some authorities, may at this day be regarded as extinct. Beauty, the abstract entity of an age thus happily passed, has descended from its former uncertain regions to the fields of this earth; it has avowedly become a simple property of earthly objects. We no further recognize a beauty "in abstracto." Our age is a practical one.

A Darwinian law has likewise established itself in the domain of beauty to the effect that the present millions of manifold forms have been developed in endless, though interrupted succession, from a few types originally and forever established.

No positive distinction can be made in the uninterrupted and endless line of objects of art. Yet, for the sake of convenience in contemplating the subject, we may readily distinguish between objects of *practical use* and objects of mere *delight*, and accordingly recognize *useful art* as in a measure distinct from *high art*.

The tendency of our age has unquestionably been to particularly foster useful arts and heighten their standard. Both taste and comfort have continually increased their demands. Competition has strongly incited the business genius of

¹ John De Witt Warner of New York.

² A paper read by Frederick Baumann, before the American Institute of Architects at their meeting at Chicago, October 20, 1892.

mechanics, not only to produce the most useful but simultaneously the most beautiful objects of art, though devoted to even the merest mechanical service.

We are thus led to a recognition of what is called *mechanical beauty*, which simply means that the object, perfect as to its use as it must be, must be beautiful in its form, and this form must alike be dictated by the very use for which the object is destined. An easy-chair cannot be called handsome if it does not emphatically comply with the use for which it serves.

STYLE OF MECHANICAL ART.

In order to in due measure define this expression we would simply say: This style consists in the agreement of the forms of an object with the practical principles on which its origin—its mechanical existence—is based. All parts must intrinsically belong to the object. Superfluous parts, intended to merely serve for ornamentation are always questionable adornments, nay, are in many cases destructive of beauty. Any machine, serving mechanical purposes—any engine—is not beautiful, if it contains parts which are not proportioned to the precise service they perform, or parts, though ever so neat or elaborate by themselves, which do not intrinsically belong to such service. Mere adornments so-called, which are without actual service, should here always, and without fail, be avoided. They are “against style,” because against good sense. Ornaments, expressively treated, are coming in place with objects of less positive service and thence up to the indefinable limit of high art.

It is the pride of every American that upon this field of mechanical beauty his country unquestionably occupies the first place in the world. In this sober and earnest strife for usefulness, and with it for the simplest and most serviceable forms of the objects with all their parts, we Americans have vanquished all nations. We began early aiming at simplicity, because it means a comparative saving of labor, and in the earnest, never ending competitive strife between manufacturers for supremacy, mechanical beauty, in the sense above given, has been gradually evolved and continues on its course.

It can, however, not be politic to leisurely put absolute surety on an understood continuance of this glory. Science has in late years so emphatically permeated all mechanical arts and processes, that nowadays no progress, or scarcely any at least, can be made without the assistance of science. Accordingly, many schools for the education of mechanics have recently been established. But it should be kept in mind that in Central Europe such schools have been in existence for more than fifty years, and that during the past twenty years a more practical sense has gradually come over the people. It should be duly regarded that the most decisive and most truly practical improvement in milling has come, to our wheat and flour country, from Hungary; that a novel process of rolling steel directly into tubular form has been established in Germany, a process which seems to be destined to supplant the present modes of making tubes and pipes; that electric science and practice are preëminently established at the capital of Germany. Let us hope that the preëminent mechanical adaptability, prevailing with mechanics in our country, and their wonted eagerness to acquaint themselves with the sciences which underlie their callings, will not allow this beginning of foreign preëminence to ripen to their disadvantage.

THE ART OF BUILDING.

Little as this art, to the superficial observer, would appear to differ from the arts above considered, it should nevertheless be viewed under a somewhat different light. While the mechanic is entirely free to invent in order to consistently and emphatically adapt the form to the use, the architect has to deal with a number—a system—of inherited more or less emblematic forms which underlie his art. They are of a prehistoric origin and their true history is as yet unexplained.

All buildings are, without a shadow of a doubt, erected to serve some positively practical end, so that in this sense the building art would be a mere useful art. It is the more so the lower the character and class of a building. It would at once seem preposterous to class a mere shop, or a factory-building, a stable, or even a simple cottage, as an object of fine art. Yet where is the limit? Is it impossible to make any such building a real object of fine art? Is it not under circumstances even comparatively easy to do so where the architect finds a characteristic landscape to place his building upon, and knows the way of treatment?

STYLE IN FINE ART.

Considering the term style we find it rather manifold in its meaning.

There is a style of architecture, of painting, of sculpture; and a style in building, in painting and in sculpturing.

There is the style of work of an architect, painter or sculptor, poet, orator or writer; also the style generally of a certain artist of the classes mentioned. Thus, Raphael, Michael Angelo, Rubens, Rembrandt and each one of other renowned artists follow their own certain style. Commonly we also speak of a style of dress, of work generally, and of a style of drawing, operating, etc.

A logical definition of the term style is but rarely attempted by writers on art. The task is not easy. I am prompted to search and consult authorities.

M. Blanc in his “Grammar of Painting,” mentions style a

something distinct from and above manner, but seems to shun a definition. Wilhelm Lübke and even Hermann Grimm, in all their many writings on architecture and art, nowhere even attempt to treat the term by itself so as to give an idea of its meaning, far less of its genesis, as though this were commonly understood. A. Kugler, the father of art-history, does not attempt such a definition. It is useless to search the works of Mr. Fergusson, who in his haughty manner of writing would seem to consider it below his dignity to attempt any, far less a proper definition. And Ruskin, England's celebrated art critic, does he enter upon this subject? His investigations are sufficiently characterized by the fact that he rejects the doctrine of Darwin as blasphemous in character!

It is required that we ascend to some more modern writers.

In the August number of the Berlin *Rundschau*, a learned writer says—to attempt a translation—: “In every work of art there operates a kind of unit action, a sort of mysterious duction of lines from the membering of masses down to the minutest ornament; this we call style. It communicates to the person conceiving it a well defined action.” We must at once admit that, to be able to do this understandingly, the artist must have his mind highly developed, and this mind must originally be broad, reaching up to the highest sphere of talent, which is called genius.

Ranke, the great master of history, speaks of the requirement of a painting that its subject be saturated with thought and conception. He merely touches therewith the meaning of style from a distance.

Veit Valentin, a German writer on art, asks of a work of art, that it be subjected to a clearly recognized law of its form and therein he finds its style. He seems, like others, to be afraid of a straightforward definition.

A late anonymous, though highly regarded writer on Rembrandt, holds that “the individual must labor through a mass of rubbish up to the characteristic of a positive style, by which he distinguishes himself from all others. To have an individuality is to have a soul. To have a settled individuality is to have style, which therefore is a personal characteristic visibly expressed on the exterior”; and he claims that his Rembrandt is the greatest of artists, by showing a more positive personal handwriting in his art than does even Raphael, above whom he ranks as to character of style. The writer further says: “that style is the purity between inner and outer life; it is in vain for the uninitiated to seek it, for he will find it nowhere,” and in this sense he proceeds to a definition of genius. Lastly he refers to the philosophers of a former century and mentions Buffon's well-known phrase; “the style is the man.” The philosopher unmistakably says thereby that each individual man has his own particularly characteristic way and manner of coining his thoughts or ideas into words and into forms. The energy of his thinking, and the creative power underlying his works, express the character as well as the profundity of his style. Every writer, performer, artist, from the lowest to the highest, if at all, is gauged by the scientific world as to the depth of his style.

I now will refer to Gottfried Semper, a master of architects of an age but recently passed. We find him also a profound philosopher in the history of the evolution of architecture. He is a pathfinder with his great work, “*Der Styl*,” wherein he lays down a fundamentum for a new science, which is well recognized in Germany and further cultivated by more recent philosophers. Semper is, what may in the right sense be called, a practical philosopher, who shuns mere theories. In this way he gives us in his standard work the genesis of style in an elaborate way without attempting to give any characteristic definition of the term. This we find in a number of his lectures, published by his son. He therein coincides with other philosophers in the opinion that the material is not, as formerly considered, a mere passive mass, but that it is coöperative on the work. He, however, rejects the dry doctrine of the others, that style is expressed by the compliance in a work of art with the inner demands of the material (stuff) because there are higher demands to be likewise filled.

In a lecture entitled: “Original Elements of Architecture and Polychromy,” Semper recognizes the evident intent of every true artist that his work should have style, and circumscribes it in characteristic, almost untranslatable, German as being: *the prominence of the original theme raised to artistic significance, and that of all inner and outer coefficients which had a modifying effect upon the embodiment of the work*. Accordingly it is the artist's duty to pay attention—*first*: to the aim and end of the work, the artistic treatment of which is the task proper. Such aim and end might be a material one or it might be an ideal one, though no essential distinction could here be made. *Second*: to the material on hand for the artist's service. *Third*: to the process in which the work upon such material was to be treated. Iron, *f. i.* might be cast, cut or wrought, and each such state of the same be conditional—by principle—to the form of the work.

How little are these plain principles understood in our country. To give a palpable evidence as to this I need but refer to the general treatment of granite as we practice it. Not the slightest attention is paid to the character of the material. We find it treated on an equality with the softest material, even wood. Wooden mouldings wrought in what is the hardest of materials! Compare with this the works of the ancient Egyptians, who were but too rigidly conscious of this principle!

In another lecture, entitled “Architectural Style,” Semper sneeringly speaks of architects working in coincidence with culture, which

is, as they seem to think, of a mixed origin. Accordingly they produce a gentle mixture of all sorts of styles of bygone ages and nations, with the intention to mirror therein the history of culture. Of another class of style-inventors Semper says: "They proceed upon the erroneous idea that the question of style is coincidental with that of construction, and wholly ignore the historic traditions of art symbolism. The result, of course, is but an addition to the reigning Babylonian confusion as to style." He later on says: "In opposition to these practical solutions there arises a contrary view to the effect, that *styles of architecture are never invented but are developed from a few original types in accordance with the laws of natural progeniture*. Style, he then says, is the coincidence in a work of art with the history of its coming into reality, with all the preliminary conditions and circumstances that are causal to its origin. This coincidence, considered from a stylistic standpoint, does not meet us as something absolute, but as a result. Style is the pencil (Griffel) the instrument used by the ancients in writing and drawing, therefore a significant word for you relation between form and the history of its origin."

Accordingly we should abandon our inherited style notions, should discard as erroneous the idea that a style can at all be invented, like a practical machine, by any one. A characteristic change of style has ever required the co-action of a series of gifted men, who give birth to new cultural ideas, and convey them into new channels of, and saturate them with, fresh thought. The inauguration of a new style is an act of history occasioned by circumstances of profound character which are termed historic.

The origin of art should be regarded as having a twofold cause. Man from his earliest days has been given to a desire of commemorating impressive events by planting visible and indestructible signs upon the spot of their being. This had led from the merest rude rock to the Pyramids and mausoleums. Man also erected his primitive fireplace, and therefrom have sprung the structures sacred to all nations; the secos of the Egyptians, the pyramidal temple of the Assyrians and Chaldeans, the tabernacle of the Jews and from this the Kaaba of the Mohammedans and the tabernacle of the Christians. These fundamental structures have led to the grandest monuments of worship, temples and churches.

The works of earlier peoples, because of their weakness in cultural ideas, do not deserve to be considered as style productions. The time of these gradually begins with the consolidation of nations. The Egyptians, Babylonians, Persians, Indians accordingly arrived at a style, which, however, interests our time merely because it is the root from which proceeds the perfected style of the Greeks. This creative nation began, like others, with textile and ceramic arts and with many symbols—curious to us—therefrom derived, but they alone among all, studied nature simply and found and travelled onward upon this path to perfection. Their style in its highest period is naturalism and idealism in one. It is natural because wherever they show an object of nature they do this with absolute correctness and truth; it is ideal because they also knew how to imbue the objects with lofty characteristics.

Only once again in history we meet this eminent unity between the natural and the ideal; at the age of Renaissance. The age of Phidias is acknowledged to be the highest in art. To become at once convinced of the perfect unity between idealism and naturalism then reigning, it is but required to cast a careful eye on the preserved parts of the sculptures of the Parthenon, and on the miniature marble statue of the master's celebrated Athena Parthenos, which some twenty years ago was found in a well preserved state under a rubbish pile upon the Acropolis. At first sight there appears to be merely an ordinarily neat woman in a peculiar dress of state, but the stern, though gentle expression of her whole figure soon convinces you that she is intended to and does express something extraordinary; a goddess of olden days.

Subsequent to the time of Phidias the unit relation between idealism and naturalism begins to be severed. Standstill being against nature, and further progress impossible, there is no alternative left; art must decline, though material art—naturalism—might become more complicated and exhibit a higher mechanical skill. In this sense, if at all, we might place Praxiteles above Phidias. He becomes more plainfaced. His females leave their attire behind. The character of the whole nation has been somewhat loosened and his art bears this expression. But he is the most consummate master of technique, so that his works are at the present day recognized by the marks of his wonderful chisel.

This technical perfection continues more or less dominant during a number of centuries, until lost with the progress of the Christian era. But the true spirit gradually vanishes; the ideal part is overdone. An example of this is the group of Laocoon, once so celebrated in the period of Greek Renaissance. It is to us the outgrowth of idealism exaggerated. As though the martyred priest had been a good Christian he submits to his fate, makes no determined effort to defend himself, nor does he even give any natural vent to his pains. He merely groans, and that with resignation. The heroes of ancient Homer cry lustily when they are hurt, and we trust that every thinking American will subscribe to the opinion boldly expressed that the Laocoon is a work of consummate expertness merely, and is ranked too high, if prominently ranked among the works of high art. But alas! where are we in these days with a judgment of this sort? Where is the sculptor competent to give us

equal perfection in form? Is not a majority, perhaps a large one, of our living artists content to give us in any case a mere counterfeit of nature—as he understands it?

During the course of the Christian era the knowledge of both nature and art are gradually lost and all images assume more or less the features of galvanized corpses. Architecture, however, revives in a robe wholly unique; the cathedral is evolved and cultivated to a consummate issue, both in idea and construction.

A Renaissance begins with Giotto and his school, and culminates with the trio; Leonardo, Michael Angelo and Raphael. Once more the ideal has now descended to unite with the natural. The topic of art, theretofore religious simply, becomes widened. The culture of the ancients enters the field and is sanctioned by the High Priest of Rome to stand on a par with religious subjects. Ranke says in view of this: "Art now ceases to be an agent, it becomes a power which might be tried upon other topics than the merely religious. It enters the circle of powers which at all move the world, and into a new contact with the same from which it receives fresh impulse. The great events of history act upon it with irresistible force."

Each of the three artist-heroes, of course, has his own characteristic style and manner of treatment, but the palm of mastership is given to Raphael as being, if not the most eminent, yet the most evenly balanced, the happiest of the three as to agreement between ideal and nature. From this trio we descend a short step to Titian, Correggio, Paul Veronese and to a score of other great artists, past the Carracci, until we meet Caravaggio with his naturalism. The soul of high art has expired, but an eminent technique remains. A last reaction soon after takes place with Guido Reni and Domenichino, but with them terminates the glory of the great period.

The impulse simultaneously received by architecture was of commensurate influence. The style of ancient Rome was exhumed and cultivated to a higher standard. The great artist-trio excel in architecture also. Raphael is called to conduct the construction of St. Peter's; after his untimely death, Michael Angelo, celebrated as the constructor of its gigantic dome, though after the occupation of Rome by the Italian government, two models were found, proving that the arch was really the work of della Porta, who had raised its apex by ten feet. And Leonardo, both physically and mentally by far the strongest of the trio, though signally unhappy in the midst of his many pursuits, made numberless designs of churches, domes and engineering works, but very few of them, if any, received life.

The eminent technical skill of Michael Angelo was inherited by Bernini, not so the fulness of his soul. Art descends further with Borromini, with the masters under the reign of Louis XIV, and still further under his successor, where we meet the neatly executed (in a manner bewitching) paintings of Watteau and Boucher as visible patterns of the then popular adage, *apres nous le deluge*.

Germany, at the time far from being a united nation, and strongly divided by religious parties, did not prominently participate in the progress of art. The foremost artist is Dürer, of whom Raphael, on receipt of Dürer's self-portrait is reported to have exclaimed: "Oh! had this man but had full acquaintance with the antique, he might have surpassed us all!" Holbein the younger, by sojourn almost an Englishman, excels in portraits. His Madonna of the Dresden gallery, probably merely a family portrait, gives a highly interesting realistic conception of a subject which has become so celebrated through the genius of Raphael.

Germany's first art impulse had come from the Netherlands, where the brothers Van Eyk had introduced a new technical process and established a school which, in its time, was the first in the world. But their school, not being progressive, was soon surpassed by that of Italy, and thence the Flemish artists proceed for information and study, among them Rubens, the most prolific of painters the world has witnessed. He amalgamates the predominating simple and stern naturalism of the North with the equally mellow idealism of Italy, and excels in colors, of which Guido Reni approvingly said that they appeared as if mixed with pure blood. A strict critic would find fault with the over-massiveness of human forms in Rubens's paintings, yet there appears in them a mastery so bewitching that criticism is stifled. Rubens's brilliant education, received in a Jesuit school, not only opened to him the houses of the rich and mighty, but enabled him to follow his Italian earlier brethren in the production of architectural designs of the then reigning Jesuit style, so-called.

Distinct from the Catholic Flemish school and far more naturalistic is the school of Protestant Holland, which culminates with Rembrandt, who is gifted with a genius so powerful and a technique so exquisite, that he succeeds with subjects which are commonplace, if not even horrifying. A bad example indeed for followers less gifted! Genius is the grandest gift of bountiful nature. Why, then, have we poorer beings not a right to ask that it be benignantly utilized to please and enlighten our soul? Be this also a just question to many of our present artists, who seem to believe that it is their absolute free choice to treat whatsoever subject may happen to encroach on their mind. Is not style in this manner reduced to a mere individual whim?

In the last bygone period there are a number of conspicuous artists, some excelling in design, others in color. No one, however, rises to the dignity of a great style. Greek Renaissance, for a time, becomes predominant, as though it were possible to satisfy the

demands of this age with ideas and forms wholly borrowed from an extinct though brilliant nation, the life, religion and institutions of which are, and probably will forever be, foreign to us.

There follows a Gothic Renaissance, a re-renaissance of the Roman and a renaissance of styles formerly derived therefrom, so that at present we seem to be, so far as architecture is concerned, in a perfect dilemma.

To in a measure extricate ourselves from this dilemma, or at least act to this intent, it would seem above all necessary that we observe the style-lessons as given by Semper, to treat each and every material with due regard to its natural properties. Accordingly we should practically recognize a style in each material employed on a building and should not employ any which cannot be exhibited to the eye in its material character. Galvanized-iron should be rejected. To treat copper stylishly we should beat it into forms which will take up the surface and convert it to permanent rigidity. All stone material should be treated as to its particular character. This may, in many cases be difficult, yet with due and ardent diligence we ought to be able to at least arrive at fair results. Granite in particular should receive a special treatment, which plainly indicates both its thorough hardness and its precious character as a most durable material, such as will retain a polish for a long period of time. Where the character of the building does not allow any such treatment, granite should not be employed at all. The treatment of our architecture as to brick and terra-cotta, however, is upon the whole a fair one.

The treatment of interiors is generally of a mixed character, though there are cases of a thoroughly characteristic treatment of the material proper. We find them with churches which are thus faced and arched with cut-stone. We find them also with sundry wooden trusses and ceilings, though the walls are stuccoed. In all buildings we find doors and windows, and often part of the ceilings, finished in their genuine material.

Where we adopt, as is mostly the case, a stucco finish on walls and ceilings, we decorate this with paper or with paint in wonted fashion of representing curtains, which in prehistoric times were exclusively employed for the purpose proper.

Artists should above all be conscious of the plain fact that art is not, and can never be, a mere truthful copy of nature. Nature ever changes, and no object remains the identical same for two consecutive moments. This is most emphatically the case with landscapes, which are constantly changed by the manifestations of air, light, wind and other agencies. The artist will find it impossible to cast a fine landscape on his canvas, if he has not by repeated practice acquired the faculty of retaining on his mind the happy phase in which it once appeared to him, and to perceive and combine therewith the never ceasing changes which ordinarily are not noticed by the inexperienced. Without these changes duly interwoven the picture would be a mere sort of photographic view, which is uninteresting and without life. Paradoxical as this would seem, because photography must give reality and cannot lie, it is nevertheless the plainest truth, which needs no special proof because it is readily conceived upon the first earnest and sober thought. Thousands of landscape painters pass by without leaving a name, some of them even excel in technical art, and only a few rise to fame. These alone have conquered the sacred mystery of nature. Their productions give us nature as she is and appears, and in this sense they are naturalists. But we should not forget that it is the mind of the artist which conceives the image, adopts and rejects, and prepares it for the canvas. In this sense he is idealist. His production, therefore, is a coalescence of the natural with the ideal and this I conceive as realism. The highest art then must be sought in a happy poise between the two elements mentioned. Any shift as to this poise signifies a decadence in art, which then may have become predominantly naturalistic or predominantly idealistic, thus separated into schools opposed to each other.

All other branches of painting are subject to a like consideration. The art of portrait-painting also fails of success when copying photographs, as probably is well acknowledged. Such momentary production even is many times one which is not recognized by near friends, because the features of the subject were drawn, at the decisive moment, into a strange expression. The task of the painter is to conceive all the modifications due to the sundry dispositions which make up the character of his subject. He must converse with him or her on different topics in order to bring out the expression complementary thereto. Thus he gets on his mind a number—a whole score—of expressions which he must understand how to coalesce and convey upon his canvas. The image thus gained will forcibly speak to all friends, so much so that some of them will discover happy traits which their inexperienced minds had not previously discerned. Such a portrait is the production of genius. It is natural because it gives the veritable and truest features of the person, and it is ideal, because it is essentially conceived by the great mind of the artist.

It is essential to a painting that it stops with giving a semblance of the object; when, and wherever it proceeds beyond this mark, it might become caricature. Whenever any figures drawn upon canvas appear in a form, which is too boldly, too bodily expressed, they appear to the beholder more or less like wax figures and thus may even become offensive.

Many of our present painters do not seem to heed this mark, even artists of remarkable power. For instance, Verestchagin, one of

the most conspicuous artists of our day. Undoubtedly you have all seen and admired his works, and are aware that in several instances he seems to delight in stepping beyond the line. He is a naturalist of the purest water, so unremittent and stern, that he will even bring the most sacred legend of history down to the level of a commonplace subject. I refer to his "Family of Christ."

His technical power appears to be as if beyond limit, but it is not thoroughly curbed nor guided by the superior power of a high mind, and he remains among the mortals. How different the glorious fate of a Raphael, who forever thrones upon the pinnacle of immortality! And was his hand so much more gifted?

While mere naturalism may, in a measure at least, be atoned by skill and brilliant coloring in the work of a painter, it can never be forgiven to a sculptor, whose art must shine without the witchcraft of color. Wax-figures have ever been far from a consideration as works of fine art. The semblance of reality must be kept up with inherent chastity, the form must be natural. But the question is, what is natural form? Is it the form which incidentally is found with one or the other model? Is it the form of any natural object by itself? By no means. We must be ready to confess that the most perfectly framed human being, or animal, is not free from defects which the artist must discern, eliminate and substitute with the more perfect forms of precisely those parts on other models. The sculptor, therefore, is bound to make hundreds and hundreds of studies prior to his arrival at full art. He must intuitively know or readily learn how to distinguish imperfect parts from perfect ones. Perfect man and animal are in this sense the creations of his genius, duly trained, in order that they may nevertheless be kept within the bounds of true nature. This is what I understand to be realism in sculpture, as executed by the Greeks during the highest period of their art, and as likewise, though with a peculiar slight naturalistic tendency, followed by Michael Angelo. It differs emphatically from the productions of perhaps a majority of our present sculptors, who seem to be satisfied with the forms of one or the other being selected for a model, ignorant, as it were, of the fact that with such proceeding they are and remain wholly below the scope of fine art.

This is more especially the case where they attempt to step into the domain of allegory and symbolism. There they find odd-shaped animals and men, whose ideals are sanctioned by fable and by history. Pure and simple naturalism is then unquestionably at a perfect loss, as is illustrated by all the works of this class of artists.

Classic Renaissance has given to the world three conspicuous sculptors: Canova who, however, did not wholly arise from the mannerism of an earlier period; Thorwaldsen, the popular Phidias of the North, the emphatic representative of a classic art by him regenerated, yet now extinct; and Rauch, who succeeded in adopting a realism, which gave to his country the celebrated popular statues of Blucher and of Frederick the Great at Berlin, bound to live for indefinite ages.

We have seen that the style-problem in both our sister arts does not root as deep as it does with our own. It is the work of the artist proper. He is the one who alone with his might raises his work to artistic significance and weaves thereto all the inner and outer coefficients which have a modifying effect upon the embodiment of the same. The style is the artist's own and will bear his name.

The architect, on the other hand, the one who ought to aim at coincidence in his work with the history of its birth as well as with all the conditions and circumstances which are thereto causal, is in a different position. In his art the history of this birth is bonded, as we know, to a number of prehistoric symbols irrevocably established. The style idea, therefore, is very much more complex, and a style will not and never can bear the name of an author. It is most difficult, if not impossible, to in any manner foretell the doings of a coming genius, and we are reminded of the words of the poet:

"Oft does the perfect form then first invest
The poet's thought when years have spent their round.
What dazzles for the Moment spends its spirit;
What's genuine shall Posterity inherit."

A GREAT DAM. — In Spain it is proposed to build a great dam on the Guadarrama River near Torrelodones, where a fall of about 200 feet can be obtained. This can be increased to a total of about 1,100 feet by building a canal 5 miles in length. The power obtained will be used to run dynamos, and will be transmitted to Madrid by wire for use in lighting the city and for other purposes. To equalize the power and provide a supply of water in the dry season, a canal some 15 miles long will be built to connect Lake Pantano with the Guadarrama, the lake being thus utilized as a storage reservoir. The plan also includes the use of the water after passing the dam and water-power, to supply the city of Madrid and irrigate the country surrounding it. This will be done by clearing out and repairing the ancient Canal del Gasco and extending it to a point near Madrid, where a suitable distributing reservoir can be built. The old canal covers more than half the distance, including the mountain region where construction is most difficult. The city of Madrid now has a very insufficient water-supply, and the new project, it is expected, will much improve its health and convenience. The distance over which the electric power is to be transmitted is much less than that from Lauffen to Frankfurt, where this method proved successful. — *Engineering Journal*.

THE WORLD'S FAIR BUILDINGS.



Muse on Pegasus, by Hahnel, on the Vienna Opera-house.

THE real reason for holding the convention at Chicago this year lies, of course, in the existence, in a very interesting condition, of the buildings for the World's Fair. Every one understood this, and seemed rather to resent having to waste time in holding sessions, where nothing was attempted to be done but bare essentials, which yet entailed a great waste of time in the aggregate.

As said, the buildings were in an interesting condition, but they had all reached such an advanced stage that, so far as constructive methods are concerned, there was hardly anything which could not be learned from a single building as well as from the whole group.

If only the different buildings could have been shown in various stages of construction, then the visiting architects would have been placed somewhat on a parity with the Chicago members, who have watched—and learned through watching—the buildings as they were carried from step to step. Still, though they could not have the pleasure of seeing with what skill the engineers managed to raise and bolt the segments of the great steel arches of the Liberal Arts Building, they could, at least, take keen delight in their completed beauty; and surely one of the most artistic things about this gigantic building are these arches, which seem designed for their effect upon the eye quite as much as for the constructive service they actually perform. We fancy that they must be accepted as the most artistic and eye-satisfying building-trusses ever designed, and whoever designed them, Mr. Post or the engineer in the department of the Chief of Construction, has good reason to be proud of his work.

As to the work of this construction department, and particularly of its head, Mr. Burnham, much is said in praise, and justly, by the several architects and by the Directors, with the utmost cordiality and unanimity. But to us, as we wandered about grounds and buildings, it seemed that, beyond Mr. Burnham and his great organizing and administrative ability, there could be discerned the influence and impress of a single mind, at once artistic and capable of organizing and executing on a grand scale. Without Mr. Olmsted and the efficient assistance of his son and Mr. Codman, the World's Fair, howsoever good and integrally artistic its buildings might have been, would surely have lacked more than half the effectiveness it will actually have, and we feel that, although every one inclines to award them a generous meed of praise, yet they have not as yet had accorded them their full share. And if this is the impression one receives now, when the grounds are somewhat raw, the trees bare of leaves and shrubs, and flowers lack their bloom, will it not be more powerfully felt by those who stop to think when next summer shows their work in its perfected and intended grace? The conferring of medals upon the landscape architect together with the other architects and artists was something, and the waiving by the Institute of the letter of its laws in order to make Mr. Codman an Honorary Member of its body was also something; but more than this is needed, and it seems that in most cases where Mr. Burnham's name is used approbatively that of Mr. Olmsted should be used in association with it, at least, when the result at large is referred to.

And this result at large—it must be seen to be appreciated. Those who have seen it will return to their homes, and not only for the future read with interest and understanding what may hereafter be said about the work, but may possibly turn back to old files of magazines and newspapers and read up the history of the progress of the work, so as to be *au courant* of everything. Before receiving ocular demonstration, it was but part of human nature to discount even the praise of competent and unprejudiced critics, so improbable did it seem that the make-believe architecture, which the material and methods employed seemed to compel, could really have the substantial architectural effect that it was asserted to have.

There is abundant opportunity to applaud and as good a chance to criticise, and, although it is too late to affect anything, we propose to speak with some plainness. The best point of sight, what may be called the focus of architectural enjoyment, may be found upon the bridge crossing the north and south lagoon at the southerly ends of the Liberal Arts and the Electricity Buildings. Here one might inspire pure enjoyment, were it not for the presence of those discordant and much-to-be-regretted elements that cannot be escaped, but which mar the pleasure. These three buildings which interfere with the

general harmony of the first *coup d'œil* are the Administration Building, the Fisheries Building and the Illinois State Building. The Fisheries Building, which is coherent and well enough in itself, is out of place, and, though its departure in style from that followed by the other buildings is not an unforgivable sin, it intrudes a harsh note into the symphony; but its real criminality which calls for condemnation is that it largely cuts off the view of Mr. Atwood's Art Building—the most refined and satisfying piece of composition on the ground.

The Illinois State Building is a colossal piece of blundering in every particular. It is misplaced as to site, just as is its neighbor, the Fisheries Building, and helps to close a vista it has no business to obtrude upon. In area, it is almost large enough to count as one of the main buildings, and its architect has done all he could to give it importance by using unduly high walls, and has introduced a lofty ovate dome upon a high drum, and, not content with that, has added a spindling lantern as crowning feature to the whole. By a wrench of the imagination, one can conceive that the architect selected this strange and ungraceful outline of his dome with the intention of typifying the anecdote of the egg that Columbus once balanced on its crushed end. If this be really so, perhaps the symbolization, under the circumstances, may be accepted; but, even then, one cannot but regret that the architectural Columbus who undertook to perform this trick of legerdemain did not bang his egg a little harder, and smash it through the top of his building and out of sight. It seems strange, indeed, that a directorate which had the capacity to appreciate their unworthiness and the nerve to burn up \$70,000 worth of "floats," so that they could not be used at the inaugural ceremonies, cannot, even at this late date, find means to remodel this most harassing feature. If the dome were pulled down to the level of the circular colonnade, and that were then crowned with a low-pitched, conical roof, like that upon the Temple of the Winds, not only would the present lack of harmoniousness with its surroundings be somewhat bettered, but the building itself would gain infinitely.

Turning in the other direction, we find another blemish, but not so discordant a one, in the presence of the Administration Building. It is rather an interesting example of the deceptiveness of architectural drawings. The plan was rather a pretty one and the elevations seemed to promise fairly, but it has not built out well, and looks rather the work of a tyro than of a veteran. Seen from our standpoint, the large dome with its too heavy ribs seems to have driven a third and much needed story down into the yielding soil between the four square angle pavilions which, in consequence, seem to have lost their connection with the mass above. The composition seems to lack a stomach. Some may like the manner in which Mr. Hunt uses the Doric order, but we do not. Three engaged columns with mighty intercolumniation make a straggling treatment for a good bit of wall-space and what of robustness there is in this arrangement is lessened by the close juxtaposition of a smaller order in the same style, which in a meagre manner sustains the archivolt of his entrances. The severity and simplicity in the basement, which was evidently intended to counterbalance the exuberance of the dome, has not materialized very successfully and we feel that it will be fortunate for the general effect if Mr. Atwood's railway station, which is to close the west end of the quadrilateral, turns out to be what those who have seen the drawings report it to be. The effect of the whole building could, we feel sure, be greatly bettered by breaking off all the columns of the lower story and leaving a plain piece of walling to support the structure. The design needs more strength of horizontal treatment in the basement and it could be had by knocking away the strong but straggling vertical lines which these Doric columns offer.

It has been a piece of unparalleled good fortune that in Mr. Atwood has been found a more than worthy successor to Mr. Root, whose death promised to be so grave a disaster. The manner in which he has supplied the uniting features of the group is masterly in the extreme. If asked to rank the buildings according to their external architectural treatment, we should be inclined to place them in this order: the Art Building; the Liberal Arts Building; the Peristyle; the Machinery Building; the Agricultural Building; the Horticultural Building; the Electricity Building; the Transportation Building; the Fisheries Building and the Mining Building. The Administration Building, if placed anywhere after the first four would not excite our protest.

The Manufactures Building seems to us to be the most successful "fair" building of the whole group and, withal, extremely interesting and abundantly architectural in its treatment. The roofs are a little confused, owing to the exigencies of lighting, but the wall treatment is so varied and so good that this will not be noticed prejudicially. As to the Electricity Building, it is a curious mixture of breadth and narrowness, of big motives and little features, of understanding and misunderstanding. Now you get a view of it that seems extremely good and then you get another which seems unmitigatedly horrid. In general it is overdone, overloaded with detail and its breadth is frittered away. Taken part by part, it is refined and carefully studied, but the more the parts are repeated the more the whole loses scale, and though broad and even imposing features are introduced they have not succeeded in making the mass into a big design. The treatment of the multitudinous towers has been in course of erection greatly improved over that which the first published designs showed, but even as they are they take away something from the dignity of the building.

There is only one of the main buildings which seems to declare that it is made of plaster; all the others admirably simulate solid and substantial building material, but there is some quality in the treatment of the Mining Building which at once suggests that its walls were cast in a mould and then turned up on edge. It is an undeserved misfortune, if this really appears so to others, for Mr. Beman has evidently studied his design carefully and architecturally, but for some undiscoverable reason it has a cardboard — stamped and perforated — air that none of the others has. Possibly it is because the surfaces are large and unrelieved by fictitious stone jointings or many mouldings and because his figure sculpture is at a larger scale than that used on most of the buildings, being rather keyed up to the scale of the entire building than adapted to the feature it actually decorates. It is a building intended to be seen from a distance and when so seen the effect is good. In this it differs from the Transportation Building, which from a distance insists upon attention being paid to the little budding tower that the fertile soil of Illinois is causing to sprout through the long and simple roof. If it were not for this eccentricity, which very probably has a rational excuse, the effect of the building with its simple masses would be extremely good, in spite of the peculiar cornice treatment which these architects apply as a kind of sign-manual to most of their buildings, a treatment which somehow suggests the ribbons and box-plaiting of a lady's toilet rather than an architectural treatment. The breadth of line as a crowning finish is good, but we have seen no instance where this good effect was not seriously impaired by the surface decoration applied to it.

The Horticultural Building declares itself as a "fair" building and an extremely good one, too, not too light in form to be substantial, but lively in treatment and joyous in general air. The great dome is architecturally the most successful feature of its kind on the grounds. It seems regrettable that so satisfactory a building for its purposes, one architecturally so successful, was not built for a permanent structure as was the similar building at Philadelphia, for we take it that in spite of its distance from town the development of Jackson Park will be seriously taken in hand now that Mr. Olmsted has done so much toward making a proper beginning.

The Woman's Building is neither worse nor better than might have been expected. It is just the sort of result that would have been achieved by either boy or girl who had had two or three years' training in an architectural school, and its thinness and poverty of constructive expression declares it to be the work of one who had never seen his or her "picture" translated into substance. As a woman's work it "goes," of course; fortunately it was conceived in the proper vein and does not make a discordant note: it is simply weak and commonplace. At this corner of the grounds, between the Woman's Building and the California State Building, there is one of the entrances to the grounds which a wise administration would either wholly abolish or else assign to the use of Chicagoans alone, for strangers entering at this point will have a most depressing and unfortunate first impression forced upon them. Upon the right hand lies the Woman's Building, crowned with its roof-garden, styled in the apt slang of the hour the "hen-coop" — for petticoated hens, old and young; upon the right hand towers the distressing dome of the Illinois Building, while closing the vista in front lies the Government Building, the evidence of the artistic discernment of the government that rules the wealthiest and most energetic nation the world contains. The people, the educated classes if not the masses, may rightly feel mortified and aggrieved that such a design as this should be set before the world by their chosen representatives. American architects on the other hand can only feel the keenest pleasure in perceiving what the plan-factory at Washington has achieved for this occasion as the high-water mark of its capacity. It is the most delightful of object-lessons, a sermon, not in stone but in economized plaster, discarded tin cans and scrap metal. If the national Committee on Public Grounds and Buildings, if the individual senators, who next session will have to consider the Tarsney bill for throwing open the designing of Government buildings to the profession, are not likely to visit Chicago and so see this inspiring sight, they should be subpoenaed and brought here by the sergeant-at-arms. If they do come and then do not appreciate the difference between the capacities of the men who created the Government Building and its neighbor, the Liberal Arts Building, no other proof need be sought by their constituents for their total unfitness to hold office.

The State Buildings are too many and too various in character and quality to speak of individually. As a group they are interesting, and the average effect is fairly comparable (on a greatly reduced scale) with the effect of the main buildings. Although this effect is good, it is rather that of a cluster of suburban villas — on lots insufficient in size — occupied by "wealthy amateurs," than that which seems appropriate to the occasion and to their real purpose. It is rather regrettable, from the point-of-view of gala attire, that more attempt was not made to individualize and localize the several buildings, as has been done in some instances — by Florida, California, Massachusetts, Washington, etc.

One fact was very interesting to note, very curious and very unexpected. Matters seem to have come to a pause, and all the architects seem uncertain what to do next, or whether to do anything. The feeling seems to be: the work is good, coherent, effective as it stands: shall we call it done, or shall we try to carry it farther? That is, shall the buildings be left as they are in matter of color, or

shall an attempt be made to enhance their value by aid of the brush? The hesitancy marks distinctly the degree in the scale of artistic capacity to which even the most capable of us have yet attained. We can handle masses, take care of our *silhouettes*, look carefully after our details, but when this is done, and done successfully, almost none of us is not sure but that he may spoil the whole effect by a misapplication of color. On all sides, upon most of the buildings, there were evidences of experiment going on, and everywhere the responsible architects were seeking advice, suggestion and criticism.

And here it is that the admirable method which has controlled everything from the start once more declares itself. Mr. F. D. Millet has been retained as adviser, and, if necessary, as the controlling power in the matter of decoration and color. So long as the individual architects are in the right path with their own coloration scheme, he will be content to play the part of adviser and critic; but let some one undertake a treatment that, while it may be good for the building in an isolated position, would break harshly into the general harmony of the group, and we fancy he will not hesitate to take the reins into his own hands and brings things back to the narrow way that leads to final success. The usefulness of such a person and the judiciousness of the selection has already been manifested to the public on two occasions. Most of the street decorations on the line of the procession were tawdry and ineffective to a degree, but this weak effect was now and again broken by an effective bit where Mr. Millet's advice that terra-cotta-colored draperies should be used. Where this color and the Spanish orange were combined, the effect was often extremely good. Again, it was the intention to make a fireworks display of the regulation kind, with immense and costly set-pieces of questionable design and doubtful performance. Here Mr. Millet interfered and said: "Spend your \$25,000 so that it will be not only most effective, but so that every one can see the result. Have it in the air." And in the air it was. Orders were countermanded, and hence not only the crowds in the several parks, but every one in the city, saw such a display of rockets, bombs, candles, colored fires, etc., as never was seen in this country, and those who have seen similar displays in Paris, Rome and elsewhere declare that they were mere rush-light effects to the glories thrown into the air above Chicago.

It is just this spirit of thoroughness, coherency and systematic execution on the highest attainable plane that is making, and will continue to make, the World's Fair of 1893 one of the most noteworthy achievements of the century.

There is one point that should be borne in mind, and that is, that it is to the City of Chicago and its Directorate, and not to the National Government, that the success is due, and to them the applause belongs. Now that the work is done, politicians will have their innings, and will manage to make it appear that the niggardly contribution of \$2,500,000 in memorial silver dollars played the most important part in bringing into being this vast and almost accomplished undertaking.



PARIS:

THE POST-OFFICE AND TELEGRAPH BUILDING IN MARSEILLES.—THE PRIX DE ROME.

WHEN in my article on the *Salon* of the Champs Elysees I rapidly reviewed the exhibition of architectural drawings, I took occasion to mention the new post-office and telegraph building of the City of Marseilles, and expressed the intention of returning to it with more completeness at a future time. This building was opened for use September 21, 1891. It occupies an irregular but isolated site, including between the Place de la Poste, the Rue Colbert, the Rue St. Cannat, and the Rue St. Marthe. The principal façade on the Place de la Poste is arranged on the shortest side of the site, in a manner most creditable to the architect, M. Huot, preserving as it does the axis of symmetry one ordinarily strives to preserve in administrative buildings. This is done very simply by means of a broad and frank treatment, which clearly declares the principal divisions. We will return presently to the façades, after having examined the plan. The public service and the service of administration are clearly indicated. The great hall, to which one approaches through a broad open porch of five arcades opening upon the place, is set apart for the public. This porch, seven steps above the pavement, occupies almost the entire width of the principal façade, and is flanked by two round towers, in which are two staircases. From the porch we enter the grand hall by two folding doors, and at a glance one perceives numberless delivery-windows, as well for letters as for the telegraph and the telephone service which are arranged on three sides of the room. Four stone piers fill the angles in this hall, which measures about fifteen metres on each side. Square cast-iron columns between these piers form points

of intermediate support, and carry a glazed gallery at the first story, and then continue to the iron roof above, which is glazed, and in which are arranged ventilating openings. An oak screen protects the windows and allows one to see the clerks behind them. At the height of the first story occurs a frieze of enamelled brick of a warm clear tone, above which is the glazed gallery itself, crowned by a second frieze of very pretty and delicate faience work. The whole effect of this hall is decorative, and the decoration is itself drawn from the elements of the construction; the opposition of the tones of the ironwork, woodwork and the enamelled surfaces. At right and left behind the partitions are arranged the offices of the chief, the subscribers' room, the waiting-room for the letter-carriers, with an exit to the Rue St. Marthe, as well as the night telegraph office, with its exit to the Rue Colbert. All the rest of the building is reserved to administrative purposes. The clerk's entrance is from the Rue St. Cannat, by means of double passageways, which allow for the free circulation of vehicles as they enter or leave the court-yard, and give access to the great interior court. Around about these rise the administrative portions of the building. These are real workshops, well lighted and ventilated, where, on the ground floor take place the handling of innumerable letters, and on the first story the transaction of all telegraphic service.

The basements of this building contain the electric apparatus, the reservoirs for compressed air, which operate the pneumatic apparatus for the transport of despatches, the boilers, four in number, for the production of steam, which operates the engines and warms the building, and finally the two steam engines, which compress the air, operate the dynamos, etc. In the two angles of the court two rotundas, in each of which are arranged at each story dressing-rooms and water-closets, conceal two great chimneys, which rise above the roof.

Upon each side of the entrance to the great court-yard, the portions of the building flanking the Rue St. Cannat are assigned to the offices and store-rooms and the offices of the administration, surmounted by the dwelling-rooms of the director. The second story of this building is devoted to the service of the foreign and English and Spanish cables. The entrance to these branches, as well as the private entrance of the departmental director, is from the Rue St. Cannat. It is at the angle formed by this latter street with the Rue Colbert that is found the entrance to the office of the Administration, which is connected by a wide doorway with over-hanging balcony. It is at this point that rises the telephone tower, to whose peculiar silhouetting we will return later.

At first sight the principal façade appears a little low and flat, and the reason for this lies perhaps in the lowness of the attic story, which is found above the great arches of the ground floor and first story. These arches, which pierce the façade, together with their elongated form, make too great contrast with the generally stumpy aspect of the façade itself. Apart from this we must do justice to the frank expression and the simplicity of the effects which M. Huot has employed. The arrangements are clearly indicated on the façades, and it is by closely following the construction that the architect has discovered the elements of his decoration. The porch, with its caissoned ceiling supported by unconcealed iron beams, has a very good effect. There are few ornaments on the façade, the angle towers above the windows, which light the staircases show a decorative clock-face of slight importance. These pavilions are crowned with domes, which give them silhouette. The spaces between the windows of the attic and the spaces at each end are ornamented with panels, bearing decorations emblematic of the Post and framing the monogram "R. F.," which points it out as a public building. Four medallions ornament the other spaces of the attic story, on which are represented the portraits of Volta, Ampère, Faraday, and Coulomb, whose wise researches laid the foundations for the science of modern telegraphy. And, finally, the supports of the great window-sashes are decorated with the coats-of-arms of the principal cities of the department, each detaching itself from a mass of sculptured leafage which recalls the vegetation of their respective regions. Marseilles appears in the middle, with branches of the pine and fig-tree; Aix, with an escutcheon relieved with branches of the olive and almond-tree; Arles, with its lion, is decorated with spears of grain and the leaves of the nettle-tree (a kind of elm tree); Tarascon, with its symbolic *trasque*, is decorated with the grape-vine and mulberry tree; and, finally, Salon is enshrouded amid the branches of fruit trees.

The other façades are very simple, but have an ordonnance well-fitted to the surfaces which they enclose. The aspect of the large court-yard is very monumental. The treatment of the telephone tower at the angle of the Rue Colbert and St. Cannat is very original, and furnishes an ingenious decorative feature. From a distance it forms an open-work tower of metal work, somewhat like a monumental fly-cage, but yet of elegant outline. Its members are the wires radiating in every direction, which this telephone tower must serve. There are two thousand of them. Huot converted them into a cylinder, banded about like a wine tun. The uprights of double channel-iron support porcelain insulators, to which the wires are attached. Within and behind these uprights linemen can operate at two levels, and the wires carried down to the base of the upper cylinder penetrate the tower through a central lantern, which forms an outlet to the second platform. Four iron counterforts buttress the tower, and rest their feet against the projecting angles of the stone tower. Corbels forming culs-de-lampe, allow the suc-

cessful transformation from the square to the round form. Each of the counterforts is surmounted with an ornament, a cross in form, and a finial of wrought-iron. Another finial crowns the whole feature, and supports the lightning-rod. This is attached to the cylinder by curved supports, which give the whole the air of an open-work dome. The whole thing recalls those wrought-iron belfries which sometimes crown stone towers, and which are not rare in this country. In fine, the new Post and Telephone Building of Marseilles is a very interesting, well understood and conscientious building, and clearly explains its character.

I will finish this study by saying that the estimated cost, including the architect's fee, reached the total sum of 1,580,500 francs. The actual expense did not exceed 1,309,320 francs, or less than the estimate by 270,580 francs, a fact which will not, however, prevent people from saying that architects always exceed their estimates.

Now, after this little excursion to Marseilles, we return to Paris. We shall not discover there any important news. The fine arts are at this moment quite peaceful, with little interesting work on hand. The Prix de Rome are awarded, but upon my word, no one of the competitors showed himself a man above the average. In painting, the competition was very poor and absolutely lacked the quality of sentiment. The competitors struggled to excite our emotions with a Job upon his dung-hill; but no one of these Jobs looked like anything else than an ordinary model posing before a lot of pupils. Some of them wore less an angelic than a choleric air. The best, it appears, was that of M. Mitresey—at least it is he who obtained the first prize.

In sculpture the subject was: Adam, driven out of the terrestrial paradise, is condemned to cultivate the ground, which then only produces roots and spines. According to the word of the Lord, "Thou shalt gain thy bread by the sweat of thy brow." The result here was much more satisfactory, and clearly demonstrated the prowess of the sculptors over the painters. M. Lefebvre, pupil of Cavelier, who obtained the first grand prize, rendered a perfect marvel of desolation and the exhaustion of the worker. The treatment, nevertheless, was sober and simple.

In the architectural competition presented this year, the peculiarity was that the subject was new, or almost so, consequently the competitors were not troubled with any souvenir of former work, and could give free rein to their imagination in the composition of an artillery museum, and to tell the truth, they did give their imaginations very full swing. Although the programme demanded a severe exterior, they responded with splendid palaces of audacious silhouette, with projects for casinos, and to tell the truth, as some of these architectural students had great difficulty in not remembering something, some of them recalled in their designs different parts of the exhibition buildings of 1889. From amongst these complicated solutions, the jury picked out the project of the simplest plan, and gave the prize to M. Bertone, pupil of M. Ginain, whose façade, in the style of Garnier, was very able and interesting, but lacked like all the others the sober character which the programme demanded. The first second-grand prize was decreed to M. Louis Perthes, pupil of MM. Ginain and DePerthes; and the second second-grand prize to M. Tronchet, pupil of MM. André and Laloux. And now M. Bertone goes to Rome to restore monuments that have disappeared, and will spend a long time over this work, and will send us, oh, such pretty drawings.

ART AND ARCHITECTURE IN TENNYSON'S POETRY.



Church and Stairway, Brelevenez, Brittany.

IT is always of interest to notice, in the works of a great poet, what are the things in art which have specially impressed him as worthy of characterization in poetry, or as furnishing material for poetic illustration or metaphor; and the present seems a fitting occasion for turning over and summarizing the late Poet Laureate's contributions to the poetic literature of art. And the interest of such artistic allusions or illustrations in poetry is a double one. We are concerned to note not only how the poet has regarded such a work or such a form of art, and what impression it has made on his intellect, but how he has expressed that impression, whether he has added anything to the vividness of our perception of an artistic fact, placed it in a new light, led us to see

a new beauty in it. In this sense, poetic description of an effect of art becomes in itself a form of artistic delineation.

At the time of Browning's death, we offered some remarks on the numerous and striking passages bearing on architecture, sculpture and painting, to be found in his poetry. In the poetry of Tennyson there is nothing like the same bulk of what may be termed "quotable" passages in reference to art, and the difference in the nature of the artistic references in the works of the two poets is remarkable. Browning possessed the special insight and knowledge of an art-critic, and with it the tendency to analysis which is the natural bent of a critic. Occasionally he just glances at a bit of artistic effect in passing, throwing as it were a momentary flash of light on it; but very often his passages about art, the longer ones especially, are essentially art criticism, and criticism or analysis is obviously more predominant in his mind than poetic expression. This is never the case with Tennyson. The only poem of his in which there is anything like an analysis in regard to art, "The Palace of Art," is an analysis only on the moral side, a consideration of the morality of a devotion to *L'Art pour l'art*, to the exclusion of all considerations of good and evil, of human suffering or human progress. The actual descriptions of works of art, of the palace and its pictures and decorations, are descriptions merely — word-pictures, often of singular beauty and concentration of expression, to some of which we will return; but they suggest no analytical or critical considerations whatever. They are simply the decoration of the poem; a decoration carried out to such length and elaboration that the moral thought, which is the essential object of the poem, is in danger of being overlooked and forgotten. And throughout Tennyson's poetry we find, as in this case, that his descriptions of art are purely poetic in their object. He never appears to put the reasoning on the subject before the consideration of poetic effect, as Browning often did. His descriptions of works of art are brought in purely as the decoration of his poetry, as similes or pictures which give an added beauty and interest to the poem; and (with the solitary exception of the "Palace of Art," where, as already observed, the decorative element of the poem rather ran away with him) they are always admirably introduced; not forced in, but woven in as bits of decorative description naturally suggested by the subject. In some cases they take the forms of description of things seen; in others, perhaps the majority, they are reminiscences of existing forms of art without reference to any special example; in a few instances they are original suggestions on which an actual design might be based. But in all cases they are marked by an exquisite felicity of diction, a power of giving the essential beauty and character of an artistic object in a few concentrated words, a selection of epithets which is probably the result of thought, but which impresses the reader as a spontaneous instinct in the choice of the words best fitted to convey the essential quality of the picture, a refinement of expression which is in itself a form of art of the highest order.

As far as architecture is concerned, it is evident that Tennyson's sympathies were with the picturesque of Gothic rather than with the purity of line and calm expression of Classic architecture. In his magical verses "To E. L., on his Travels in Greece," a poem purely Greek in its feeling for landscape, we find not a hint about that which now makes to most educated men the special interest of Greece, the architectural remains of her temples. Greek sculpture no doubt suggested

"The broad-limbed Gods at random thrown
By fountain urns:"

but otherwise it is the bright Greek landscape and Greek sky which attracts him, the land

"Where many a slope was rich in bloom

"From him that on the mountain lea
By dancing rivulets fed his flocks,
To him who sat upon the rocks,
And fluted to the morning sea."

Which latter line is full of the blitheness and freshness of antique Greece. But of the temples, those most precious and instructive relics of the Greek artistic spirit, not a word. Perhaps "E. L." gave no hint for it. In "The Palace of Art" the description of the building is entirely in the Gothic spirit — the spirit of multitudinous detail, and rich coloring, and long vistas, and lofty arcades.

"A huge crag-platform, smooth as burnished brass
I chose. The ranged ramparts bright
From level meadow-bases of deep grass
Suddenly scaled the light."

How the "level meadow-bases" remind us of the ground which forms the base line to some of our cathedrals; Salisbury, for instance, rising vertically from its level lawns. But "smooth as burnished brass" is rather in false taste, something of the *clinquant* about it. The interior of the palace is finer:

"Four courts I made, East, West, and South and North,
In each a squared lawn, wherefrom
The golden gorge of dragons spouted forth
A flood of fountain-foam."

"And round the cool green courts there ran a row
Of cloisters, branched like mighty woods,
Echoing all night to that sonorous flow
Of spouted fountain floods."

Here we have a glorified edition of the Mediæval cloister.

"And round the roofs a gilded gallery,
That lent broad verge to distant lands,
Far as the wild swan wings, to where the sky
Dipt down to sea and sands."

"And high on every peak a statue seemed
To hang on tiptoe, tossing up
A cloud of incense of all odor, steamed
From out a golden cup."

This incident of the statues on every peak was perhaps partly a reminiscence of Milan, of which there is a touch in another poem to be mentioned presently, and around this multitude of statues —

"The light aerial gallery, golden-railed,
Burnt like a fringe of fire."

And here we enter the palace again —

"Likewise the deepset windows, stained and traced,
Would seem slow-flaming crimson fires,
From shadowed grots of arches interlaced,
And tipt with frost-like spires."

It seems hard to place this last detail. The windows are evidently seen from within, but the "frost-like spires," surely those should be exterior details; we can hardly see where they come in, unless the idea is of arches honeycombed with niches each with its crocketed finial.

"Full of long-sounding corridors it was
That over-vaulted grateful gloom,
Thro' which the livelong day my soul did pass,
Well pleased, from room to room."

"Full of great rooms and small the palace stood,
All various, each a perfect whole
From living Nature, fit for every mood
And change of my still soul."

The rooms were filled with wall-paintings, of which a wondrous catalogue follows; but we are concerned just now with the architecture. The palace, besides these varied rooms, was not without its great hall, where architecture could have her fullest and grandest expression:

"Above, the fair hall-ceiling stately-set
Many an arch high up did lift,
And angels rising and descending met
With interchange of gift."

This last is a really original idea in sculptural decoration, which might be laid hold of and worked out in a great building, if ever there were a chance for it in these days of economy and Office of Works rule. Equally the pavement was a field for a grand decoration, full of meaning:

"Below was all mosaic choicely planned
With cycles of the human tale
Of this wide world, the times of every land
So wrought, they will not fail."

"But over these she trod, and those great bells
Began to chime. She took her throne:
She sat betwixt the shining oriel
To sing her songs alone."

"And thro' the topmost oriel's colored flame
Two God-like faces gazed below,
Plato the wise, and large-browed Verulam,
The first of those who know."

"And all those names, that in their motion were
Full-welling fountain-heads of change,
Betwixt the slender shafts were blazoned fair,
In diverse raiment strange:"

"Thro' which the lights, rose, amber, emerald, blue,
Flush'd in her temples and her eyes,
And from her lips, as morn from Memnon, drew
Rivers of melodies."

This suggestion of music from the coloring of the stained windows reminds one of Viollet-le-Duc's remarkable reminiscence of his childhood, when, being carried into Notre Dame on the occasion of a high function, he thought that the sounds of the organ came from the coloring of the great rose window, which he gazed upon with awe. But if the palace was richly lighted by day, color was not to be forgotten, either, when the sunlight had died out of the stained windows; the soul would still have her colored light.

"She — when young night divine
Crowned dying day with stars,

"Making sweet close of his delicious toils, —
Lit light in wreaths and anadems,
And pure quintessences of precious oils
In hollowed moons of gems"

"To mimic heaven; and clapt her hands and cried,
'I marvel if my still delight
In this great house, so royal-rich and wide,
Be flattered to the height.'"

This idea also, of the mimic heaven of lights, might be actually carried out in the lighting of a great dome. The poem is or should be familiar to every English reader; but it came among the earlier

poems, less read and less familiar now than many of the later ones, and it is worth while to draw attention again to this magnificent example of architectural conception in poetry, which probably, for grandeur of effect combined with richness and multiplicity of detail, can hardly be matched elsewhere in poetic literature.

This strong sympathy with Gothic richness and multiplicity comes out again in the description of Camelot and the hall built by Merlin for Arthur in the Idylls ("The Holy Grail"):

"For all the sacred mount of Camelot,
And all the dim rich city, roof by roof,
Tower after tower, spire beyond spire,
By grove, and garden lawn, and rushing brook,
Climbs to the mighty hall that Merlin built.
And four great zones of sculpture, set betwixt
With many a mystic symbol, gird the hall:
And in the lowest beasts are slaying men,
And in the second men are slaying beasts,
And on the third are warriors, perfect men,
And on the fourth are men with growing wings,
And over all one statue in the mould
Of Arthur, made by Merlin, with a crown,
And peak'd wings pointed to the morning star."

In a passage in the same poem we have a sketch of the rich crumbling city of ancient Camelot, as seen from within, which is like an etching by Méryon, one of his strange, weird, exaggerated dreams of ancient Paris:

"Our Camelot,
Built by old kings, age after age, so old
The King himself had fears that it would fall,
So strange, and rich, and dim; for when the roofs
Totter'd toward each other in the sky,
Met foreheads all along the street, of those
That watched us pass."

To turn from these rich fancies of imaginary architecture to sketches of existing effects, we find a remarkable collection of slight but effective touches in the poem called "The Daisy," which is really a reminiscence of a rapid journey across Italy, taking its name from the incident of a daisy plucked on the Splügen. These succeeding descriptions are of the shortest, just light touches in passing, but notice how the poet in a few happily chosen words has in each case touched the essential feature and sentiment of the various architectural incidents,

"What Roman strength Turbia showed
In ruin, by the mountain road:
How, like a gem beneath, the city
Of little Monaco, basking, glowed."

Let the reader notice the contrast between the slow sturdy syllables of the first line, and the tripping measures in which "little Monaco" is introduced:

"What slender campanilli grew
By bays, the peacock's neck in hue.
Nor knew we well what pleased us most,
Not the elipt palm of which they boast;
But distant color, happy hamlet,
A mouldered citadel on the coast,
Or tower, or high hill-convent, seen
A light amid its olives green."

What a true touch of Italian landscape is that last line. Then comes the sketch of Florence—

"In bright vignettes, and each complete
Of tower or duomo, sunny-sweet,
Or palace, how the city glittered
Thro' cypress avenues, at our feet."

Then the weather changes as well as the scene—

"And stern and sad (so few the smiles
Of sunlight) looked the Lombard plies;
Porch-pillars on the lion resting,
And sombre, old, colonnaded aisles.
O Milan, O the chanting quires,
The giant windows' blazoned fires,
The height, the space, the gloom, the glory!
A mount of marble, a hundred spires!"

The last verse has been quoted so often as to have become almost proverbial, but it is not equal in the delicacy of its touch to those on Turbia and on the white buildings among the olives; besides the question whether, from an architectural point of view, Milan was quite worth the outburst.

The "Recollections of the Arabian Nights" shows Tennyson's sympathy with Oriental richness and warmth of coloring, though this is mostly bestowed on the gardens, when

"Adown the gardens I was borne,
By Bagdat's shrines of fretted gold,
High-walled gardens green and old;"

till he comes to the great pavilion, where there is a sketch of the entrance:

"Right to the carven cedarn doors,
Flung inward over spangled floors,
Broad-based flights of marble stairs
Ran up with golden balustrade."

but for the most part the poem is concerned rather with the gardens than the architecture. As a contrast with this we may take the sketch of the Christian shrine in "Sir Galahad"—

"When down the stormy crescent goes,
A light before me swims,
Between dark stems the forest glows,
I hear a noise of hymns;
Then by some secret shrine I ride;
I hear a voice but none are there;
The stalls are void, the doors are wide,
The tapers gleaming fair.
Fair gleams the sunny altar-cloth,
The silver vessels sparkle clean;
The shrill bell rings, the censer swings,
And solemn chants resound between."

In "Maud" again, we meet with two finely-contrasted touches—the cottage homes, seen—

"When the sunset burned
On the blossom'd gable ends
At the head of the village street,"

and the brand-new mansion of the millionaire—

"New as his title, built last year,
There amid perky larches and pine,
And over the sullen-purple moor
(Look at it) pricking a cockney ear."

We can see the house, modern Elizabethan ("Queen Anne" had not begun to reign when "Maud" was written), brick with stone dressings, of course, with the inevitable turret. Among other picturesque touches connected with architecture or decorative work may be noted the sketch of the half-ruined castle court into which Geraint rode—

"His charger trampling many a prickly star
Of sprouted thistle on the broken stones"—

A touch which reminds one of Albert Dürer:

"He looked and saw that all was ruinous,
Here stood a shattered archway plumed with fern;
And here fallen a great part of a tower,
Whole, like a crag that tumbles from the cliff,
And like a crag was gay with wilding flowers:
And high above a piece of turret stair
Worn by the feet that now were silent, wound
Bare to the sun."

Another fine effect is to be noted in "The Princess"—

"There we past an arch,
Whereon a woman statue rose with wings
From four winged horses dark against the stars:"

and further on in the same poem an idea for a wrought-iron gate, which represented the legend of Actæon, and formed the garden entrance, flanked by sculpture—

"Two great statues, Art
And Science, Caryatids, lifted up
A weight of emblem, and betwixt were valves
Of open work in which the hunter rued
His rash intrusion, man-like, but his brows
Had sprouted, and the branches thereupon
Spread out at top, and grimly spiked the gates."

There is an original idea for wrought-iron design, this time Renaissance rather than Gothic in feeling, and well worth working out in actual design. Another fine bit of decorative work is figured in the description of Arthur's throne at the jousts, in "Lancelot and Elaine"—

"And from the carven work behind him crept
Two dragons gilded, sloping down to make
Arms for his chair, while all the rest of them
Thro' knots and loops and folds innumerable
Fled ever through the woodwork, till they found
The new design in which they lost themselves,
Yet all with ease, so tender was the work;
And in the costly canopy o'er him set
Blazed the last diamond of the nameless king."

This dragon chair again is Gothic, or, more strictly, Scandinavian in taste. The diamond, the prize of the tourney, gives occasion for a new point when it is to be delivered up to the winner. The diamond was placed, it seems, in the centre of a flower forming one of the ornaments of the chair-back:

"So saying, from the carven flower above,
To which it made a restless heart, he took,
And gave, the diamond."

We seem to see the flash of that "restless" diamond, poised in the carven flower, for long after.

We have said nothing yet as to the poet's references to the art of painting, of which there are few and of the slightest kind, save in that wonderful gallery of pictures, before referred to, in the "Palace of Art." As concentrated descriptions of different types of painting, even Browning, the poet of art *par excellence*, can hardly show anything equal to this; Browning's sympathies (in poetry) were on the whole more for sculpture than painting, and his best artistic descriptions deal with that or with architecture. In this gallery of Tennyson's, each picture is painted in one stanza, so completely and with such rare perception of the meaning and effect of words, that

we seem to see each painting in succession as verse after verse unfolds them:

"One seemed all dark and red, a tract of sand,
And some one pacing there alone,
Who paced for ever in a glimmering land
Lit with a low large moon.

"And one, a full-fed river winding slow
By herds upon an endless plain,
The ragged rims of thunder brooding low
With shadow streaks of rain."

Then we pass from landscape, after a few more stanzas, to an early pre-Raphaelite picture, portrayed with equal insight and clearness of expression —

"Or the maid-mother by a crucifix
In tracts of pasture sunny-warm,
Beneath branch-work of costly sardonix
Sat smiling, babe on arm."

The next is the Renaissance picture —

"Or in a clear-wall'd city on the sea
Near gilded organ-pipes, her hair
Wound with white roses, slept St. Cecily;
An angel looked at her."

Notice the admirable effect of the epithet "clear-walled," one of those inspirations of poetic diction which cannot be reduced to absolute meaning, and yet which completely gives what it is intended to convey, the idea of a bright fresco-like painting, in which everything is in full daylight. But every one of this gallery of pictures is a study not only in regard to the pictorial idea conveyed, but in the perfect and finished use of language in conveying the idea completely in so few words.

We may close with a word as to the moral of this same poem, a moral which, as already remarked, is rather over-weighted by the decorative portion of the poem, but which is of interest as an evidently serious expression of conviction on the part of the poet as to the relation of art to life. Art, according to this moral, is not to be an object of worship apart from or above humanity, not the one absorbing aim in life; and that Tennyson had not changed his feeling on this point in later years is evident from the pathetic poem in his last published volume, "Romney's Remorse," founded on an incident in the life of the painter, who is said to have deserted his young wife that he might the better give up his mind to painting, and thus "lost salvation for a sketch." To Tennyson's grave and reverent nature it evidently appeared that it was a better thing to be a chivalrous and a devout man than to be a great artist; not that the two aims were incompatible, but that the former should take precedence of the latter; a moral which is perhaps not quite superfluous in the present day. — *The Builder*.

AGRA, AKBAR'S GREAT CITY.



Stone Canopy, Church of St. Pierre, Caen. From Havard's "Dictionnaire de l'Architecture."

LITTLE is definitely known about Agra, excepting that its ancient walls which surround the city tell us that it occupied an area of eleven square miles until this mighty Mohammedan conqueror established his kingly residence here in 1566, although the city, like many others along the banks of the great rivers in India, was probably peopled by hundreds of thousands of human beings long before the great Egyptian pyramids cast their shadows on the placid waters of the Nile.

This great Akbar and his illustrious son, Shah Jehan, both men of birth, of kingly traits, mighty in the chase and in war, wrapped up in the love of Saracenic art — and beautiful women — have left us the Agra of to-day, the marvel of the world in architectural skill and beauty, pure and noble and artistic in design and outline.

Here we find the costly Hall of Audience, with its many-colored marbles, dual marble columns, base and shaft and Saracenic capitals entwined with curved vine and leaf and fragrant flowers wrought out in precious stones. Here we stand within the genie-fashioned bath-rooms of the royal harem, where the flashing myriads of mirror-ettes set within the marble-carved ceiling and walls reflect at ten

thousand points the glittering and glistening silver cascades, with their tiny tinted lights behind them as the perfumed water ripples like a jewelled bridal veil into the inwrought marble baths below. Here, too, is the many-columned Hall of Justice, in which kings and princes and potentates have had their royal seats, and deliberated upon the destiny of hundreds of millions of their subjects. Here, within the kingly niche of pillared marble richly set with vines, lilies, roses and violets in exquisitely wrought carnelians and many-colored precious gems, sat the Emperor himself in regal splendor, as none have sat since his day.

Near the private marble dwellings of the imperial harem is still remaining the royal fishing-pond, a large marble basin with flowing fountains, where the King would lounge on his elevated sculptured seat to witness the fair beauties of his court bathe and disport themselves in the perfumed waters, catch the tiny gold fish, or dive from the lotus pedestals like so many enchanting mermaids. In the fair pleasure-garden one sees the identical broad-floored black-and-white marble checker-board upon which monarchs and princes were wont to play long games of chess with beautiful women standing on the squares as chessmen, and moving and changing as their noble lords commanded. Here, also, are the same arenas below the dizzy balconies where the royal company witnessed the grand spectacle of the fighting elephants, tigers, lions and other wild beasts; and here, from the spacious balconies from 70 to 100 feet in height, one sees the Jumna, a branch of the sacred Ganges, flowing peacefully along its fertile banks.

In an oasis some little distance out of Agra lies the great Akbar's tomb, nestled in the centre of a magnificent garden of rare old trees, sweet-scented shrubbery and beautiful flowers, artistically arranged with lakes and fountains, and all surrounded by a mighty wall with four lofty gates. The space occupied by this sacred monument is ninety acres square. The whole structure is securely built of bright red sandstone and Jeypore marble, and inlaid with white, black, green and many-colored precious stones. The tomb itself, under which rests the earthly remains of this splendor-loving monarch, is chiselled out of creamy marble and set with precious gems. This tomb once contained the priceless gem of India, the "Kohinoor," which now sparkles in the British crown.

In this marble-sculptured, four-storied, pyramidal mausoleum rest, also, the dust of the noble ladies of his choice — his Christian and pagan wives, as well as those of the last kings of Delhi. The whole interior is chiselled in low relief. There is an alabaster tablet inscribed with ninety-nine divine names in gold. On the marble cenotaph itself is inscribed: "Allah Akbar," "God is Greatest," and "Jalla Jalahu," "May his Glory Shine."

The mausoleum itself also contained solid gold pillars, urns of gold and silver inlaid with precious stones, and many Oriental jewels now long since removed.

The huge marble slabs forming the interior walls are so exquisitely chiselled in various geometrical designs and so beautifully polished as to be translucent, admitting a soft, mellow light, which heightens the sombre aspect of this palace of death.

A massive cloister runs around the lower story, which is broken by high central arches or entrances on the north and south sides. The vaulted ceiling of this vestibule is carved in relief, and was elaborately frescoed in gold and blue. A portion of this has been restored, that the modern visitor may form an idea of its former splendor.

The great gates leading into the garden through the massive walls were formerly occupied by hundreds of soldier-guards, and the mausoleum and grounds built and laid out by the great Akbar were often visited by the monarch and his noble household on fête days. Thus did the wealthiest monarch of all India admire his mausoleum on many occasions before he made his last long, silent visit to his earthly resting-place. — *Winslow Anderson, in San Francisco Chronicle*.



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

HOUSE ON THE CORNER OF FAIRFIELD ST. AND COMMONWEALTH AVE., BOSTON, MASS. MR. WILLIAM R. EMERSON, ARCHITECT, BOSTON, MASS.

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

THE EXCHANGE CLUB, MILK AND BATTERYMARCH STREETS, BOSTON, MASS. MESSRS. BALL & DABNEY, ARCHITECTS, BOSTON, MASS.

DESIGN FOR SUMMER RESIDENCE FOR MR. C. A. HAYDEN, AVON, N. Y. MESSRS. GORDON, BRAGDON & ORCHARD, ARCHITECTS, ROCHESTER, N. Y.

HALL IN HOUSE OF MR. M. H. CLARK, JAMESTOWN, N. Y. MR. E. G. W. DIETRICH, ARCHITECT, NEW YORK, N. Y.

[Additional Illustrations in the International Edition.]

THE POST-OFFICE AND TELEGRAPH BUILDING, MARSEILLES, FRANCE. M. J. HUOT, ARCHITECT.

[Photogravure.]

THE TELEPHONE TOWER OF THE SAME.

[Photogravure.]

PLANS OF THE SAME.

[Line Engraving.]

For a description of this building, see Paris letter in this issue.

NOTRE DAME DE LA CHAPELLE, BRUSSELS, BELGIUM.

[Gelatine Print.]

THIS church was begun in 1216 on the site of an earlier chapel; the choir and transept date from the middle of the thirteenth century, and the nave and western towers were completed in 1483. The interior contains many interesting frescos, monuments and other works of art, including the tomb of the painter Jan ("Velvet") Brueghel, with a picture by him of Christ giving the keys to Peter.

NEW ROMAN CATHOLIC CHURCH OF THE HOLY ROOD, WATFORD, ENGLAND. MR. J. F. BENTLEY, ARCHITECT.

HOUSE AT BUCKLAND MONACHORUM, DARTMOOR, ENGLAND. MR. RALPH NEVILL, ARCHITECT, LONDON, ENGLAND.

This house has been built by Mr. John H. Radford on the edge of Dartmoor, above Horrabridge. The whole of the footings as high as the plinth are of selenitic concrete, and the ground floor is formed on six inches of concrete raised a foot above the ground, with a free current of air under. The walls are of local stone covered with rough cast, with hollow and brick lining, and built in selenitic mortar. The roof is of red tiles, fixed into selenitic plaster in the architect's method.

ON THE WALLS, COLOGNE.



THE commission lately entrusted to the able hand of Frémiet for a monument to Raffet, renders timely the publication in that admirable series, "*Les Artistes Célèbres*," of M. F. Lhomme's biography of the great lithographer. Raffet, who was born at Paris, in 1804, was a soldier's child, and military life was always the favorite subject of his pencil. A pupil of Gros and Charlet, he published his first album of sketches when just of age and followed it during a busy, though not long life (he died in 1860), by a series of illustrations which reached a total of 1,800 drawings. The most noted of these are, perhaps, those made for the "*Journal de l'expédition des Portes-de-Fer*," but the prints executed in illustration of his journeys in Russia, in Algeria and in Spain, and of the siege of Rome, are also deservedly held in high estimation. Raffet made illustrations, too, for the works of Beranger, Chateaubriand, Victor Hugo, Sir Walter Scott and other authors; he drew caricatures, political cartoons, portraits, and the types and costumes of many foreign people; but after all is said, doubtless his name will be most famed for his drawings of the history of Napoleon. His genius depicts the great captain from the time of his first glories to the end of his marvellous career, from Toulon to St. Helena, through Italy and through Egypt, as first consul and as emperor, campaigning victoriously in Austria and Prussia, fighting in Spain and invading Russia, and on to the ruin of Waterloo. Raffet even goes beyond the emperor's life, and in two or three splendid drawings shows the wraith of the departed conqueror at the head of shadowy troops. Superb among these designs is the "Night Review," where Napoleon again marshals his army. Mounted on his white Arab, the risen emperor looks as in life upon the riding ranks of spectral cuirassiers, sweeping by in the moonlight, their sword-blades glinting in the pale beam and their horses' eyes and nostrils darting fire.

In this volume, well and tastefully printed upon good paper, the illustrations are even more than usually numerous, there being over 150 in all, including many of the best of the Napoleonic drawings.

To M. Georges Duplessis, the learned head of the print department in the Bibliothèque Nationale, has been confided the preparation of a monograph, also issued in the "*Les Artistes Célèbres*" series, upon "*Les Audran*," that famous family of artists—painters, sculptors and engravers—of whom Charles, Gerard and Jean, all three masters of the graver, were the most important. And of them, and all artist-Audrans, Gerard, who engraved the large plates after Le Brun's "*Battles of Alexander*," was the greatest. Poussin was another French painter whose fame has been augmented by the fine engravings incised after his works by Gerard Audran, who also

translated into black-and-white the masterpieces of Le Sueur and Mignard, among Gallic artists, and of many of the great Italians. Upon his works and life and those of his relations, the book before us is eloquent, and its illustrations well supplement the text in enabling one to form a just opinion of the merits and performances of the various members of the Audran family.

AN engraver of a more modern day and of a rarer talent is Mr. Timothy Cole, whose truly remarkable series of sixty-seven wood-cuts from the old Italian masters, after running its victorious course in the *Century Magazine* for several years, is now issued in a handsome book by the Century Company. For some seven years Mr. Cole has labored with love at this undertaking in the galleries of Florence, Rome, Venice and other Italian cities, working on the block with the picture before him (something never done before in wood engraving) and translating into black-and-white with the greatest imaginable care, the closest fidelity, and the most sympathetic feeling, many of the masterpieces of Italian art.

Examples of the masters from Cimabue to Correggio are here given, the greatest names being generally illustrated by several of their paintings, Giotto having five, Fra Angelico three, Botticelli the same, Da Vinci three, Michael Angelo two, Raphael four, Titian and Giorgione each three. Here is the exquisitely tender "*Annunciation*" of Angelico, here Filippo Lippi's little laughing angel helps to lift the Child up to his young mother, and the charming couple of young cherubs pipe and play at the foot of the marble throne which supports Bellini's "*Madonna and her Son*." The "*Flora*" of Botticelli tantalizes us with her strange smile, the head of an unknown man by Francia subtly compels our interest by its quiet self-contained look and firm though pleasant mouth, and the Delphian Sibyl of the mighty Buonarroti looms large and grand before us. Apollo makes divine music on Parnassus' hill at Raphael's behest. Titian's man with the gloves waits our admiration calmly, like the gentleman that he is; St. Liberialis in his shining armor's glory stands like a Sir Galahad, and Veronese and Tintoretto make the end in glory and in gloom.

The wonderful success in suggesting color, and the variety of handling which the engraver has attained, are among the greatest merits of this beautiful book, a copy of which may yet, some centuries hence, when the originals of its illustrations have unavoidably vanished before the tooth of time, be valued as a priceless record of glory departed, as now it is of that luckily still with us.

The architect's eye will note with interest the glimpses of architecture shown in some of the engravings, such as the arcade in Fra Angelico's "*Annunciation*," the curved recess behind Bellini's "*Madonna and Child*," and the portico in Albertinelli's "*Visitation*." The small outline cuts of the entire composition, which are printed on the back of a cut, when the exigencies of space did not allow of Mr. Cole's engraving all of the painting in it, are useful and in many cases reveal architectural schemes of stately beauty.

Mr. Stillman's historical notes add another element of value to the work, which both as the outcome of an American enterprise and as a triumph of American wood-engraving we may all take pride in. The printing is by the De Vinne Press.

EVEN at this end of the nineteenth century, so famed for its remarkable old men, we do not often find an octogenarian who has lately finished, as far as authorship goes, the most important work of his life. This, however, is what Mr. Linton has done in the publication of the latest, but we trust not the last book from his energetic hand, "*The Masters of Wood-engraving*."⁴ The gathering of material for the sumptuous folio bearing that title, was begun more than twenty years ago, when the author's scheme was of a much less ambitious nature, and now after long and minute labor, the completed volume is issued, bearing the imprint of the Chiswick Press. As an instance of the thoroughness with which Mr. Linton has done his work, it may be said that when the MS. of the book was ready, he set up and printed with his own hands, at his home in America, three complete copies, and from one of these the present volume was produced.

It is divided into two parts, which treat respectively of "*Knife-work*" and "*Graver-work*," and the chapters give a chronological history of the art of wood-engraving from its rude early beginnings—the author aptly suggests Adam, who may have scratched with a sharp stone upon the apple-tree the name of Lilith, as the first engraver—nearly to our own day. The first wood-engraving illustrated is an Egyptian stamp of the time of the Pharaoh of the Exodus, and with this as a starting-point, we trace the progress of the art through Classic and Medieval times to the period when it was so largely used for the production of pictures of the Saints and—so closely does evil follow good in this world—playing cards. In fact, it is a disputed point whether the Saint's or the Devil's pictures came first! At all events, with them begins the history of modern wood-engraving, that is, wood-engravings made to print from upon

³ "*Old Italian Masters*," engraved by Timothy Cole, with historical notes by W. J. Stillman, and brief comments by the engraver. New York: The Century Company, 1892. Price, \$10.

⁴ "*The Masters of Wood-engraving*," by W. J. Linton, edition limited to 500 copies (250 for America) signed and numbered on special paper, folio 17 x 12. Price, \$50. Large paper edition, 20 x 15, limited to 100 copies (50 for America). Price, \$100. Subscribers' orders received by W. J. Linton, Box 1139, New Haven, Conn.

¹ "*Raffet*," par F. Lhomme, Librairie de L'Art, publishers, Paris, 1892. Price, 6 francs.

² "*Les Audran*," par Georges Duplessis, Librairie de L'Art, publishers, Paris, 1892. Price, 5 francs.

paper. Then come the block-books, the "Apocalypse," the "Canticale" and the "Biblia Pauperum," and after considering some other books, such as Caxton's, the "Nuremberg Chronicle," the "Hypnerotomachia Poliphili" and the French Books of Hours, (the engravings in most of which, Mr. Linton asserts are from metal, not wood,) we are led to the account of Dürer and the wood-engravers who cut his marvellous designs, the chief one being Jerome Andrea. Next is Hans Lutzberger, who incised Holbein's "Dance of Death," on wood, and Altdorfer, and then, due mention being made of such leading draughtsmen for wood-engravers as Hans Sebald Beham of the "Little Masters," Virgilius Solis, Jost Amman and Tobias Stimmer, the knife-engravers end with Papillon.

Graver-work has for its greatest name that of Thomas Bewick, and Mr. Linton has done him real service in clearly pointing out the actual work and worth of the man, long indiscriminately praised and credited with much that is bad and quite unworthy of him. "As an artist the man was great, a second Hogarth," Linton writes, "not the restorer of a lost art," "not the most consummate of engravers," but "the real founder of the new school of engraving in wood." His distinguished pupils, Clennell and Nesbit, with two other able men, Branston and John Thompson, and another of Bewick's apprentices, William Harvey, famed also as designer, with numerous lesser lights, are adequately noticed, and so also are the two early American wood-engravers, Alexander Anderson and Joseph Alexander Adams. A final chapter makes briefer reference to later French, German and American work—as is well-known, Mr. Linton does not much care for the new development in wood-engraving—and a supplementary paper on Chiaroscuro ends the book.

The illustrations comprise nearly two hundred text-cuts and forty-eight full-page plates, the book having in all two hundred and twenty-nine pages of text. Most of the smaller cuts are printed on India paper and mounted. Many of the illustrations are printed from electrotypes of the original blocks, and where this was not possible, after careful comparison of editions and search for the best impressions, fac-similes (in nearly all cases the size of the originals) have been made. The large resources of the library and print-room of the British Museum, together with the collection of unique proofs in the author's possession, have been also drawn upon. There is room to mention only a few of the more noteworthy prints in the book, but we will speak of the colored copy of the St. Christopher of 1423, which forms the frontispiece to the volume, the blocks after Dürer and Burgkmair, the selections from the Dance of Death series, the many Bewicks, including "Waiting for Death," and "The Tame Duck," which Mr. Linton calls Bewick's masterpiece, and the portion of Hans Balding Grien's "Adam and Eve," which is placed in the chapter on Chiaroscuro. It is a pleasure to see that no mistaken modesty has prevented Mr. Linton from adding proofs of some of his own masterly work to the book. It should be mentioned here that the large paper edition contains the whole of certain plates, such as Dürer's "Apocalypse" and "Greater Passion," and Harvey's "Assassination of Dentatus," which were too large to be printed entire in the smaller edition, and in addition has the whole of Dürer's rare "Triumphal Car of Maximilian," measuring seven feet four inches by eighteen inches.

Certainly the work must be accepted as the authoritative one upon its subject, and it will stand as a monument to the full knowledge and critical ability of its author, one of the few men who can do a thing supremely well and also write about the art he practices in so acceptable a manner. We consider the book one of the most important volumes on art yet issued.

NOTES AND CLIPPINGS

AN ALUMINIUM AND GLASS BUILDING.—A new departure in building is to be made in a structure to be erected at the corner of State and Madison Streets, this city. It will be 16 stories high, with a frontage of 66.8 feet on State and 106 feet on Madison Street, the exterior of which is to be of aluminium and glass. Aluminium has been used considerably for inside work of buildings, such as elevators, railings, etc., but never before for outside work, save in a small way for ornamentation. More than \$500,000 will be expended on this building, and it will be a work of art in every way. The first story will be of ordinary height, and the upper ones 12 feet, 10 feet 6 inches and 11 feet in the clear. The windows will occupy the entire distance between the floors, except the small space required for the mullions, and each window will be of two sheets of glass 11 feet long, joined at the centre by a strip of aluminium, making practically one plate of glass 22 feet long. On each side will be a smaller window for the purpose of ventilation. The mullions between the windows will be covered with a plate of aluminium. On the State Street side will be three and on the Madison Street side four columns of aluminium running from top to bottom of the building, designed in ornate and pleasing forms. The window-frames will be covered with gold leaf, and the interior decorations will be of the most elaborate order. Altogether the building will be unique and typical of Chicago enterprise.—*Clay Record.*

A LITTLE INSURANCE STORY.—A curious story has been told of a Velasquez in the possession of a nobleman in the north of England. The picture is a typically good one and it is noticed in all the memoirs

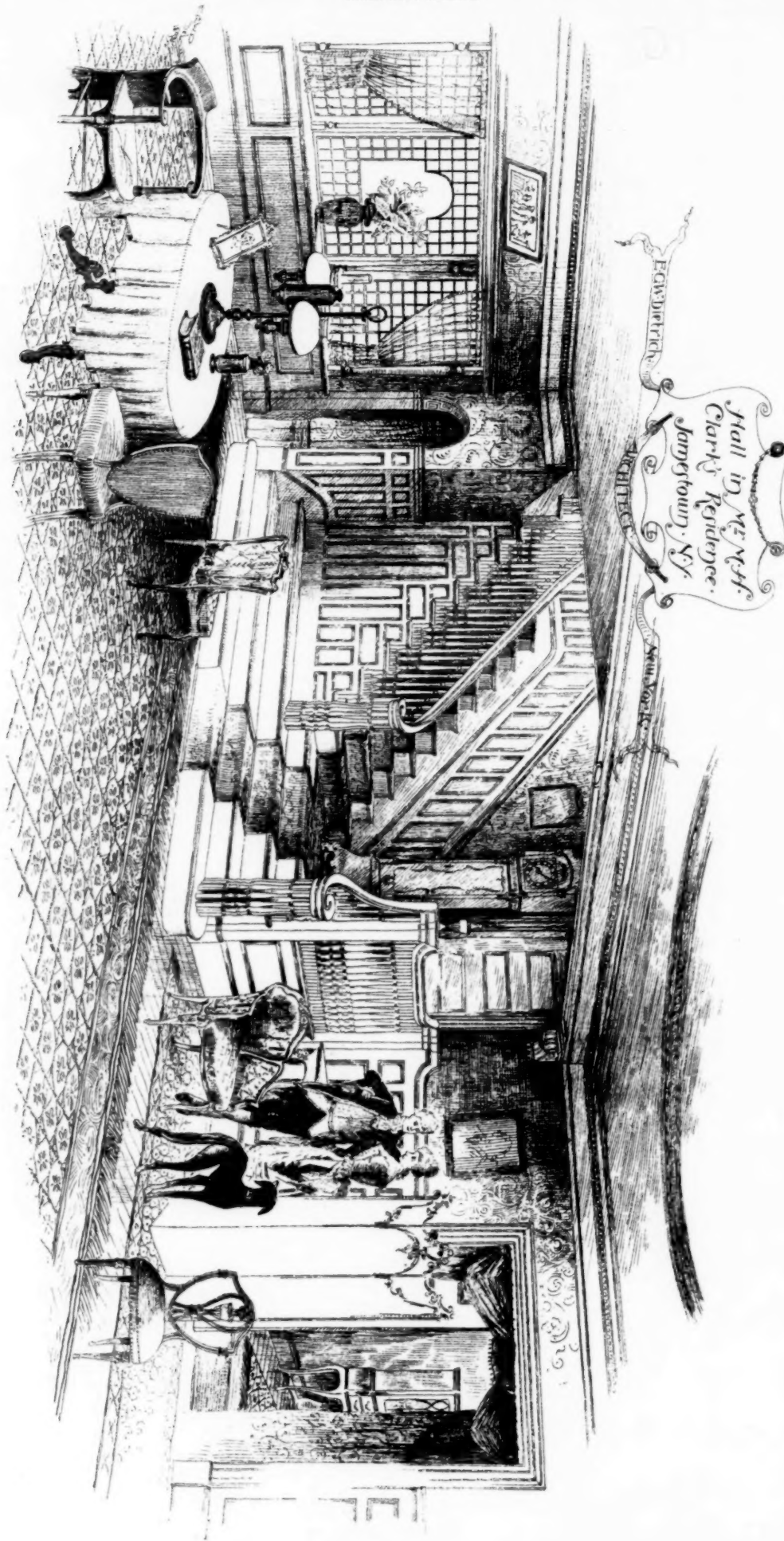
of the great Spaniard. It is also insured for £1,000—and in this insurance the gossip now centres. Some little while ago a careless cigarette smoker visited the castle where the picture is hung, and throwing away a match it stuck to the canvas of the masterpiece and burnt a hole in it. Thereon the owner communicated with the insurance office and demanded his £1,000. The office sent down an assessor, who examined the picture and found that the small hole was burnt in an unimportant portion of the background, and he pointed out that an expert in London would so restore it that the injury would never be noticed. In view of this he only offered £5 in compensation, but the offer was indignantly refused by the peer, who demanded his quantum of flesh and would take nothing less than the £1,000. On this the assessor sat down at the table, and wrote out a check for the money, but before he passed it over he said, "I must trouble your lordship to wrap up the picture." "What?" said the other. "Yes, it is my salvage, and since you are paid in full the painting belongs to me." Hereon the discussion was adjourned for a few moments and a bottle of champagne was opened. The Velasquez was worth £5,000 at the least, and the owner saw that he was caught between greed and a fire assessor. He finally allowed the latter to take the picture to London with him and to have it restored; and when it was returned confessed himself unable to discover where the hole had been. And at that time he took £20 from the company with a glad heart.—*Fire and Water.*

THE FLAGSTAFF AT WINDSOR CASTLE.—The flagstaff on the Round Tower of Windsor Castle, which has been standing for more than fifty years, has been condemned by the War Office authorities. Men from Portsmouth are now employed to remove it. The flagstaff will be sawn down in sections, and a new staff will be forwarded from the Dockyard at Portsmouth. The condemned staff is 170 feet in height, and measures about 5 feet in circumference at the base.—*Timber Trades Journal.*

TRADE SURVEYS

WRITERS on financial and commercial topics on both sides of the Atlantic think it is the proper and sensible thing to lament the decadence of values and the generally low range of prices for all kinds of products. It is susceptible of demonstration that the contrary is the case. The first result produced is the increase in consumption in all directions; the second is a diversification of effort in the production of wealth; a third is the advantage resulting from establishing the lowest rate of values consistent with safety. That an enlarged consumption has been permanently established is apparent to every one; that an expansion of demand is in progress is also apparent. That industries are rapidly increasing output and being expanded is evident to any observer. It is true, the expansion is not as rapid as enterprise desires, but it is a healthy one, and one that is likely to continue. There is nothing of a speculative character in trade or in the expansion of business. Every step forward is carefully taken. Even with prices where they are, and profits as low as they are, there are more legitimate enterprises under consideration than when prices are higher and margins wider. It is for this very reason that next year is looked to for still greater results. Buyers, builders, promoters, investors and managers of great enterprises feel that the element of risk is pushing forward new enterprises, and new work has been reduced to a minimum. Industrial history on both sides of the water has shown that, after reactions of the kind through which we have just passed have taken place, expansions set in. It is very probable that expansion of production and of commerce will set in next year, which will continue for an indefinite period. This statement is not intended in a prophetic way at all, but is based upon some of the plainest evidences. Bankers who are deeply interested in industries and in railroads are authority for the statement that, if no stringency is threatened within the next year, a vast amount of enterprise will be let loose. On the other side of the water, it will show itself in increased immigration and increased investments in and to foreign countries under the control of the British Governments. On this side, it will probably show itself in the usual expansion of industries and in the planting of new ones, especially throughout the South and Southwest. The tabulation of results from a great many industries show, as compared to last year, a slight increase in margins, particularly in cotton-goods mills, agricultural-implement works, wire-mills and in wood-working machinery branches. The statistics for New England smaller industries are not available, but, judging generally, there has been a wider margin in the aggregate than last year, owing to the larger volume of business done. It is impossible to make positive statements regarding the outcome of 1893, but every sign points to more business and stronger prices. Labor agitations may do considerable harm. Employers and observers of events lean to the opinion that labor leaders and their followers will take advantage of public necessities next year to force extreme demands for compensation. Inquiries among labor leaders fail to justify their fears. No programme for hostility has as yet been proclaimed, or even considered, notwithstanding some few symptoms to the contrary. Besides, the railroad companies that are most likely to be affected are preparing to take all defensive steps necessary for their protection in any such emergency. As to strikes in the industries proper, they are less probable now than heretofore. In the iron trade, for instance, the dulness in Great Britain has caused a good many to come to this side, and has stimulated a desire among many more to follow, if they can find employment. It is natural that employers should fear labor complications next year, and, if it were necessary, it could be shown that the dangers are less than apprehended. The latest statements from railroad managers is that current railroad earnings are from two and one-half to three per cent greater than last year. Traffic at all points is enormous. Wheat is selling lower than it has for years. Most railroads throughout the West are blocked. Shipments of lumber, petroleum, iron, steel, farming implements, machinery for new works and shipments of building material are all extremely heavy for this season of the year. Bankers report an extraordinary demand for money. Eastern banks are endeavoring to attract money by paying high rates of interest. To those who are watching the progress of the discussion on bi-metalism, it is interesting to observe that leading Englishmen are shifting their position on this vital question. The amount of deposits in the savings banks in the country is \$1,550,000,000. Shipments of silver from this country to England have considerably increased.

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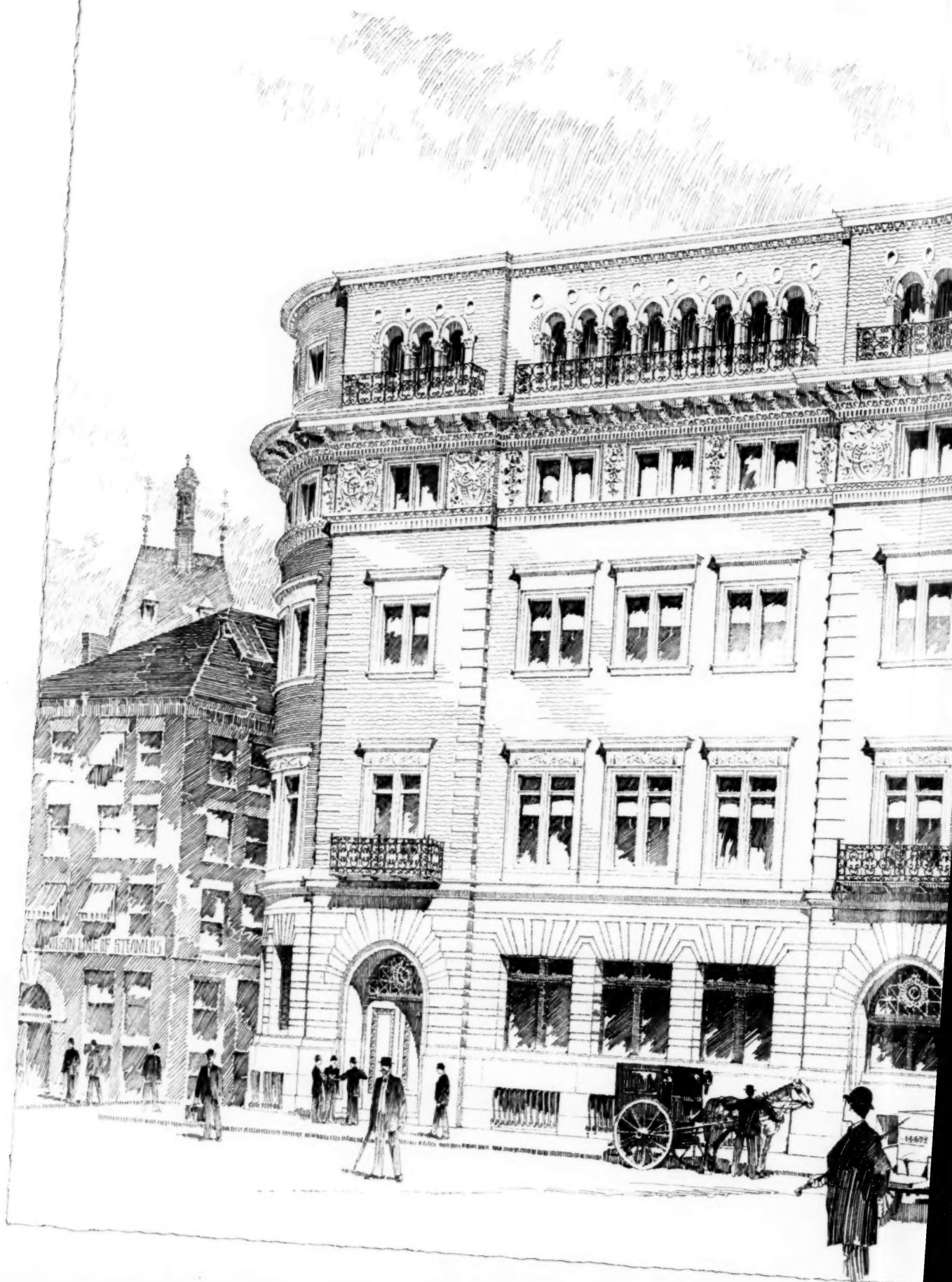
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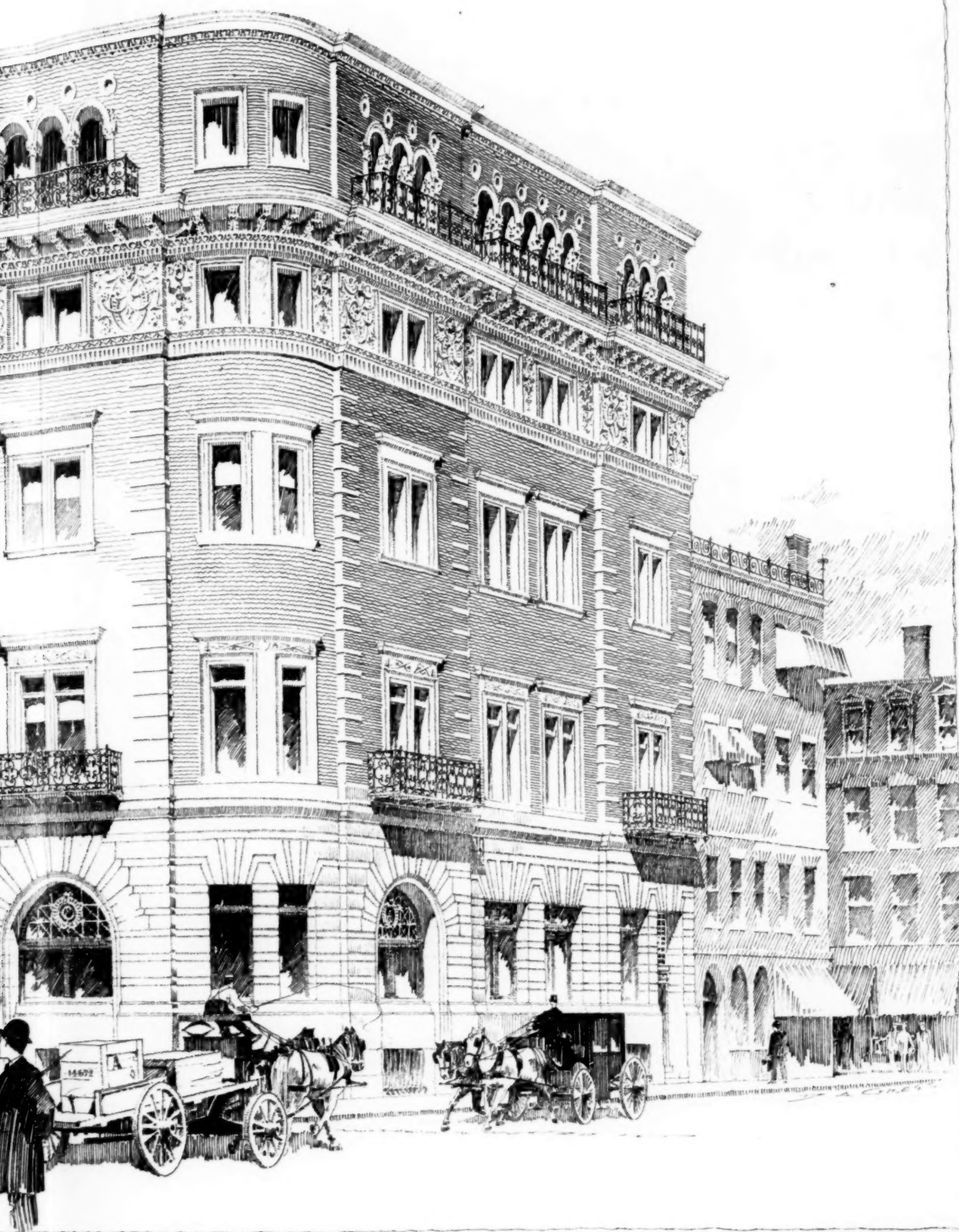


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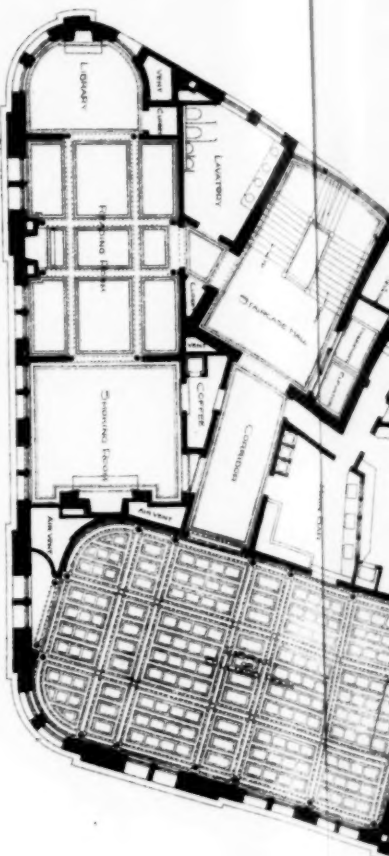


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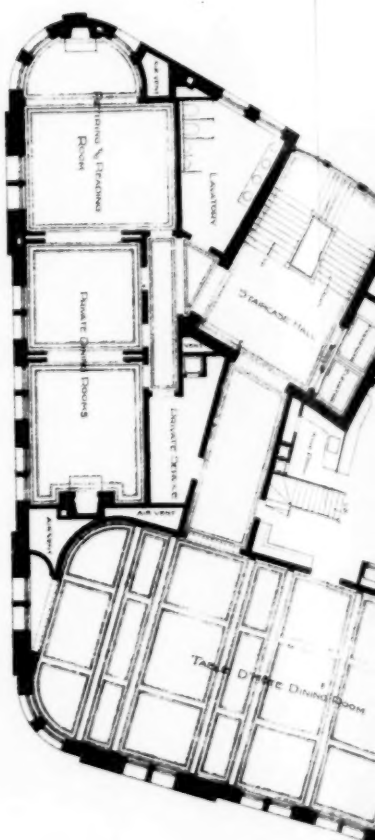
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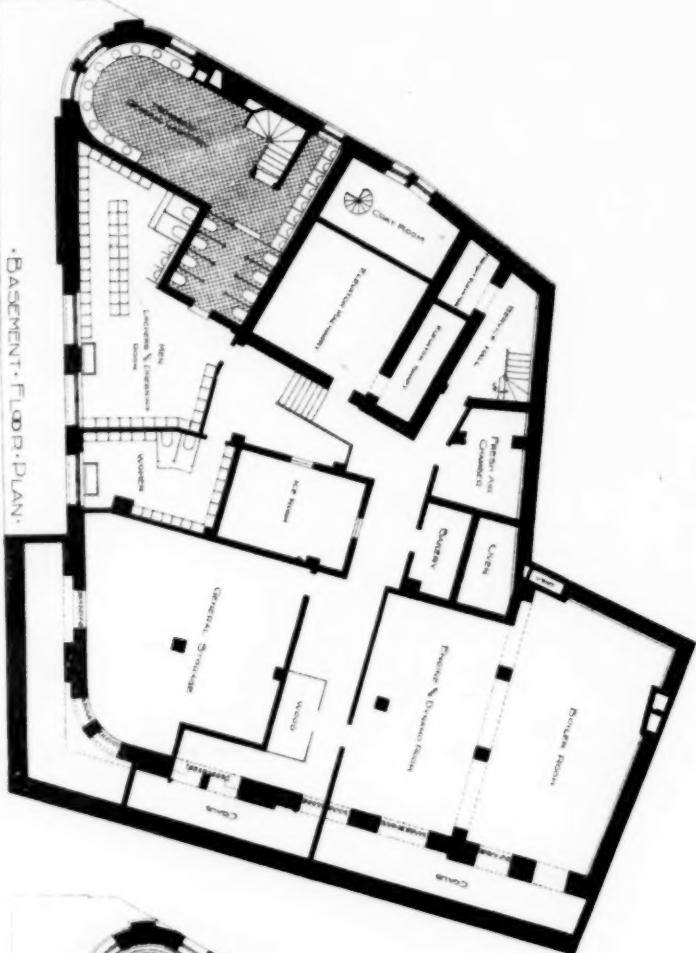
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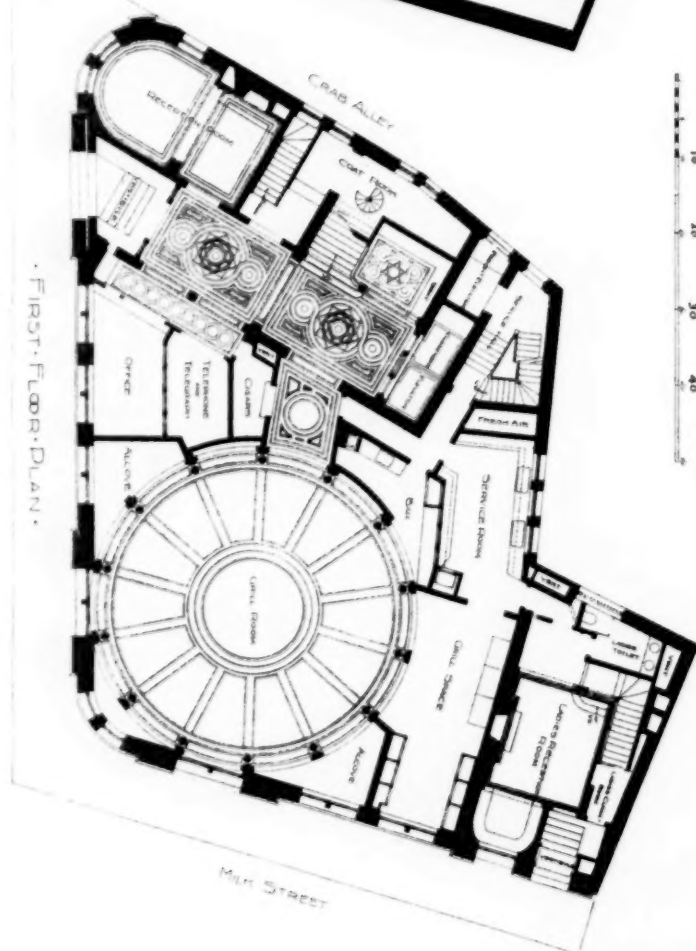
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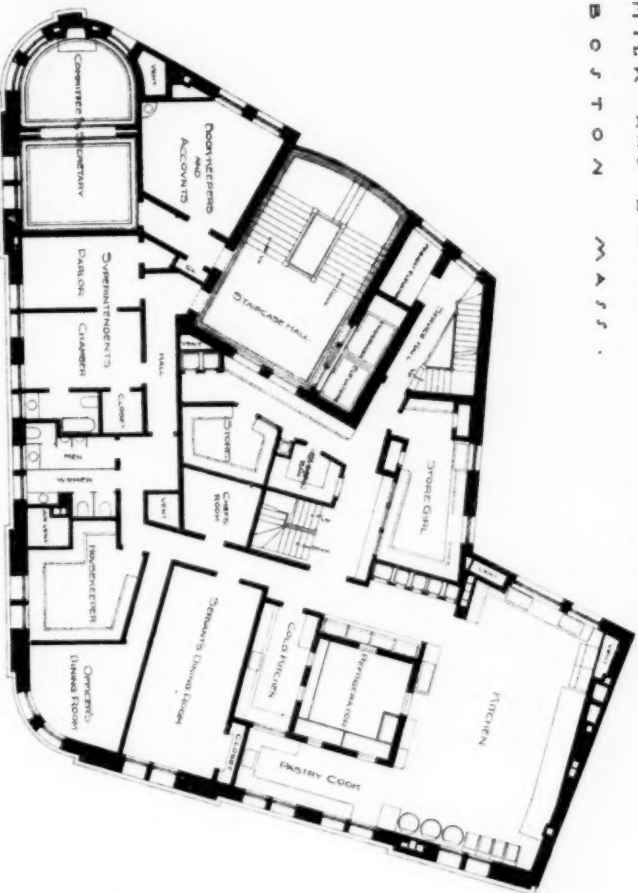


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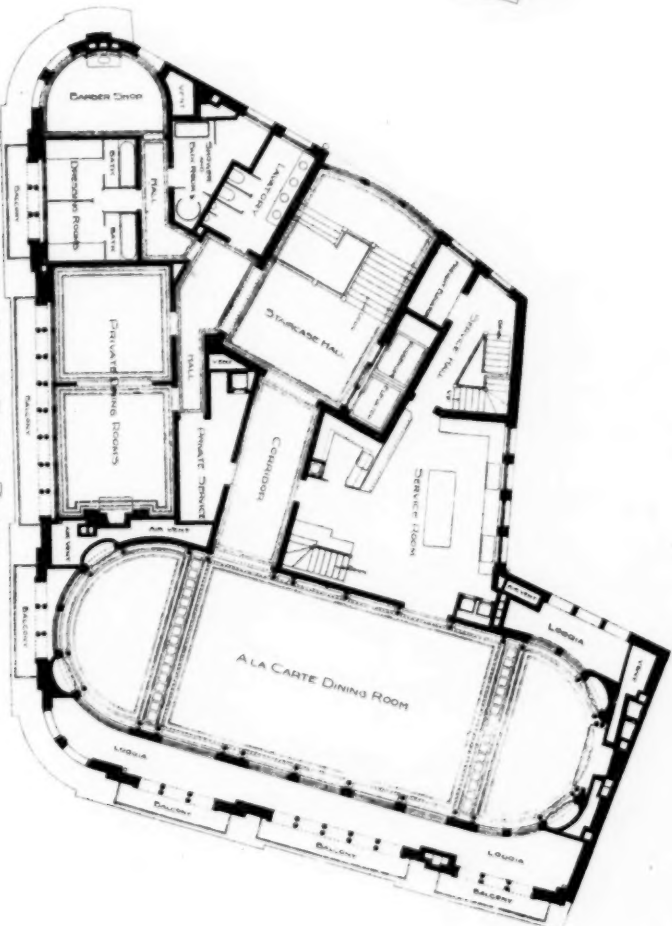
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